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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
6	BSO	
	Kneisel Quartet	1893-1894
7	BSO	
	Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO	
	Pops	1909-1910
28	BSO	
	Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO	
	Pops	1911-1912
31	BSO	
	Pops	1912-1913
32	BSO	
	Pops	1913-1914
33	BSO	
	Pops	1914-1915
34	BSO	
	Pops	1915-1916
35	BSO	
	Pops	1916-1917
36	BSO	
	Pops	1917-1918
37	Karl Muck	1918
38	BSO	
	Pops	1918-1919
39	BSO	
	Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO	
	Pops	1920-1921
42	BSO	
	Pops	1921-1922
43	BSO	
	BSO Advertisements	
	Pops Advertisements	1922-1923
44	BSO	
	Pops	1922-1924
45	BSO	
	Pops	1924
46	BSO	
	BSO Advertisements	
	Pops Advertisements	1924-1926
47	BSO	
	Pops	1925-1926
48	BSO Advertisements	
	Pops Advertisements	1926-1927
49	BSO	
	Pops	1926-1928
50	BSO	1928
51	BSO	
	Pops	1928-1929
52	BSO	
	Pops	
	U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO	
	Pops	1931-1932
55	BSO	
	Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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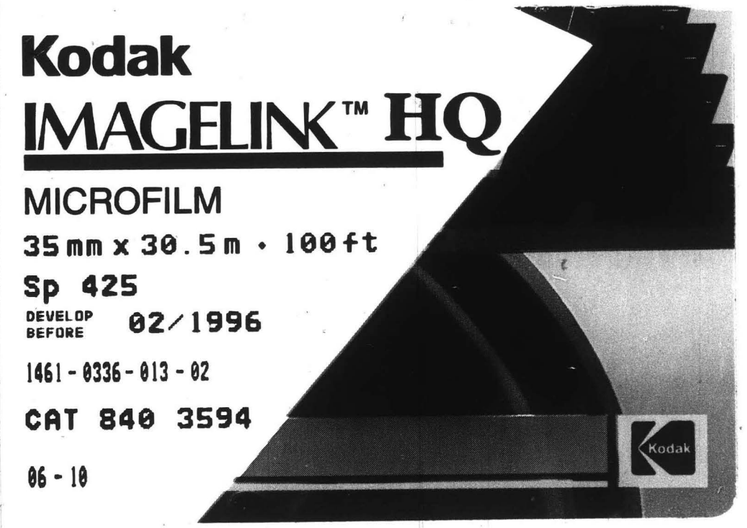

Reel 72

Volumes 120-122

BSO, Pops, Tanglewood

1968-1970

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PRECISION[SM] RESOLUTION TARGETS

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A&P

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St. Paul, MN 55119

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS

VOLUME 120

BSO
Pops

1968 - 1969

Boston Is—

Boston is the largest city and capital of Massachusetts.

Boston is the Hub.

Boston is where the action is.

Boston is the site of the 105th annual meeting of the American Veterinary Medical Association, July 21–25, 1968.

Boston's finest hotel, the Sheraton-Boston, is the headquarter's hotel for the convention.

Boston's War Memorial Auditorium is where most of the events of the convention will take place and where you can view the exhibitors' displays.

Boston is the home of Jordan Marsh, Filene's, R. H. Stearns, Gilchrists, and many other fine shops and stores where you or your wife can shop for anything you might want—including a genuine, New England baked bean pot.

Boston is where it all began—The Freedom Trail will take you past the Boston Common, America's oldest park; the "new" State House, designed by Bulfinch, the Park Street Church, built in 1809 and called the "most interesting mass of brick and motar in America," by Henry James; the Old Granary Graveyard, where rest Sam Adams, Paul Revere, and many others of the Revolutionary Period; King's Chapel, the favored church of the Royal Governors; site of the first public school; the Old Corner Bookstore, where gathered most of America's 19th century literary greats; the Old South Meeting House, where they planned the Boston Tea Party; the birthplace of Benjamin Franklin; the Old State House, in front of which took place the Boston Massacre; Faneuil Hall, the famed "Cradle of Liberty"; Paul Revere's House, Boston's oldest, and the Old North Church, from the steeple of which swung the lanterns signaling the beginning of the Republic.

Boston is where Beacon Hill is—the synonyn for aristorcracy in America.

Boston is Louisburg Square with its fine houses reminding us of another and more gentle day.

Boston is Boston University and Harvard University and Massachusetts Institute of Technology.

Boston is the "Athens of America."

Boston is the Back Bay and Boylston Street and Newbury Street and Charles Street, all of which are lined with the history of the burgeoning Republic.

Boston is the Boston Museum of Fine Arts, world renowned for its collection and second only to New York's Metropolitan in importance.

Boston is the Isabella Stewart Museum, once the palace of a millionaire, now the exquisite repository of some of the world's finest art.

Boston is the 50-story Prudential Tower and Prudential Plaza, signaling the rebirth and renaissance of America's oldest city.

Boston is Copley Square and the fine old Sheraton-Plaza Hotel and the elegantly continental Ritz-Carlton.

Boston is the Union Oyster House and the Durgin Park Restaurant, both unembellished second-floor dining places where the food is good and plentiful, the décor sparse and utilitarian.

Boston is "Old Ironsides" now resting in the Boston Navy Yard after its glorious career.

Boston is the Public Garden with its swan boats and greensward called the Common.

Boston is the Boston Symphony Orchestra and the world-renowned Boston "Pops" and its summer promenade concerts.

Boston is theater where most Broadway-bound shows go to find out if they can make on the Main Stem.

Boston is the waterfront and lobster, shrimp, schrod, and clams—all fresh from the Atlantic Ocean.

JRNL OF THE AMER. VETERINARY MEDICAL ASSN.
CHICAGO, ILLINOIS
SEMI-MONTHLY 22,000

JUN 1 1968

105th annual meeting in Boston, Mass., July 21–25, 1968

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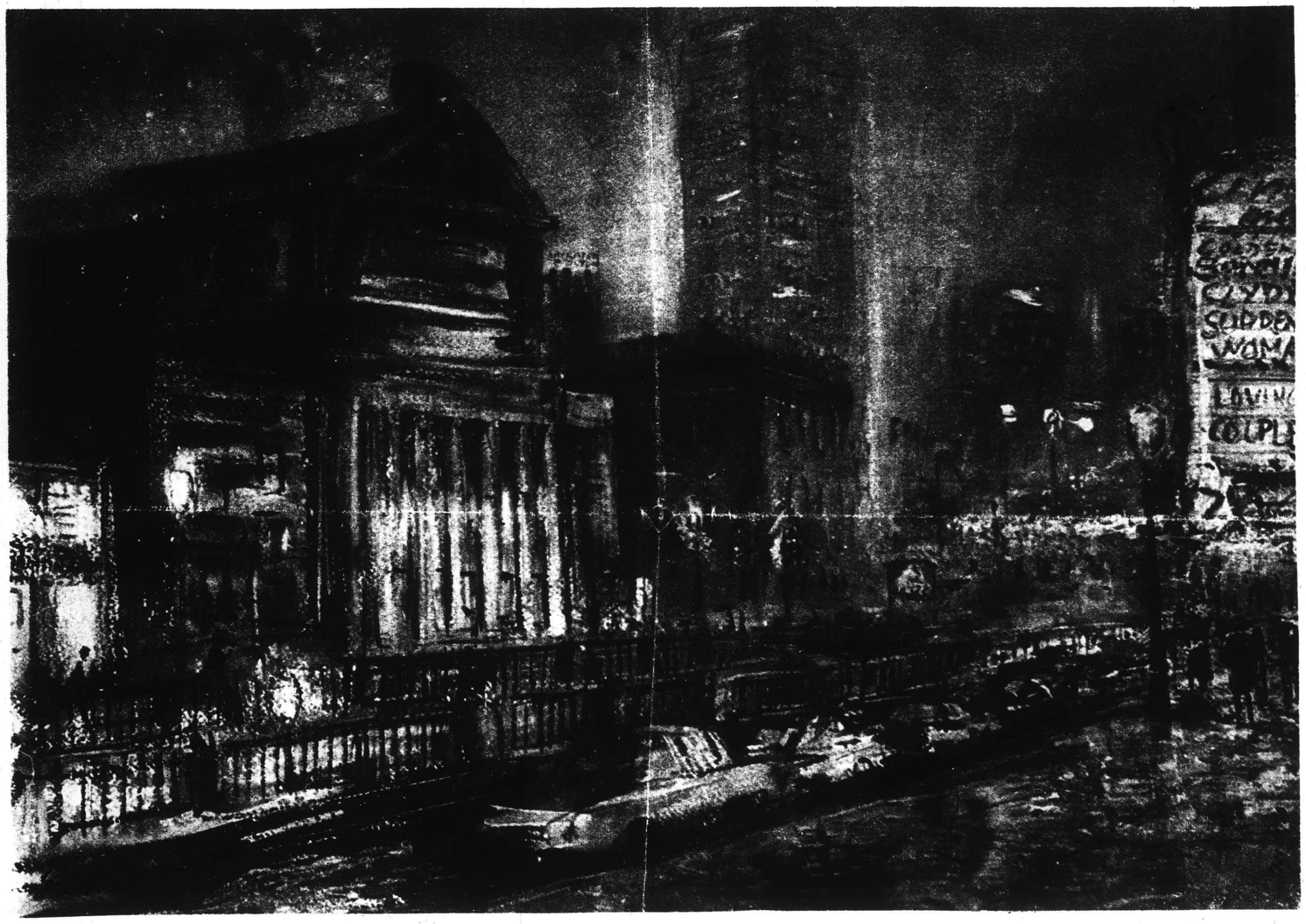
LOVING
COUPLE

Globe

MAY 11, 1969 · Sunday · WITH TV WEEK

CONTENTS

I. Pre-Season ..... i-iv

II. Program Reviews:.....Page 1

A. Boston Symphony in Symphony Hall — Page 1
(date and series directory opposite page 1)

B. Boston Symphony Away — Page 53
(dates and series directory opposite page 53)

C. Boston Symphony Chamber Ensembles — Page 81
(concert series directory opposite page 81)

III. Radio, Television and Recordings:.....Page 85

A. Radio and television announcements — Page 85

B. Recordings - disc and tape — Page 89
Leinsdorf and the BSO .....p. 89-102 & 104
Leinsdorf without BSO.....p.101
BSO re-releases.....p.102

C. Chamber music recordings — Page 103

IV. Personnel.....Page 105

A. The Musicians of the Boston Symphony:
Erich Leinsdorf, Music Director
Philosophy, via press interviews....page 105
Evaluation & associated articles....page 111
Future plans.....page 113
Re-marriage press releases.....page 116
Charles Wilson, Assistant Conductor.....page116

Members of the Orchestra
Press reports of interviews and solo concerts.....page 117
Boston and Tokyo musican exchange....page 118
Richard Burgin leads Philharmonia...page 119
The ladies of the Orchestra.....page 120

B. The Management and Associated Personnel:
Banks succeeds Cabot as President.....page 121
Board of Overseers & Trustee Announcements " 122
Articles by Mr. Hatch.....page 124
Marvin Schofer, Public Relations.....page 125
David Rockefeller, Development Coordinator " 126
William Pierce, BSO's radio & TV voice...page 127
Martin Bookspan, the voice for BSO on channel 7 news....page 128

V. "SYMPHONY WORLD IS UNDERGOING CHANGES".....Page 129

A. Music, Musicians & Music-lovers
The conductor crises.....page 129
Conductors speak of future of symphonic music.....page 136
String player shortage.....pp.136 & 138
Black musicians.....page 137

B. Music-lovers, Music & Money
Audience decline.....page 139
Survival linked to "purpose"
Obscurity of "modern" music.....page140
Influence of Jazz etc.....page 141
← FRIENDS of the BSO.....page 143
← Sears, Roebuck & Co. grant .....page 148

C. Music-lovers & Musicians
Margaret Ruthven Lang.....page 149
Edward Kennedy Party in Washington.....page 151

D. Music & Money
Friday Afternoon at the Symphony.....page 150
"Managing Orchestras Is a Fine Art Too".page 155
Associated articles about orchestras and money.....page 157
BSO money problems.....page 162
Universality of the problem.....page 165

E. Musicians & Money
Pay & Policy among orchestras.....page 167
Horblit Award.....page 168
Contract for BSO players.....page 169

VI. The Death of Charles Munch.....Page 172

VII. The Coming Season
A. William Steinberg, Music Director .....Page 185
B. Michael Tilson Thomas, Assistant Conductor.....Page 193

[c]

PRE-SEASON

Boston Symphony Orchestra's 1968-69 Season Highlights

BOSTON — The opening concerts of the Boston Symphony Orchestra's 88th season, 1968-69, will take place on Friday afternoon and Saturday evening, Sept. 27 and 28, in Symphony Hall, Boston, with a program comprising Mozart's Symphony in E Flat, K. 543, Beethoven's concert aria Ah, Perfido, and excerpts from Wagner's Die Gotterdammerung. Marilyn Horne will be soloist in the Beethoven and Wagner works.

Season Highlights

Highlights of the season's repertoire in addition to the Wagner excerpts include major works, two seldom-heard Prokofieff pieces, choral and vocal and a concerto last heard by Boston Symphony Orchestra audiences 55 years ago.

Mr. Leinsdorf will conduct the first Boston and New York performances of the original version of Strauss' Ariadne Auf Naxos on Jan. 3, 4 and 7, 1969 in Symphony Hall and Jan. 18 in Carnegie Hall. Claire Watson and Beverly Sills, sopranos, and Robert Nagy, tenor, will be featured soloists. Debussy's The Martyrdom of St. Sebastien will be conducted by the orchestra's former music director Charles Munch.

The seldom-heard Prokofieff pieces, both to be conducted by Erich Leinsdorf are the Fourth Symphony, which was given its first performance by the Boston Symphony Orchestra under Serge Koussevitzky in November, 1930, and the Fifth Piano Concerto, in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's Fourth Symphony, to be heard in its original version. Another Debussy work to be played is the infrequently programmed Rhapsody for Saxophone and Orchestra. The soloist will be Felix Viscuglia.

Point of Interest

A point of interest of the Rhapsody is that it was commissioned (in 1901) by Elise Coolidge Hall, a Boston lady who played the saxophone. It was once performed by the Boston Symphony Orchestra with the saxophone part played by Louis Speyer on the English horn.

The season will end on April 18 and 19, 1969 with Beethoven's Ninth Symphony, conducted by Erich Leinsdorf. These concerts will be his last winter season concerts as music director; he will retire as music director at the end of the 1969 Berkshire Festival, although he will return to the Boston Symphony Orchestra as a guest conductor during each of the following five years.

Other Guest Conductors

Guest conductors, in addition to Charles Munch, include: Georg Semkow, the Polish conductor, making his American debut in Boston; Georges Pretre, and Pierre Boulez, both making their Boston Symphony Orchestra debuts, Colin Davis, and Charles/ Wilson, assistant conductor of the Boston Symphony Orchestra. One other guest conductor will be announced later.

Soloists include pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet in addition to John Browning and Earl Wild; violinists Arthur Grumiaux and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; and singers Herman Prey, Sherill Milnes, and Sarmae Endich, in addition to Marilyn Horne, Claire Watson, Beverly Sills, and Robert Nagy. Choruses and other soloists will be announced later.

The annual Pension Fund concert will be Dec. 15, 1968. Joan Sutherland will sing; Richard Bonynge will conduct.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUN 16 1968 New England Newsclip

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

JUN 16 1968 New England Newsclip

...oying. There can b... progress in a society which believes ...e gun is the solution to our pressing problems or that the gangster has all the right answers.

Boston Symphony Plans for Next Season

Next season, as everyone knows, will be Erich Leindorf's final complete one as conductor of the Boston Symphony, although for the next five years he will serve frequently as guest conductor. Mr. Leinsdorf has now announced plans for his final season.

The Boston Symphony concerts in Symphony Hall will begin on Sept. 27, with a program comprising Mozart's "Symphony in E Flat, K. 543," Beethoven's concert aria, "Ah, Perfido," and excerpts from Wagner's "Die Gotterdammerung," with Marilyn Horne as soloist.

Highlights of the season's repertoire will be the following: The first Boston performance of the original version of Strauss' "Ariadne auf Naxos;" two seldom-heard Prokofieff pieces, "Symphony No. 4" and "Piano Concerto No. 5," with John Browning as soloist; Schumann's "Symphony No. 4" in its original version; Debussy's "Rhapsody for Saxophone anl Orchestra," with Felix Viscuglia as soloist; and the first performance in Boston since 1913 of Scharwenka's "First Piano Concerto," with Earl Wild as soloist. The season will end on April 18 and 19 with a performance of Beethoven's "Symphony No. 9."

Guest conductors appearing during the season will include Charles Munch, Georg Semkow (of Poland), Georges Pretre, Pierre Boulez, Colin Davis, and Charles Wilson. Soloists, aside from those already mentioned, will be pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet; violinists Arthur Grumiaux and Joseph Silverstein; and vocalists Herman Prey, Sherill Milnes, Sarmae Endich, Claire Watson, Beverly Sills, and Robert Nagy. Joan Sutherand will be soloist for the annual Pension Fund Concert on Dec. 15.

HERE AND THERE — Actor John Wayne was awarded an honorary degree at the University of Southern California commencement . . . A Hebrew version of "Hello, Dolly" will be produced in Tel Aviv in September . . . Tony Bennett has signed a new longterm contract with Columbia Records . . . Patricia Medina comes out of retirement to play a role in the film version of "The Killing of Sister George" . . . Liza Minelli has the female lead in Paramount's "The Sterile Cuckoo."

Sills To Sing With The Boston Symphony

By Alfred Burke

LOWELL—Beverly Sills, who ranks high among American lyric sopranos, will appear in the first Boston performance of Strauss' "Ariadne Auf Naxos" in the original version during the 1968-69 Boston Symphony Orchestra season and conducting will be the Orchestra's musical director, Erich Leinsdorf.

Beverly Sills

Also during the organization's annual New York concerts the Strauss work will be repeated. Claire Watson, soprano and Robert Nagay, tenor, have also been invited to sing in these performances.

Opening concerts will be on Friday and Saturday, September 27-28 and the announced program will include Mozart's Symphony in E Flat, K. 543; Beethoven's Concert aria, "Ah, Perfido", and excerpts from Wagner's "Die Gotterdammerung". Marilyn Horne will be soloist in the Beethoven and Wagner pieces.

DeBussy's "The Martyrdom of St. Sebastien" will be offered during the season and conducting will be the former musical director of the Boston Symphony, Charles Munch. The seldom heard Prokofieff pieces, both to be conducted by Mr. Leinsdorf, are the Fourth Symphony, which was given its first performance by the Boston Symphony orchestra under Serge Koussevitzky in November, 1930, and the Fifth Piano Concerto, in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's Fourth Symphony, to be heard in its original form.

Lawrence Richmond, president of the Provincetown Symphony Society has announced plans for the second Provincetown Music Festival to be held this summer. Eight events will comprise the season which will be held in both the town hall and Provincetown Art association, and will begin on July 2 and end on August 31. Listed to be performed will be programs featuring chamber music, orchestral, folk music, early music, recitals (both instrumental and vocal), and dance.

The Provincetown Symphony will observe its 14th season and for the major event of the season, will present a Festival Concert on Sunday, August 4. Joseph Hawthorne who is the orchestra's regular musical director will conduct and he has invited the internationally famous oboist, Ronald Roseman as soloist. For his appearance with the orchestra, the soloist has selected the Handel G Minor Concerto and the Mozart Divertimento No. 11 in D Major.

Desmund Tay from Ghana will direct the study of African music at the New England Conservatory of Music Institute at Tanglewood this summer. One of the world's leading African drummers, he will be making his first visit to the United States. He plans to bring his important and complete collection of African drums to Lenox.

Also invited to participate as a member of the Institute's summer faculty will be Ali Akbar Kahn, a leading member of the Ravi Shankar troupe and director of his own school of Indian Music in California, who will assist Mr. Shankar during the one week study of Indian music and will be present for entire week.

Margaret Harshaw, internationally known Wagnerian soprano formerly of the Metropolitan Opera, will join the voice faculty of the New England Conservatory of Music, it has been announced by president Gunther Schuller. Miss Harshaw comes to Boston from the School of Music of Indiana University where she has been a faculty member since 1962. Previous to her teaching career she was a member of the Metropolitan Opera company, and during her 23 years with the company sang the great roles from the German school with such artistry that she was termed the American Brunhilde.

A guest soprano with the leading opera companies of the world, Miss Harshaw also gained the distinction of being a recitalist of the first rank. She has appeared with the Boston, Philadelphia, Pittsburgh, Chicago and Cleveland symphonies, and at such famous festival centers as the Hollywood Bowl and the Berkshire. She studied at the Julliard school in New York under the late Mme. Schoen-Rene.

SUN (e)
LOWELL, MASS.
CIRC. 46,350

JUN 15 1968 New England Newsclip

Marilyn Horne Soloist at Boston Symphony Opening

BOSTON—Soprano Marilyn Horne will be the soloist for the Sept. 27 and 28 opening concerts of the 1968-1969 Boston Symphony season. Erich Leinsdorf, music director, also will conduct the first Boston performances of the original version of Richard Strauss' "Ariadne auf Naxos" on Jan 3, 4 and 7 and the first New York performance of the version on Jan. 18. Sopranos Claire Watson and Beverly Sills, and tenor Robert Nagy will be featured.

The season also will include Prokofiev's "Piano Concerto No. 5" with John Browning, and Prokofiev's "Symphony No. 4," both conducted by Leinsdorf, and Debussy's "The Martydom of St. Sebastian," conducted by Charles Munch. Earl Wild will be the soloist in Scharwenka's "Piano Concerto No. 1."

Other conductors will be Georg Semkow, Georges Pretre, Pierre Boulez, Colin Davis, and Charles Wilson, the Boston's assistant conductor. Piano soloists, in addition to Browning and Wild, will be Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet. Other soloists will be violinists Arthur Grumiaux and Joseph Silverstein; soprano Saramae Endich; and baritones Herman Prey and Sherrill Milnes. Richard Bonynge will conduct the annual Pension Fund Concert on Dec. 15 with soprano Joan Southerland as soloist.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUN 22 1968

The Boston Symphony Orchestra will open its 88th season of concerts, Sept. 27-28, with Mozart's "Symphony in E Flat," Beethoven's concerto aria "Ah, Perfido" and excerpts from Wagner's "Die Gotterdammerung." Marilyn Horne will be soloist and Erich Leinsdorf conducts.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUN 29 1968

PRE-SEASON

Boston Symphony Orchestra's 1968-69 Season Highlights

BOSTON — The opening concerts of the Boston Symphony Orchestra's 88th season, 1968-69, will take place on Friday afternoon and Saturday evening, Sept. 27 and 28, in Symphony Hall, Boston, with a program comprising Mozart's Symphony in E Flat, K. 543, Beethoven's concert aria Ah, Perfido, and excerpts from Wagner's Die Gotterdammerung. Marilyn Horne will be soloist in the Beethoven and Wagner works.

Season Highlights

Highlights of the season's repertoire in addition to the Wagner excerpts include major works, two seldom-heard Prokofieff pieces, choral and vocal and a concerto last heard by Boston Symphony Orchestra audiences 55 years ago.

Mr. Leinsdorf will conduct the first Boston and New York performances of the original version of Strauss' Ariadne Auf Naxos on Jan. 3, 4 and 7, 1969 in Symphony Hall and Jan. 18 in Carnegie Hall. Claire Watson and Beverly Sills, sopranos, and Robert Nagy, tenor, will be featured soloists. Debussy's The Martyrdom of St. Sebastien will be conducted by the orchestra's former music director Charles Munch.

The seldom-heard Prokofieff pieces, both to be conducted by Erich Leinsdorf are the Fourth Symphony, which was given its first performance by the Boston Symphony Orchestra under Serge Koussevitzky in November, 1930, and the Fifth Piano Concerto, in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's Fourth Symphony, to be heard in its original version. Another Debussy work to be played is the infrequently programmed Rhapsody for Saxophone and Orchestra. The soloist will be Felix Viscuglia.

Point of Interest

A point of interest of the Rhapsody is that it was commissioned (in 1901) by Elise Coolidge Hall, a Boston lady who played the saxophone. It was once performed by the Boston Symphony Orchestra with the saxophone part played by Louis Speyer on the English horn.

The season will end on April 18 and 19, 1969 with Beethoven's Ninth Symphony, conducted by Erich Leinsdorf. These concerts will be his last winter season concerts as music director; he will retire as music director at the end of the 1969 Berkshire Festival, although he will return to the Boston Symphony Orchestra as a guest conductor during each of the following five years.

Other Guest Conductors

Guest conductors, in addition to Charles Munch, include: Georg Semkow, the Polish conductor, making his American debut in Boston; Georges Pretre, and Pierre Boulez, both making their Boston Symphony Orchestra debuts, Colin Davis, and Charles/ Wilson, assistant conductor of the Boston Symphony Orchestra. One other guest conductor will be announced later.

Soloists include pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet in addition to John Browning and Earl Wild; violinists Arthur Grumiaux and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; and singers Herman Prey, Sherill Milnes, and Sarmae Endich, in addition to Marilyn Horne, Claire Watson, Beverly Sills, and Robert Nagy. Choruses and other soloists will be announced later.

The annual Pension Fund concert will be Dec. 15, 1968. Joan Sutherland will sing; Richard Bonynge will conduct.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950
JUN 16 1968
New England Newsclip

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150
JUN 16 1968
New England Newsclip

...oying. There can b... progress in a society which believes ...e gun is the solution to our pressing problems or that the gangster has all the right answers.

Boston Symphony Plans for Next Season

Next season, as everyone knows, will be Erich Leindorf's final complete one as conductor of the Boston Symphony, although for the next five years he will ~~serve frequently~~ as guest conductor. Mr. Leinsdorf has now announced plans for his final season.

The Boston Symphony concerts in Symphony Hall will begin on Sept. 27, with a program comprising Mozart's "Symphony in E Flat, K. 543," Beethoven's concert aria, "Ah, Perfido," and excerpts from Wagner's "Die Gotterdammerung," with Marilyn Horne as soloist.

Highlights of the season's repertoire will be the following: The first Boston performance of the original version of Strauss' "Ariadne auf Naxos;" two seldom-heard Prokofieff pieces, "Symphony No. 4" and "Piano Concerto No. 5," with John Browning as soloist; Schumann's "Symphony No. 4" in its original version; Debussy's "Rhapsody for Saxophone anl Orchestra," with Felix Viscuglia as soloist; and the first performance in Boston since 1913 of Scharwenka's "First Piano Concerto," with Earl Wild as soloist. The season will end on April 18 and 19 with a performance of Beethoven's "Symphony No. 9."

Guest conductors appearing during the season will include Charles Munch, Georg Semkow (of Poland), Georges Pretre, Pierre Boulez, Colin Davis, and Charles Wilson. Soloists, aside from those already mentioned, will be pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank, and Jorge Bolet; violinists Arthur Grumiaux and Joseph Silverstein; and vocalists Herman Prey, Sherill Milnes, Sarmae Endich, Claire Watson, Beverly Sills, and Robert Nagy. Joan Sutherand will be soloist for the annual Pension Fund Concert on Dec. 15.

HERE AND THERE — Actor John Wayne was awarded an honorary degree at the University of Southern California commencement . . . A Hebrew version of "Hello, Dolly" will be produced in Tel Aviv in September . . . Tony Bennett has signed a new longterm contract with Columbia Records . . . Patricia Medina comes out of retirement to play a role in the film version of "The Killing of Sister George" . . . Liza Minelli has the female lead in Paramount's "The Sterile Cuckoo."

Sills To Sing With The Boston Symphony

By Alfred Burke

LOWELL—Beverly Sills, who ranks high among American lyric sopranos, will appear in the first Boston performance of Strauss' "Ariadne Auf Naxos" in the original version during the 1968-69 Boston Symphony Orchestra season and conducting will be the Orchestra's musical director, Erich Leinsdorf.

Beverly Sills

Also during the organization's annual New York concerts the Strauss work will be repeated. Claire Watson, soprano and Robert Nagay, tenor, have also been invited to sing in these performances.

Opening concerts will be on Friday and Saturday, September 27-28 and the announced program will include Mozart's Symphony in E Flat, K. 543; Beethoven's Concert aria, "Ah, Perfido", ahd excerpts from Wagner's "Die Gotterdammerung". Marilyn Horne will be soloist in the Beethoven and Wagner pieces.

DeBussy's "The Martyrdom of St. Sebastien" will be offered during the season and conducting will be the former musical director of the Boston Symphony, Charles Munch. The seldom heard Prokofieff pieces, both to be conducted by Mr. Leinsdorf, are the Fourth Symphony, which was given its first performance by the Boston Symphony orchestra under Serge Koussevitzky in November, 1930, and the Fifth Piano Concerto, in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's Fourth Symphony, to be heard in its original form.

Lawrence Richmond, president of the Provincetown Symphony Society has announced plans for the second Provincetown Music Festival to be held this summer. Eight events will comprise the season which will be held in both the town hall and Provincetown Art association, and will begin on July 2 and end on August 31. Listed to be performed will be programs featuring chamber music, orchestral, folk music, early music, recitals (both instrumental and vocal), and dance.

The Provincetown Symphony will observe its 14th season and for the major event of the season, will present a Festival Concert on Sunday, August 4. Joseph Hawthorne who is the orchestra's regular musical director will conduct and he has invited the internationally famous oboist, Ronald Roseman as soloist. For his appearance with the orchestra, the soloist has selected the Handel G Minor Concerto and the Mozart Divertimento No. 11 in D Major.

Desmund Tay from Ghana will direct the study of African music at the New England Conservatory of Music Institute at Tanglewood this summer. One of the world's leading African drummers, he will be making his first visit to the United States. He plans to bring his important and complete collection of African drums to Lenox.

Also invited to participate as a member of the Institute's summer faculty will be Ali Akbar Kahn, a leading member of the Ravi Shankar troupe and director of his own school of Indian Music in California, who will assist Mr. Shankar during the one week study of Indian music and will be present for entire week.

Margaret Harshaw, internationally known Wagnerian soprano formerly of the Metropolitan Opera, will join the voice faculty of the New England Conservatory of Music, it has been announced by president Gunther Schuller. Miss Harshaw comes to Boston from the School of Music of Indiana University where she has been a faculty member since 1962. Previous to her teaching career she was a member of the Metropolitan Opera company, and during her 23 years with the company sang the great roles from the German school with such artistry that she was termed the American Brunhilde.

A guest soprano with the leading opera companies of the world, Miss Harshaw also gained the distinction of being a recitalist of the first rank. She has appeared with the Boston, Philadelphia, Pittsburgh, Chicago and Cleveland symphonies, and at such famous festival centers as the Hollywood Bowl and the Berkshire. She studied at the Juilliard school in New York under the late Mme. Schoen-Rene.

SUN (e)
LOWELL, MASS.
CIRC. 46,350
JUN 15 1968
New England Newsclip

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BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 22 1968

BILLBOARD
CINCINNATI, OHIO
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JUN 29 1968

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VILLAGE POST
MIAMI, FLA.
MONTHLY - CIRC. N.AVAIL
JUN 1968

Charles Munch, Conductor with Boston Symphony Orchestra.

Boston Symphony "DEBUT"

by JULIAN H. KREEGER

The highlight of next season's Community Concert Series will be the first Miami appearance of the Boston Symphony Orchestra, under Erich Leinsdorf's direction. Founded in 1881 by Major Henry Lee Higginson who single-handedly paid all of its debts for nearly forty years, the Boston Symphony now operates on an annual budget in excess of $3,000,000. Last year alone, the orchestra played over two hundred concerts, including fifty-four by the Boston Pops which is composed of about ninety of the 106 musicians who regularly play in the Boston Symphony. Over the years, more than thirty-one *million* Boston Symphony Orchestra recordings have been sold.

The Orchestra, universally acknowledged as one of the world's very great orchestras, is steeped in the traditions of some of its illustrious conductors. Serge Koussevitzky, a teacher of Leonard Bernstein, conducted the Orchestra from 1924-1949. His performances of the Russian repertoire, Sibelius, and the nineteenth century literature have become legendary. The composer and pianist Lukas Foss wrote of him,

"What was unique about Koussevitzky was not his foresight but his interest, zeal, love. It was this love which made him a great conductor, a great teacher . . . Through this love he managed to imbue a Tchaikovsky symphony again and again with an intensity, a spontaneity which our more blase interpreters lose somewhere between the second and twenty-second performances. With Koussevitzky one heard the great nineteenth century literature as if for the first time."

The Koussevitzky recordings of Tchaikovsky's Fifth Symphony, the Rachmaninoff Vacalise, and Brahms' Fourth Symphony have recently been Reissued by R.C.A.

Under Charles Munch, Koussevitzky's successor from 1949-1962, the Boston Symphony Orchestra became preeminent in the French repertoire or Berlioz, Saint-Saens, Debussy and Ravel. The Orchestra's sound acquired a brilliant sheen but Munch was subjected to criticism for being erratic in his performances and allowing some surprisingly undisciplined playing from an orchestra of this caliber. At his best, however, Munch's performances were infused with a vitality and excitement that made them memorable. His recordings of Berlioz' Symphonie Fantastique and Romeo et Juliette, Chausson's Symphony in B-flat, Saint-Saens' "Organ" Symphony, and Ravel's Daphnis et Chloe (all R.C.A.) are representative of Munch's finest work.

The orchestral discipline improved markedly under Erich Leinsdorf's direction, but to his critics this was at the sacrifice of some of the vitality of Munch's best performances. Leinsdorf broadened the Boston Symphony Orchestra's repertoire in enterprising fashion, including a project to perform and record the major orchestral works of Prokofiev. Recent Leinsdorf-Boston Symphony Orchestra recordings run the gamut between new works such as the Elliott Carter Piano Concerto, a highly complex but ultimately rewarding work (Jacob Lateiner is soloist), and the Ginastera Piano Concerto (Joao Carlo Martins is soloist), to such standard fare as Wagner Overtures, the Beethoven Fourth Symphony, Brahms' Fourth Symphony, and the Tchaikovsky Violin Concerto with the brilliant young violinist Itzhak Perlman (all R.C.A.). Of these, this listener is particularly partial to Perlman's Tchaikovsky Concerto (coupled with the Dvorak Romance) and the Piano Concerto by Ginastera, the Argentinian composer whose opera *Bomarzo* has been most enthusiastically received recently in New York. The orchestral playing is uniformly superb.

From July 5 through August 31, the Boston Symphony Orchestra will again play at Tanglewood. Highlights of this summer's series include appearances by Gina Bachauer, who will play with the Greater Miami Philharmonic next February, Jorge Bolet, Malcolm Frager, and Charles Munch, who will conduct Berlioz' Romeo et Juliette. Further information may be obtained by writing: Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
SEP 5 1968
New England Newsclip

214 Concerts

Boston Symphony Announces Plans

By JOHN F. KYES
Gazette Music Critic

BOSTON — The Boston Symphony Orchestra has listed its plans for the 1968-1969 season and the amount of music-making is stunning, measured by any yardstick. It helps to make more rational the increased salaries under the new contract just negotiated with the players.

The coming season will include at least 214 concerts. There were 212 in the season just ended. This means a year-round average of four concerts a week.

Spring and summer concerts in 1969 will begin with "Pops" at Symphony Hall six nights a week (no Sundays) from April 28 to June 28. Two weeks of free, open-air concerts will follow in early July, at the Charles River Esplanade.

The 24 major concerts of the 1969 Berkshire Festival at Tanglewood will begin July 4 and end Aug. 24.

These are good dates to jot down, even this early.

Winter concerts at Symphony Hall and on tour are more complex. They will total at least 122, perhaps more. These are divided: At Symphony Hall, starting Sept. 27, 1968 and ending April 19, 1969, 24 Friday afternoons, 24 Saturday evenings, 22 Tuesday evenings, 9 Thursday evenings, and 7 Thursday open rehearsals. A Pension Fund concert on Dec. 15 will have Joan Sutherland as soloist, Richard Bonynge conducting.

Away from home, the orchestra will play five Wednesdays and five Fridays at New York's Philharmonic Hall, three Thursdays in Brooklyn and five in Providence. Also, five concerts in Carnegie Hall and singles at Northampton, Springfield, New Haven, New Brunswick, Hartford, Philadelphia, Raleigh, Atlanta, St. Petersburg, Fort Lauderdale, Miami Beach and Washington.

Tours

During "Pops" months, the first-desk players who make up the Boston Symphony Chamber Ensembles are free to undertake tours. Last spring it was the Virgin Islands, the project being co-sponsored by that government.

Again this year an exchange was made between the BSO and the Japan Philharmonic Symphony Orchestra. George Humphrey, viola, and Ronald Knudsen, second violin, went to Japan, while Akio Akaboshi and Toshiyuki Kikkawa took their places at Boston. Each year different players are exchanged.

Symphony Hall's season begins Sept. 27 and 28, with music of Mozart, Beethoven and Wagner, with Marilyn Horne as soloist.

Tanglewood

Erich Leinsdorf will conclude this conductorship at Boston on April 18 and 19, 1969, by directing the Beethoven Ninth Symphony. He will, however, conduct Tanglewood's 1969 programs, and will return to Boston as guest conductor at some time during each of the following five seasons.

William Steinberg, conductor of the Pittsburgh Symphony Orchestra, will start a three-year term as Boston conductor in Sept., 1969, retaining his Pittsburgh post.

Leinsdorf Announces Highlights of Boston Symphony 1968-69 Season

The opening concerts of the Boston Symphony Orchestra's eighty-eighth season, 1968-69, will take place on Friday afternoon and Saturday evening, September 27 and 28, in Symphony Hall, with a program comprising Mozart's Symphony in E Flat, K. 543, Beethoven's concert aria *Ah, Perfido,* and excerpts from Wagner's Die Gotterdammerung. Marilyn Horne will be soloist in the Beethoven and Wagner works.

Highlights of the season's repertoire, in addition to the Wagner excerpts, include major works, two seldom-heard Prokofieff pieces, choral and vocal and a concerto last heard by Boston Symphony Orchestra audiences 55 years ago. Mr. Leinsdorf will conduct the first Boston and New York performances of the original version of Strauss's Ariadne Auf Naxos on January 3, 4 and 7, 1969 in Symphony Hall and January 18 in Carnegie Hall. Claire Watson and Beverly Sills, sopranos, and Robert Nagy, tenor, will be featured soloists. Debussy's The Martyrdom of St. Sebastien will be conducted by the Orchestra's former music director, Charles Munch.

The seldom-heard Prokofieff pieces, both to be conducted by Erich Leinsdorf, are Fourth Symphony, which was given its first performance by the Boston Symphony Orchestra under Serge Koussevitzky in November, 1930, and the Fifth Piano Concerto, in which John Browning will be soloist. On the program with the Prokofieff symphony will be Robert Schumann's Fourth Symphony, to be heard in its original version. Another Debussy work to be played is the infrequently-programmed Rhapsody for Saxophone and Orchestra. The soloist will be Felix Viscuglia. A point of interest of the Rhapsody is that it was commissioned (in 1901) by Elise Coolidge Hall, a Boston lady who played the saxophone. It was once performed by the Boston Symphony Orchestra with the saxophone part played by Louis Speyer on the English horn.

A novelty of the season will be the performance with Earl Wild as solosit, of Scharwenka's First Piano Concerto, in b flat minor.

The season will end on April 18 and 19, 1969 with Beethoven's Ninth Symphony, conducted by Erich Leinsdorf. These concerts will be his last winter season concerts as music director; he will retire at the end of the 1969 Berkshire Festival, although he will return to the Boston Symphony Orchestra as a guest conductor during each of the following five years.

Guest conductors, in addition to Charles Munch, include Georg Semkow, the Polish conductor, making his American debut in Boston; Georges Pretre and Pierre Boulez, both making their Boston Symphony Orchestra debuts, Colin Davis, and Charles Wilson, assistant conductor of the Boston Symphony Orchestra. One other guest conductor will be announced later.

Soloists include pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank and Jorge Bolet in addition to John Browning and Earl Wild; violinists Arthur Grumiaux and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; and singers Herman Prey, Sherill Milnes and Sarmae Endich, in addition to Marilyn Horne, Claire Watson, Beverly Sills and Robert Nagy. Choruses and other soloists will be announced later.

The annual pension fund concert will be December 15. Joan Sutherland will sing; Richard Bonynge will conduct.

* * *

Having noted last week that Erich Leinsdorf's choice for a work to close his tenure as music director of the Boston Symphony in the spring of 1969 is Beethoven's Ninth Symphony, it is only fair to give equal time to an announcement of Leonard Bernstein's choice for similar purposes when he takes leave of his 10-year term as music director of the New York Philharmonic in May, 1969. It is the Third Symphony by Mahler, in which the vocal soloist will be Betty Allen. Along the way to this parting, Bernstein will direct Verdi's "Requiem" and Beethoven's "Missa Solemnis."

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,892 SUN. 56,019
JUL 7 1968

and or su...
she was invited to appe... fessionally during the orchestra's regular season.

Unusual Items

Among the unusual items on the Boston Symphony's winter season at Symphony Hall will be the Scharwenka Piano Concerto in B flat minor, with Earl Wild as soloist, Dec. 13 and 14.

Scharwenka played the same concerto at the Worcester Music Festival in 1892. He also conducted the orchestra in the first public performance of his "Vorspiel" from his opera "Matiswintha."

Naturally, after the concerto the audience wouldn't let him go until he had played his world-famous "Polish Dance."

The Rockefeller Foundation has awarded two-year fellowships ($5,000 a year) to four more young writers for training as music critics.

They are Anitra Earle and Linda Winer of Chicago, and Andrew A. Rink and Herbert J. Hiemenz Jr., of San Francisco.

Twenty men and women graduates of the project are now employed as music critics by some of the nation's leading newspapers and magazines.

The project was inaugurated at University of Southern California in 1964 with a Rockefeller Foundation grant.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
SEP 8 1968
New England Newsclip

VILLAGE POST
MIAMI, FLA.
MONTHLY - CIRC N AVAIL

JUN 1968

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D. 62,892 SUN. 56,019

JUL 7 1968

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Guest conductors, in addition to Charles Munch, include: Georg Semkow, the Polish conductor, making his American debut in Boston; Georges Pretre and Pierre Boulez, both making their Boston Symphony Orchestra debuts, Colin Davis, and Charles Wilson, assistant conductor of the Boston Symphony Orchestra. One other guest conductor will be announced later.

Soloists include pianists Clifford Curzon, Andre Watts, Eugene Istomin, Claude Frank and Jorge Bolet in addition to John Browning and Earl Wild; violinists Arthur Grumiaux and Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; and singers Herman Prey, Sherill Milnes and Sarmae Endich, in addition to Marilyn Horne, Claire Watson, Beverly Sills and Robert Nagy. Choruses and other soloists will be announced later.

The annual pension fund concert will be December 15. Joan Sutherland will sing; Richard Bonynge will conduct.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

SEP 5 1968 New England Newsclip

214 Concerts

Boston Symphony Announces Plans

By JOHN F. KYES
Gazette Music Critic

BOSTON — The Boston Symphony Orchestra has listed its plans for the 1968-1969 season and the amount of music-making is stunning, measured by any yardstick. It helps to make more rational the increased salaries under the new contract just negotiated with the players.

The coming season will include at least 214 concerts. There were 212 in the season just ended. This means a year-round average of four concerts a week.

Spring and summer concerts in 1969 will begin with "Pops" at Symphony Hall six nights a week (no Sundays) from April 28 to June 28. Two weeks of free, open-air concerts will follow in early July, at the Charles River Esplanade.

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Winter concerts at Symphony Hall and on tour are more complex. They will total at least 122, perhaps more. These are divided: At Symphony Hall, starting Sept. 27, 1968 and ending April 19, 1969, 24 Friday afternoons, 24 Saturday evenings, 22 Tuesday evenings, 9 Thursday evenings, and 7 Thursday open rehearsals. A Pension Fund concert on Dec. 15 will have Joan Sutherland as soloist, Richard Bonynge conducting.

Away from home, the orchestra will play five Wednesdays and five Fridays at New York's Philharmonic Hall, three Thursdays in Brooklyn and five in Providence. Also, five concerts in Carnegie Hall and singles at Northampton, Springfield, New Haven, New Brunswick, Hartford, Philadelphia, Raleigh, Atlanta, St. Petersburg, Fort Lauderdale, Miami Beach and Washington.

Tours

During "Pops" months, the first-desk players who make up the Boston Symphony Chamber Ensembles are free to undertake tours. Last spring it was the Virgin Islands, the project being co-sponsored by that government.

Again this year an exchange was made between the BSO and the Japan Philharmonic Symphony Orchestra. George Humphrey, viola, and Ronald Knudsen, second violin, went to Japan, while Akio Akaboshi and Toshiyuki Kikkawa took their places at Boston. Each year different players are exchanged.

Symphony Hall's season begins Sept. 27 and 28, with music of Mozart, Beethoven and Wagner, with Marilyn Horne as soloist.

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Erich Leinsdorf will conclude this conductorship at Boston on April 18 and 19, 1969, by directing the Beethoven Ninth Symphony. He will, however, conduct Tanglewood's 1969 programs, and will return to Boston as guest conductor at some time during each of the following five seasons.

William Steinberg, conductor of the Pittsburgh Symphony Orchestra, will start a three-year term as Boston conductor in Sept., 1969, retaining his Pittsburgh post.

and or su... she was invited to appe... fessionally during the orchestra's regular season.

Unusual Items

Among the unusual items on the Boston Symphony's winter season at Symphony Hall will be the Scharwenka Piano Concerto in B flat minor, with Earl Wild as soloist, Dec. 13 and 14.

Scharwenka played the same concerto at the Worcester Music Festival in 1892. He also conducted the orchestra in the first public performance of his "Vorspiel" from his opera "Matiswintha."

Naturally, after the concerto the audience wouldn't let him go until he had played his world-famous "Polish Dance."

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

SEP 8 1968 New England Newsclip

The Rockefeller Foundation has awarded two-year fellowships ($5,000 a year) to four more young writers for training as music critics.

They are Anitra Earle and Linda Winer of Chicago, and Andrew A. Rink and Herbert J. Hiemenz Jr., of San Francisco.

Twenty men and women graduates of the project are now employed as music critics by some of the nation's leading newspapers and magazines.

The project was inaugurated at University of Southern California in 1964 with a Rockefeller Foundation grant.

It Looks Like a Great Concert Season

By McLAREN HARRIS

The last couple of weeks have brought program announcements from two of Boston's major musical organizations, the Boston Symphony—and the Handel and Haydn Society. Between them there is much to whet the artistic appetite.

In the case of the Symphony the program announcements come as a startling, albeit welcome, break with past tradition. Heretofore Symphony programs were revealed in weekly installments, two weeks in advance. There was always the temptation, upon arriving at Symphony Hall, for the listener to sneak a glance to the back of the program booklet before the concert began and discover what he was to hear two concerts hence. In a way it heightened the anticipation, say, as does opening one's birthday or Christmas gifts slowly, one at a time.

But there were also times of chagrin, when one would spot advertisements in New York newspapers, complete with programs, for the Symphony's out-of-town series. New Yorkers, Washingtonians and Rhode Islanders always knew what the orchestra was to play months before Bostonians were given an inkling.

NOW, HOWEVER, we have laid out before us the entire season's offerings (minus two: Charles Munch's concerts on Feb. 14-15, and the March 28-29 pair, with conductor and works to be announced). Facing such a slate can put one in a perplexing delirium—appalled or excited at the prospect of absorbing so much music in one season, inevitably impatient for some weeks to pass, and others to arrive.

Here is a brief overview of works in store: an all-Czech program (Smetana, Janacek, Dvorak) on Oct. 4-5; Colin Davis conducting Elgar's Symphony No. 1, plus Berlioz and Brahms, on Oct. 25-26; Brahms' Requiem on Nov. 1-2; George Semkow conducting Scriabin's Symphony No. 2, plus Rossini and Mozart, on Dec. 6-7 (Scriabin's Third was scheduled once before, then discarded); Earl Wild will play late-romantic Philipp Scharwenka's Piano Concerto No. 1 on Dec. 13-14 (Schoenberg's Variations, Op. 31, on the same program); Strauss' chamber opera, "Ariadne auf Naxos" (original version) on Jan. 3-4; and Erich Leinsdorf's final program on April 18-19, Schoenberg's "A Survivor From Warsaw," Op. 46, and Beethoven's Ninth Symphony.

SEVERAL SOLOISTS are worthy of note: soprano Marilyn Horne singing Beethoven's "Ah! perfido" and excerpts from Wagner's "Goetterdaemmerung" on Sept. 27-28; Arthur Grumiaux in Alban Berg's Violin Concerto on Oct. 11-12; Andre Watts with his initial success, the Liszt First Piano Concerto, on Jan. 10-11; and finally one to try my patience in waiting, baritone Hermann Prey singing Mahler—apparently the "Kindertotenlieder" on Feb. 28 and the "Songs of a Wayfarer" on March 1, a new twist (with Tchaikovsky's Fifth on the same program).

And yes, we are to hear another Berlioz Symphonie fantastique, but not with the conductor you expect. Georges Pretre will conduct this one on Jan. 31-Feb. 1.

IF ANYONE ever accuses Thomas Dunn of being simply another in the line of Handel and Haydn Society conductors he deserves a stiff rebuke. What imagination Dunn has squeezed into six programs planned for the season is incredible.

"The Messiah," with orchestration by the composer and using small chorus, will be given on Dec. 6 and 8. But before that the chorus (again small) will present a Baroque program on Oct. 19 and a romantic program (with large chorus) of Mendelssohn's "Walpurgisnacht" and works by Scriabin and Holst on Nov. 24. Later concerts will include Stravinsky's Symphony of Psalms, Hindemith's "Apparebit Repentina Dies" for choir and brass and Heinrich Schuetz' "Musikalische Exequien" of 1636.

This year, moreover, the society is not quitting with choral programs. Each program will include at least one instrumental work and the Feb. 8 program will be all instrumental: Bach's Fifth Brandenburg Concerto and Arthur Honegger's incidental music to Paul Meral's "Le Dit des jeux du monde." Then there's Satie's "Entr'acte cinematographique," music for a silent French film (which will be shown) on March 16 and Stravinsky's "L'Histoire du Soldat" with members of the Boston Ballet on April 19.

I'm getting delirious again.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

SEP 8 1968 New England

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

SEP 27 1968 New England

The Evening Gazette Worcester, Thurs., Sept. 5, 1968

214 Concerts

Boston Symphony Announces Plans

By JOHN F. KYES
Gazette Music Critic

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William Steinberg, conductor of the Pittsburgh Symphony Orchestra, will start a three-year term as Boston conductor in Sept., 1969, retaining his Pittsburgh post.

Leinsdorf Readies BSO's 88th Session

Erich Leinsdorf opens the 88th season of the Boston Symphony Orchestra with the first of the Friday and Saturday series concerts Sept. 27, at 2 p. m. and Sept. 28, at 8:30 p. m. Featured soloist witn the Orchestra is the brilliant soprano Marilyn Horne, who will sing Beethoven's concert aria Ah! perfido and the Immolation scene from Wagner's Die Gotterdammerung. Miss Horne scored a triumph at Tanglewood in the summer of 1967, singing the Wagner scene with the Orchestra under Mr. Leinsdorf's direction.

This is Erich Leinsdorf's final season as Music Director of the Boston Symphony Orchestra. During the six seasons since he assumed the post in the fall of 1962, the Orchestra has continued its full schedule of Boston and Tanglewood performances, broadened the scope of its educational activities, pursued an intensive RCA Red Seal recording schedule, including cycles of Beethoven and Brahms works and an unprecedented Prokofiex series.

Under his direction, the Orchestra recorded the piano concertos of Elliott Carter and Alberto Ginasfera, two demanding contemporary compositions whose Leinsdorf/BSO recording became immediate best-sellers. Mr. Leinsdorf leaves the Boston Symphony Orchestra at the end of the 1969 Tanglewood season, although he returns as guest conductor in each of the following five seasons.

For 1968-69 season

The Symphony programs and Celebrity Series list

The Boston Symphony Orchestra has announced most of its programs, guest conductors and soloists for the 1968-69 season, which begins in Symphony Hall Friday afternoon, Sept. 27.

Below is a list of programs for the Friday-Saturday series. Repertory for the various Tuesday and Thursday series is for the most part drawn from the Friday-Saturday programs. Unless otherwise specified, Erich Leinsdorf conducts.

SYMPHONY
Continued on Page A-21

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

SEP 8 1968

Symphony season through April 19

★ SYMPHONY

Continued from Page A-19

Sept. 27-28: Mozart: Symphony No. 39; Beethoven: "Ah! perfido;" Wagner: excerpts from "Goetterdaemmerung." Soloist: Marlyn Horne, soprano.

Oct. 4-5: Smetana: From Bohemia's Meadows and Forests; Janacek: Sinfonietta; Dvorak: Symphony No. 8.

Oct. 11-12: Haydn: Symphony No. 90; Berg: Violin Concerto; Stravinsky: Rite of Spring. Soloist: Arthur Grumiaux.

Oct. 25-26, Colin Davis conducting: Berlioz: Overture, "Les Francs Juges;" Brahms: Symphony No. 3; Elgar: Symphony No. 1

Nov. 1-2: Brahms: Requiem. The New England Conservatory Chorus, and Saramae Endich, soprano and Sherrill Milnes, baritone.

Nov. 8-9: Beethoven: Symphony No. 1; Rachmaninoff: Paganini Rhapsody; Weill: Kleine Dreigroschenmusik; Liszt: Hungarian Fantasy. Soloist: Jorge Bolet, piano.

Nov. 15-16, Charles Wilson conducting: Strauss: Don Juan; Britten: Sea Interludes from "Peter Grimes;" Sibelius: Symphony No. 2

Nov. 29-30: Brahms: Haydn Variations; Debussy: Saxophone Rhapsody; Mozart: Piano Concerto in B flat, K.595; Strauss: "Rosenkavalier" Suite. Soloists: Felix Viscuglia, saxophone, and Claude Frank, piano.

Dec. 6-7, George Semkow conducting: Rossini: Overture, "La Cenerentola;" Mozart: Jupiter Symphony; Skriabin: Symphony No. 2.

Dec. 13-14: Schoenberg: Variations for Orchestra, Op. 31; Scharwenka: Piano Concerto No. 1 in B flat minor; Schumann: Symphony No. 4 in D minor (original version). Soloist: Earl Wild.

Dec. 27-28, Wilson conducting: Copland: Symphony No. 5; Stravinsky: Card game; Mozart: Haffner Symphony.

Jan. 3-4: Strauss: "Ariadne auf Naxos" (original version), with Beverly Sills and Claire Watson, sopranos, and Robert Nagy, tenor.

Jan. 10-11: Piston: Prelude and Allegro for organ and strings; Beethoven: Pastoral Symphony; Franck: Symphonic Variations; Liszt: Piano Concerto No. 1 in E flat. Soloists: Charles Wilson, organ, and Andre Watts, piano.

Jan. 24-25, Georges Pretre conducting: Lalo: Overture, "Le Roi d'Ys;" Sibelius: Symphony No. 5; Messiaen: Chronochromie; Ravel: "La Valse."

Jan. 31-Feb. 1, Pretre conducting: Bizet: Symphony; Berlioz: Fantastic Symphony.

Feb. 7-8, Pierre Boulez conducting: Haydn: Sinfonia Concertante; Debussy: Jeux; Stravinsky: Symphonies of Winds and Etudes for Orchestra; Berg; Three Pieces, Op. 6.

Feb. 14-15, Charles Munch conducting (program to be announced).

Feb. 21-22: Beethoven: Egmont Overture, Piano Concerto No. 4, and Eroica Symphony. Soloist: Eugene Istomin.

Feb. 28-Mar. 1: Haydn: Symphony No. 46: Mahler: "Kindertotenlieder" and "Lieder eines fahrenden Gesellen;" Tchaikovsky: Symphony No. 5. Soloist: Hermann Prey, baritone.

Mar. 7-8: Mendelssohn: Italian Symphony Varese: Deserts; Webern: Five Pieces for Orchestra, Op. 10; Strauss: Death and Transfiguration.

Mar. 28-29: Conductor and program to be announced. Solists: Clifford Curzon, piano.

Apr. 4-5: Sibelius: Symphony No. 4; Prokofiev: Piano Concerto No. 5; Wagner: excerpts from "Parsifal." Soloist: John Browning, piano.

Apr. 11-12: Schumann: Violin Concerto; Bruckner: Symphony No. 6 in A. Soloist: Joseph Silverstein.

Apr. 18-19: Schoenberg: A Survivor from Warsaw; Beethoven: Symphony No. 9. Chorus Pro Musica and The New England Conservatory Chorus with soloists Beverly Sills, soprano, Josephine Veasey, contralto, Placido Domingo, tenor, and Sherrill Milnes, bass.

BSO 88th Season Begins Sept. 27

The Boston Symphony Orchestra begins its 88th season on Friday, September 27, and WGBH radio (89.7 FM) will once again broadcast the concerts live from Symphony Hall.

The Friday afternoon and Tuesday evening programs will be in stereo, the Saturday night concerts in mono.

To inaugurate his final season with the orchestra, conductor Erich Leinsdorf has invited distinguished American soprano Marilyn Horne to be the soloist, Friday, September 27 at 2 p.m. and Saturday, September 28 at 8:30 p.m.

Miss Horne will be remembered by New Englanders for her outstanding performances with Sarah Caldwell's Boston Opera, and for the Channel 2 special "An Hour With Joan Sutherland" in which she also appeared.

For her Boston Symphony concert Miss Horne has chosen the taxing concert aria "Ah, perfido" by Beethoven. Also on the program will be Mozart's Symphony No. 39 in E Flat and excerpts from Wagner's opera "Gotterdammerung".

Preceding each Friday and Saturday concert, Harvard University's G. Wallace Woodworth once again analyzes the music, as he has for so many years on WGBH, displaying his own contagious enthusiasm and vast musical knowledge for the enjoyment of concertgoers all over New England. His first broadcast will be Thursday, September 26 at 5:30 p.m., with a repeat scheduled Saturday (Sept. 28) at 4:30 p.m.

As always, William Pierce will be the WGBH announcer, and Jordan M. Whitelaw the symphony producer.

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

SEP 19 1968 New England

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

SEP 19 1968 New England

LEDGER-TIMES

SEP 19 1968 New England Newsclip

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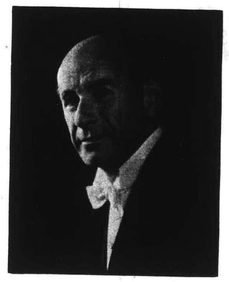
BOSTON SYMPHONY ORCHESTRA

SYMPHONY HALL BOSTON MASSACHUSETTS

EIGHTY-EIGHTH SEASON 1968-1969

PROGRAMS



Bachrach

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

GUEST CONDUCTORS

CHARLES MUNCH

PIERRE BOULEZ

COLIN DAVIS

GEORGES PRETRE

GEORG SEMKOW

CONCERT ANNOUNCEMENTS AND REVIEWS

Concerts in Symphony Hall

Concert Dates	Concert Series with page numbers where concert reviews may be found.					
	Fri.-Sat	Tues. A	Tues. B	Cambridge	Thurs. A	Thurs. B
Sept.						
27,28	1					
Oct.						
4,5	2					
8		3				
11,12	4					
15			5			
22		5				
25,26	6					
(Colin Davis)						
29				8		
(Colin Davis)						
Nov.						
1,2	9					
5			10			
7					10	
8,9	11					
12		12				
15,16	13					
26				14		
29,30	14,15					
Dec.						
3,7		16				
5					16	
6,7	17,18					
(Georg Semkow)						
10			18			
(Georg Semkow)						
13,14	19,20					
15	20,21,22					
(PENSION FUND)						
27,28	22,23					
Jan.						
3,4	25,26					
7				27		
9					27	
10,11	27,28					
14			29			
21		29				
24,25	30					
(Georges Pretre)						
28 "				31		
30 "						31
31,Feb.1	32					
(Georges Pretre						
Feb. 4		33				
(Georges Pretre)						
6 "					33	
7,8	33,34,35					
(Pierre Boulez)						
11 "			35			
14,15	36					
(Jorge Mester)						
18		37				
20 "					37	
21,22	38,39					
25		39				
28,Mar.1	40,41					
Mar.						
4				42		
6						42
7,8	43					
25		44				
28,29	45,56					
(Henry Lewis)						
Apr.						
1			46			
3						47
4,5	47,48					
8				48		
11,12	48					
15		49				
17					50	
18,19	50,51					

FIRST PROGRAM
Friday afternoon September 27 at 2 o'clock
Saturday evening September 28 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

BEETHOVEN — Scena and aria 'Ah! perfido' op. 65
MARILYN HORNE

intermission

WAGNER — Die Götterdämmerung
Dawn — Siegfried's Rhine journey* — Interlude from Act one – Prelude to Act two – Siegfried's death – Brünnhilde's immolation* – conclusion of Act three
MARILYN HORNE

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
OCT 3 1968

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO's OPENING PROGRAM

The bulk of the season's first program provided as suitable a commentary on the time as any. It consisted of portions of "Die Gotterdammerung," including the immolation scene. Marilyn Horne was the soprano soloist and Mr. Leinsdorf, commencing his own twilight here, conducted. Also performed were Mozart's Symphony No. 39 in E flat, K. 543 and Beethoven's concert area "Ah! Perfido".

Leading off was the Mozart Symphony and it would have been a pleasure to report an A grade on this initial offering for 1968-69. For the work itself is one of the most elegant and subduedly gay things ever written, and in terms of the shape of the phrasing, clarity and plasticity of line, Mr. Leinsdorf's reading did well enough by it. Enter our friends the clarinets, though, and yet again appeared that chronic and apparently insurable disease, faulty intonation. This took away a measure of verve for the listener and, I rather imagine, for the conductor. We'll have to settle for B minus.

The Beethoven concert aria that followed stirred things up more. This neo-Mozartean exercise contains within it such a beautifully expressive adagio that one almost forgets that the recitative and subsequent exposition failed to live up to the argument. Marilyn Horne, who now has one of the most formidable reputations of any extant dramatic soprano, seemed to have caught a little bit of the clarinets' malaise, for she added to some later flatting a certain edginess to her tone in the recitative. Her range, timbre and power are remarkable, however, and she gives an impression of unlimited reservoirs of power. Once she hit her stride she was magnificent and her orchestral support was faultless.

The "Die Gotterdammerung" excerpts consisted of the climactic orchestral portions that we had heard here several seasons ago, namely, the Dawn, Siegfried's Rhine Journey, the First Act Interlude and the second Act Prelude, Seigfried's Death and the third Act conclusion. To this pastiche was added that climax of all climaxes, Brunnhilde's immolation, which Eileen Farrell sang with Mr. Munch back in the fifties. Mr. Leinsdorf's commitment to Wagner is more than strong — it is fierce. Even in such a stitching array as this, the impact of the music under reasonably well played circumstances, as was the case here, can be very decided upon a listener willing to lend himself to it. The soprano, under these concert conditions, has her task cut out for her, too, and just to make herself heard Miss Horne was obliged to draw heavily on those immense reserves of power. Whether they were enough is arguable, for the heavy brass were having at it with a will. If the vocal results were not wholly satisfactory, the blame lies, I suggest, less in the logistics of Wagnerenian opera in concert version and more in what appeared to be a curious detachment by the singer in respect to her role. Something that transcends fine vocalizing is needed to project that awesome culmination of events whereof she sings. That something was missing.

This week's offerings, too, are no mean commentary on our contemporary world — an all Czech program. Scheduled to be heard are 'From Bohemia's Meadows and Forests" of Smetana, the first BSO performance of Janacek's Sinfonietta, and the Dvorak's Symphony No. 8 in G major (formerly No. 4). Mr. Leinsdorf again conducts.

On Glorious Note

88th Symphony Season Opens

By McLAREN HARRIS

The opening concert of the 88th season of the Boston Symphony Orchestra under Erich Leinsdorf presented, along with shorter works by Mozart and Beethoven, vocal and instrumental excerpts from Wagner's "Die Goetterdaemmerung," concluding portion of the four-part "Ring" cycle. It was a case of putting the end at the beginning, but for that the performance was no less glorious.

IT WAS AS GLORIOUS, let us say, as excerpts can be in representing the summary of an entire four-hour-plus music drama. Most of the instrumental sections take the form of interludes or preludes connecting the principal scenes of the drama—Dawn, Siegfried's Rhine Journey, an Act I Interlude after Siegfried has departed from Bruennhilde for new adventure, and the Prelude to the tragic turn of emotion of Act II. Siegfried's Death, frequently called the Funeral Music, fills an integral part of the action; Bruennhilde's Immolation, which equals the preceding for poignant emotion, is the lone excerpt in this concert version containing a vocal solo. The final excerpt, the conclusion of Act III, is like a sigh of realization and resignation.

In the concert version, of course, there is not the power of the original. It is difficult to build cumulative energy through a succession of disjointed excerpts, as the only continuity exists in the imagination. Yet there is a goodly measure of Wagnerian splendor which arises during Siegfried's Death and approaches near-incandescence in the emotional heat of the Immolation scene; the concluding music, far short of dispelling this energy, requires an audience to keep hold of it, to contain it. And this is as it should do, for such is the form of romantic art.

Soprano Marilyn Horne sang the demanding verses of the Immolation scene with full reserves of support and breath control. These, indeed, were her entire sucess, for Warner's vocal parts are cast in essentially linear dimensions, and without the strength and stamina to fill imposing dynamic curves and sustain them to the phrase-ends a singer is forever lost. The Immolation scene is a vocal feat in itself, and Miss Horne performed it stunningly, albeit with some dictional ambiguity (common in Wagnerian performances). It is yet strange to think of this singer as a Wagnerian soprano, perhaps because of her diminutive physical height; but the voice is proving her claim.

THE ORCHESTRA'S WORK was brilliant as well, the score's great dynamic being reaches realized as well as one can conceive them. The brass-percussion battery built cataclysms of volume without any taint of noise-making; the strings were silken and cohesive. Leinsdorf's tempos were intelligently chosen and he accomplished the various transitions smoothly. In spite of their inherent shortcomings as excerpts they constituted a magnificent exercise.

Miss Horne's work in "Goetterdaemmerung" was all the more appreciated after her relatively mediocre efforts in Beethoven's concert aria, "Ah! perfido." The opus is really not much special, consisting of a lengthy recitative and standard-form aria, and makes a poor showcase, if one is after such. The soprano's work lacked, in addition to clear diction, the firm support she reserved for Wagner; her tone inclined toward thinness and intonation sagged frequently.

Leinsdorf began the program with Mozart's Symphony No. 39 in E flat, which seems to be receiving frequent play by the orchestra. His tempos have gained liveliness, the melodic language increased vigor. It was a joyful and positive opener.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
SEP 28 1968 New England Newsclip

Boston Symphony Season to Open This Weekend

Erich Leinsdorf opens the season of the Boston Symphony Orchestra with the first of the Friday/Saturday series concerts Sept. 27, at 2 p.m. and Sept. 28, at 8:30 p.m. Featured soloist is soprano Marilyn Horne, who will sing Beethoven's concert aria "Ah! perfido" and the Immolation scene from Wagner's Die Gotterdammerung.

The following week, following the first of the series of open rehearsals on Oct. 3, the Friday-Saturday program will include "From Bohemia's forests and meadows" from Smetana's cycle, "My Country," Janacek's Sinfonietta and Dvorak's Symphony No. 8 in G.

The music on this program was chosen by Mr. Leinsdorf to mark the fiftieth anniversary of the first Republic of Czechoslovakia. Program will be preceded by a performance of the Music of the Blessed Spirits in the Elysian Fields from "Orpheus and Euridice" in memory of the late Samuel Diamond, a violinist with the Boston Symphony Orchestra until his death this summer and one of only three men to be a member of the Orchestra for longer than fifty years.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
SEP 26 1968 New England Newsclip

Leinsdorf Presents 'Ah Perfido' in Hub

By GEORGE GELLES
Music Critic

It's fine that Erich Leinsdorf didn't show the perverse enthusiasm in reintroducing to Boston Beethoven's "Ah Perfido" that the composer showed when he brought the work to Vienna; this was a marathon that included the Fourth Piano Concerto, Fifth and Sixth Symphonies, four movements from the C Major Mass, the Choral Fantasy, and for good measure, a piano solo. It's not so fine that Leinsdorf opened his in-town season at Symphony Hall with warmed-over Tanglewood, Mozart's 39th Symphony, unhappily done this summer and equally off the mark yesterday afternoon.

"Perfido," is, in a sense, more operatic than "Fidelio"; for while it has none of the warm, hominess of Beethoven's single opera, it is grandly conceived, with a text (both anonymous and terrible) broadly plotted and emphasized with gestures sweeping and bold.

About Marilyn Horne, the soprano soloist, I can tell little; from my corner of Symphoney both she and the violins sounded one room removed.

I could tell that intonation wasn't always sure and that, in the recitative, phrases endings were allowed to go excessively slack, and that she sang with a big, rich voice that greatly pleased the audience.

Miss Horne was heard too in Erich Leinsdorf's "Goetterdaemmerung," a patchwork of the instrumental sections of Wagner's opera ending with Bruennhilde's immolation. Putting pieces together like this doesn't really work, for each instrumental except is a moment of dramatic distillation, and piling them one after the other weakens each and makes a misshapen whole.

Still, the music is marvelously resilient, and except for the transition to the final section, well-pasted together. Playing, save unspeakable sounds from the clarinet section, was fine. If you know the opera, this is a novel though unsatisfactory way of hearing it; if you don't, you'll be buffeted about between moments of power and grandeur. In either case, goosebumps guaranteed.

Monitor & Globe Reviews on p. 121 as part of new management articles.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
SEP 28 1968 New England

FIRST PROGRAM
Friday afternoon September 27 at 2 o'clock
Saturday evening September 28 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

BEETHOVEN — Scena and aria 'Ah! perfido' op. 65
MARILYN HORNE

intermission

WAGNER — Die Götterdämmerung
Dawn — Siegfried's Rhine journey* — Interlude from Act one – Prelude to Act two – Siegfried's death – Brünnhilde's immolation* – conclusion of Act three
MARILYN HORNE

MUSIC IN REVIEW

By GERALD A. BERLIN

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

OCT 3 1968

BSO's OPENING PROGRAM

The bulk of the season's first program provided as suitable a commentary on the time as any. It consisted of portions of "Die Gotterdammerung," including the immolation scene. Marilyn Horne was the soprano soloist and Mr. Leinsdorf, commencing his own twilight here, conducted. Also performed were Mozart's Symphony No. 39 in E flat, K. 543 and Beethoven's concert area "Ah! Perfido".

Leading off was the Mozart Symphony and it would have been a pleasure to report an A grade on this initial offering for 1968-69. For the work itself is one of the most elegant and subduedly gay things ever written, and in terms of the shape of the phrasing, clarity and plasticity of line, Mr. Leinsdorf's reading did well enough by it. Enter our friends the clarinets, though, and yet again appeared that chronic and apparently insurable disease, faulty intonation. This took away a measure of verve for the listener and, I rather imagine, for the conductor. We'll have to settle for B minus.

The Beethoven concert aria that followed stirred things up more. This neo-Mozartean exercise contains within it such a beautifully expressive adagio that one almost forgets that the recitative and subsequent exposition failed to live up to the argument. Marilyn Horne, who now has one of the most formidable reputations of any extant dramatic soprano, seemed to have caught a little bit of the clarinets' malaise, for she added to some later flatting a certain edginess to her tone in the recitative. Her range, timbre and power are remarkable, however, and she gives an impression of unlimited reservoirs of power. Once she hit her stride she was magnificent and her orchestral support was faultless.

The "Die Gotterdammerung" excerpts consisted of the climactic orchestral portions that we had heard here several seasons ago, namely, the Dawn, Siegfried's Rhine Journey, the First Act Interlude and the second Act Prelude, Seigfried's Death and the third Act conclusion. To this pastiche was added that climax of all climaxes, Brunnhilde's immolation, which Eileen Farrell sang with Mr. Munch back in the fifties. Mr. Leinsdorf's commitment to Wagner is more than strong — it is fierce. Even in such a stitching array as this, the impact of the music under reasonably well played circumstances, as was the case here, can be very decided upon a listener willing to lend himself to it. The soprano, under these concert conditions, has her task cut out for her, too, and just to make herself heard Miss Horne was obliged to draw heavily on those immense reserves of power. Whether they were enough is arguable, for the heavy brass were having at it with a will. If the vocal results were not wholly satisfactory, the blame lies, I suggest, less in the logistics of Wagnerenian opera in concert version and more in what appeared to be a curious detachment by the singer in respect to her role. Something that transcends fine vocalizing is needed to project that awesome culmination of events whereof she sings. That something was missing.

This week's offerings, too, are no mean commentary on our contemporary world — an all Czech program. Scheduled to be heard are "From Bohemia's Meadows and Forests" of Smetana, the first BSO performance of Janacek's Sinfonietta, and the Dvorak's Symphony No. 8 in G major (formerly No. 4). Mr. Leinsdorf again conducts.

On Glorious Note

88th Symphony Season Opens

By McLAREN HARRIS

The opening concert of the 88th season of the Boston Symphony Orchestra under Erich Leinsdorf presented, along with shorter works by Mozart and Beethoven, vocal and instrumental excerpts from Wagner's "Die Goetterdaemmerung," concluding portion of the four-part "Ring" cycle. It was a case of putting the end at the beginning, but for that the performance was no less glorious.

IT WAS AS GLORIOUS, let us say, as excerpts can be in representing the summary of an entire four-hour-plus music drama. Most of the instrumental sections take the form of interludes or preludes connecting the principal scenes of the drama—Dawn, Siegfried's Rhine Journey, an Act I Interlude after Siegfried has departed from Bruennhilde for new adventure, and the Prelude to the tragic turn of emotion of Act II. Siegfried's Death, frequently called the Funeral Music, fills an integral part of the action; Bruennhilde's Immolation, which equals the preceding for poignant emotion, is the lone excerpt in this concert version containing a vocal solo. The final excerpt, the conclusion of Act III, is like a sigh of realization and resignation.

In the concert version, of course, there is not the power of the original. It is difficult to build cumulative energy through a succession of disjointed excerpts, as the only continuity exists in the imagination. Yet there is a goodly measure of Wagnerian splendor which arises during Siegfried's Death and approaches near-incandescence in the emotional heat of the Immolation scene; the concluding music, far short of dispelling this energy, requires an audience to keep hold of it, to contain it. And this is as it should do, for such is the form of romantic art.

Soprano Marilyn Horne sang the demanding verses of the Immolation scene with full reserves of support and breath control. These, indeed, were her entire sucess, for Warner's vocal parts are cast in essentially linear dimensions, and without the strength and stamina to fill imposing dynamic curves and sustain them to the phrase-ends a singer is forever lost. The Immolation scene is a vocal feat in itself, and Miss Horne performed it stunningly, albeit with some dictional ambiguity (common in Wagnerian performances). It is yet strange to think of this singer as a Wagnerian soprano, perhaps because of her diminutive physical height; but the voice is proving her claim.

THE ORCHESTRA'S WORK was brilliant as well, the score's great dynamic being reaches realized as well as one can conceive them. The brass-percussion battery built cataclysms of volume without any taint of noise-making; the strings were silken and cohesive. Leinsdorf's tempos were intelligently chosen and he accomplished the various transitions smoothly. In spite of their inherent shortcomings as excerpts they constituted a magnificent exercise.

Miss Horne's work in "Goetterdaemmerung" was all the more appreciated after her relatively mediocre efforts in Beethoven's concert aria, "Ah! perfido." The opus is really not much special, consisting of a lengthy recitative and standard-form aria, and makes a poor showcase, if one is after such. The soprano's work lacked, in addition to clear diction, the firm support she reserved for Wagner; her tone inclined toward thinness and intonation sagged frequently.

Leinsdorf began the program with Mozart's Symphony No. 39 in E flat, which seems to be receiving frequent play by the orchestra. His tempos have gained liveliness, the melodic language increased vigor. It was a joyful and positive opener.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

SEP 28 1968 New England Newsclip

Boston Symphony Season to Open This Weekend

Erich Leinsdorf opens the season of the Boston Symphony Orchestra with the first of the Friday/Saturday series concerts Sept. 27, at 2 p.m. and Sept. 28, at 8:30 p.m. Featured soloist is soprano Marilyn Horne, who will sing Beethoven's concert aria "Ah! perfido" and the Immolation scene from Wagner's Die Gotterdammerung.

The following week, following the first of the series of open rehearsals on Oct. 3, the Friday-Saturday program will include "From Bohemia's forests and meadows" from Smetana's cycle, "My Country," Janacek's Sinfonietta and Dvorak's Symphony No. 8 in G.

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JEWISH ADVOCATE
BOSTON, MASS.
[illegible] 26,000

SEP 26 1968 New England Newsclip

Leinsdorf Presents 'Ah Perfido' in Hub

By GEORGE GELLES
Music Critic

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

SEP 28 1968 New England

Monitor & Globe Reviews on p. 121 as part of new management articles

2.

SECOND PROGRAM
Friday afternoon October 4 at 2 o'clock
Saturday evening October 5 at 8.30

ERICH LEINSDORF *conductor*

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Euridice'
in memory of Samuel Diamond

SMETANA — From Bohemia's forests and meadows

JANÁČEK — Sinfonietta for orchestra op. 60
Allegretto
Andante – allegretto
Moderato
Allegretto
Andante con moto
first performance by the Boston Symphony Orchestra

intermission

DVOŘÁK — Symphony no. 8 in G major op. 88*
Allegro con brio
Adagio
Allegretto grazioso
Finale: allegro ma non troppo

BSO: polished rusticity on Bohemian program

By Craig Stinson

Friday was Bohemian day at the symphony. Erich Leinsdorf, for his second program of the season, chose works by the three best known, and almost the only well-known, composers of what is now Czechoslovakia; Smetana, Dvořák, and Janáček. If the concert was thus somewhat short on variety, it nevertheless afforded an opportunity to observe the continuity in the music of these three men, as well as their more or less common roots in Slavonic and Moravian folk music.

It also included the Boston Symphony's first performance of the Janáček Sinfonietta, Op. 60, and its first performance since 1945 of Smetana's "From Bohemia's Forests and Meadows." The latter work seems to have been eased out of the repertory, along with the rest of Smetana's six-part cycle, "Má Vlast" (my country), excepting "Die Moldau." "Forests and Meadows," the fourth item in this cycle, is perhaps a less memorable piece than "Die Moldau"; but it has, unlike the latter, the cardinal virtue of not being overplayed.

The Sinfonietta was composed in 1926 for the Sokol festival of gymnastics and dedicated to the Czechoslovak armed forces. It is a fine show-off piece for the winds, especially the brass (9 C trumpets, 3 F trumpets, 2 bass trumpets, 4 trombones, 2 tenor tubas, bass tuba), and the fanfares that occur in strategic moments of all five movements are capable, in theory at least, of making quite a grand effect.

The last half of the concert was taken up by the familiar Symphony No. 8 in G of Dvořák (No. 4 by the old numbering system).

None of this music was Bohemian in the sociological sense of that word—the sense which implies anticonventionality. And its relation to a genuine folk culture was about as distant as that of a well-scrubbed and neatly dressed peasant.

Unfortunately it was performed in the same spirit of polished rusticity, with more than a trace of clumsiness under the surface gloss. Mr. Leinsdorf, who has played a good deal of Dvořák during his BSO tenure, is capable of more sympathetic and interesting performances — to say nothing about matters of balance, intonation, and accuracy of note-reading.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
SEP 7 1968 New England Newsclip

Symphony Looks at Czech Spirit

Bohemian Melody Bright

By McLAREN HARRIS

When the program for this weekend's Symphony concerts was planned last spring to celebrate the 50th anniversary of the first Republic of Czechoslovakia there was no indication that events were to transpire during the summer which would keep the sovereignty of the Czech people in dark eclipse.

Outside armed and political forces have asserted their might in Czechoslovakia, but culture dies very, very hard; nationalistic music by Smetana, Dvorak and Janacek has outlasted a chain of tyrannies and breathes yet more robustly than many who would rob its people of their voice.

THIS HOLDS TRUE even as the first among these on the Symphony program, Smetana's "From Bohemia's Forests and Meadows," is by no means the strongest product of either country or composer. Smetana found an irrepressible musical lyricism in the folk art of rural Bohemia.

He felt, correctly, that a national musical language must gather its inspiration from the grassroots of the populace, not be codified for them at higher levels of society, which in Bohemia of that period were heavily infused with German tradition. Thus folk-flavored melody and dance-forms of the Bohemian countryside make frequent appearances in his works, and nowhere are they more in evidence than in "My Country," Smetana's cycle of six tone poems, of which "Forests" is the fourth.

The present example brims with bright melody, tone-paintings of rural scenery and an atmosphere of general cheer. Its failing is that it has just the one sentiment, the one message, slipping from one pastoral setting into another with little moment like a bland travelogue through green farmlands. It sounds like a pleasant pastime for a Friday afternoon, but its artistic impulse hardly fires human imagination.

There is much, too, that is nationalistic in inspiration and romantic in color about the Sinfonietta, Op. 60, of Leos Janacek. But here, unlike with Smetana, one finds an edge of modernism to the harmonies, vitality in rhythm, diverse moods and, perhaps above all, brilliant orchestration.

The Sinfonietta, as this program, found its inspiration in the establishment of the first Republic; its movements refer to landmarks in the city of Brno, Janacek's birthplace, and the original dedication was to the Czech army. Its orchestra is bolstered with many brass, yet in the three middle movements (the first and last are fanfares) they are treated with judicious taste, always with an ear for clear textures. The light motion of the second movement, the rich lyricism of the third and the martial flair of the remainder have given the Sinfonietta a respectable popularity which undoubtedly, and deservedly, will increase.

THE WORK of the orchestra an dErich Leinsdorf approached its most rewarding moments during the Janacek. The instrumental responses were neatly pointed, rhythmically accurate and the brass mustered many a resonant thrust.

More's the pity that they could not sustain the same energy for Dvorak's Symphony in G, Op. 88. Here is Dvorak at his melodic finest; the Allegretto may be counted among the most expressive and elegantly-phrased of the Scherzo genre. But the orchestra seemed inexplicably bored by the prospect of playing Op. 88 for what must be for them the zillionth time. Rhythms were flaccid, notable inaccuracies and stuttering entrances cropped up in the wind accompaniments, flaws in intonation showed up in clarinets and horns.

It doesn't take much shabbiness to steal the impetus from a performance; after a while it became a simple matter of providing volume at the right times, and that won't suffice for Dvorak or anyone else.

The Dance of the Blessed Spirits from Gluck's "Orfeo ed Euridice" opened the program as a memorial to a late BSO violinist, Samuel Diamond.

Next week Mr. Leinsdorf will conduct Haydn's Symphony No. 90 in C, Alban Berg's Violin Concerto with Arthur Grumiaux as soloist and Stravinsky's "Rite of Spring."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
OCT 5 1968 New England Newsclip

Symphony offers 'limp' tribute

By MICHAEL STEINBERG
Globe Music Critic

Oct. 28 will mark the 50th anniversary of the founding of the first Czechoslovak Republic and the liberation of its people from centuries of Hapsburg domination.

Just five days ago, we had the 30th anniversary of the Republic's destruction by the signatories of the Munich agreement. Because the shock and the outrage of the Russian invasion of Czechoslovakia in August are still so fresh, we are, no doubt, more aware of the first two dates than we would otherwise have been.

It was presumably the cumulative effect of these events that led Erich Leinsdorf to plan Friday's Boston Symphony program as a musical tribute to Czechoslovakia. It was an appropriate gesture: the music was not imaginatively chosen, though, and the performances tended to make what should have been a moving occasion go limp.

Leinsdorf's one departure from the obvious was in his programming of the Janacek Sinfonietta, which the Boston Symphony had never played. Written in 1926 for a gymnastic festival, it begins with fanfares for brass (including nine trumpets!) and kettledrums. The fanfare style, declamatory, static, with many repetitions of short phrases, dominates the whole five-movement work.

The cumulative or additive, but non-developmental way of building, is not so much peculiar to the Sinfonietta as it is characteristic of Janacek's mature style in general.

The Sinfonietta is, however, a piece in which Janacek used the method with singular success. The catchiness of the tiny snatches of tune themselves, the odd and delightful stimulation in the inventively jerky play with shifting meters and speeds, and, most obviously perhaps, the brilliant sonorities, make the Sinfonietta one of the freshest and most spirited 20th century contributions to the repertory.

Its effect can be electrifying, but on Friday the piece fell almost as flat as possible. Rhythms were uncertain and tempi inadequately contrasted. All those trumpets made a splendid sound, but there was a lot of sloppy and unclear work elsewhere in the orchestra. The artistic and technical insufficiencies of the clarinet playing were especially shocking.

Without, as I have already said, troubling himself to be very imaginative about it, Leinsdorf filled out the rest of the program agreeably with Smetana's "From Bohemia's Forests and Meadows" (woods and fields, or what have you) and the Dvorak G. major Symphony, No. 8, the one that used to be known as No. 4. The Dvorak's third and fourth movements went more convincingly than the first two, though even their effect was a bit tense and hurried; the Smetana performance was perfunctory and rather much of the playing was sheer disaster.

Before the program proper, Leinsdorf led the Music of the Blessed Spirits from Gluck's "Orpheum," in memory of Samuel Diamond, who died in August, aged 75, a few days before completing his 50th season as a violinist with the Boston Symphony.

BOSTON SYMPHONY ORCHESTRA, — conducting Smetana: "From Bohemia's Forests and Meadows;" Janacek: Sinfonietta; Dvorak: Symphony No. 8 in G major. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
OCT 5 1968 New England Newsclip

Boston Symphony To Offer Second Program Oct. 4, 5

An all-orchestral program will be played by the Boston Symphony Orchestra under the direction of its music director, Erich Leinsdorf, as the second program of the current season. The Friday-Saturday pair of concerts is Oct. 4 at 2 p. m. and Oct. 5 at 8.30 p. m.

The program opens with From Bohemia's Forests and Meadows from Smetana's cycle, My Country, music written in celebration of his native Bohemia. Leinsdorf will then conduct Janacek's Sinfonietta and Dvorak's Symphony No. 8 in G, op. 88 (old no. 4).

The music on this program was chosen by Leinsdorf to mark the 15th anniversary of the first Republic of Czechoslovakia. The program will be preceded by a performance of the Music of the Blessed Spirits in the Elysian Fields from 'Orpheus and Euridice' in memory of the late Samuel Diamond. Diamond, a violinist with the Boston Symphony Orchestra until his death this summer, was one of only three men to be a member of the orchestra for longer than 50 years.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
SEP 29 1968 New England Newsclip

B.S.O. to honor Czechoslovakia and Diamond

The Boston Symphony Orchestra's second program of the season Friday at 2 and Saturday at 8:30 will commemorate the 50th anniversary of the first Republic of Czechoslovakia.

As its selections, especially chosen by conductor Erich Leinsdorf, the orchestra will play "From Bohemia's Forests and Meadows" from Smetana's cycle "My Country", the "Sinfonietta" of Janacek and Dvorak's Symphony No. 8 in G, op. 88 (old No. 4).

Preceding the program there will be a performance of the "Music of the Blessed Spirits" from Gluck's "Orpheus and Euridice," given in memory of Samuel Diamond, violinist with the orchestra for more than 50 years.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750
SEP 29 1968 New England Newsclip

Hub Symphony Musical Tribute To Honor Czechs

The Boston Symphony Orchestra Thursday announced a series of musical tributes to Czechoslovakia. Following a public rehearsal, two public performances will be held Friday afternoon and Sunday night.

Music by Czech masters was chosen by Conductor Erich Leinsdorf. The selections selected are from Smetana's "From Bohemia's Meadows and etta," and Dvorak's Symphony No. 8 in G."

Musical history reveals the impact of Czech instrumentalists and composers, according to the Symphony's archivist. The orchestra's late director, Serge Koussevitzky, studied under Rambosheck, talented Czach master.

BSO Honors Czechoslovakia

BOSTON (AP) — The Bosto Symphony Orchestra paid tribute to Czechoslovakia wh three performances this wee of music by Czech composers.

A spokesman said conducto Erich Leinsdorf chose music b Smetana, Janacek and Dvora for the performances of th orchestra's public rehearsal ar concerts Friday and today.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
OCT 5 1968 New England

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
OCT 4 1968 New England

2.

SECOND PROGRAM
Friday afternoon October 4 at 2 o'clock
Saturday evening October 5 at 8.30

ERICH LEINSDORF *conductor*

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Euridice'
in memory of Samuel Diamond

SMETANA — From Bohemia's forests and meadows

JANÁČEK — Sinfonietta for orchestra op. 60
Allegretto
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Moderato
Allegretto
Andante con moto
first performance by the Boston Symphony Orchestra

intermission

DVOŘÁK — Symphony no. 8 in G major op. 88*
Allegro con brio
Adagio
Allegretto grazioso
Finale: allegro ma non troppo

BSO: polished rusticity on Bohemian program

By Craig Stinson

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It also included the Boston Symphony's first performance of the Janáček Sinfonietta, Op. 60, and its first performance since 1945 of Smetana's "From Bohemia's Forests and Meadows." The latter work seems to have been eased out of the repertory, along with the rest of Smetana's six-part cycle, "Má Vlast" (my country), excepting "Die Moldau." "Forests and Meadows," the fourth item in this cycle, is perhaps a less memorable piece than "Die Moldau"; but it has, unlike the latter, the cardinal virtue of not being overplayed.

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

SEP 7 1968 New England Newsclip

Symphony Looks at Czech Spirit

Bohemian Melody Bright

By McLAREN HARRIS

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The present example brims with bright melody, tone-paintings of rural scenery and an atmosphere of general cheer. Its failing is that it has just the one sentiment, the one message, slipping from one pastoral setting into another with little moment like a bland travelogue through green farmlands. It sounds like a pleasant pastime for a Friday afternoon, but its artistic impulse hardly fires human imagination.

There is much, too, that is nationalistic in inspiration and romantic in color about the Sinfonietta, Op. 60, of Leos Janacek. But here, unlike with Smetana, one finds an edge of modernism to the harmonies, vitality in rhythm, diverse moods and, perhaps above all, brilliant orchestration.

The Sinfonietta, as this program, found its inspiration in the establishment of the first Republic; its movements refer to landmarks in the city of Brno, Janacek's birthplace, and the original dedication was to the Czech army. Its orchestra is bolstered with many brass, yet in the three middle movements (the first and last are fanfares) they are treated with judicious taste, always with an ear for clear textures. The light motion of the second movement, the rich lyricism of the third and the martial flair of the remainder have given the Sinfonietta a respectable popularity which undoubtedly, and deservedly, will increase.

THE WORK of the orchestra an dErich Leinsdorf approached its most rewarding moments during the Janacek. The instrumental responses were neatly pointed, rhythmically accurate and the brass mustered many a resonant thrust.

More's the pity that they could not sustain the same energy for Dvorak's Symphony in G, Op. 88. Here is Dvorak at his melodic finest; the Allegretto may be counted among the most expressive and elegantly-phrased of the Scherzo genre. But the orchestra seemed inexplicably bored by the prospect of playing Op. 88 for what must be for them the zillionth time. Rhythms were flaccid, notable inaccuracies and stuttering entrances cropped up in the wind accompaniments, flaws in intonation showed up in clarinets and horns.

It doesn't take much shabbiness to steal the impetus from a performance; after a while it became a simple matter of providing volume at the right times, and that won't suffice for Dvorak or anyone else.

The Dance of the Blessed Spirits from Gluck's "Orfeo ed Euridice" opened the program as a memorial to a late BSO violinist, Samuel Diamond.

Next week Mr. Leinsdorf will conduct Haydn's Symphony No. 90 in C, Alban Berg's Violin Concerto with Arthur Grumiaux as soloist and Stravinsky's "Rite of Spring."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

OCT 5 1968 New England Newsclip

Symphony offers 'limp' tribute

By MICHAEL STEINBERG
Globe Music Critic

Oct. 28 will mark the 50th anniversary of the founding of the first Czechoslovak Republic and the liberation of its people from centuries of Hapsburg domination.

Just five days ago, we had the 30th anniversary of the Republic's destruction by the signatories of the Munich agreement. Because the shock and the outrage of the Russian invasion of Czechoslovakia in August are still so fresh, we are, no doubt, more aware of the first two dates than we would otherwise have been.

It was presumably the cumulative effect of these events that led Erich Leinsdorf to plan Friday's Boston Symphony program as a musical tribute to Czechoslovakia. It was an appropriate gesture: the music was not imaginatively chosen, though, and the performances tended to make what should have been a moving occasion go limp.

Leinsdorf's one departure from the obvious was in his programming of the Janacek Sinfonietta, which the Boston Symphony had never played. Written in 1926 for a gymnastic festival, it begins with fanfares for brass (including nine trumpets!) and kettledrums. The fanfare style, declamatory, static, with many repetitions of short phrases, dominates the whole five-movement work.

The cumulative or additive, but non-developmental way of building, is not so much peculiar to the Sinfonietta as it is characteristic of Janacek's mature style in general.

The Sinfonietta is, however, a piece in which Janacek used the method with singular success. The catchiness of the tiny snatches of tune themselves, the odd and delightful stimulation in the inventively jerky play with shifting meters and speeds, and, most obviously perhaps, the brilliant sonorities, make the Sinfonietta one of the freshest and most spirited 20th century contributions to the repertory.

Its effect can be electrifying, but on Friday the piece fell almost as flat as possible. Rhythms were uncertain and tempi inadequately contrasted. All those trumpets made a splendid sound, but there was a lot of sloppy and unclear work elsewhere in the orchestra. The artistic and technical insufficiencies of the clarinet playing were especially shocking.

Without, as I have already said, troubling himself to be very imaginative about it, Leinsdorf filled out the rest of the program agreeably with Smetana's "From Bohemia's Forests and Meadows" (woods and fields, or what have you) and the Dvorak G. major Symphony, No. 8, the one that used to be known as No. 4. The Dvorak's third and fourth movements went more convincingly than the first two, though even their effect was a bit tense and hurried; the Smetana performance was perfunctory and rather much of the playing was sheer disaster.

Before the program proper, Leinsdorf led the Music of the Blessed Spirits from Gluck's "Orpheum," in memory of Samuel Diamond, who died in August, aged 75, a few days before completing his 50th season as a violinist with the Boston Symphony.

BOSTON SYMPHONY ORCHESTRA, ~~Erich Leinsdorf~~ conducting Smetana: "From Bohemia's Forests and Meadows;" Janacek: Sinfonietta; Dvorak: Symphony No. 8 in G major. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

OCT 5 1968 New England Newsclip

Hub Symphony Musical Tribute To Honor Czechs

The Boston Symphony Orchestra Thursday announced a series of musical tributes to Czechoslovakia. Following a public rehearsal, two public performances will be held Friday afternoon and Sunday night.

Music by Czech masters was chosen by Conductor Erich Leinsdorf. The selections selected are from Smetana's "From Bohemia's Meadows and etta," and Dvorak's Symphony No. 8 in G."

Musical history reveals the impact of Czech instrumentalists and composers, according to the Symphony's archivist. The orchestra's late director, Serge Koussevitzky, studied under Ramboshek, talented Czech master.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

OCT 4 1968 New England

BSO Honors Czechoslovakia

BOSTON (AP) — The Boston Symphony Orchestra paid tribute to Czechoslovakia with three performances this week of music by Czech composers.

A spokesman said conductor Erich Leinsdorf chose music by Smetana, Janacek and Dvorak for the performances of the orchestra's public rehearsal and concerts Friday and today.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

OCT 5 1968 New England

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 565,205

SEP 29 1968 New England Newsclip

B.S.O. to honor Czechoslovakia and Diamond

The Boston Symphony Orchestra's second program of the season Friday at 2 and Saturday at 8:30 will commemorate the 50th anniversary of the first Republic of Czechoslovakia.

As its selections, especially chosen by conductor Erich Leinsdorf, the orchestra will play "From Bohemia's Forests and Meadows" from Smetana's cycle "My Country", the "Sinfonietta" of Janacek and Dvorak's Symphony No. 8 in G, op. 88 (old No. 4).

Preceding the program there will be a performance of the "Music of the Blessed Spirits" from Gluck's "Orpheus and Euridice," given in memory of Samuel Diamond, violinist with the orchestra for more than 50 years.

Boston Symphony To Offer Second Program Oct. 4, 5

An all-orchestral program will be played by the Boston Symphony Orchestra under the direction of its music director, Erich Leinsdorf, as the second program of the current season. The Friday-Saturday pair of concerts is Oct. 4 at 2 p. m. and Oct. 5 at 8.30 p. m.

The program opens with From Bohemia's Forests and Meadows from Smetana's cycle, My Country, music written in celebration of his native Bohemia. Leinsdorf will then conduct Janacek's Sinfonietta and Dvorak's Symphony No. 8 in G, op. 88 (old no. 4).

The music on this program was chosen by Leinsdorf to mark the 15th anniversary of the first Republic of Czechoslovakia. The program will be preceded by a performance of the Music of the Blessed Spirits in the Elysian Fields from 'Orpheus and Euridice' in memory of the late Samuel Diamond. Diamond, a violinist with the Boston Symphony Orchestra until his death this summer, was one of only three men to be a member of the orchestra for longer than 50 years.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

SEP 29 1968 New England Newsclip

Boston Symphony

Musical Salute to Czechoslovakia

By HAROLD C. SPROUL

In its second program of the season, the Boston Symphony extended hands-across-the-sea to stricken Czechoslovakia on the ironical 50th anniversary of its founding as a Republic. Smetana, Dvorak and Janacek, with their imaginative roots deep in the homeland, recalled the special genius that emerged from a racial complex. Smetana and Dvorak were Bohemian before the new nation; and the Moravian Janacek, after "the resurrection of 1918," discovered a new relationship to the freed country. ("I saw myself in it. I belonged to it.") All three composers draw strength from their response to the folk music they had lived with.

From medieval times, when popular tunes were often taken as a basis for sacred counterpoint, countless composers in every period have rediscovered a deep human reason for their private inspirations in the untoutered welling-up of song and dance—realized that the essentials of "form" are irrational because they are complex forces out of nature, and that the scheming mind can only rationalize and develop conscious techniques to a limited extent without losing the inner determination. This is a long argument that no American school of composers has quite solved, although Aaron Copland and Charles Ives have made brave attempts.

At the moment, Folk has become popular commercial entertainment full of gimmicks, and Art Music prides itself on an esoteric physics that is not intended to be an extension and fulfilment of human living—also gimmicks. In between these poles, hundreds of composers and thousands of concert programs pick their chancey way. If music isn't a way to live more fully, what is it? At this moment the popular front, with all its stupifying ignorance and banality, seems to have the jump on the new academicians of non-human tone.

And so the Symphony presentation of three Czechoslovakian composers was refreshing. Smetana, in one movement from the suite, My Country (From Bohemia's forests and meadows) with swirling strings and overriding melodies conjures up a fruitful countryside — like Beethoven in the Pastoral but without the storm. Dvorak's Symphony No. 8 makes large development of simple tunes — much noodling but also many moments of wide-spread orchestral harmony and, especially in the opening and finale, large melodies in the 'cello a la Brahms. The free and haunting lilt of real gypsy comes only in the Allegretto (third movement) and when it aspires to fugate (first movement) or grand climax (finale) seems over-blown and without enough inner substance. But Dvorak could contrive a sensational coda that can still stir the inertia of the Saturday night audience. In short, one must not expect revelation—better to sit back and wait for the moments of inspired melody and color.

The Boston played magnificently (such music is harder to make convincing than is Mozart) and with the Janacek Sinfonietta, with its short bursts of brilliant brass, its infectious poly-rhythms and primitive tunes—no development-fat this time—the Czechoslovakian celebration came close to modern sensibility. And the advent of nine trumpets, two tenor tubas, two bass trumpets and timpani, in Janacek's glorification of a military band, made me nostalgic for the old glory of Sousa's Band.

The opening piece was the "Music of the Blessed Spirits" from Gluck's Orpheus as a musical "wake" for Samuel Diamond, a fifty-year member of the string section. It was played with the graceful dignity that Gluck imagined—the flute solo a restrained warmth and an unsentimental recognition of human worth loss.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
OCT 10 1968
New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 25,000
JUN 13 1968

TUESDAY A SERIES

FIRST PROGRAM
Tuesday evening October 8 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

JANÁČEK — Sinfonietta for orchestra op. 60
Allegretto
Andante – allegretto
Moderato
Allegretto
Andante con moto

intermission

WAGNER — Die Götterdämmerung
Dawn – Siegfried's Rhine journey* – Interlude from Act one – Prelude to Act two – Siegfried's death – conclusion of Act three

fanfares opening and concluding the work, later references to the fanfare motif, and the imaginative hyplay between lower brass and flutes in the superb third movement. The instrumental combinations are often extraordinary, and although this reviewer is familiar with the Sinfonietta from recordings, no disk can prepare you for the impact of this feast of sound in the concert hall.

The writing is not easy, least of all for

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
OCT 11 1968
New England

FREE PRESS
PERRERELL MASS
WEEKLY CIRC. 200
OCT 3 1968
New England Newsclip

Symphony cancels

Boston Symphony Orchestra has canceled the concert previously announced to be given on Mon. Oct. 14, which would have been sponsored by the American Chemical Society, Northeast Region.

50th Anniversary Of Czechoslovakia

ASHBY - In commemoration of the 50th Anniversary of Independence of Free Czechoslovakia several events are planned in New England prior to the historic date of October 28 by Americans of Czech and Slovak background.

The Boston Symphony will dedicate its program of October 4th and 5th to the music of Czechoslovak composers.

The Czechoslovak flag will be presented to the Cathedral of the Pines, Rindge, New Hampshire at a special dedi[illegible] service on Sunda[illegible] at two o'[illegible] Law[illegible] livered by Mrs. Ilka Williams, President of Masaryk Club of Boston. The Czechoslovak flag will be presented by Mr. George Pavlik, [illegible] and Mr. Josef Suk [illegible] half of the Ame[illegible] slovak Society of [illegible] Douglas Sloane, founder [illegible] Cathedral of the Pines [illegible] of the Nation, will [illegible] Czechoslovak [illegible] played in [illegible] mies who would den[illegible] igious and politica[illegible] ever since 1415 when priest and rector of University of Prague was [illegible] Dolanska of

SENTINEL (e)
FITCHBURG, MASS.
CIRC. 20,496
OCT 3 1968
New England Newsclip

Cathedral Of Pines—

Czechoslovak Flag Dedication Sunday

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The Czechoslovak flag will be presented to the Cathedral of the Pines, Rindge, N.H. at a special dedication service Sunday at 2 p.m. Rev. Law[illegible] Marvin Jaffa, minist[illegible] First Parish Chu[illegible] of Ashby, and [illegible] Unitarian [illegible] offici[illegible] peals for protectio[illegible] oppression, an[illegible] chorale "Ye [illegible] which gave [illegible] to resist then [illegible] would deny their [illegible] political freedom ever [illegible] when Jan Hus, priest and [illegible] of Charles University of Pra[illegible] was burned.

Dr. Marie Dolanska[illegible] sley will play th[illegible] Charles R. Ka[illegible] is progra[illegible] Mrs. I[illegible] b[illegible]

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
OCT 9 1968
New England Newsclip

BSO Czech Music Premiere Lacks Real Emotional Force

By GEORGE GELLES, Music Critic

The music by Czech composers with which Erich Leinsdorf exclusively filled Symphony Hall yesterday afternoon had everything—harmonic richness, beauty of melody and orchestration that is always interesting; everything, that is, but real emotional force, and while the BSO program wasn't quite all desserts, a meaty main course was absent and needed.

It was somewhat of an occasion, for the "Sinfonietta" by the gifted Leos Janacek got its BSO premiere 42 years after its completion. This is a winning work in five short movements, with a colorful opening fanfare dominated by trumpets and tympani that really sounds, and a middle movement—the most extended—that skillfully metamorphoses its material.

Structurally, for the conductor beneficially, the pieces are outlined by the instrumentation (much more emphatically here than in either the Dvorak or Smetana also heard) and the performnce was a good one.

Incidentlly and ironically, the "Sinfonietta," which is dedicated to the Czechoslovak Armed Forces, expresses, according to its composer, "the contemporary free man, his spiritual beauty and joy, his strength, his courage and his determination to fight for victory."

Dvorak's Eighth Symphony (old No. 4)—his most coherent, successful, successful, beautiful—had its problems. Leinsdorf in the slow movement rushed through silences and didn't give sustained notes their due; there was also fuzzy rhythmic distortion, in part the Hall's fault, but only in part. And it looked ridiculous and seemed wasteful to preface the third movement with half a measure enormously drawn in the air.

Tempi in this and in Smetana's picture "From Bohemia's Forests and Meadows," were carefully chosen and, properly on the brisk side, but neither piece ever caught fire and caution won out.

Prefacing the Czech music Leinsdorf led the "Blessed Spirit" music from Gluck's "Orfeo and Euridice," a tribute to Symphony violinist Samuel Diamond, who passed away this summer in his sleep. Miss Dwyer, as has become customary on these sad occasions, played the flute solo beautifully.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
OCT 5 1968
New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923
OCT 2 1968
New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
OCT 3 1968
New England Newsclip

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The Boston Sympony Orchestra will dedicate its programs, Friday and Saturday, to Czech composers.

Sunday, at a special dedication service at the Ca[illegible] dral of the Pines in [illegible] N.H., the Czecho[illegible] will be pres[illegible] thedral. Re[illegible]

N.E. Groups To Observe Czech Independence Day

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The Boston Symphony Orchestra will dedicate its programs Friday and Saturday to the performance of music by Cz[illegible] composers.

On Sunday the [illegible] flag will be [illegible] Cathedra[illegible] N.H.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
OCT 3 1968

INFORMATION OBSCURED

3.

Boston Symphony

Musical Salute to Czechoslovakia

By HAROLD C. SPROUL

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JI. B w

OCT

A Feast Of Sound

By Peter M. Knapp

"Pops Parking" says the sign in the lot across from Symphony Hall. But that was last season, and the Boston Symphony Orchestra already is into the third week of its 88th season, the last under Erich Leinsdorf.

Last night's concert stayed mostly within the familiar repertory, with one exception — a welcome one. This was the Sinfonietta for orchestra by Leos Janacek, the Czech-Moravian composer whose music is stirring fresh interest 40 years after his death.

First BSO Performances

The Sinfonietta by this vigorously individual musician was completed in 1926, when Janacek was 72, and regrettably is only now receiving its first performances by the Boston Symphony. The reasons probably have more to do with difficulty of performance and the large forces required, than with qualitative judgments, for the Sinfonietta still sounds fresh and forward-looking today.

Janacek dedicated this piece to the Czech armed forces, and indicated subtitles for the five movements. But there is little need to attach any programmatic reference to this music; it stands on its own. It is scored for huge wind ensemble — including a dozen trumpets, four each of horns and trombones, three tubas — percussion and strings, which for once take a definite back seat.

All of this sets up a splendidly masculine brass sound in the bright fanfares opening and concluding the work, later references to the fanfare motif, and the imaginative byplay between lower brass and flutes in the superb third movement. The instrumental combinations are often exraordinary, and although this reviewer is familiar with the Sinfonietta from recordings, no disk can prepare you for the impact of this feast of sound in the concert hall.

The writing is not easy, least of all for the woodwinds, and the rhythms are tricky. But the Symphony met the demands of virtuosity in a performance that aroused more enthusiasm than for Mozart's familiar Symphony No. 39 in E-flat which opened the program. All of which indicates probably that audiences are not innately against the new or unfamiliar when they are works of quality, well performed.

Proper Scale

For the Mozart symphony, Leinsdorf used relatively few strings for this late, big symphony, gaining an immaculate balance and a purity of classical sound otherwise impossible with the battalions of violins often used.

It is good to hear Mozart on this scale, even though No. 39 has been done so often in Boston and at Tanglewood. It is a Leinsdorf specialty, best perhaps in the minuet and bantering finale, though the first two movements would have benefitted from a dash of emotion.

Likewise, Leinsdorf and the orchestra are on familiar grounds in the orchestral excerpts from "Goetterdaemmerung" concluding the program in a blaze of Wagnerian sound. Here, Leinsdorf generates more voltage to go with his scrupulous intellectual approach, and the excursion from dawn to the collapse of Valhalla is an exciting one.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

OCT 11 1968 New England

Symphony cancels

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FREE PRESS
PERPERELL, MASS.

OCT 3 1968 New England Newsclip

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SENTINEL (e)
FITCHBURG, MASS.
CIRC. 20,496

OCT 3 1968 New England Newsclip

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

OCT 9 1968 New England Newsclip

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

OCT 5 1968 New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

OCT 2 1968 New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

OCT 3 1968 New England Newsclip

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N.E. Groups To Observe Czech Independence Day

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

OCT 3 1968

4.

THIRD PROGRAM
Friday afternoon October 11 at 2 o'clock
Saturday evening October 12 at 8.30

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 90 in C
Adagio – allegro assai
Andante
Menuetto – trio
Finale: allegro assai

BERG — Violin concerto (1935)
Andante – allegretto
Allegro – adagio
ARTHUR GRUMIAUX

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)
Part one: The adoration of the earth
Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice
Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

At Symphony Hall

'Rite of Spring' Rich Experience

By McLAREN HARRIS

This weekend's Symphony program features Erich Leinsdorf conducting his first "Rite of Spring" in Boston and the result is promising in conception, although speckled in delivery. Yet its raw, elemental power, coupled yith the clearer textures of Alban Berg's Violin Concerto and the Haydn Symphony No. 90 make the experience eminently rewarding.

In a figurative sense Stravinsky's "Rite of Spring" is no less a classic for its originality than is Hayen's C mahor Symphony in a musically literal sense. It struck the Parisian musical scene like a virtual bombshell in 1913, dividing the sentiments of audiences who had taken fully to heart the composer's "Firebird" of 1910. Whereas the earlier ballet had embraced formal designs in inner construction and sectional progression, Stravinsky's "Rite" now presented itself as seemingly chaotic, nearly amorphous, fraught with twisting lines, loosely functional harmony, displaced accents, massive and dissonant orchestral effects and pracgically everything else unnerving to a 1913 audience.

IT IS ALL of these, certainly; but one can become lost in analytical procedures and forget that it is first that it is a spontaneous creation of Stravinsky's mind and a supremely faithful realization of his objectives.

For all its denial of tradition the rhapsodic progression and variety of substance sustain it well over a rather considerable length, while many of the internal effects are ingeniously conceived—the swirling reservoir of instrumental color and kaleidoscopic patterns of meter and accent always presenting an eleent of surprise, imparting a sense of urgency and mounting frenzy.

The orchestra's reading was strong from standpoints of individual effort and collective volume, weak in areas of cohesion and inspiration. The dynamic outline was realized essentially faithfully, but with a feeling of application of exterior force rather than the inner fire which could have brought to life Stravinsky's vision. Rhythms were inclined to be leaden, to plod where they should have cracked, their energy dissipated by a scattering of attacks.

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BSO revives Haydn delight

By MICHAEL STEINBERG
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I was delighted, at any rate, that Erich Leinsdorf chose to revive the Haydn, a fine piece that had been neglected everywhere. It is not so lyrical as some of its immediate neighbors, the rich sounding and equally unknown 91, or the popular 88 and Oxford. It is full of energy, though, both physical and intellectual, and its excursions into counterpoint get it into some wonderful and surprising adventures. In the Andante, one of those sets of double variations, one theme in major and one in minor, that one meets often in the symphonies, Haydn puts individual, quite unexpected, and very touching constructions on fairly conventional material. Lots of the symphony, the finale especially, is very funny, and the audience is quite poker-faced about that.

The performance was delicate rather than robust, and a good one of its kind. There was some of the rhythmic skidding one gets often from Leinsdorf—those moments when the last part of a bar is clipped and the downbeat arrives just a hair too soon—but most of the way things went very well, whit clean execution (the high horn parts were beautifully done), and with awareness of and pleasure in the play of Haydn's mind.

The Belgian violinist Arthur Grumiaux, who had not played in Boston in over 15 years, was a superb soloist for the Berg. There is nothing self-consciously Viennese in his playing, and he understands that Berg, for all the grief in this requiem of his for the 17 - year - old daughter of Walter and Alma Mahler Gropius and for all the Romanticism of his gestures, was an intensely disciplined classicist. What a pleasure to hear the rustic dance phrases of the first movement played so that they did not totter on the edge of parody, or not to be reminded of suet whenever the solo line lay low on the fourth string. It was, altogether, an interpretation of unfailing musical coherence, and noble and serene in spirit. Grumiaux is, besides, a truly elegant instrumentalist, and he played this terribly taxing, and not at all showy, work with an unobtrusive mastery that I have heard in no other performance of it.

What Leinsdorf and the orchestra did was on the tune, in every way beautiful, and Leinsdorf kept the textures wonderfully transparent. He moved from tempo to tempo more convincingly than in the performance with George Zazofsky five years ago (also in most respects an unusually fine one), and he maintained most of the time a chamber - musical intimacy of ensemble with his soloist.

Friday's performance of "Le sacre" was, I believe, Leinsdorf's first. We perhaps benefitted from the excitement of that: Leinsdorf, at any rate, conducted with unusual intensity, drive, and sense of drama. At the very end, in the sacrificial dance, highest level as well. The playing was attentive, in there was some slight rhythmic uncertainty — much less, actually, than in the Haydn — but everything else, beginning with the Introduction, which unfolded with relentless power, was firmly controlled. The tempi fit, the sonorities were clear and vivid, and the different sections were sharply characterized so as to give an impression of uncommon variety and vitality. Most of the orchestral playing was very good indeed: some of it — percussion, E flat clarinet, English horn, bassoon — was outstanding.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Haydn: Symphony No. 90 in C; Berg: Violin Concerto, with Arthur Grumiaux, soloist; Stravinsky: Le sacre du printemps. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
OCT 12 1968 New England

BSO Performs

HAYDN, BERG AND STRAVINSKY

By HAROLD C. SPROUL

Erich Leinsdorf last weekend led the Boston Symphony in a third program that was triumphant for both orchestra and audience. Three radical composers in three commissioned works shared, in absentia, the triumph.

Haydn (Symphony 90 in C) demonstrated once again his ability to give his aristocratic backers full measure of the originality they wanted (Will there ever again be such a time when an audience asks to be surprised?). Amateur string quartets know the delight of discovering many unplayed works wherein experiments succeeded, and similarly Symphony 90, allows a larger audience to spark to a work of genius seldom played. The verve of the first movement, kicked along by syncopation with much delicate pianissimo bounce in the strings; an Andante developed as a double variation, playing major against minor, recalling that Baroque counterpoint was still in the armory of classic-romantic composers; a Menuetto enriched beyond courtly grace to be a fit companion to sonata-form and variation, with a lovely oboe soloing in the trio-middle; a Finale that dares performers with its witty dash, and then for a coda-end, suspends us on four measures of absolute silence before plunging into the shock of an unexpected key, and plays around fantastically in a final development of surprises (this before Beethoven codas). The highest praise for the performance is that the symphony played with the color and finesse of a top string quartet.

There is nothing profoundly moving in this Haydn, for all its human warmth and wit; but there is in the Berg Violin Concerto that followed. Berg might never have fulfilled his commission by the violinist Louis Krasner, had he not been inspired by the paralysis and death of a dear friend, Manon Gropius. In a last burst of creation he composed a requiem that shortly would also sound for his own death. The personal neuroticism of the creative great ones has often afforded illumination for the normal.

In this concerto Berg, like the late Beethoven, cut across all boundaries of old and new; the twelve-tone scheme, without orientation to a key, was only an extension of late nineteenth century chromaticism (as it was for Schoenberg) — a limitation, and organization of wide-open possibility, but with no disregard for the relative effect in consonant-dissonant sounds, the relativity of simple and complex rhythms, and the final justice of the ear and idea.

Arthur Grumiaux, the great Belgian violinist, had not only the controlled virtuosity, but the musical grace to recognize the part the protagonist-violin should play in the orchestral whole. Like Mozart, Berg rescues the show-off concerto by imbedding the single instrument in a dialogue with the orchestra, often infusing or submerging in its larger concerns — true of all the great concertos.

Berg, like Mahler, uses a large orchestra with discretion, often pulling a few stops like an organist, to get a clear color for his contrapuntal voices, so that when a large thick harmony develops, it becomes engulfing. Berg stands with Bartok, Hindemith and Shoenberg as an innovator who never lost his birthright as an inheritor. The Boston performance, with Griumiaux so warmly tuned-in to the whole, without exploitation of his role, and Leinsdorf such a sensitive middle-man, made for a moving performance.

Intermission, like cheerfulness, broke in; and Mr. Feinberg's canny photographs of instruments and players, hung in the second-floor gallery, made a fine transitation to Stravinsky's Rite of Spring that followed. The Rite, so mangled in performance with the Diaghilev Ballet in 1913, has proved itself as musical experience since then. And rightly so, for the score preceded the choreography, and like all great music, is limited by the inadequacies of body-movement.

Leinsdorf conducted a clean, taut, exciting performance, from the high bassoon entrance of a wild pastoral motif to the climax of sacrificial death. This is certainly sophisticated primitivism with inspired use of not only primitive tunes, rhythms and the insistance of repetition, but provocative use of the instrumental sounds available to a modern composer. A new venture for Leinsdorf with the BSO, it came off with fresh excitement and all honors to the players.

Three radicals with a difference. Haydn stretched a concensus of revolutionary attitudes and forms by his genius (novelty that recovers humanity). Berg sifts a more modern complexity of technique to celebrate the fatality of life and death. Stravinsky with no conscious theory of technique, but conditioned by an experience of basic rhythm, melody and form recovers, objectively and uniquely, some aspects of the life-urge. And so these radicals become classic, proved in a great performance by the Boston Symphony.

JEWISH ADVOCATE
BOSTON, MASS.
26,000
OCT 17 1968 New England

Haydn Symphony Nickname Might Be 'The Audacious'

By GEORGE GELLES
Music Critic

Add another to the list of Haydn symphony nicknames: No. 90, "The Audacious". This work, which opened Erich Leinsdorf's Friday afternoon BSO concert is remarkable in several ways, among them in the fragile delicacy of its scoring, but earns its title in its finale. Haydn comes to a noisy C Major close, writes four and a half measures of silence, and then brings in the movement's single theme a half tone higher, which finally works its way home.

There's a similar harmonic twist in the opening movement, which we got when Leinsdorf took the repeat; but why were repeats so arbitrarily handled in the slow movement, and why was no harpsichord filling in the texture?

The symphony was well led, though, aside from a watery second movement and minuet a bit too faceless for me. Except for some inelegancy from the solo violin and oboe, the orchestra, greatly reduced, sounded fine.

The Berg "Violen Concerto," which Arthur Grumiaux played, was frustrating and no joy. Patches of solo work were thrown off with clan, but, in large part, the interpretation seemed unconvincing, as if it were being told second-hand. Leinsdorf didn't help. The orchestral fabric of the Concerto is dense and complicated, and needed a lot more unraveling.

All during Stravinsky's "Rite of Spring," especially in the rhyhtmically complicated sections, I was feeling uneasy, as if the performance wasn't on too steady ground and in the next to last bar of the piece, someone finally made a wrong entrance.

Granted that the piece is unique and uncanny in both what it demands and what it gives—as the program notes—done single-handedly this week and the most foolishly irrelevant in a good long while, tried to show; yet in not having it firmly under control, Leinsdorf weakened, and it's too bad. One of the most interesting programs of the season.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
OCT 12 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
OCT 12 1968 New England

Berg, Haydn, and Stravinsky

By Craig Stinson

Stravinsky's "Rite of Spring" must be as familiar to the members of the Boston Symphony Orchestra as the so-called "drawing room" sonata of Mozart is to most pianists. So it seemed on Friday afternoon anyway, as the BSO made its way through "Le Sacre."

Erich Leinsdorf's approach to the music was, for the most part, genuinely exciting. Certain sections, such as the Dance of the Earth, which concludes part one, came off extraordinarily well. One seldom hears the machine-gun trumpet part at that point with such shivering clarity.

But there was about as much apparent attention to detail in the performance as one is apt to get from a middle-aged pianist perfunctorily reading through a piece he has known from childhood. It was marked by rhythmic fuzziness (especially in the Danse Sacrale) and an abnormal amount of dropped notes.

What presumably happened is that the orchestra spent more time preparing the more unusual item on the program, the Violin Concerto of Berg. That work, at any rate, received an accurate performance.

Arthur Grumiaux, the Belgian violinist, played the piece with convincing directness, avoiding the temptation to add more schmaltz than Berg required. Among other things, he did an admirable job of staying in the background when that was required of him.

Haydn's No. 90

The concerto is full of places where the violin soloist plays not the principal melodic line, but a secondary line which must be heard but must not predominate. Mr. Grumiaux and Mr. Leinsdorf succeeded throughout in the difficult task of balancing the piece properly.

The Haydn which opened the concert was a typical Leinsdorf-BSO affair — plenty of spirit, but a bit heavy and not too precise. The same fuzzy sound that one heard in the Stravinsky was a problem in the fast movements of the Haydn. Fewer strings would probably help matters; even though Mr. Leinsdorf uses a reduced string section, the sound it produces is still larger and heavier than that for which Haydn composed.

The symphony this time was No. 90 in C, which the orchestra hadn't played since Karl Muck conducted it in 1917. One hopes it will be heard again here before 2019.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
OCT 14 1968 New England

4.

THIRD PROGRAM
Friday afternoon October 11 at 2 o'clock
Saturday evening October 12 at 8.30

ERICH LEINSDORF *conductor*

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Andante
Menuetto – trio
Finale: allegro assai

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Arthur Grumiaux, the Belgian violinist, played the piece with convincing directness, avoiding the temptation to add more schmaltz than Berg required. Among other things, he did an admirable job of staying in the background when that was required of him.

Haydn's No. 90

The concerto is full of places where the violin soloist plays not the principal melodic line, but a secondary line which must be heard but must not predominate. Mr. Grumiaux and Mr. Leinsdorf succeeded throughout in the difficult task of balancing the piece properly.

The Haydn which opened the concert was a typical Leinsdorf-BSO affair — plenty of spirit, but a bit heavy and not too precise. The same fuzzy sound that one heard in the Stravinsky was a problem in the fast movements of the Haydn. Fewer strings would probably help matters; even though Mr. Leinsdorf uses a reduced string section, the sound it produces is still larger and heavier than that for which Haydn composed.

The symphony this time was No. 90 in C, which the orchestra hadn't played since Karl Muck conducted it in 1917. One hopes it will be heard again here before 2019.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
OCT 14 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
OCT 12 1968 New England

TUESDAY B SERIES

FIRST PROGRAM
Tuesday evening October 15 at 7.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 39 in E flat K. 543
Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

WAGNER — Die Götterdämmerung
Siegfried's Rhine journey* and death music

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

OCT 16 1968 New England Newsclip

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Of the selections on the program, I had been looking forward most eagerly to the Mozart, which is one of the great trilogy of symphonies composed in 1788 and which is a transitional sort of work in that, in depth and in impact, is a forerunner of the magnificent "Jupiter" symphony. Unfortunately, Mr. Leinsdorf and his musicians gave us a somewhat heavy-handed reading (achieving the requisite lightness and brilliance only in the Minuet). In short, the rendition was too taut and tight-fisted — lacking the requisite fluidity.

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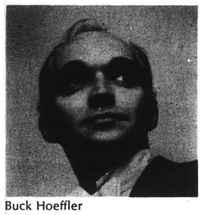
STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

OCT 20 1968 New England Newsclip

THE CONDUCTOR


Buck Hoeffler

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Tuesday evening October 22 at 8.30

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Andante
Menuetto – trio
Finale: allegro assai

SMETANA — From Bohemia's forests and meadows

intermission

DVOŘÁK — Symphony no. 8 in G major op. 88*
Allegro con brio
Adagio
Allegretto grazioso
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In their music pulses the folk tunes and dances of their native land, its natural beauties, and the spirit of its people. And though most of us who attended last night's concert at Symphony Hall may not [redacted]chs, it is not difficult to identify [redacted]is music and its splendid orchestral [redacted]ations, or to reflect in Dvorak's noble [redacted] melancholy cello theme in the finale [redacted] 8th Symphony that Czechoslovakia [redacted]ive again.

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The Pa[redacted], Wed., Oct. 23, 1968

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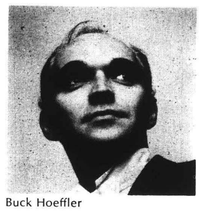
OCT 20 1968 New England Newsclip

THE CONDUCTOR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The Patriot Ledger, Wed., Oct. 23, 1968

6.

FOURTH PROGRAM
Friday afternoon October 25 at 2 o'clock
Saturday evening October 26 at 8.30

COLIN DAVIS *conductor*

HAYDN — Symphony no. 99 in E flat
Adagio – vivace assai
Adagio
Menuetto – trio: allegretto
Vivace

BENNETT — Symphony no. 1 (1965)
Allegro
Andante
Molto vivace

first performance in Boston

intermission

BRAHMS — Symphony no. 3 in F op. 90*
Allegro con brio
Andante
Poco allegretto
Allegro

Davis conducts BSO superbly

By MICHAEL STEINBERG
Globe Music Critic

The ARTS

When Colin Davis first came to the Boston Symphony as guest conductor in February of last year, many among both players and public hoped some day to see the then 40-year-old Englishman take charge of the orchestra as music director. After the announcement last December of Erich Leinsdorf's resignation, Davis's name stood probably at the top of the rumor list. The subsequent appointment, effective next Fall, of William Steinberg left Davis's supporters as much interested in him as ever, though the target date for their hopes was deferred until at least 1972, the expiration date of Steinberg's initial contract. At any rate, Davis's return to the Boston Symphony on Friday afternoon was anticipated with more than ordinary interest, and the audience, which, incidentally, included Dr. Steinberg, applauded him with unusual warmth.

Davis began with Haydn's Symphony No. 99 in E flat (by coincidence last done here in 1960 by Steinberg at his first Boston Symphony concert). The first of the six symphonies Haydn wrote for his second London visit, it is one of those pieces of his late years in which the symphonic process takes place at an incredible level of luminous energy, and, of course, with the happiest blend of the popular with the exceedingly subtle, of humor and high spirits with the heart-piercing tenderness.

I could hardly imagine a more beautiful performance than the one Davis extracted from the Boston Symphony. Davis knows just who Haydn was and what his music is all about. There was energy, grace, lyricism, a delighted response to the winged play of Haydn's mind, a touch of something like swagger; more over, the superlatively apt characterization of detail was marshaled into coherent and long-breathed progression, whose achievement was the result of uncommon perception and concentration.

The orchestra played beautifully for Davis, and in a way that was very different from the rather tense, anxious-to-please playing they did for him on his first visit. This time, there was none of the super-gloss that seems to Europeans so characteristic of American orchestras; there was, instead, a beautifully adjusted, relaxed, chamber-musical quality to the playing that reminded me of their work for Rafael Kubelik two seasons ago, though the level of technical efficiency was higher. The solo woodwind writing in Haydn's Adagio was especially well taken by Mrs. Dwyer and Messrs. Gomberg, Holmes, and Walt.

Davis next conducted the Symphony No. 1 by the 32-year-old English composer, Richard Rodney Bennett. Written three years ago, it is a work of 20 minutes or so in the familiar quick-slow-quick pattern. Bennett's is not a particularly personal voice, but he manages a neo-Stravinskian language with considerable invention and with an awesome technical command. There is plenty of vitality to the first movement and considerable intensity to the Andante; the finale, though, seems to obviously be a rewriting of the Danse sacrale of Stravinsky's "Sacre." The most unequivocal success Bennett achieves is with his dazzling scoring, and under Davis's leadership, the players responded to the virtuoso writing with zest and an infectious joy in their own skill.

The Brahms Third is frighteningly difficult. To be sure Brahms is easier than Haydn in the sense that the richer variegation on the surface of his music provides a more obvious guide to what is really happening at skeletal and bloodstream level, though it was precisely his ability to discern and project form through the relatively subtle differentiations in Haydn that made Davis's conducting of the Symphony No. 99 so remarkable. But nothing absolutely nothing, in Brahms takes care of itself, and it wants unremitting vigilance on the part of a conductor to get minimal intelligibility.

Davis's Brahms performance was never bad, but, except for the drive and force with which he gave the finale, and which, to some degree, he had anticipated in the first movement's recapitulation, it was unremarkable. He played the Symhony for buoyance and grace more than for mystery, sentiment and drama, and that is by no means a bad idea. His conducting of it was coherent, intelligent, and tasteful, and that he made the relaxation of tempo into the epilogue occur where Brahms directs rather than with the viola triplets 15 bars sooner (as most conductors do) is a tribute to all three qualities. Again except for some less then first-rate horn playing, and the flat, but not quite as flat as usual, clarinet, the orchestra did beautifully for Davis. It was a careful, responsible job of house-cleaning, but the place didn't feel lived in.

BOSTON SYMPHONY ORCHESTRA: Colin Davis conductor. Haydn: Symphony No. 99 in E flat; Bennett: Symphony No. 1; Brahms: Symphony No. 3 in F. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
OCT 26 1968
New England Newsclip

Haydn, Brahms Flank Fine Bennet Symphony

By GEORGE GELLES
Music Critic

The mystery of the week is why Colin Davis, chief conductor of the BBC Symphony, one of Britain's two or three top musical exports, and guest conductor this week of the Boston Symphony, brought the First Symphony of Richard Rodney Bennett to Friday afternoon's Symphony Hall concert.

Bennett's past credits include many film scores, that is, music written not to be heard, and his Symphony is of a piece with these. There's much bustle and the mandatory elegiac middle movement, an orchestral gloss derived in large measure from Walton, but the whole thing is little more than instant atmosphere, a poor man's Persichetti not unlike the most vapid products of the American academy.

That the performance sounded fine is all the more reason to regret that Davis' healthy chauvanism didn't lead him to other of his countrymen, to the still much neglected Michael Tippett or to that excellent contemporary of Bennett's, Peter Maxwell Davies.

Haydn, whose 99th Symphony flanked the Bennett on one side, was ideally paired by Davis with Brahms, whose 3rd Symphony was on the other side, for though almost ninety years separated their works, the composers thought about music and wrote symphonies in essentially the same way.

Both pieces were successes from the first, and Davis handled both extremely well. One slight resrvation about the introduction to the Haydn: whatever else Haydn meant by cut time I'm sure he didn't mean eight beats to the bar. This short section seemed too measured Friday, and the slow movement as well.

Otherwise the performances were dandy, clearly and intelligently conceived and executed with clarity. The orchestra responded remarkably well to Davis (though the solo clarinet refused to play in tune), with conviction, interest in what it was doing, and from the solo horn, flute and oboe, some beautiful playing. The concerts this weekend are Davis' only ones here this season, and one of the repeats, sleepy Bennett Symphony and all, shouldn't be missed.

An added inducement is what will surely be the most creative misprint in this year's program book; Stravinsky's "Chant du Rossignol", to be heard two weeks hence, has become "Champ du Rossignol". He'll have a field day.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
OCT 26 1968
New England

Symphony

Brahms No. 3 Is Perfection

By McLAREN HARRIS

Days like yesterday seem to occur only once in a great while but thankfully, memories endure. Yesterday's Boston Symphony performance of the Brahms Symphony No. 3 conducted by Colin Davis was one of the finest performances I have ever heard of any work, by any orchestra, under any conductor.

This was one of those times, exceedingly rare, when everything falls into place and a composition unfolds just as one imagines the composer to have conceived it — a mass carved in great depth, progressing with seemingly weightless motion, etched in perfect blends of instrumental timbre. The feat was a joint effort of Davis and the orchestra — the artisan genius of the former, the keenly sensitive responses of the latter.

THE POWER which swelled out of Brahms' lyric phraseology was not a case of simple volume buildup, of matter being piled on from outside to obscure original outlines, but rose with the strength inherent in the melodic curvature in uninterrupted, fluid progression. The dynamic alterations were gradual and studied, exalting the lines with graceful arches, setting leading motives and answering phrases in three-dimensional relief.

Every seam in the contrapuntal framework was tightly woven, the tonal combinations fused by instrumental balances which could hardly have been more exact. The symphony was as carefully crafted and beautifully wrought as the finest examples of sculpture or painting. Between the opening chordal pillars to the air of mystery on muted strings presaging the closing bars of the finale, to single out particular sections or aspects for consideration would be arbitrary, even futile; it was the kind of experience when the listener loses awareness of the various elements and sits in awe before the eloquence of the whole.

The weekend program is totally symphonic in content. The Brahms F major was preceded by Haydn's Symphony No. 99 and the First Symphony of Richard Rodney Bennett, one of the younger generation of 12-tone composers in England (his music has been heard, probably unconsciously, by a great many people as film scores to certain popular motion pictures).

Bennett's symphony, though time will test its powers of endurance, is an expertly-written work, full of energetic, distinctive thematic material and orchestrated for essentially conventional forces with solid and brilliant tonal combinations in a sort of post-Elgarian style.

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This is very accessible music as duodecaphonal works go. Its material holds interest and the orchestra is large and powerful but lean in sound, avoiding ponderous masses or ear-shattering assaults. The performance, albeit not the final word in rhythmic precision, was effective.

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Boston Symphony Electric Under Colin Davis' Baton

By ROBERT H. NEWALL

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But from the first explosions of the brasses in Bennett's Symphony No. 1, a work of only 20-minutes' duration, Davis and the BSO generated electricity. Although there were a few — a very few — dissidents like the woman in front of me whose "clucks" were decidedly disapproving, most were gripped by the energy and compositional verve of this score. Sharply dissonant passages were succeeded by stretches of conventional melody, particularly in the second movement.

From the first measure Davis showed that this music is in his marrow: he believes in it, his players responded acutely and the results were thrilling (and I use this word sparingly).

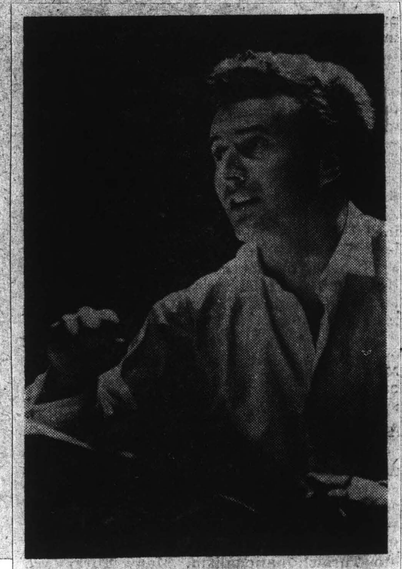
After intermission came Brahms' Third Symphony, a score that can be ruined by heavy, thick playing. But nothing like this marred Friday's performance. I cannot remember hearing so exquisite a texture, sweet but not saccharine, transparent but not thin. Further, the conductor knows the secret of pacing a score, even one of many involvements and convolutions like this, without hurrying it.

Neither had his attention to detail robbed the symphony of its essential grandeur, its organic wholeness. The curvaceous melodies of the first movement, overlapping in the wheels of a locomotive, in particular had a winsome beauty that quite overwhelmed the listener.

An orchestra so polished as the BSO can be expected to play reasonably well under even an inferior conductor (as lesser groups cannot), but the kind of playing it gave so prodigally the other day takes a conductor of the ilk of Colin Davis. The standing ovation was amply deserved.

NEWS (e)
BANGOR, ME.
CIRC. 79,750
OCT 29 1968
New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
OCT 26 1968
New England Newsclip



Colin Davis

. . . will be guest conductor for the Boston Symphony this afternoon and Saturday and Tuesday evenings at Symphony Hall.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
OCT 25 1968
New England Newsclip

6.

FOURTH PROGRAM
Friday afternoon October 25 at 2 o'clock
Saturday evening October 26 at 8.30

COLIN DAVIS *conductor*

HAYDN — Symphony no. 99 in E flat
Adagio – vivace assai
Adagio
Menuetto – trio: allegretto
Vivace

BENNETT — Symphony no. 1 (1965)
Allegro
Andante
Molto vivace

first performance in Boston

intermission

BRAHMS — Symphony no. 3 in F op. 90*
Allegro con brio
Andante
Poco allegretto
Allegro

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

OCT 26 1968

New England Newsclip

Davis conducts BSO superbly

By MICHAEL STEINBERG
Globe Music Critic

The ARTS

When Colin Davis first came to the Boston Symphony as guest conductor in February of last year, many among both players and public hoped some day to see the then 40-year-old Englishman take charge of the orchestra as music director. After the announcement last December of Erich Leinsdorf's resignation, Davis's name stood probably at the top of the rumor list. The subsequent appointment, effective next Fall, of William Steinberg left Davis's supporters as much interested in him as ever, though the target date for their hopes was deferred until at least 1972, the expiration date of Steinberg's initial contract. At any rate, Davis's return to the Boston Symphony on Friday afternoon was anticipated with more than ordinary interest, and the audience, which, incidentally, included Dr. Steinberg, applauded him with unusual warmth.

Davis began with Haydn's Symphony No. 99 in E flat (by coincidence last done here in 1960 by Steinberg at his first Boston Symphony concert). The first of the six symphonies Haydn wrote for his second London visit, it is one of those pieces of his late years in which the symphonic process takes place at an incredible level of luminous energy, and, of course, with the happiest blend of the popular with the exceedingly subtle, of humor and high spirits with the heart-piercing tenderness.

I could hardly imagine a more beautiful performance than the one Davis extracted from the Boston Symphony. Davis knows just who Haydn was and what his music is all about. There was energy, grace, lyricism, a delighted response to the winged play of Haydn's mind, a touch of something like swagger; more over, the superlatively apt characterization of detail was marshaled into coherent and long-breathed progression, whose achievement was the result of uncommon perception and concentration.

The orchestra played beautifully for Davis, and in a way that was very different from the rather tense, anxious-to-please playing they did for him on his first visit. This time, there was none of the super-gloss that seems to Europeans so characteristic of American orchestras; there was, instead, a beautifully adjusted, relaxed, chamber-musical quality to the playing that reminded me of their work for Rafael Kubelik two seasons ago, though the level of technical efficiency was higher. The solo woodwind writing in Haydn's Adagio was especially well taken by Mrs. Dwyer and Messrs. Gomberg, Holmes, and Walt.

Davis next conducted the Symphony No. 1 by the 32-year-old English composer, Richard Rodney Bennett. Written three years ago, it is a work of 20 minutes or so in the familiar quick-slow-quick pattern. Bennett's is not a particularly personal voice, but he manages a neo-Stravinskian language with considerable invention and with an awesome technical command. There is plenty of vitality to the first movement and considerable intensity to the Andante; the finale, though, seems to obviously be a rewriting of the Danse sacrale of Stravinsky's "Sacre." The most unequivocal success Bennett achieves is with his dazzling scoring, and under Davis's leadership, the players responded to the virtuoso writing with zest and an infectious joy in their own skill.

The Brahms Third is frighteningly difficult. To be sure Brahms is easier than Haydn in the sense that the richer variegation on the surface of his music provides a more obvious guide to what is really happening at skeletal and bloodstream level, though it was precisely his ability to discern and project form through the relatively subtle differentiations in Haydn that made Davis's conducting of the Symphony No. 99 so remarkable. But nothing absolutely nothing, in Brahms takes care of itself, and it wants unremitting vigilance on the part of a conductor to get minimal intelligibility.

Davis's Brahms performance was never bad, but, except for the drive and force with which he gave the finale, and which, to some degree, he had anticipated in the first movement's recapitulation, it was unremarkable. He played the Symhony for buoyance and grace more than for mystery, sentiment and drama, and that is by no means a bad idea. His conducting of it was coherent, intelligent, and tasteful, and that he made the relaxation of tempo into the epilogue occur where Brahms directs rather than with the viola triplets 15 bars sooner (as most conductors do) is a tribute to all three qualities. Again except for some less then first-rate horn playing, and the flat, but not quite as flat as usual, clarinet, the orchestra did beautifully for Davis. It was a careful, responsible job of house-cleaning, but the place didn't feel lived in.

BOSTON SYMPHONY ORCHESTRA. Colin Davis conducting. Haydn: Symphony No. 99 in E flat; Bennett: Symphony No. 1; Brahms: Symphony No. 3 in F. Friday afternoon in Symphony Hall.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

OCT 26 1968

New England Newsclip

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NEWS (e)
BANGOR, ME.
CIRC. 79,750

OCT 29 1968

New England Newsclip

Haydn, Brahms Flank Fine Bennet Symphony

By GEORGE GELLES
Music Critic

The mystery of the week is why Colin Davis, chief conductor of the BBC Symphony, one of Britain's two or three top musical exports, and guest conductor this week of the Boston Symphony, brought the First Symphony of Richard Rodney Bennett to Friday afternoon's Symphony Hall concert.

Bennett's past credits include many film scores, that is, music written not to be heard, and his Symphony is of a piece with these. There's much bustle and the mandatory elegiac middle movement, an orchestral gloss derived in large measure from Walton, but the whole thing is little more than instant atmosphere, a poor man's Persichetti not unlike the most vapid products of the American academy.

That the performance sounded fine is all the more reason to regret that Davis' healthy chauvanism didn't lead him to other of his countrymen, to the still much neglected Michael Tippett or to that excellent contemporary of Bennett's, Peter Maxwell Davies.

Haydn, whose 99th Symphony flanked the Bennett on one side, was ideally paired by Davis with Brahms, whose 3rd Symphony was on the other side, for though almost ninety years separated their works, the composers thought about music and wrote symphonies in essentially the same way.

Both pieces were successes from the frst, and Davis handled both extremely well. One slight resrvation about the introduction to the Haydn: whatever else Haydn meant by cut time I'm sure he didn't mean eight beats to the bar. This short section seemed too measured Friday, and the slow movement as well.

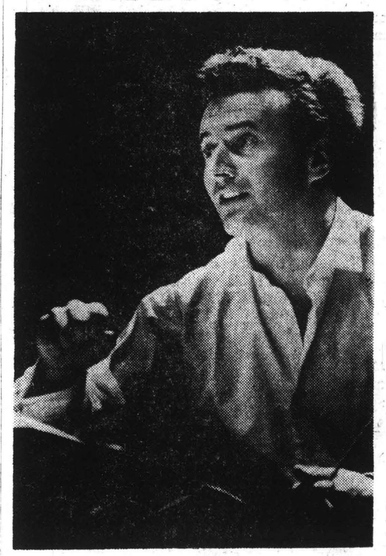
Otherwise the performances were dandy, clearly and intelligently conceived and executed with clarity. The orchestra responded remarkably well to Davis (though the solo clarinet refused to play in tune), with conviction, interest in what it was doing, and from the solo horn, flute and oboe, some beautiful playing. The concerts this weekend are Davis' only ones here this season, and one of the repeats, sleepy Bennett Symphony and all, shouldn't be missed.

An added inducement is what will surely be the most creative misprint in this year's program book; Stravinsky's "Chant du Rossignol", to be heard two weeks hence, has become "Champ du Rossignol". He'll have a field day.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

OCT 25 1968

New England Newsclip



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Symphony

Brahms No. 3 Is Perfection

By McLAREN HARRIS

Days like yesterday seem to occur only once in a great while but thankfully, memories endure. Yesterday's Boston Symphony performance of the Brahms Symphony No. 3 conducted by Colin Davis was one of the finest performances I have ever heard of any work, by any orchestra, under any conductor.

This was one of those times, exceedingly rare, when everything falls into place and a composition unfolds just as one imagines the composer to have conceived it — a mass carved in great depth, progressing with seemingly weightless motion, etched in perfect blends of instrumental timbre. The feat was a joint effort of Davis and the orchestra — the artisan genius of the former, the keenly sensitive responses of the latter.

THE POWER which swelled out of Brahms' lyric phraseology was not a case of simple volume buildup, of matter being piled on from outside to obscure original outlines, but rose with the strength inherent in the melodic curvature in uninterrupted, fluid progression. The dynamic alterations were gradual and studied, exalting the lines with graceful arches, setting leading motives and answering phrases in three-dimensional relief.

Every seam in the contrapuntal framework was tightly woven, the tonal combinations fused by instrumental balances which could hardly have been more exact. The symphony was as carefully crafted and beautifully wrought as the finest examples of sculpture or painting. Between the opening chordal pillars to the air of mystery on muted strings presaging the closing bars of the finale, to single out particular sections or aspects for consideration would be arbitrary, even futile; it was the kind of experience when the listener loses awareness of the various elements and sits in awe before the eloquence of the whole.

The weekend program is totally symphonic in content. The Brahms F major was preceded by Haydn's Symphony No. 99 and the First Symphony of Richard Rodney Bennett, one of the younger generation of 12-tone composers in England (his music has been heard, probably unconsciously, by a great many people as film scores to certain popular motion pictures).

Bennett's symphony, though time will test its powers of endurance, is an expertly-written work, full of energetic, distinctive thematic material and orchestrated for essentially conventional forces with solid and brilliant tonal combinations in a sort of post-Elgarian style.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

OCT 26 1968

New England

Conductor Davis prepares for BSO appearance

MICHAEL STEINBERG

Colin Davis is here for concerts with the Boston symphony this Friday and Saturday, and Tuesday of next week. There will be three symphonies: the Haydn 99th, the first by 32-year-old Englishman Richard Rodney Bennett and the Brahms Third.

"I haven't done the Brahms for 11 years," Davis said a few minutes before Tuesday morning's rehearsal, "but you know it's because of it that I'm a professional conductor." It had been his audition piece when he applied for, and got, the post of assistant conductor at Glasgow, and that was the beginning of a career that has brought him, at 42, to the conductorship of the BBC Symphony (London), and an uncommon respect and admiration from audiences, his fellow professionals, and the orchestras with which he has worked.

"The Third is the best of the Brahms, don't you think?" What Davis especially likes about it is a certain lightness in it, an un-Brahmsian non-turgidity, the finale's tremendous energy. It is also extremely difficult, he went on to say, "especially the second subject in the first movement. That's the bit that never seems to go right. There's that terrific wall of an opening, then suddenly they have to play chamber music. It's like the Clarinet Trio there. Of course I don't know if I shall be able to bring it off either."

Davis is glad to be introducing the Bennett, none of whose music has been done in Boston. "He has a marvelous ear — I wish I had one as good — and even in the most complex chords he knows exactly what he has written. It's not true of all composers by any means. He's a great help at rehearsals, because it gives everyone a lot of confidence to feel that he knows what's happening and that he has done it on purpose. There's great vitality to this symphony, and really a lot of emotional intensity to the slow movement — if one can make it go."

Davis is much concerned with such "ifs," with the unpredictable and variable elements, with the necessity of taking nothing for granted, and those concerns are at the root of the untterly sober, responsible professionalism that is so characteristic of him and that sets him apart from so many of his colleagues in his generation.

"Everything is hard for me," he says. No outside observer is in a postion to say how right he is in what perhpas seems like self-deprecation. It is sure, though, that Davis does not lament his lack of facility, the going "like a knife through lvey soft butter," that, on the contrary, he has found special rewards in the gradual maturation of ideas, in the slow struggle to make the music he performs his own, as it were.

He made a joke of saying that his performance of the Elgar First, which he conducts with the New York Philharmonic this season, and which he hopes to bring to Boston when he returns for two weeks in Spring 1970, will be that much more mature then, but obviously he meant it seriously, too. "My God, one hopes to learn and improve, doesn't one."

He spoke of his changing musical tastes and activities. For the Metropolitan Opera in the Spring, he is now studying Berg's "Wozzeck," a new line of country for him, but I want to enlarge my line of country." Schumann's and Grieg's Piano Concertos — he says of the latter, "you really never hear it done decently" — are among the works for which he has only recently come to feel affection. "I enjoy accompanying now, but I used to dread it." And what had he moved away from? "Some Stravinsky, Les Noces, Oedipus Rex, for example. I don't want to be knocked over the head just now. I'm interested in Agon now and in Orphehus, which I did just last week — that long, quiet melodic line. I love these pieces with masks."

What about the much discussed "impossibilities" of the music director's job under today's pressures? "Yes, if one assumes that every concert is meant to be an occasion, that's quite impossible when there are so many. You just can't rise to it that often. Now, if you could be put out to grass for a fortnight and then come back with everything you've stored . . ." And the problem is equally acute for the players, he finds.

"The humane values to which I was brought up—and I bet you were, too—are disappearing. The world is moving at a much quicker, a terrifying, tempo, too. And there's not a thing we can do about it. Perhaps nothiing is changing. It's only that we are fortyish. Look," he said, as the personnel manager came in to say that the orchestra was ready to rehearse, "look, maybe it isn't all as gloomy as we've made it sound. Look at the weather today."

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

OCT 23 1968 New England

Boston Symphony: the Davis touch

By Allan Sly

The Boston Symphony Orchestra's subscribers responded to Colin Davis's conducting on the weekend with enthusiastic endorsement. They yielded easily to his forthrightness, approved his program, admired his clear leadership. They saw how he has added to his rich musical endowment a finely honed craftsmanship.

Friday afternoon's concert bore most fruit after the intermission, with a performance of the Brahms Third Symphony that exhibited every detail of design as in a close-up, yet delivered, ultimately, a splendid sense of the whole.

The orchestra played with glowing, song-like eloquence—the characteristic of all the good orchestras of Mr. Davis's native England—but not, I submit, quite recognizing its own identity in the process. It might, if it had a few more weeks with Mr. Davis, but then it wouldn't be quite the BSO that we have known.

It will be interesting to hear how it sounds when William Steinberg handles it, and again to compare its sound when Charles Munch stops by.

But this is not the prime purpose of concert attendance. Rather one endures innumerable exposures in order to be prepared for the great moments of revelation, when they come.

Structure illuminated

Fortunately, Bostonians have experienced many of these insights, at various times, and may have had some flashes this week; but for one listener they illuminated, shiningly, the music's architecture and structural content more than they did its motivation, or its subjective significance. The more splendid the Brahms Third sounded, as music, the more I was led to doubt its ultimate greatness as a human document—as is, all will agree, the Beethoven Fifth. (Yet the Brahms performance remains rooted in one's memory as a great one.)

Mr. Davis's physical motions bring to a fine focus, for an observer, what is going on. But they also give the impression of a very tight rein, and in the Haydn Symphony No. 99 in E-flat, which opened the concert, this close control rather inhibited the effect. The good nature and ready wit of Papa Haydn came to us rather strait-jacketed. The old man's geniality could not quite show through the high fashion of the musical discourse.

Today and tomorrow

In the new work, Richard Rodney Bennett's Symphony No. 1 of 1965. Mr. Davis's exuberance, coupled with his great ability as a conductor, offered us a work of today and tomorrow that sharply reminds us how far musicmaking in London has traveled since Delius, Vaughan Williams, and Bax; an admirable program note assures us of this. Mr. Bennett is part of that scene, as is Mr. Davis. The new symphony takes our measure and that of our various musical preoccupations, and it does it with courtesy and grace; though when it had run its course I confess to having been more entertained than enlightened.

Mr. Davis will surely be welcomed back to Boston at any time; and many will be watching hopefully for glimpses of depth, for intimations of man's greatest moments, as well as of his dazzling achievements. Mr. Davis may well be giving us all of these some day.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

OCT 28 1968 New England

To Conduct

A Boston Symphony Orchestra performance will open the Smith College Concert Course Thursday at 8:15 at John M. Greene Hall.

Colin Davis, conductor of London's BBC Orchestra, will be the guest conductor.

Featured on the program will be the First Symphony by the young English composer, Richard Rodney Bennett. This will be the first performance of the work by the Boston Symphony Orchestra.

After the work's premiere in 1966, critic William Mann wrote "...it is virtuoso music, delighting in rapid passage work and stratospheric violin-writing, and jubilant fortissimo chords for the brass."

The orchestra will also play Haydn's Symphony No. 99 in E flat and Brahms' Symphony No. 3 in F opus 90.

Tickets for the series and for the individual concerts are available through the department of music, Sage Hall, Smith College. On Thursday, the day of the performance, those tickets remaining may be purchased at the box office of John M. Greene Hall.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,250

OCT 19 1968 New England

Munch conducting Orchestre de Paris

By Craig Stinson

The story is that Colin Davis, who conducts the Boston Symphony Orchestra this weekend, withdrew Debussy's "La Mer" from the program when he heard that Charles Munch would precede him with the same work on Wednesday with his new Orchestre de Paris. If the change was made out of consideration for those patrons that might have suffered from an overload of impressionism by hearing both concerts, it is in a way too bad; the comparison of interpretations by two outstanding conductors would have been enlightening.

But Mr. Davis's move may well have been a wise one; for it seems that l'Orchestre de Paris' claim to be the showcase orchestra of France is to some extent a legitimate one. And having all the advantages of sufficient rehearsal, homecoming fervor for Mr. Munch, and a challenge to national honor in the case of "La Mer," the Frenchmen might well have made discouraging competition for our local ensemble.

The first half of their concert, at any rate, consisted of some remarkably polished orchestral playing. The new orchestra could hardly have made a stronger first impression on the Boston public. A large amount of the acclaim, of course, was for Mr. Munch personally, for reasons that were as much a mixture of sentiment and long-standing gratitude as appreciation for the specific event. But the orchestra too made an impression that will likely be remembered when it returns to Boston.

Their playing of "La Mer" was above all suave and clean. The slow tempos that Mr. Munch took, especially in the opening movement, would not have been possible without the utmost control over rhythmic detail and orchestral balance. With such control, Mr. Munch produced a remarkably relaxed performance — an unhurried, small-craft view of the sea, quite in contrast to the more usual sort of steamship approach.

What happened after intermission, unfortunately, was less satisfying. The Frenchmen did not apply themselves to the First Symphony of Brahms with quite the same degree of care and finesse. Mr. Munch conducted a quite lovely third movement, but, for this listener his treatment of the outer movements was too precious and insufficient in rhythmic gusto.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

OCT 26 1968 New England

BSO Conductor Revises Program

Colin Davis, who will conduct the Boston Symphony Orchestra this week at Symphony Hall and in Northampton, has revised his program to include Haydn's Symphony No. 99, which replaces Debussy's "La Mer." The Debussy work is on Charles Munch's program with the Orchestre de Paris Wednesday night at Symphony Hall.

Davis' programs with the Boston Symphony on Friday and Saturday will open with the Haydn Symphony and continue with Richard Rodney Bennett's Symphony No. 1 and Brahms' Symphony No. 3 as previously scheduled. Davis will also conduct the orchestra in Northampton on Thursday night and again at Symphony Hall on Tuesday, Oct. 29.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

OCT 21 1968 New England

Colin Davis B.S.O. guest conductor

Colin Davis, conductor of London's BBC Orchestra, returns for his second guest engagement with the Boston Symphony Orchestra in concerts Friday and Saturday. The program will include the first Boston performance of Richard Rodney Bennett's First Symphony, as well as Brahms' Third Syphony nd Haydn's Symphony No. 99.

Henry Lewis, conductor of the New Jersey Symphony Orchestra, has been announced as guest conductor for the concerts of March 28 and 29. Although Lewis has conducted previously in Boston, this will mark his debut with the Boston Symphony. Last season, he directed performances of "Carmen" with his wife, soprano Marilyn Horne, in the title role.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

OCT 20 1968 New England

8.

CAMBRIDGE SERIES

Boston Symphony Davis of London Guest Conductor

Colin Davis, conductor of London's BBC Orchestra, will be the first guest conductor of the Boston Symphony Orchestra's 88th season. Returning to the orchestra for his second guest engagement, Mr. Davis will conduct this week's Friday/Saturday concerts.

Featured on Davis' program is the First Symphony by the young English composer, Richard Rodney Bennett.

Bennett is also known as a composer of opera. His first opera, "Mines of Sulphur," given its initial production at Covert Garden, was later produced at La Scala, Milan, and with success last season in New York.

Haydn's Symphony No. 99 will open the program and Brahms' Third Symphony will close.

Collin Davis will conduct the same music when the orchestra plays in Northampton, Massachusetts on Thursday evening. The concert is at 8:30 at John M. Greene Hall.

On Tuesday evening at 8:30 the Boston Symphony Orchestra plays the second concert in its Tuesday "A" series of ten concerts. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct, opening the program with Haydn's Symphony no. 90. Smetana's "From Bohemia's forest and meadows" and Dvorak's no. 8 will also be played.

Erich Leinsdorf, music director, has announced that the season's final guest conductor will be Henry Lewis, 35-year-old conductor of the New Jersey Symphony Orchestra. This will be Mr. Wewis' debut with the Boston Symphony Orchestra. Last season, he conducted performances of "Carmen" with his wife, soprano Marilyn Horne, in the title role.

Mr. Lewis will conduct the Orchestra Friday afternoon, March 28, at 2 o'clock and Saturday evening, March 29, at 8:30.

FIRST PROGRAM
Tuesday evening October 29 at 8.30

COLIN DAVIS *conductor*

HAYDN	Symphony no. 99 in E flat Adagio – vivace assai Adagio Menuetto – trio: allegretto Vivace
BENNETT	Symphony no. 1 (1965) Allegro Andante Molto vivace
intermission	
BRAHMS	Symphony no. 3 in F op. 90* Allegro con brio Andante Poco allegretto Allegro

COLIN DAVIS, conductor of London's BBC Orchestra, will be guest conductor for three Boston Symphony concerts at Symphony Hall tomorrow afternoon, Saturday night and next Tuesday, performing works by Haydn, Bennett and Brahms.

Davis Conducts BSO At Smith College

By R. C. HAMMERICH

NORTHAMPTON — The Boston Symphony Orchestra came into John M. Greene Hall of Smith College Thursday night with a guest conductor from England, Colin Davis, 42, the highly touted, youthful leader of the BBC Symphony Orchestra in London.

Interesting Music

He offered a program that began with Hydn's 99th Symphony and ended with Brahms's Third. In the middle was, now that the aforementioned are so well known, the most interesting music on the program, Symphony No. 1 by Richard Rodney Bennett, 32, also of England.

It was the first performance of the symphony by the orchestra, but it is scheduled to be repeated with the rest of the program in Boston tonight, Saturday and Tuesday with Davis still on the podium.

It is a volatile, acrid piece with the full range of dissonance and discord we have reason to expect from a piece composed in 1965.

Three Movements

There are three movements. The first is largely an angular, coarsely woven mesh of lghtning shots and thunderbolts. The second uses long, densely chromatic, shimmering chords that are sometimes lightly wafted behind a thin flute or violin solo and sometimes thick and shrill.

The third returns to the prickly, eccentric texture of the first movement but has a somewhat lighter, less thrusting power, although is no less tertering on the edge of apparent chaos.

It was variable and volatile enough Thursday night to be interesting most of the time, and certainly was infinitely more colorful than the Haydn and Brahms that preceded and followed it.

But, of course, they are not intended to be colorful. Davis' view of the Haydn symphony Thursday was squarely cut with strongly rhythmic accents. The adagio second movement displayed a bit of classical grace, but overall, the work was a bit more ponderous than is usual with Haydn's symphonies.

Cooler Than Expected

The Brahms symphony started off cooler than expected, somewhat without inner spirit. It warmed during the second and third movements and became a good, serviceable portrayal of that composer's style in the modern manner, which is to say, with full and precise sonority, silky strings but without emotional exaggeration.

Davis is a handsome fellow with closely cropped hair and an athletic stance. He is immensely popular in England, delivers his signals to the orchestra with widely sweeping gestures, mostly with the right arm, and maintains a tight rein on the pace.

It was reported reliably a year or so ago that he was offered the permament conductorship of the Boston orchestra and turned it down for two reasons—he was already committed for three years of contracts and he feels, as several other young conductors do, that the music director's job in Boston and Tanglewood is too big.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

OCT 25 1968 New England

BOSTON SYMPHONY WILL OPEN CONCERT COURSE AT SMITH COLLEGE

The Boston Symphony Orchestra, under the direction of guest conductor Colin Davis of London's BBC Orchestra, will open the Smith College Concert Course, October 24 at 8:15 p.m.

Featured on the program will be the First Symphony by English composer Richard Rodney Bennett, Haydn's Symphony No. 99 in E flat and Brahms' Symphony No. 3 in F Opus 90. The concert will be in John M. Greene Hall. Tickets are available through the music department, Sage Hall.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

OCT 1 8 1968 New England

THE CONDUCTOR

COLIN DAVIS, Conductor of the BBC Symphony Orchestra since September 1967, was born in England. After studies at the Royal College of Music he became a professional clarinetist. National service in the Household Cavalry was followed by his first conducting engagements with the Kalmar Orchestra and the Chelsea Opera Group. His opera performances and guest appearances with English orchestras gradually brought him to the attention of the musical world.

He had been Assistant Conductor of the BBC Scottish Orchestra for two years when he was called to the Royal Festival Hall in 1959 to deputise for Otto Klemperer in a concert performance of *Don Giovanni*. This marked a turning point in his career: he was appointed Musical Director of the Sadler's Wells Opera Company the following year, conducted *Die Zauberflöte* at Glyndebourne in place of the ailing Sir Thomas Beecham, and began conducting the major London orchestras regularly, as well as opera at Sadler's Wells, and both ballet and opera at Covent Garden.

He conducted in Canada, the United States and in Russia, directed the first German performance of Britten's *War Requiem* with the Berlin Philharmonic, and shared the podium with Solti and Kertesz on the 1964 world tour of the London Symphony Orchestra.

Colin Davis is now a regular visitor to America. Apart from his appearances in Boston, he has conducted the Orchestras in Philadelphia, Montreal, Toronto, Los Angeles and at the Metropolitan Opera. Later this season he will conduct *Peter Grimes* and *Wozzeck* at the Metropolitan, and spend four weeks with the New York Philharmonic Orchestra.

8.

CAMBRIDGE SERIES

Boston Symphony Davis of London Guest Conductor

Colin Davis, conductor of London's BBC Orchestra, will be the first guest conductor of the Boston Symphony Orchestra's 88th season. Returning to the orchestra for his second guest engagement, Mr. Davis will conduct this week's Friday/Saturday concerts.

Featured on Davis' program is the First Symphony by the young English composer, Richard Rodney Bennett.

Bennett is also known as a composer of opera. His first opera, "Mines of Sulphur," given its initial production at Covert Garden, was later produced at La Scala, Milan, and with success last season in New York.

Haydn's Symphony No. 99 will open the program and Brahms' Third Symphony will close.

Collin Davis will conduct the same music when the orchestra plays in Northampton, Massachusetts on Thursday evening. The concert is at 8:30 at John M. Greene Hall.

On Tuesday evening at 8:30 the Boston Symphony Orchestra plays the second concert in its Tuesday "A" series of ten concerts. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct, opening the program with Haydn's Symphony no. 90. Smetana's "From Bohemia's forest and meadows" and Dvorak's no. 8 will also be played.

Erich Leinsdorf, music director, has announced that the season's final guest conductor will be Henry Lewis, 35-year-old conductor of the New Jersey Symphony Orchestra. This will be Mr. Wewis' debut with the Boston Symphony Orchestra. Last season, he conducted performances of "Carmen" with his wife, soprano Marilyn Horne, in the title role.

Mr. Lewis will conduct the Orchestra Friday afternoon, March 28, at 2 o'clock and Saturday evening, March 29, at 8:30.

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SPRINGFIELD, MASS.
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OCT 25 '68 New England

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CIRC. 26,950

OCT 1 8 1968 New England

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Adagio – vivace assai
Adagio
Menuetto – trio: allegretto
Vivace

BENNETT — Symphony no. 1 (1965)
Allegro
Andante
Molto vivace

intermission

BRAHMS — Symphony no. 3 in F op. 90*
Allegro con brio
Andante
Poco allegretto
Allegro

THE CONDUCTOR

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FIFTH PROGRAM
Friday afternoon November 1 at 2 o'clock
Saturday evening November 2 at 8.30

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

SARAMAE ENDICH *soprano*
JOSEPH SILVERSTEIN *violin*
CHARLES WILSON *harpsichord continuo*
HENRY PORTNOI *double bass continuo*
RALPH GOMBERG *oboe*
JULES ESKIN *cello continuo*
SHERMAN WALT *bassoon continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

SARAMAE ENDICH *soprano* DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

The Symphony

German Requiem Inspires Awe

By McLAREN HARRIS

Every now and then a discussion arises about a rather small circle of choral works from the standard repertoire which appears to rotate in performance among various Greater Boston musical organizations. Brahms' German Requiem is one from this circle to receive frequent exposure; yet I know of few other works which are as welcome.

The German Requiem, performed yesterday by the Boston Symphony, New England Conservatory Chorus, soprano Saramae Endich and baritone David Clatworthy, is a work which inspires almost universal awe because of the utter absence of overstatement in spite of a great emotional content bound within its forms, because of the expressive power which surges through its entire substance, not on its surface.

THE WORK HAS UNDERGONE countless theological analyses, in light of the text's lack of references to any Christian dogma, by persons interested in probing the composer's beliefs. But what concerns us musically is that the German Requiem is the antithesis of the thunder-and-lightning drama of Verdi's Requiem, for example, as well as of most of the traditional ideas about death.

This is a humanly oriented creation; except perhaps for the ethereal, darkly spacious passages beginning the second movement, "Denn alles Fleisch es ist wie Gras," there is nothing supernatural about its character, nothing fearsome in either its textual excerpts or musical climaxes. Its contrapuntal fabric is woven with a myriad of instrumental and vocal elements which build pillars of majesty around words of gladness and joy, which move in gentle undercurrents beneath a serenely sustained surface.

Brahms' Requiem holds strength in every quarter, and difficulty as well. Internal considerations of clarity pose great problems. If voices predominate, instrumental figures are lost; if instruments are brought out, choral diction becomes even more obscure than it already is. The forces were on approximately even terms yesterday, but the problem remained largely unsolved because many sections were just too loud, as at the beginning of the final movement when the soaring choral soprano line actually caused ringing in the ears.

THE OVERALL SHAPE of the work remained strong in Leinsdorf's grasp. He chose tempos well, although the fugue, "Herr, du bist wuerdig," concluding the sixth movement sounded a bit hasty, and there were numerous instrumental and vocal touches which enhanced the texture, such as the emergence of the horns in the great crescendo of "Denn alles Fleisch" and the note-separation at "nach den Vorhoefen" in the tender fourth section.

However, some sagging individual efforts spoiled a good part of its success. The general coordination of ensemble bespoke a trifle of unpreparedness, and woodwind intonation was never satisfactory, even causing stinging discords a time or two. Baritone Clatworthy, however pleasant his vocal quality, went over his text with no more consideration than a railroad engine shows for the track underneath it.

The conservatory singers sang well in their individual sections and with acceptable diction, though their accumulate tone was somewhat undefined. Miss Endich's solo work in "Ihr habt nun Trauerrigkeit" was secure in range and essentially in phrasing, but the vibrato was inclined to add weight where lightness was called for.

BACH'S "WEDDING CANTATA 202 was the program's other work, was another repeat from the Tanglewood season, giving Miss Endich opportunity to display her prowess with contrapuntal lines. This thoroughly cheerful work, which concludes with a short gavotte to correspond with the chorale in a sacred cantata, was done with an appropriately miniature ensemble of about a dozen players. The solo efforts, especially Ralph Gomberg's oboe and Charles Wilson's harpsichord realizations, were fine all around. Again Miss Endich's vibrato appeared to impede her agility, but her securely-focused quality held its strength in all registers.

Next week Mr. Leinsdorf will conduct Kurt Weill's suite from "Kleine Dreigroschenmusik," Schoenberg's Kammersymphonie, Op. 9b, Stravinsky's "Chant du Rossignol" and Rachmannioff's Paganini Rhapsody with Leonard Pennario as piano soloist.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
NOV 2 1968 New England Newsclip

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 4 1968 New England

BSO: young Brahms's message

By Allan Sly

ARTS ENTERTAINMENT

The Boston Symphony's presentation of the Brahms Requiem this week did many things. It showed the New England Conservatory Chorus to be among the very finest; it showed Erich Leinsdorf to be without peer as a conductor of chorus and orchestra together; it exemplified Alec Robertson's description of the work (in an unusually copious program note) as a choral symphony; and it showed the young Brahms infused with a great message for all of us.

The artful contrivances of the Third Symphony, heard last week, were forgotten as the less self-conscious complexities of this score were followed, and instead of the later work's urbanity and fashionable Weltschmerz ("universal anguish"), a keen personal involvement with some of life's most intimate and enduring challenges was felt.

For this we have Mr. Leinsdorf to thank; he handled the varied forces like a great general in a successful campaign. The enormous chorus and the full Boston Symphony achieved a fusion of tone, an elasticity, that beyond being beautiful in themselves became ideal vehicles for what Mr. Leinsdorf perceives to be the Requiem's essential character—an endorsement, a renewal, of some great moments from man's experience as he tries to grow in knowledge and wisdom. (The music of the romantic composers often enthralls the listener in this way; indeed this may be why choral and orchestral music has become such a compelling facet of our culture.)

Mr. Leinsdorf's Brahms was shaped leanly, yet in glowing colors; with animation but without haste; with breadth but with transparency. The brass, at times almost Wagnerian in its proclamations, remained always warm and round. The strings played with penetrating intensity, while all seemed in ideal ensemble with the voices, whose contribution matched the orchestra's in sensitivity and conviction.

Eloquent tenors

This brings us to Mrs. Lorna Cooke de Varon's superb achievement, the present New England Conservatory Chorus. Large enough to assure continuity in spite of the inevitable annual turnover, it displays a large and eloquent tenor section, virile basses, brilliant sopranos. The altos match them in numbers and expressivity, though one misses the true contralto quality, evidently a rarity nowadays. Together these young singers can do anything that is asked for, and Mr. Leinsdorf's demands ranged over a wide spectrum of dynamics, color, text enunciation, the shaping of phrases, and timing. His approach does not seem to be subjective, but the result is entirely so, and all the better for it.

Delectable cantata

David Clatworthy was a superb baritone soloist, and Saramae Endich, stationed farther back nearer the chorus, added an extra dimension to "Ich will euch trösten." Luther's text came through clearly, not least from the chorus. Mr. Leinsdorf threw us into No. 5, and again into No. 6, with little breathing space after what preceded in each case. This proved most effective, tightening up the symphonic unity pointed out by Mr. Robertson, and also perhaps forestalling or at least minimizing a hint of chorus fatigue that made those later numbers not quite as transcendent as the earlier ones — or was the audience itself tiring? A substantial part of the Friday afternoon audience noticeably failed to support Mr. Leinsdorf's entries for each half of the program, and similarly neglected to greet Mrs. de Varon as she deserved.

The delectable Bach Wedding Cantata, No. 202, which served as a short first half, raised the question of whether the format of the BSO series in Symphony Hall is quite the right setting for works of chamber proportions, or whether perhaps this discrepancy is overriden by the thought that many patrons would not otherwise experience such delicious side dishes. At any rate it prepared the palate for the rich fare that followed, and gave us further evidence of the artistry of both Miss Endich and six of the BSO's many renowned soloists.

Symphony to Perform Brahms Requiem, Nov. 1,2

The Boston Symphony Orchestra will perform the Brahms Requiem, joined by Saramae Endich, soprano, David Clatworthy, baritone, as soloists, and the New England Conservatory Chorus, directed by Lorna Cooke de Varon. Erich Leinsdorf, Music Director of the Orchestra, will conduct. The performances are Nov. 1 and 2, the fourth program of the 1968-69 Friday-Saturday series.

The Brahms Requiem was last performed by the Boston Symphony Orchestra this past summer as part of the Berkshire Festival at Tanglewood. In a review headlined "Brahms' Requiem -- astonishing in its force," the Boston Globe's Michael Steinberg wrote that the performance was "an occasion for astonishment . . . one that deeply moved me . . . The performance was superbly paced . . . and there were moments of burning intensity."

The program will open with Saramae Endich as soloist in Bach's Cantata no. 202, known as the "Wedding Cantata," conducted by Mr. Leinsdorf. The instrumental solos will be played by Joseph Silverstein and Ralph Gomberg, the Orchestra's Concertmaster and first oboist respectively.

LEDGER-TIMES
BOSTON, MASS.
WEEKLY C[illegible]0,000
OCT 31 1968 New [illegible]

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
OCT 31 1968 New England

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 3,450
OCT 31 1968 New England Newsclip

Soloists with the Symphony

Soprano Saramae Endich and baritone David Clatworthy will appear as asoloists with the Boston Symphony in performances of Brahms' "A German Requiem." Miss Endich also will sing in Bach's "Wedding Cantata" on the same program.

The B.S.O. program will take place in Symphony Hall Friday at 2 and Saturday at 8:30, Erich Leinsdorf conducting.

This Tuesday at 8:30 guest conductor Colin Davis's program will include Brahms' Symphony No. 3, Bennett's Symphony No. 1 and Haydn's Symphony No. 99.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
OCT 27 1968 New England

SARAMAE ENDICH will be the soprano soloist in next weekend's performances by the Boston Symphony Orchestra of Brahms' German Requiem with the New England Conservatory Chorus.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
OCT 27 1968 New England

Brahms' Epic Slated Friday On WAMC

Brahms' great German Requiem will be performed by the Boston Symphony Orchestra on Friday in a concert to be heard on radio station WAMC-FM (90.3 mc.) beginning at 2 p.m.

Broadcast "live from Boston's Symphony Hall, the oratorio will be conducted by Erich Leinsdorf. Joining the orchestra for this performance will be the New England Conservatory Chorus and soloists Saramae Endich, soprano, and David Clatworthy, baritone.

SCHENECTADY GAZETTE
Monday, October 28, 1968

Brahms Requiem Planned by BSO

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The program will open with Saramae Endich as soloist in Bach's Cantata 202, known as the "Wedding Cantata."

On Tuesday evening, Colin Davis will open the "Cambridge" series of six Tuesday-evening concerts with an all-orchestral program consisting of works of Haydn, Richard Rodney Bennett, and Brahms.

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CIRC. 302,436
OCT 27 1968 New England Newsclip

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WEEKLY CIRC. [illegible]
OCT 31 1968 New England

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 3,[illegible]50
OCT 31 1968 New England Newsclip

The Symphony

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However, some sagging individual efforts spoiled a good part of its success. The general coordination of ensemble bespoke a trifle of unpreparedness, and woodwind intonation was never satisfactory, even causing stinging discords a time or two. Baritone Clatworthy, however pleasant his vocal quality, went over his text with no more consideration than a railroad engine shows for the track underneath it.

The conservatory singers sang well in their individual sections and with acceptable diction, though their accumulate tone was somewhat undefined. Miss Endich's solo work in "Ihr habt nun Trauerrigkeit" was secure in range and essentially in phrasing, but the vibrato was inclined to add weight where lightness was called for.

BACH'S "WEDDING CANTATA 202 was the program's other work, was another repeat from the Tanglewood season, giving Miss Endich opportunity to display her prowess with contrapuntal lines. This thoroughly cheerful work, which concludes with a short gavotte to correspond with the chorale in a sacred cantata, was done with an appropriately miniature ensemble of about a dozen players. The solo efforts, especially Ralph Gomberg's oboe and Charles Wilson's harpsichord realizations, were fine all around. Again Miss Endich's vibrato appeared to impede her agility, but her securely-focused quality held its strength in all registers.

Next week Mr. Leinsdorf will conduct Kurt Weill's suite from "Kleine Dreigroschenmusik," Schoenberg's Kammersymphonie, Op. 9b, Stravinsky's "Chant du Rossignol" and Rachmannioff's Paganini Rhapsody with Leonard Pennario as piano soloist.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 4 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
NOV 2 1968 New England Newsclip

BSO: young Brahms's message

By Allan Sly

ARTS
ENTERTAINMENT

The Boston Symphony's presentation of the Brahms Requiem this week did many things. It showed the New England Conservatory Chorus to be among the very finest; it showed Erich Leinsdorf to be without peer as a conductor of chorus and orchestra together; it exemplified Alec Robertson's description of the work (in an unusually copious program note) as a choral symphony; and it showed the young Brahms infused with a great message for all of us.

The artful contrivances of the Third Symphony, heard last week, were forgotten as the less self-conscious complexities of this score were followed, and instead of the later work's urbanity and fashionable Weltschmerz ("universal anguish"), a keen personal involvement with some of life's most intimate and enduring challenges was felt.

For this we have Mr. Leinsdorf to thank; he handled the varied forces like a great general in a successful campaign. The enormous chorus and the full Boston Symphony achieved a fusion of tone, an elasticity, that beyond being beautiful in themselves became ideal vehicles for what Mr. Leinsdorf perceives to be the Requiem's essential character—an endorsement, a renewal, of some great moments from man's experience as he tries to grow in knowledge and wisdom. (The music of the romantic composers often enthralls the listener in this way; indeed this may be why choral and orchestral music has become such a compelling facet of our culture.)

Mr. Leinsdorf's Brahms was shaped leanly, yet in glowing colors; with animation but without haste; with breadth but with transparency. The brass, at times almost Wagnerian in its proclamations, remained always warm and round. The strings played with penetrating intensity, while all seemed in ideal ensemble with the voices, whose contribution matched the orchestra's in sensitivity and conviction.

Eloquent tenors

This brings us to Mrs. Lorna Cooke de Varon's superb achievement, the present New England Conservatory Chorus. Large enough to assure continuity in spite of the inevitable annual turnover, it displays a large and eloquent tenor section, virile basses, brilliant sopranos. The altos match them in numbers and expressivity, though one misses the true contralto quality, evidently a rarity nowadays. Together these young singers can do anything that is asked for, and Mr. Leinsdorf's demands ranged over a wide spectrum of dynamics, color, text enunciation, the shaping of phrases, and timing. His approach does not seem to be subjective, but the result is entirely so, and all the better for it.

Delectable cantata

David Clatworthy was a superb baritone soloist, and Saramae Endich, stationed farther back nearer the chorus, added an extra dimension to "Ich will euch trösten." Luther's text came through clearly, not least from the chorus. Mr. Leinsdorf threw us into No. 5, and again into No. 6, with little breathing space after what preceded in each case. This proved most effective, tightening up the symphonic unity pointed out by Mr. Robertson, and also perhaps forestalling or at least minimizing a hint of chorus fatigue that made those later numbers not quite as transcendent as the earlier ones — or was the audience itself tiring? A substantial part of the Friday afternoon audience noticeably failed to support Mr. Leinsdorf's entries for each half of the program, and similarly neglected to greet Mrs. de Varon as she deserved.

The delectable Bach Wedding Cantata, No. 202, which served as a short first half, raised the question of whether the format of the BSO series in Symphony Hall is quite the right setting for works of chamber proportions, or whether perhaps this discrepancy is overriden by the thought that many patrons would not otherwise experience such delicious side dishes. At any rate it prepared the palate for the rich fare that followed, and gave us further evidence of the artistry of both Miss Endich and six of the BSO's many renowned soloists.

Soloists with the Symphony

Soprano Saramae Endich and baritone David Clatworthy will appear as asoloists with the Boston Symphony in performances of Brahms' "A German Requiem." Miss Endich also will sing in Bach's "Wedding Cantata" on the same program.

The B.S.O. program will take place in Symphony Hall Friday at 2 and Saturday at 8:30, Erich Leinsdorf conducting.

This Tuesday at 8:30 guest conductor Colin Davis's program will include Brahms' Symphony No. 3, Bennett's Symphony No. 1 and Haydn's Symphony No. 99.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
SEP 27 1968 New England

SARAMAE ENDICH will be the soprano soloist in next weekend's performances by the Boston Symphony Orchestra of Brahms' German Requiem with the New England Conservatory Chorus.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
SEP 27 1968 New England

Brahms' Epic Slated Friday On WAMC

Brahms' great German Requiem will be performed by the Boston Symphony Orchestra on Friday in a concert to be heard on radio station WAMC-FM (90.3 mc.) beginning at 2 p.m.

Broadcast "live from Boston's Symphony Hall, the oratorio will be conducted by Erich Leinsdorf. Joining the orchestra for this performance will be the New England Conservatory Chorus and soloists Saramae Endich, soprano, and David Clatworthy, baritone.

SCHENECTADY GAZETTE
Monday, October 28, 1968

Brahms Requiem Planned by BSO

The Boston Symphony Orchestra will perform the Brahms Requiem, with Saramae Endich, soprano, David Clatworthy, baritone, and the New England Conservatory Chorus this Friday and Saturday. Erich Leinsdorf will conduct.

The program will open with Saramae Endich as soloist in Bach's Cantata 202, known as the "Wedding Cantata."

On Tuesday evening, Colin Davis will open the "Cambridge" series of six Tuesday-evening concerts with an all-orchestral program consisting of works of Haydn, Richard Rodney Bennett, and Brahms.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
SEP 27 1968 New England Newsclip

SECOND PROGRAM
Tuesday evening November 5 at 7.30

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

SARAMAE ENDICH *soprano*
JOSEPH SILVERSTEIN *violin*
CHARLES WILSON *harpsichord continuo*
HENRY PORTNOI *double bass continuo*
RALPH GOMBERG *oboe*
JULES ESKIN *cello continuo*
SHERMAN WALT *bassoon continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

SARAMAE ENDICH *soprano* DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

SOLOISTS AT NEXT week's Friday and Saturday concerts by the Boston Symphony Orchestra will be Claude Frank, pianist and Felix Viscuglia, a member of the Symphony. Erich Leinsdorf will conduct. Claude Frank who has appeared with outstanding success locally will play the Piano Concerto in B flat, K. 595, by Mozart. Mr. Viscuglia will be heard in the Rhapsody for Saxophone and Orchestra.

On Tuesday evening, in the Cambridge Series, the Orchestra assisted by the New England Conservatory Chorus, Lorna Cooke DeVaron, director, and assisted by Saramae Endich, soprano and David Clatworthy, baritone, will offer Bach's "Wedding Cantata No. 202, and Ein deutches Requiem Op. 45. Miss Terry Schlegel, soprano, a student at the Conservatory, and formerly of this city, will appear with the chorus.

SUN (e)
LOWELL, MASS.
CIRC. 47,948
NOV 23 1968
New England Newsclip

TUESDAY B SERIES

THURSDAY A SERIES

Charles Munch rose to the challenge of replacing a great conductor of a great orchestra.

From the Sun Record Call of Jan. 12, '69
Article on p. 183 in this book

EIGHTY-EIGHTH SEASON 1968-1969

FIRST PROGRAM
Thursday evening November 7 at 8.30

ERICH LEINSDORF *conductor*

IN MEMORY OF CHARLES MUNCH

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

The audience is asked not to applaud after this piece

BRAHMS — Symphony no. 4 in E minor op. 98*

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

BALDWIN PIANO
RCA RECORDS*

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
NOV 11 1968
New England

"I am a conductor . . ."

He was known as "Le Beau Charles," he took the Boston Symphony on three international tours, he gathered, in his 13 years with the orchestra, music's highest awards. When he died last Tuesday, Charles Munch was recognized as one of the most sensitive interpreters of the world's greatest music.

On Wednesday the strains of Gabriel Faure's "The Death of Melisande" echoed in Boston's Symphony Hall. The music of Faure's play "Pelleas Melisande" had long been a favorite of Munch's. A saddened Eric Leinsdorf opened the evening performance with the only fitting tribute to a great man.

Charles Munch wrote a book which was called "I Am A Conductor." He was. He was one of the finest. The world of music is poorer for his passing; richer for the memorable music he gave it.

10.

SECOND PROGRAM
Tuesday evening November 5 at 7.30

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Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
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Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

SARAMAE ENDICH *soprano*
JOSEPH SILVERSTEIN *violin*
CHARLES WILSON *harpsichord continuo*
HENRY PORTNOI *double bass continuo*
RALPH GOMBERG *oboe*
JULES ESKIN *cello contin*
SHERMAN WALT *bassoon contin*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
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DAVID CLATWORTHY *barit*
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SUN (e)
LOWELL, MASS.
CIRC. 47,948
NOV 23 1968
New England Newsclip

CHARLES MUNCH
September 26 1891 – November 6 1968

Charles Munch, Music Director of the Boston Symphony Orchestra from 1949 to 1962, died peacefully in his sleep in the early morning of November 6 1968 at Richmond, Virginia. He had conducted the Orchestre de Paris, of which he was conductor and music director, in a concert at Raleigh, North Carolina, two days earlier.

Born in Strasbourg, he came from a distinguished musical family. His father was his first violin teacher and with his three brothers and two sisters he spent much time during his childhood making music. He contemplated a medical career, and went at the age of twenty-one to study in Paris. But he was soon devoting his time to the violin. After service in the first world war, he resumed his career as a student of Carl Flesch in Berlin and as concertmaster of the Strasbourg Orchestra. He moved to Leipzig, where he spent eight years in the first desk of the violins in the Gewandhaus Orchestra under Wilhelm Furtwängler and Bruno Walter.

In 1932 Charles Munch settled in Paris, and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. Engagements as guest conductor in other cities soon followed. In 1937 he became conductor of the Paris Conservatory Orchestra. His first visit to the United States was in 1946; he conducted the Boston Symphony on December 27 and in the following month made the first of his many appearances with the New York Philharmonic.

In the spring of 1948 Charles Munch was engaged to succeed Serge Koussevitzky as Music Director of the Boston Symphony Orchestra, his tenure to begin with the 1949-50 season. Meanwhile, in the autumn of 1948, he toured throughout the United States with the Orchestre National de la Radiodiffusion Française, of which he was conductor.

During his years with the Boston Symphony, Charles Munch led the Orchestra on its first tour of Europe, in May 1952, which opened in Paris, and included his birthplace Strasbourg. In the spring of the following year he and the Orchestra toured to the West Coast. The second European tour, in 1956, took the Orchestra to Moscow and Leningrad; this was the first visit of a western orchestra to the USSR. Four years later Charles Munch introduced the Orchestra to Japan and other Far Eastern countries.

After his retirement from the Boston Symphony in 1962 he returned each season as one of the Orchestra's guest conductors. During 1967 he was appointed conductor of the newly founded Orchestre de Paris, the first French orchestra to be fully subsidized by the State, which made its debut at the Théâtre des Champs-Elysées on November 14 of last year. The concert was by all accounts a great occasion, and already during the last twelve months the Orchestra's high standard of playing under Charles Munch had begun to galvanize France's concert life.

In 1933 Charles Munch married Geneviève Maury, a distinguished author and translator. Mme Munch died in 1956. He was made a Commander in the Legion of Honor by the French government in 1945. During his last years Charles Munch lived in a beautiful eighteenth century house near Versailles.

On October 23 last he led a concert by the Orchestre de Paris in Symphony Hall, Boston, when he conducted Debussy's *La mer, Medea's meditation and dance of vengeance* by Samuel Barber and the Symphony no. 1 in C minor of Brahms.

Charles Munch expressed a wish to members of the Orchestra on several occasions that 'The death of Mélisande' from the incidental music to *Pelléas et Mélisande* by Fauré should be played to commemorate his death, when the time came. He was a man who instilled love and loyalty in all the people who shared his devotion to music, players and audiences alike. His own devotion is perhaps best summed up in his own words: 'Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed on us.'

Charles Munch rose to the challenge of replacing a great conductor of a great orchestra.

From the Sun. Record Call of Jan. 12, '69 Article on p. 183 in this book

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
NOV 11 1968
New England

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SHERMAN WALT *bassoon continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
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Baritone and chorus: Herr, lehre doch mich, dass ein Ende
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DAVID CLATWORTHY *baritone*
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SUN (e)
LOWELL, MASS.
CIRC. 47,948
NOV 23 1968
New England Newsclip

TUESDAY B SERIES

THURSDAY A SERIES

EIGHTY-EIGHTH SEASON 1968-1969

FIRST PROGRAM
Thursday evening November 7 at 8.30

ERICH LEINSDORF *conductor*

IN MEMORY OF CHARLES MUNCH

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

The audience is asked not to applaud after this piece

BRAHMS — Symphony no. 4 in E minor op. 98*

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

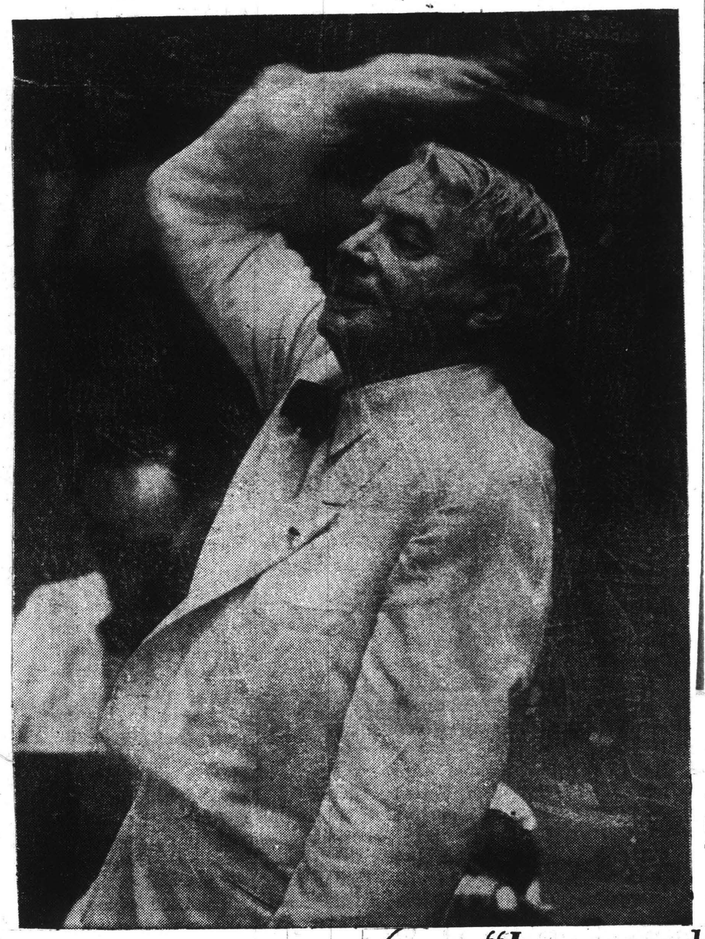
Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

BALDWIN PIANO
RCA RECORDS*



Charles Munch rose to the challenge of replacing a great conductor of a great orchestra.

From the Sun Record
Call again 12.'69
Article on p. 183
in this book

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
NOV 11 1968
New England

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Boston Symphony

Moving tribute to Charles Munch

EIGHTY-EIGHTH SEASON 1968-1969

SIXTH PROGRAM
Friday afternoon November 8 at 2 o'clock
Saturday evening November 9 at 8.30

ERICH LEINSDORF *conductor*

IN MEMORY OF CHARLES MUNCH

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

The audience is asked not to applaud after this piece

SCHOENBERG — Kammersymphonie op. 9b

RACHMANINOV — Rhapsody on a theme of Paganini op. 43
LEONARD PENNARIO

intermission

BRAHMS — Symphony no. 4 in E minor op. 98*
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Leonard Pennario plays the Steinway piano

BALDWIN PIANO
RCA RECORDS*

The clean, no-nonsense lyricism, the sharp rib-poking, the witty thematic tricks, all provided capital entertainment, and the soloist's wizard pianism recalled Rachmaninov at his own best.

'Frontier piece'

The work's startling excitement served to eclipse the meritorious Schoenberg that had preceded it, a true masterpiece of its transitional period, a brave new frontier piece. The Rachmaninov, after all, draws copiously from all directions except the future, and in so doing steals all the other man's thunder. But that's how it is. Mr. Leinsdorf is on top of it all. We shall miss him next week, but Charles Wilson promises us the Strauss "Don Juan," the Britten "Peter Grimes" interludes, and the Sibelius Second.

ay, November 11, 1968 11

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
NOV 6 1968
New England Newsclip

Pianist replaced for BSO concerts

Pianist Jorge Bolet has been hospitalized and his place at the Boston Symphony's Friday-Saturday concerts will be taken by Leonard Pennario. The program will still include the Rachmaninoff Rhapsody on a Theme of Paganini for orchestra and piano. Bolet expects to rejoin the orchestra for its New York performances of this work ater this month.

MUSIC IN REVIEW

By GERALD A. BERLIN

HODGE-PODGE AT SYMPHONY

Last weekend's concert formed a deep valley beside the peaks of the preceding week's Brahms' Requiem.

It need not have been. The program as originally scheduled was of more than average interest: Schoenberg's Chamber Symphony, Op. 9b; Stravinsky's Nightingale Song; the Suite from Kurt Weill's "Three Penny Opera;" and Rachmaninoff's Rhapsody on a Theme by Paganini. But in the meantime came Mr. Munch's death and out went the Stravinsky and Weill and in their stead came the death music from Faure's "Pelleas and Melisande" Suite and Brahms' Fourth Symphony. The total on balance amounted to rather a lacklustre hodge-podge.

To do the death of Melisande was, of course, as it should be in paying tribute to Mr. Munch, whose performance of the Faure incidental music was virtually a trademark. It is reported that he explicitly requested this piece as his musical memorial It was done with devotion, and during the playing and the prolonged silent meditation that followed one could ponder the career of Charles Munch here. Whatever the limitations of his later years, the decent, kindly man for so many of us created whole new dimensions with his illuminating treatment of the French repertoire, conducted ad hoc performances that often burst spontaneously into flame, and mounted frequent revivals of the great Bach choral works—all of this along with numerous if unsung acts of personal generosity to members of the orchestra community.

The work of chief interest was the Schoenberg Chamber Symphony. Written just after the turn of the century as a chamber work for fifteen solo instruments and rescored for full orchestra in 1935, it stems from that fascinating period when Schoenberg was gradually carrying chromaticism to the limits of tonality and achieving a degree of concentration that music had never before known. Thus the opening theme of the work is a series of built up fourth chords and its one movement contains the elements of a multi-movement symphony. The piece takes off almost as if by quotation from late Mahler and bids fair forthwith to cross the frontier of tonality. Whether intentionally or otherwise, Schoenberg was not then quite prepared to carry through the logic of his theory of the emancipation of dissonance, to wit, that as the ear becomes progressively familiar with a great number of discords it may comprehend them as much as concords. Duke of Yorkwise, then, having marched up the hill, he marched down again.

If there is plenty in the context that is absorbing, there is likewise in the composition itself for those who will clearly attend. Amid the concentration one can espy the exposition, development, scherzo, adagio and recapitulation, and there is the beautifully wrought orchestration, a side of Schoenberg's genius that is too often glossed over. I am not sufficiently familiar with the score to adjudge the merits of interpretation and playing, but things did appear to unfold without that hectic quality that often characterizes performances of earlier renditions of difficult and unfamiliar modern works.

Less can be said for the rest of the concert. The Paganini Variations of Rochmaninoff were last played here in 1955, when Arthur Fiedler enjoyed his day in the sun conducting the orchestra. In Mr. Fiedler's domain the piece is great, but in a more serious forum it sounds utterly cliche ridden. The soloist, Leonard Pennario, played in a loud and distended fashion, and Mr. Leinsdorf's less-than- scintillating accompaniment was not the alchemy calculated to turn the piece into a silk purse.

As for the Brahms Fourth, its combination of tremendous power and wistfulness, its feeling of complete inevitability and the resourcefulness of its technique make it one of the more luminous instants of the symphonic literature, something to be cherished selectively. Here is distinctly Leinsdorf territory and he ordinarily does it with great strength and authority. But not on this occasion, where the tempos were dragged, where not spasmodic, and where the over-all projection was flaccid and spiritless, passages here and there in the Scherzo and Passacaglia excepted.

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WEEKLY CIRC. 26,000
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The piece was played by a request made by Munch himself some years ago. Erich Leinsdorf opened Thursday's and Friday's concert with it, and will do so again tonight. The audience stood during the music, as it customarily did in greeting to Munch at his recent appearances here.

Leinsdorf opened the regular part of Friday's program with Schoenberg's Chamber Symphony No. 1, played in the version for large orchestra that Schoenberg prepared in 1935.

It was an admirable performance, lucid in sonority, full of intensity and fire, and, except for the glossing over of the retard that prepares the coda, it was effectively paced. It was also an occasion for superb work from the orchestra.

Leonard Pennario, soloist in Rachmaninov's ingenious and diverting Rhapsody on a Theme by Paganini is pianist enough to manage the notes with ease; however, his fluent playing was so undifferentiated, pianistically as well as musically, that he really hardly gave a performance at all.

Both he and Leinsdorf tended to rush like mad.

The concert ended with the Symphony No. 4 by Brahms.

MICHAEL STEINBERG

INFORMATION OBSCURED

CHARLES MUNCH
September 26 1891 – November 6 1968

Charles Munch, Music Director of the Boston Symphony Orchestra from 1949 to 1962, died peacefully in his sleep in the early morning of November 6 1968 at Richmond, Virginia. He had conducted the Orchestre de Paris, of which he was conductor and music director, in a concert at Raleigh, North Carolina, two days earlier.

Born in Strasbourg, he came from a distinguished musical family. His father was his first violin teacher and with his three brothers and two sisters he spent much time during his childhood making music. He contemplated a medical career, and went at the age of twenty-one to study in Paris. But he was soon devoting his time to the violin. After service in the first world war, he resumed his career as a student of Carl Flesch in Berlin and as concertmaster of the Strasbourg Orchestra. He moved to Leipzig, where he spent eight years in the first desk of the violins in the Gewandhaus Orchestra under Wilhelm Furtwängler and Bruno Walter.

In 1932 Charles Munch settled in Paris, and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. Engagements as guest conductor in other cities soon followed. In 1937 he became conductor of the Paris Conservatory Orchestra. His first visit to the United States was in 1946; he conducted the Boston Symphony on December 27 and in the following month made the first of his many appearances with the New York Philharmonic.

In the spring of 1948 Charles Munch was engaged to succeed Serge Koussevitzky as Music Director of the Boston Symphony Orchestra, his tenure to begin with the 1949-50 season. Meanwhile, in the autumn of 1948, he toured throughout the United States with the Orchestre National de la Radiodiffusion Française, of which he was conductor.

cont'd. on inside of
Thurs A series program on opposite page —

Boston Symphony

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THE CHRISTIAN SCIENCE MONITOR

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In Boston this week he noticeably took minutes off the playing time of the Brahms Fourth, heightening the work's emotional charge and revealing its splendid design while letting every detail speak tellingly in its place. This is where experience shows, of both conductor and players (and ultimately of the audience too). The orchestra, under such direction, reaches a kind of superchamber music understanding among itself, even while its total sound meets the concept of its leader—a discreet instrumental eloquence, quite unlike the full-throated songlike sound it gave Colin Davis recently or the translucent texture it used to give Charles Munch. Yet of course there is continuity of aim and dedication, the many personnel changes notwithstanding.

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The work's startling excitement served to eclipse the meritorious Schoenberg that had preceded it, a true masterpiece of its transitional period, a brave new frontier piece. The Rachmaninov, after all, draws copiously from all directions except the future, and in so doing steals all the other man's thunder. But that's how it is. Mr. Leinsdorf is on top of it all. We shall miss him next week, but Charles Wilson promises us the Strauss "Don Juan," the Britten "Peter Grimes" interludes, and the Sibelius Second.

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CIRC. 241,702
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Last weekend's concert formed a deep valley beside the peaks of the preceding week's Brahms' Requiem.

It need not have been. The program as originally scheduled was of more than average interest: Schoenberg's Chamber Symphony, Op. 9b; Stravinsky's Nightingale Song; the Suite from Kurt Weill's "Three Penny Opera;" and Rachmaninoff's Rhapsody on a Theme by Paganini. But in the meantime came Mr. Munch's death and out went the Stravinsky and Weill and in their stead came the death music from Faure's "Pelleas and Melisande" Suite and Brahms' Fourth Symphony. The total on balance amounted to rather a lacklustre hodge-podge.

To do the death of Melisande was, of course, as it should be in paying tribute to Mr. Munch, whose performance of the Faure incidental music was virtually a trademark. It is reported that he explicitly requested this piece as his musical memorial It was done with devotion, and during the playing and the prolonged silent meditation that followed one could ponder the career of Charles Munch here. Whatever the limitations of his later years, the decent, kindly man for so many of us created whole new dimensions with his illuminating treatment of the French repertoire, conducted ad hoc performances that often burst spontaneously into flame, and mounted frequent revivals of the great Bach choral works—all of this along with numerous if unsung acts of personal generosity to members of the orchestra community.

The work of chief interest was the Schoenberg Chamber Symphony. Written just after the turn of the century as a chamber work for fifteen solo instruments and rescored for full orchestra in 1935, it stems from that fascinating period when Schoenberg was gradually carrying chromaticism to the limits of tonality and achieving a degree of concentration that music had never before known. Thus the opening theme of the work is a series of built up fourth chords and its one movement contains the elements of a multi-movement symphony. The piece takes off almost as if by quotation from late Mahler and bids fair forthwith to cross the frontier of tonality. Whether intentionally or otherwise, Schoenberg was not then quite prepared to carry through the logic of his theory of the emancipation of dissonance, to wit, that as the ear becomes progressively familiar with a great number of discords it may comprehend them as much as concords. Duke of Yorkwise, then, having marched up the hill, he marched down again.

If there is plenty in the context that is absorbing, there is likewise in the composition itself for those who will clearly attend. Amid the concentration one can espy the exposition, development, scherzo, adagio and recapitulation, and there is the beautifully wrought orchestration, a side of Schoenberg's genius that is too often glossed over. I am not sufficiently familiar with the score to adjudge the merits of interpretation and playing, but things did appear to unfold without that hectic quality that often characterizes performances of earlier renditions of difficult and unfamiliar modern works.

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The concert ended with the Symphony No. 4 by Brahms.

MICHAEL STEINBERG

CH
November 6 1968

Charles Munch, Music Director of the Boston Symphony Orchestra from 1949 to 1962, died peacefully in his sleep in the early morning of November 6 1968 at Richmond, Virginia. He had conducted the Orchestre de Paris, of which he was conductor and music director, in a concert at Raleigh, North Carolina, two days earlier.

Born in Strasbourg, he came from a distinguished musical family. His father was his first violin teacher and with his three brothers and two sisters he spent much time during his childhood making music. He contemplated a medical career, and went at the age of twenty-one to study on devoting his time to the violin. After service he resumed his career as a student of Carl Flesch rtmaster of the Strasbourg Orchestra. He moved pent eight years in the first desk of the violins in hestra under Wilhelm Furtwängler and Bruno

ch settled in Paris, and began his conducting Orchestre Symphonique de Paris and conducted rts. Engagements as guest conductor in other In 1937 he became conductor of the Paris Con- His first visit to the United States was in 1946; on Symphony on December 27 and in the fol- he first of his many appearances with the New

Charles Munch was engaged to succeed Serge Director of the Boston Symphony Orchestra, his he 1949-50 season. Meanwhile, in the autumn roughout the United States with the Orchestre ffusion Française, of which he was conductor.

made of
series program on opposite page —

Boston Symphony

Moving tribute to Charles Munch

By Allan Sly

The Boston Symphony this week paid a quiet tribute to the memory of Charles Munch, fulfilling an oft-expressed wish of his by playing Fauré's "The Death of Melisande." Recasting of the program brought us also, after intermission, the Brahms Fourth, in its own elegiac way equally commemorative, though at the other end of the emotional scale and speaking a very different language.

With this performance the concert be- Eastern countries.

After his retirement from the Boston each season as one of the Orchestra's he was appointed conductor of the ne the first French orchestra to be fully made its debut at the Théâtre des Cha last year. The concert was by all accou during the last twelve months the Orc under Charles Munch had begun to ga

In 1933 Charles Munch married G author and translator: Mme Munch Commander in the Legion of Honor 1945. During his last years Charles Mun century house near Versailles.

On October 23 last he led a concer Symphony Hall, Boston, when he cond *meditation and dance of vengeance* phony no. 1 in C minor of Brahms.

Charles Munch ... on to several oc ... e death of mus ... *Mélisande* by Faur ... n, when the time came. ... oyalty in all the people who shar and audiences alike. His own devotio his own words: 'Music is the art of rises far above what words can mea domain is the imponderable and imp. Man's right to speak this language is that heaven has bestowed on us.'

THE CHRISTIAN SCIENCE MONITOR

came very much Mr. Leinsdorf's. Whoever said that the conductor's function is to convey experience probably meant to the players, some of whom, of necessity, benefit from such guidance; but Mr. Leinsdorf went further and showed the audience what they could hardly achieve for themselves — a fusion of Brahms' Vienna with life as we know it here and now.

When Mr. Leinsdorf first came to the Metropolitan Opera he was notorious among the stage hands for making Wagner last minutes longer than his predecessor had.

In Boston this week he noticeably took minutes *off* the playing time of the Brahms Fourth, heightening the work's emotional charge and revealing its splendid design while letting every detail speak tellingly in its place. This is where experience shows, of both conductor and players (and ultimately of the audience too). The orchestra, under such direction, reaches a kind of superchamber music understanding among itself, even while its total sound meets the concept of its leader—a discreet instrumental eloquence, quite unlike the full-throated songlike sound it gave Colin Davis recently or the translucent texture it used to give Charles Munch. Yet of course there is continuity of aim and dedication, the many personnel changes notwithstanding.

Incandescence

Mr. Leinsdorf's Brahms reached heights of incandescence and depths of reflection that set this performance firmly in the memory. In passing one has to deplore an occasional intonation problem among the horns but to commend the excellence of the brass otherwise, and the overall tidy voices of the strings. The leadership of Joseph Silverstein and of his fellow principals is showing handsomely these days. The solo woodwinds do not seem as much in evidence as formerly, but Everett Firth's electrifying timpani playing does, and of course Doriot Anthony Dwyer's solo had one holding one's breath.

The program changes denied us Stravinsky's "Nightingale's Song" and a suite derived from Kurt Weill's "Threepenny Opera," but gave us the announced Schoenberg "Kammersymphonie" (in its 1935 rescored form) and the Rachmaninov Paganini rhapsody, which Leonard Pennario played at short notice (Jorge Bolet being indisposed). This Pennario-Leinsdorf partnership proved unbeatable. They took more minutes off the playing time — in fact the headlong pace increased the satanic nature of the work and heightened its balletic potential (as Charles Munch, to a very different end, used to do in the Beethoven Sixth).

The clean, no-nonsense lyricism, the sharp rib-poking, the witty thematic tricks, all provided capital entertainment, and the soloist's wizard pianism recalled Rachmaninov at his own best.

'Frontier piece'

The work's startling excitement served to eclipse the meritorious Schoenberg that had preceded it, a true masterpiece of its transitional period, a brave new frontier piece. The Rachmaninov, after all, draws copiously from all directions except the future, and in so doing steals all the other man's thunder. But that's how it is. Mr. Leinsdorf is on top of it all. We shall miss him next week, but Charles Wilson promises us the Strauss "Don Juan," the Britten "Peter Grimes" interludes, and the Sibelius Second.

11

...ay, November 11, 1968

MORNING GLOBE
BOSTON, MASS.
CIRC. 341,702

NOV 6 1968

New England Newsclip

Pianist replaced for BSO concerts

Pianist Jorge Bolet has been hospitalized and his place at the Boston Symphony's Friday-Saturday concerts will be taken by Leonard Pennario. The program will still include the Rachmaninoff Rhapsody on a Theme of Paganini for orchestra and piano. Bolet expects to rejoin the orchestra for its New York performances of this work ater this month.

11.

MUSIC IN REVIEW

By GERALD A. BERLIN

HODGE-PODGE AT SYMPHONY

Last weekend's concert formed a deep valley beside the peaks of the preceding week's Brahms' Requiem.

It need not have been. The program as originally scheduled was of more than average interest: Schoenberg's Chamber Symphony, Op. 9b; Stravinsky's Nightingale Song; the Suite from Kurt Weill's "Three Penny Opera;" and Rachmaninoff's Rhapsody on a Theme by Paganini. But in the meantime came Mr. Munch's death and out went the Stravinsky and Weill and in their stead came the death music from Faure's "Pelleas and Melisande" Suite and Brahms' Fourth Symphony. The total on balance amounted to rather a lacklustre hodge-podge.

To do the death of Melisande was, of course, as it should be in paying tribute to Mr. Munch, whose performance of the Faure incidental music was virtually a trademark. It is reported that he explicitly requested this piece as his musical memorial It was done with devotion, and during the playing and the prolonged silent meditation that followed one could ponder the career of Charles Munch here. Whatever the limitations of his later years, the decent, kindly man for so many of us created whole new dimensions with his illuminating treatment of the French repertoire, conducted ad hoc performances that often burst spontaneously into flame, and mounted frequent revivals of the great Bach choral works—all of this along with numerous if unsung acts of personal generosity to members of the orchestra community.

The work of chief interest was the Schoenberg Chamber Symphony. Written just after the turn of the century as a chamber work for fifteen solo instruments and rescored for full orchestra in 1935, it stems from that fascinating period when Schoenberg was gradually carrying chromaticism to the limits of tonality and achieving a degree of concentration that music had never before known. Thus the opening theme of the work is a series of built up fourth chords and its one movement contains the elements of a multi-movement symphony. The piece takes off almost as if by quotation from late Mahler and bids fair forthwith to cross the frontier of tonality. Whether intentionally or otherwise, Schoenberg was not then quite prepared to carry through the logic of his theory of the emancipation of dissonance, to wit, that as the ear becomes progressively familiar with a great number of discords it may comprehend them as much as concords. Duke of Yorkwise, then, having marched up the hill, he marched down again.

If there is plenty in the context that is absorbing, there is likewise in the composition itself for those who will clearly attend. Amid the concentration one can espy the exposition, development, scherzo, adagio and recapitulation, and there is the beautifully wrought orchestration, a side of Schoenberg's genius that is too often glossed over. I am not sufficiently familiar with the score to adjudge the merits of interpretation and playing, but things did appear to unfold without that hectic quality that often characterizes performances of earlier renditions of difficult and unfamiliar modern works.

Less can be said for the rest of the concert. The Paganini Variations of Rochmaninoff were last played here in 1955, when Arthur Fiedler enjoyed his day in the sun conducting the orchestra. In Mr. Fiedler's domain the piece is great, but in a more serious forum it sounds utterly cliche ridden. The soloist, Leonard Pennario, played in a loud and distended fashion, and Mr. Leinsdorf's less-than- scintillating accompaniment was not the alchemy calculated to turn the piece into a silk purse.

As for the Brahms Fourth, its combination of tremendous power and wistfulness, its feeling of complete inevitability and the resourcefulness of its technique make it one of the more luminous instants of the symphonic literature, something to be cherished selectively. Here is distinctly Leinsdorf territory and he ordinarily does it with great strength and authority. But not on this occasion, where the tempos were dragged, where not spasmodic, and where the over-all projection was flaccid and spiritless, passages here and there in the Scherzo and Passacaglia excepted.

Maybe it was a case of over-Brahms. What with the Third Symphony, the Requiem and the Fourth all on successive weeks, and the Haydn Variations coming up in a fortnight, the Fourth Symphony at this time seemed a little **de trop**

This week Charles Wilson conducts a program of Strauss, Britten and Sibelius.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

NOV 14 1968

New England Newsclip

Symphony Audience Responds to Pennario

1

By GEORGE GELLES
Music Critic

It's a measure of how far we still have to go that the Boston Symphony audience Friday afternoon responded warmly to Leonard Pennario's playing of Rachmaninoff's "Rhapsody on a Theme of Paganini" but gave only the most perfunctory, polite applause to the one major work that Erich Leinsdorf retained for his rearranged Munch memorial concert—Schoenberg's First Chamber Symphony.

Not that Leinsodrf's reading of the Chamber Symphony was good beyond expectations; the tempi might have been more closely observed—something the composer harped on in criticizing performances he had heard —which would have given the piece more impact; and it would have been much nicer had the piece been played in its original verision for solo instruments (especially as it was first programmed with Weill's "Threepenny Opera" chamber suite), since the revised scoring, if not over-ripe, at least emphasizes all the Strauss still there.

But for letting us hear Schoenberg's early, crucial score at all Leinsdorf and his players deserved a greater show of gratitude.

Both this and the Rachmaninoff, whose scoring is its forte, proved that next to nothing can be heard of balance, and only the most basic of phrasing and nuance, from a seat beneath the over-hang close to the stage. I let these matters ride.

I could hear plenty of Pennario though and I didn't like it; he's one of the drabest pianists, surely, to ever paly in Symphony Hall. His piano was no beauty and didn't help him; but then his monochrome, unreflective, uninflected playing might have been beyond help.

Leinsdorf and the BSO opened the afternoon with the "Death of Melisande" from Faure's incidental music to "Pelleas et Melisande," the piece Charles Munch wanted played on his death. They closed the program with the Brahms Fourth, a Leinsdorf favorite, though it never seems very good in concert.

It didn't Friday either; lacking most of all was a grasp of the architectonics of the piece, especially of the initial movement, which Friday was all asea. I found the other movements wanting in authority and clarity (the kind Klemperer gives to anything he touches). It was an everyman's Brahms Fourth, and not enough.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

NOV 9 1968

New England Newsclip

The Boston Globe — Saturday, November 9, 1968

Moving adieu to Munch opens BSO concert

The Boston Symphony Orchestra made its farewell to Charles Munch, former music director who died Wednesday, by playing The Death of Melisande from Faure's incidental music to Maeterlinck's "Pelleas et Melisande."

The piece was played by a request made by Munch himself some years ago. Erich Leinsdorf opened Thursday's and Friday's concert with it, and will do so again tonight. The audience stood during the music, as it customarily did in greeting to Munch at his recent appearances here.

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It was an admirable performance, lucid in sonority, full of intensity and fire, and, except for the glossing over of the retard that prepares the coda, it was effectively paced. It was also an occasion for superb work from the orchestra.

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The concert ended with the Symphony No. 4 by Brahms.

MICHAEL STEINBERG

12.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
NOV 9 1968
New England Newsclip

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
NOV 17 1968
New England Newsclip

Weekend Symphony

The Music Was Munch's: Gentle

By McLAREN HARRIS

The weekend Symphony program bears scant resemblance to the one originally planned for this time. Only Rachmaninov remains from the first composers list of Beethoven, Rachmaninov, Weill and Liszt. A week ago it was altered to read Schoenberg, Stravinsky, Weill and Rachmaninov, and upon the death of Charles Munch the final form became Faure, Schoenberg, Rachmaninov and Brahms.

ACCORDING TO some of the Symphony players Munch had once expressed a preference that "The Death of Melisande" from Faure's Incidental Music to "Pelleas et Melisande" be performed in his memory. As was the man, so is the music — gentle, unpretentious, expressive through its intrinsic simplicity. It is a true lament, solemn but without rending tragedy, mournful more through implication than on its exterior. Faure and the memory of a conductor merged with silence; than these there could have been no greater eloquence.

Schoenberg's Kammersymphonie, Op. 9b, followed Faure. Looking back at this product of 1906 comes almost as a jolt of revelation, for what was greeted with derision and dismay 60 years ago now appears as but a step in Schoenberg's evolution and a logical extension of 19th-century Wagner and Strauss.

In expanded harmonic language and with chains of thematic fourths it is yet tonal, but now it seems that such harmony matters less than what happens to its motives and in its scoring. Through revealing soloistic writing its themes undergo very concentrated development; its phrase-structures are brief but with undiminished content so that a kaleidoscopic succession of ideas passes by in a short time. Its mood and texture change, but the chain of fourths — ascending, descending or divided among various timbres — forges a firm unity.

Opus 9b is the version for full orchestra, and the Symphony under Erich Leinsdorf performed it well, losing none of its internal facets or dynamic shape. Yet there is an inescapable alteration of tonal makeup, for where the original scoring for 16 instruments produces a more incisive, sharply transparent substance, the later version is reminiscent of Strauss in assigning solo lines to full sections. Its beauty and intensity, however, remain.

RACHMANINOV'S RHAPSODY on a Theme of Paganini, Op. 43, is one of those works whose merits it is possible to forget after some separation. One remembers its playful thematic turns and the warmly romantic melody at its center, perhaps that is all, and marks it down mentally as a sentimental trifle. But it is much more — a marvel of variation technique, a pianistic tour de force, a work of many moods whose peripatetic digressions never seem to tear quite loose from the subject at hand.

The performance of Leonard Pennario, substituting for an indisposed Jorge Bolet, was polished and captivating in moments of lightly virtuosic display, and a well-informed lyric flow warmed the interior strains. During heavier passages he was inclined to look to the pedal for support and it didn't help his articulation. Sometimes, too, Pennario and the orchestra didn't know quite what to expect from one another, but for that the Rhapsody fared with full voice and attractive flair.

To my knowledge this week brings the first Brahms Fourth Symphony Leinsdorf has conducted here since early 1962, and I much regret that it seemed to have been brought up in something of a hurry (it was originally scheduled for next Tuesday). Brahms, perhaps especially in the Fourth Symphony, does not benefit by haste.

Two good performances

The year of Schoenberg

By MICHAEL STEINBERG

There was a rare opportunity recently to hear good performances of both of Schoenberg's Chamber Symphonies within a 24-hour period: Thursday evening, Nov. 7, Frederik Prausnitz conducted No. 2 with the New England Conservatory Symphony Orchestra and the following afternoon Erich Leinsdorf conducted No. 1 at a Boston Symphony concert. This is Boston's year for those crucial, fascinating, and beautiful pieces: Prausnitz will conduct No. 1 later in his season as part of a survey of Schoenberg's non-12 tone orchestral music, and the Philharmonia plans to include both symphonies in its series. Richard Burgin and Leon Kirchner conducting.

Schoenberg began two Chamber Symphonies in 1906. One, the E major, Op. 9, he finished the same year. The other, in E flat minor, resisted him perhaps because Op.9, as it developed, pointed toward so interesting and promising a future that it became impossible for Schoenberg to continue to work in what, when he had begun, was still the present. He continued to make sketches for No. 2 until 1911 and again in 1916. Then he abandoned it, but surprisingly picked it up and completed it in 1939.

By 1906 Schoenberg had written a number of songs both with piano and with orchestra, two string quartets, "Transfigured Night," the symphonic poem "Pelleas et Melisande," and, except for the instrumentation, "Gurrelieder." Just ahead, in 1907-09, lie the works of his border-crossing out of the world on conventional tonality, the Quartet in F sharp minor, the Stefan George songs, the piano pieces, Op. 11, Five Pieces for Orchestra, Op.16, and "Erwartung."

Here is Schoenberg's own comment on the critical moment at which the Chamber Symphony No. 1 appeared: "When I had finished (it) I told my friends, 'Now I have established my style. I know now how I have to compose.' But my next work showed a great deviation from this style: It was a first step toward my present style. My destiny had forced me in this direction — I was not destined to continue in the manner of 'Transfigured Night' or 'Gurrelieder' or even 'Pelleas.' The Supreme Commander had ordered me on a harder road."

And No. 2? Between 1906 and 1939, Schoenberg composed, besides the works already mentioned, "Pierrot lunaire," the operas "Die glueckliche Hand," "Von heute auf morgen," and "Moses und Aron," most of his piano music, the Serenade, Quintet, and Suite, the Quartets Nos. 3 and 4, the Songs, Op.22, the Variations for Orchestra, and the Violin Concerto. Most of his creative life was bracketed inside that delicate arch of the E flat minor Chamber Symphony.

How was it that Schoenberg, who was so much of a developing, experiencing personality, could return after so long a time and after such interventions? Nostalgia, of course — that nostalgia he mentioned when he was asked to explain why, in his 60s, he had begun writing occasional tonal pieces again; that nostalgia we can so easily hear in his music, that makes it so different from that of his 9-years younger pupil, Webern, and that has brought him the contempt of some bright young people of all ages.

But nostalgia serves better as explanation of why Schoenberg wanted to return than of how he, whose catalogue is full of incomplete works and projects not carried out, actually could return. When Schoenberg told his friends in 1906, "Now I have established my style, I now know how I have to compose," he was in the deepest sense right. A vast expansion of his vocabulary was to follow, and compositional innovations that were to change the face of music in the 20th century, but the essential Schoenberg, the man with something to say and with an unmistakable voice, was already all there.

Prausnitz spoke to this problem in the interesting program note he wrote for his concert, and he also quoted Schoenberg's biographer Stuckenschmidt on the subject of this music: "Stylistically, already by 1906 it presented such a definite unity that almost no important new characteristic was added to it later."

In the published score of No. 2, the first movement, an E flat minor Adagio, bears the completion date, Aug. 15, 1939. I do not know the details, but the assumption of Schoenberg experts seems to be that the Adagio was essentially complete in 1906, though obviously, because of the date in the score, that must have been further work or revision later, and that Schoenberg's main task in 1939 was the making of a finale. He abandoned his original idea and arrived at his eventual plan, a quick movement in G major (the key relationship of the two movements is typical Haydn-Beethoven), followed by a return to the tempo, material, and key of the first movement.

The effect is not so much of finale with epilogue as of an arch. The central part effects the highest tension in the symphony, partly because it is harmonically more emancipated than either Adagio, and partly because of its peculiar fiery, and quite non-Romantic, intensity, which, from point of view of musical character, seems to me unique in Schoenberg's oeuvre. The retransition, in which the Adagio, when it returns, is subtly but deeply transformed by the experience of the "con fuoco" movement, to make what Prausnitz with perfect accuracy called "the shattering close of the work."

What of course has struck the E flat minor Adagio music is not just the experience of the past few minutes, but that of three decades. The coincidence of technique and psychology, of form and expression, is complete. One could well apply to the end of the Chamber Symphony No. 2 what Schoenberg said about his 1940 Organ Variations (in D minor), that here is the filling of the gap between his early and his "dissonant" music. To that he added a significant further thought: "There are many still unused possibilities here."

The characters of the two quasi-simultaneous symphonies are marvelously different, and one's delight in their diversity is deepened by an understanding of the place each fills in Schoenberg's life: The exuberant No. 1, the springboard into an exciting and uncharted future, and the introspective No. 2, the arch over the life work, and, in a way that I am only now beginning to understand, the key to it.

I was glad of the chance that brought the two works together in consecutive concerts, and I should certainly not wish to end this note without again expressing gartitude to both conductors and to both orchestras for their meticulously prepared, understanding, and vital performances.

TUESDAY A SERIES

THIRD PROGRAM
Tuesday evening November 12 at 8.30

CHARLES WILSON *conductor*

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

This piece is played in memory of Charles Munch; the audience is asked not to applaud.

BRAHMS — Symphony no. 3 in F op. 90*

Allegro con brio
Andante
Poco allegretto
Allegro

RACHMANINOV — Rhapsody on a theme of Paganini op. 43

LEONARD PENNARIO

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

Leonard Pennario plays the Steinway piano

Symphony Hall Rites

By Peter M. Knapp

The slow, sad "Death of Melisande" from Gabriel Faure's incidental music to "Pelleas et Melisande" paid homage to the late Charles Munch again at last night's Boston Symphony concert, as the audience stood in tribute to the orchestra's former music director.

Originally, the program conducted by Assistant Conductor Charles Wilson was to include Beethoven's First Symphony and Brahms' Fourth. And pianist Jorge Bolet was scheduled to appear in Rachmaninoff's "Rhapsody on a Theme of Paganini." But Bolet became ill, Leonard Pennario substituted on short notice, and the program was otherwise shuffled to include Brahms' Third Symphony and Stravinsky's "Rite of Spring."

Neither Brahms nor Rachmaninoff fared particularly well. The symphony suffered from a basic lack of control in the first movement, with individual parts out of balance and shrilly calling for individual attention. It was like a cake mixture in which the ingredients refuse to blend. Brahms surely requires more careful mixing, and at times the main lines were buried under subsidiary material.

Things began to even out along toward the middle of the andante, though, and the third movement had an airy legato, at last with homogenized Brahmsian sound. Again in the finale there were uneasy moments, and it didn't quite come off.

The Rachmaninoff was pitched on a rather vulgar level, loud, explosive, and with little contrast to set off the variations. Many in the audience, though, were willing to overlook the excesses for the virtues of Pennario's confident virtuosity.

He has a sure set of fingers and a brilliant technique — obvious assets for a piece of flashy pianism which the Rachmaninoff essentially is. Nevertheless, beneath the torrent of notes lay little subtlety and little variation of tone production. It was an impressive display of surface gloss.

Forceful Stravinsky

"The Rite of Spring" set matters right, in a performance of cohesion, clarity and considerable punch. Wilson handled Stravinsky's complex score and all its metrical traps with admirable precision and restraint, without losing its high-octaine primitive drive.

Perhaps there could have been more emotion injected here and there, but the performance had notable balance and superb playing. The woodwind introduction to part one was especially good, as were the subsequent contributions from the trumpets, timpani and bass clarinet. And the dances ending both parts reached a savage force.

The Patriot Ledger, Wed., Nov. 13, 1968

12.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 9 1969

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

NOV 1 7 19

New England Newsclip

Weekend Symphony

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The year of Schoenberg

By MICHAEL STEINBERG

There was a rare opportunity recently to hear good performances of both of Schoenberg's Chamber Symphonies within a 24-hour period: Thursday evening, Nov. 7, Frederik Prausnitz conducted No. 2 with the New England Conservatory Symphony Orchestra and the following afternoon Erich Leinsdorf conducted No. 1 at a Boston Symphony concert. This is Boston's year for those crucial, fascinating, and beautiful pieces: Prausnitz will conduct No. 1 later in his season as part of a survey of Schoenberg's non-12 tone orchestral music, and the Philharmonia plans to include both symphonies in its series. Richard Burgin and Leon Kirchner conducting.

Schoenberg began two Chamber Symphonies in 1906. One, the E major, Op. 9, he finished the same year. The other, in E flat minor, resisted him perhaps because Op.9, as it developed, pointed toward so interesting and promising a future that it became impossible for Schoenberg to continue to work in what, when he had begun, was still the present. He continued to make sketches for No. 2 until 1911 and again in 1916. Then he abandoned it, but surprisingly picked it up and completed it in 1939.

By 1906 Schoenberg had written a number of songs both with piano and with orchestra, two string quartets, "Transfigured Night," the symphonic poem "Pelleas et Melisande," and, except for the instrumentation, "Gurrelieder." Just ahead, in 1907-09, lie the works of his border-crossing out of the world on conventional tonality, the Quartet in F sharp minor, the Stefan George songs, the piano pieces, Op. 11, Five Pieces for Orchestra, Op.16, and "Erwartung."

Here is Schoenberg's own comment on the critical moment at which the Chamber Symphony No. 1 appeared: "When I had finished (it) I told my friends, 'Now I have established my style. I know now how I have to compose.' But my next work showed a great deviation from this style: It was a first step toward my present style. My destiny had forced me in this direction — I was not destined to continue in the manner of 'Transfigured Night' or 'Gurrelieder' or even 'Pelleas.' The Supreme Commander had ordered me on a harder road."

And No. 2? Between 1906 and 1939, Schoenberg composed, besides the works already mentioned, "Pierrot lunaire," the operas "Die glueckliche Hand," "Von heute auf morgen," and "Moses und Aron," most of his piano music, the Serenade, Quintet, and Suite, the Quartets Nos. 3 and 4, the Songs, Op.22, the Variations for Orchestra, and the Violin Concerto. Most of his creative life was bracketed inside that delicate arch of the E flat minor Chamber Symphony.

How was it that Schoenberg, who was so much of a developing, experiencing personality, could return after so long a time and after such interventions? Nostalgia, of course — that nostalgia he mentioned when he was asked to explain why, in his 60s, he had begun writing occasional tonal pieces again; that nostalgia we can so easily hear in his music, that makes it so different from that of his 9-years younger pupil, Webern, and that has brought him the contempt of some bright young people of all ages.

But nostalgia serves better as explanation of why Schoenberg wanted to return than of how he, whose catalogue is full of incomplete works and projects not carried out, actually could return. When Schoenberg told his friends in 1906, "Now I have established my style. I now know how I have to compose," he was in the deepest sense right. A vast expansion of his vocabulary was to follow, and compositional innovations that were to change the face of music in the 20th century, but the essential Schoenberg, the man with something to say and with an unmistakable voice, was already all there.

Prausnitz spoke to this problem in the interesting program note he wrote for his concert, and he also quoted Schoenberg's biographer Stuckenschmidt on the subject of this music: "Stylistically, already by 1906 it presented such a definite unity that almost no important new characteristic was added to it later."

In the published score of No. 2, the first movement, an E flat minor Adagio, bears the completion date, Aug. 15, 1939. I do not know the details, but the assumption of Schoenberg experts seems to be that the Adagio was essentially complete in 1906, though obviously, because of the date in the score, that must have been further work or revision later, and that Schoenberg's main task in 1939 was the making of a finale. He abandoned his original idea and arrived at his eventual plan, a quick movement in G major (the key relationship of the two movements is typical Haydn-Beethoven), followed by a return to the tempo, material, and key of the first movement.

The effect is not so much of finale with epilogue as of an arch. The central part effects the highest tension in the symphony, partly because it is harmonically more emancipated than either Adagio, and partly because of its peculiar fiery, and quite non-Romantic, intensity, which, from point of view of musical character, seems to me unique in Schoenberg's oeuvre. The retransition, in which the Adagio, when it returns, is subtly but deeply transformed by the experience of the "con fuoco" movement, to make what Prausnitz with perfect accuracy called "the shattering close of the work."

What of course has struck the E flat minor Adagio music is not just the experience of the past few minutes, but that of three decades. The coincidence of technique and psychology, of form and expression, is complete. One could well apply to the end of the Chamber Symphony No. 2 what Schoenberg said about his 1940 Organ Variations (in D minor), that here is the filling of the gap between his early and his "dissonant" music. To that he added a significant further thought: "There are many still unused possibilities here."

The characters of the two quasi-simultaneous symphonies are marvelously different, and one's delight in their diversity is deepened by an understanding of the place each fills in Schoenberg's life: The exuberant No. 1, the springboard into an exciting and uncharted future, and the introspective No. 2, the arch over the life work, and, in a way that I am only now beginning to understand, the key to it.

I was glad of the chance that brought the two works together in consecutive concerts, and I should certainly not wish to end this note without again expressing gartitude to both conductors and to both orchestras for their meticulously prepared, understanding, and vital performances.

TUESDAY A SERIES

THIRD PROGRAM
Tuesday evening November 12 at 8.30

CHARLES WILSON *conductor*

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

This piece is played in memory of Charles Munch; the audience is asked not to applaud.

BRAHMS — Symphony no. 3 in F op. 90*

Allegro con brio
Andante
Poco allegretto
Allegro

RACHMANINOV — Rhapsody on a theme of Paganini op. 43

LEONARD PENNARIO

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

Leonard Pennario plays the Steinway piano

Symphony Hall Rites

By Peter M. Knapp

The slow, sad "Death of Melisande" from Gabriel Faure's incidental music to "Pelleas et Melisande" paid homage to the late Charles Munch again at last night's Boston Symphony concert, as the audience stood in tribute to the orchestra's former music director.

Originally, the program conducted by Assistant Conductor Charles Wilson was to include Beethoven's First Symphony and Brahms' Fourth. And pianist Jorge Bolet was scheduled to appear in Rachmaninoff's "Rhapsody on a Theme of Paganini." But Bolet became ill, Leonard Pennario substituted on short notice, and the program was otherwise shuffled to include Brahms' Third Symphony and Stravinsky's "Rite of Spring."

Neither Brahms nor Rachmaninoff fared particularly well. The symphony suffered from a basic lack of control in the first movement, with individual parts out of balance and shrilly calling for individual attention. It was like a cake mixture in which the ingredients refuse to blend. Brahms surely requires more careful mixing, and at times the main lines were buried under subsidiary material.

Things began to even out along toward the middle of the andante, though, and the third movement had an airy legato, at last with homogenized Brahmsian sound. Again in the finale there were uneasy moments, and it didn't quite come off.

The Rachmaninoff was pitched on a rather vulgar level, loud, explosive, and with little contrast to set off the variations. Many in the audience, though, were willing to overlook the excesses for the virtues of Pennario's confident virtuosity.

He has a sure set of fingers and a brilliant technique — obvious assets for a piece of flashy pianism which the Rachmaninoff essentially is. Nevertheless, beneath the torrent of notes lay little subtlety and little variation of tone production. It was an impressive display of surface gloss.

Forceful Stravinsky

"The Rite of Spring" set matters right, in a performance of cohesion, clarity and considerable punch. Wilson handled Stravinsky's complex score and all its metrical traps with admirable precision and restraint, without losing its high-octaine primitive drive.

Perhaps there could have been more emotion injected here and there, but the performance had notable balance and superb playing. The woodwind introduction to part one was especially good, as were the subsequent contributions from the trumpets, timpani and bass clarinet. And the dances ending both parts reached a savage force.

The Patriot Ledger, Wed., Nov. 13, 1968

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Friday afternoon November 15 at 2 o'clock
Saturday evening November 16 at 8.30

CHARLES WILSON *conductor*

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STRAVINSKY — Le chant du rossignol (The nightingale's song)
The fête in the Emperor of China's palace
The two nightingales
Illness and recovery of the Emperor of China

intermission

SIBELIUS — Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

MORNING GLOBE
BOSTON, MASS.
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New England Newsclip

Conducting lacks individuality

By HARRY NEVILLE
Associated Critic

Associate Conductor Charles Wilson led the Boston Symphony Friday afternoon in a program of two very familiar works — Richard Strauss' "Don Juan" and Sibelius' Symphony No. 2 — and a third — Stravinsky's "Le Chant du Rossignol" — whose name is likely for most of us, to be more familiar than the music.

Such works as the Strauss and Sibelius are fairly sure bets for both orchestras and conductors. Most groups can play them while sleeping — and sometimes do. But even badly played, they somehow manage to please most audiences.

In a sense, however, it takes some courage to present these pieces for both are especially revealing of a conductor.

For one thing, their very familiarity provides an immediate basis of comparison. For another, they are a kind of music that allows a great deal of room for the legitimate expression of individuality.

No matter how well a conductor may solve their mechanical problems, he will ultimately be judged on a very personal level of taste.

It is the rather nebulous quality of individuality that seems to me the element most lacking in Wilson's conducting. There was very little of a personal imprint in his treatment of tempos, for example, or dynamics. Although quite nicely played, the pieces hadn't enough of the surge and excitement that comes from plasticity of phrasing or from a superb sense of the dramatic pause and attack.

It is a pleasure, though, to report that his relatively straightforward approach had its positive side too. There is a certain inviting vulgarity about much of the music of Strauss and Sibelius, and Wilson did not succumb to its lure. Climaxes were never overwrought or tempos rushed for the sake of easy effects.

Stravinsky's "Le Chant du Rossignol" is in many ways the entithesis of the other works on the program. There is hardly any question of "interpretation" here; it only needs to be played—as nearly as possible — as written. And this is quite a feat. The score abounds in intricacies that present really difficult ensemble problems.

These were handled quite well, for the most part. My only real question concerns a cut of some seven pages toward the end of the score. It had the effect of very nearly destroying the musical sense of the conclusion.

BOSTON SYMPHONY ORCHESTRA. Charles Wilson conducting. Strauss, "Don Juan;" Stravinsky, "Le Chant du Rossignol;" Sibelius, Symphony No. 2. Friday afternoon at Symphony Hall.

HERALD TRAVELER (M)
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MUSIC NOTES

11/17 Rec-Am

Sibelius Symphony Scored

By GEORGE GELLES
Music Critic

In the entire orchestral repertory, Jean Sibelius' Second Symphony (led last Friday at Symphony Hall by Charles Wilson) is the piece most intimately bound with the history of the BSO.

Wilhelm Gericke brought the work to Boston, the first piece by the Finnish composer to be heard here, in 1904, and its reception was cool. But by its next appearance on New Year's Eve of 1908 there was a new critic in town; Olin Downes, writing for the Boston Post, was a man mad for Sibelius, and did his best to spread the word.

His review on the first of the year, 1909, hit rapturous heights of giddiness; "It is disconcertingly vital. It is brusque, direct, unsparing of emphasis, a primeval product . . . The instrumentation is harsh and thick, and as often again of the highest brilliance . . . Destiny has its hand on this music, its might is unconquerable . . . There is no escaping the mood. And what themes!" So it gushed for 500 words, and the Second Symphony stayed in town.

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The greatest honor, though, was paid it in 1936, when Serge Koussevitzky chose the Second for the opening concert of his Berkshire Symphonic Festival. Tanglewood's forerunner at its moment of birth—"The exceptional musical event of the summer in America," said Downes—featured three concerts on a borrowed estate, and brought Sibelius and Symphony closer than ever.

Things changed, Sibelius' fortunes included, and the Symphony met with some pretty harsh words. Eloquent and razor-sharp was Virgil Thompson, who had the good luck to find the piece on the first New York Philharmonic concert he reviewed for the Herald-Tribune.

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"Twenty years' residence on the European continent has largely spared me Sibelius," Thomson bemoaned. "I found (the Second Symphony) vulgar, self-indulgent, and provincial beyond all description. I realize that there are sincere Sibelius-lovers in the world, though I must say I've never met one among educated, professional musicians." These were fighting words, but Downes, who was then with the New York Times seems to have avoided the clash.

A contemporary critique must side with Thomson (whom, in many matters other than Sibelius, history has shown to have been the far more perceptive of the two); Sibelius, he said, is a demagogic symphonist, because the expressive power of his work is greater than its interest as music. "Sibelius is in no sense a naif; he is merely provincial;" perhaps, but powerful enough to have made his Boston relationship a lasting one.

Stravinsky's 'Rossignol' Has Fanciful Appeal

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Begun before and completed after such sensational creations as "The Firebird" and "The Rite of Spring," "Le Rossignol" was Stravinsky's first operatic opus. I am tempted to add "abortive," for the composer's own dissatisfaction with his opera is evident in its revision as a ballet, then further condensation into a three-part concert form, both following the original within a span of six years.

THE THREE PARTS, played without break, follow at a rather rapid pace the basic outline of Hans Christian Andersen's tale about the true nightingale and its clockwork counterpart. The orchestral textures are light, projecting an atmosphere of a child's fairy tale with gently ringing timbres from piano, celesta and harp, ample twittering from woodwinds and quasi-martial fanfares from the trumpets. The musical ideas are well-expressed—contrast the cheerful-yet-tender turns of melody depicting the real nightingale's song with the ostinato-like descending chirp for the mechanical bird—and even without program the work has a fanciful appeal through the simplicity of its musical elements and delightfully clear orchestration. Andersen's tale is sufficient to fill a symphonic poem; an opera, hardly.

Stravinsky's piece brought the orchestra's and Wilson's best efforts of the day. It had been scheduled under Erich Leinsdorf, and Wilson obviously had spent much in preparation since the shuffle, for he had everything — orchestral language, meter, tempo — securely in hand.

Stravinsky's companions, Richard Strauss' "Don Juan" and the Second Symphony of Sibelius, were also given voluble expression on the high dynamic end. "Don Juan" swept through its heaviest passages with considerable dash and assurance, but the intervening lyric sections were inclined to lack much lustre, dropping down to a safe but constant volume level and staying there until time to rise again. The pauses of silence were also overplayed to some extent, causing some loose joints in the architecture.

Something of a similar bent may be said for the Sibelius performance. Wilson gave good play to the peaks of substance, which came across in decent form with a few ragged edges of tone, but the interior, so to speak, had not the eloquence to sustain the overall shape. Those silences, again, plus the tempo rubato of the second movement were laid out too explicitly, and form dissolved into rhapsody. Wilson was, however, able to regroup his forces in the finale for a decently momentous conclusion, although the suspense of minor-major tonality could have been greater (a trumpeter, most unfortunately, gave in momentarily under the strain).

Next week the orchestra goes on tour, and the Nov. 29-30 programs have undergone another reshuffle. Erich Leinsdorf will conduct Beethoven's Symphony No. 1, Debussy's Rhapsody for saxophone (Felix Viscuglia, soloist), Mozart's B flat Piano Concerto, K. 595, with Claude Frank, and Weill's suite from "Kleine Dreigroschenmusik."

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
NOV 16 1968
New England Newsclip

Wilson Leads 2d Symphony

By GEORGE GELLES
Music Critic

Charles Wilson, the assistant conductor of the Boston Symphony who has done consistently excellent work preparing choruses that sing with the orchestra, had the podium to himself yesterday afternoon and chose to share it with musical has-beens.

Jean Sibelius is an objectional composer because he asks from his listener neither interest nor intelligence, only that he be there so the music—the Second Symphony in this case—can push him around. The Symphony has sweep and its moments of power, but extremely little musical worth. It is provincial music and wants a backwoods response.

What I heard of the work (the first two movements) sounded fine. Wilson conducted cleanly realizing the composer's gesture, and not good playing from the orchestra, too (though the basses couldn't play the opening of the second movement as one).

His reading of Strauss' blustery "Don Juan" was very well led, pointed and with lots of zip, but there's no need to further slow down the built-in ritard that Strauss has written just before the entrance of the sticky "feminine" theme).

Aside from very ugly oboe playing, the orchestra's response was precise and sharp, the kind of playing Stravinsky's "Chant du Rossignol" needed, but never got. "Rossignol" is Stravinsky twice removed (originally an opera, then a ballet, then the symphonic poem heard at Symphony Hall), and not his most coherent score. It has flare and atmosphere and a primitive brilliance, though, but needs crisp and stylish solo work to come alive.

There was a seriously distorting cut made in the score, and for the BSO to nowhere inform its patrons of this seems particularly high-handed.

Stravinsky, Strauss, Sibelius at Symphony

By Alan Sly

High on the list of the Boston Symphony's assets is Charles Wilson, its assistant conductor, who was in command this week. The current repertoire-shuffling caused cancellation of the Peter Grimes interludes but regaled us after all with Stravinsky's "Le Chant du Rossignol," and we are promised, two weeks from now, the Threepenny Opera Suite when the orchestra returns from its tour west and south.

The Stravinsky was preceded by the Strauss "Don Juan" and followed by the Sibelius Second. Such a program, spanning two decades before and and two after the turn of the century, can be surveyed somewhat objectively, as it was presented. Orchestra and conductor cooperated at every point to deliver a well-paced, lithe, and vivid exposition of three large tone-canvases.

Mr. Wilson takes every detail of the task in his easy stride. He leaves nothing for granted nor does he fuss unduly, so that to observe him closely is to learn a great deal about musical syntax and to have some rhythmic complexities (such as abound in the Stravinsky) clearly elucidated. This may not be symphonic listening at its most exalted level, but it is a very necessary and healthy step in that direction, and one could leave the hall feeling the benefit of increased enlightenment, and with the recollection of a feast of splendid sounds. The orchestra played superbly, and if any very minor blemishes occurred, the memory of them was at once erased.

What persisted, however, was a nagging thought that Sibelius overstays his welcome in this day and age. That great bear of a temperament, it might be argued, rather smothers one. One never has a chance to meet it half way, as one willingly does with the Stravinsky. Even for all its arrogant self-pride, the Strauss has grace and wit, and stays on its own side of the room.

But when all's said and done Sibelius is a prince among composers, and our vocabulary would be the poorer if it did not include the idioms he added to it. Incidentally, James Lyons's rundown of critical opinion on Sibelius (in the program book) makes engaging reading. It makes one want to go and watch Mr. Wilson in action a second time. Yet there are symphonists, whose careers also straddled these recent decades, whom we never hear anymore. Should not they too be recalled?

On the day following Thanksgiving the incomparable Debussy Saxophone Rhapsody (with Felix Viscuglia as soloist), Mozart's last piano concerto (with Claude Frank), the Threepenny Opera Suite, and the Beethoven First will be heard.

MONITOR (e)
BOSTON, MASS.
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NOV 18
New England Newsclip

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Saturday evening November 16 at 8.30

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intermission

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Allegretto
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By Alan Sly

High on the list of the Boston Symphony's assets is Charles Wilson, its assistant conductor, who was in command this week. The current repertoire-shuffling caused cancellation of the Peter Grimes interludes but regaled us after all with Stravinsky's "Le Chant du Rossignol," and we are promised, two weeks from now, the Threepenny Opera Suite when the orchestra returns from its tour west and south.

The Stravinsky was preceded by the Strauss "Don Juan" and followed by the Sibelius Second. Such a program, spanning two decades before and and two after the turn of the century, can be surveyed somewhat objectively, as it was presented. Orchestra and conductor cooperated at every point to deliver a well-paced, lithe, and vivid exposition of three large tone-canvases.

Mr. Wilson takes every detail of the task in his easy stride. He leaves nothing for granted nor does he fuss unduly, so that to observe him closely is to learn a great deal about musical syntax and to have some rhythmic complexities (such as abound in the Stravinsky) clearly elucidated. This may not be symphonic listening at its most exalted level, but it is a very necessary and healthy step in that direction, and one could leave the hall feeling the benefit of increased enlightenment, and with the recollection of a feast of splendid sounds. The orchestra played superbly, and if any very minor blemishes occurred, the memory of them was at once erased.

What persisted, however, was a nagging thought that Sibelius overstays his welcome in this day and age. That great bear of a temperament, it might be argued, rather smothers one. One never has a chance to meet it half way, as one willingly does with the Stravinsky. Even for all its arrogant self-pride, the Strauss has grace and wit, and stays on its own side of the room.

But when all's said and done Sibelius is a prince among composers, and our vocabulary would be the poorer if it did not include the idioms he added to it. Incidentally, James Lyons's rundown of critical opinion on Sibelius (in the program book) makes engaging reading. It makes one want to go and watch Mr. Wilson in action a second time. Yet there are symphonists, whose careers also straddled these recent decades, whom we never hear anymore. Should not they too be recalled?

On the day following Thanksgiving the incomparable Debussy Saxophone Rhapsody (with Felix Viscuglia as soloist), Mozart's last piano concerto (with Claude Frank), the Threepenny Opera Suite, and the Beethoven First will be heard.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 18
New England Newsclip

Wilson Leads 2d Symphony

By GEORGE GELLES
Music Critic

Charles Wilson, the assistant conductor of the Boston Symphony who has done consistently excellent work preparing choruses that sing with the orchestra, had the podium to himself yesterday afternoon and chose to share it with musical has-beens.

Jean Sibelius is an objectional composer because he asks from his listener neither interest nor intelligence, only that he be there so the music—the Second Symphony in this case—can push him around. The Symphony has sweep and its moments of power, but extremely little musical worth. It is provincial music and wants a backwoods response.

What I heard of the work (the first two movements) sounded fine. Wilson conducted cleanly realizing the composer's gesture, and not good playing from the orchestra, too (though the basses couldn't play the opening of the second movement as one).

His reading of Strauss' blustery "Don Juan" was very well led, pointed and with lots of zip, but there's no need to further slow down the built-in ritard that Strauss has written just before the entrance of the sticky "feminine" theme).

Aside from very ugly oboe playing, the orchestra's response was precise and sharp, the kind of playing Stravinsky's Chant du Rossignol" needed, but never got. "Rossignol" is Stravinsky twice removed (originally an opera, then a ballet, then the symphonic poem heard at Symphony Hall), and not his most coherent score. It has flare and atmosphere and a primitive brilliance, though, but needs crisp and stylish solo work to come alive.

There was a seriously distorting cut made in the score, and for the BSO to nowhere inform its patrons of this seems particularly high-handed.

PASTE OVER

14.

CAMBRIDGE SERIES

SECOND PROGRAM
Tuesday evening November 26 at 8.30

ERICH LEINSDORF *conductor*

IN MEMORY OF CHARLES MUNCH

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

SARAMAE ENDICH *soprano*
JOSEPH SILVERSTEIN *violin*
CHARLES WILSON *harpsichord continuo*
HENRY PORTNOI *double bass continuo*
RALPH GOMBERG *oboe*
JULES ESKIN *cello continuo*
SHERMAN WALT *bassoon continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
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SARAMAE ENDICH *soprano* DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

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The symphony producer is Jordan Whitelaw and the television director is William Cosel, with William Pierce providing the commentary.

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TRANSCRIPT (e)
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CIRC. 13,350
NOV 23 1968
New England Newsclip

WGBH-TV 2

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CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800
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New England Newsclip

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WEEKLY CIRC. 5,450
NOV 21 1968
New England Newsclip

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BOSTON, MASS.
WEEKLY CIRC. 26,000
NOV 21 1968
New England Newsclip

HERALD (e)
NEW BRITAIN, CONN.
CIRC. 32,400
NOV 25 1968
New England Newsclip

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SPRINGFIELD, MASS.
CIRC. 96,93

EXPRESS (e)
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CIRC. 28,750
NOV 25 1968
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In those days the saxophone had not yet been made respectable by jazz bands; hence there was little literature for it. In any case, the composition, though syrupy and rather too contrived, has moments of interest and beauty. Viscuglia made the most of a sticky and too heavily textured score.

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New England Newsclip

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Repairs Needed

EIGHTH PROGRAM
Friday afternoon November 29 at 2 o'clock
Saturday evening November 30 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Symphony no. 1 in C major op. 21
Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

DEBUSSY — Rhapsody for saxophone and orchestra
FELIX VISCUGLIA

intermission

MOZART — Piano concerto in B flat K. 595
Allegro
Larghetto
Allegro
CLAUDE FRANK

WEILL — Suite from 'Kleine Dreigroschenmusik für Blasorchester'
Overture
Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)
Die Ballade vom angenehmen Leben
(The ballad of the good life)
Pollys Lied (Polly's song)
Tango-Ballade (Tango ballad)
Kanonen-Song (The song of the big guns)

Soloists, BSO feel the holiday

By MICHAEL STEINBERG
Globe Music Critic

The performances of Mozart piano concertos that Claude Frank has given in recent seasons at Tanglewood have been among the most beautiful I have ever heard of that stupendous repertory, distinguished as they have been by taste, intelligence, and by a vibrantly energetic manner of playing that made the music, for all its delicacy, emerge as something verile and bouyant.

When Frank played Mozart's last concerto, K. 595 in B flat, with Erich Leinsdorf and the Boston Symphony yesterday afternoon, the taste and the intelligence were there, but the level of vitality was low.

Sometimes — in the cadenzas of both quick movements; in the chain of trills in the middle movement; often in the finale — there were reminders of the exciting playing Frank can do, but most of the time he produced an under-inflected, pallid murmur that might as well have come from a pianist like Anda or Entremont or Crochet.

COMICAL

Not that Leinsdorf and the orchestra helped matters. In that department, too, something would occasionally break through the fog, for example, Leinsdorf's shaping of the first tutti in the second movement, or a few phrases from the oboe or bassoon that were projected with some conviction.

Most of the playing, though, was without character, some if it was bloodcurdlingly ugly, and some of it was comical — the abjectly dopey honking out of notes that the cellos and basses were permitted to do under the Larghetto's G flat major melody was the most highly developed instance of unintended humor.

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BOSTON, MASS.
CIRC. 241,702
NOV 30 1968
New England Newsclip

15.

At Symphony Hall

Not Orthodox But Pleasant

By McLAREN HARRIS

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The Rhapsody is anything but a display-piece, treating the saxophone as simply the principal element in an orchestral texture. That is not to say that the lead part is easy, for there is ample intricacy in the Latin-flavored rhythms and melodic figures; but some reflection of Debussy's disinterest seems evident in the rather undistinctive dynamic structure, the lack of harmonic adventure or thematic identity.

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Claude Frank, perhaps the unshowiest and most intelligent of first-rank pianists today, was the soloist and his playing was fine, refined and unassuming, knowing in its choice of tempi (even though the second movement was quite slow it was beautifully sustained), and wise in saving the real displays of brilliance for the cadenzas.

Leinsdorf's accompaniment I found lacking in contrast and a bit drab. And as long as the piece was finally being done, someone might have looked at the New Mozart Edition to find out when the composer really wanted the full string section to play in the first movement.

Debussy's "Rapsodie pour orchestre et saxophone," which Felix Viscuglia played Friday at Symphony Hall, owes its unlikely existence to Boston's Mrs. Richard J. Hall (nee Elise B. Coolidge) who at the turn of the century asked the Frenchman to write a piece for her passion, the saxophone.

The "femme-saxophone" never played the "Rapsodie", for Debussy never finished it. Orchestrated (and not wholly convincingly) after his death, it's a short piece, Spanish in flavor, and after the introduction doesn't give the soloist much to do. Viscuglia did it well, thought without making the work as ravishing as did Marcel Mule in performances I heard some six years ago.

Also heard were excerpts from Kurt Weill's "Threepenny Opera Music" in a stuffy and ungainly reading by Leinsdorf, and Beethoven's First Symphony, a performance that had the virtues of good tempi and proper repeats, but had wooden string sound and no great commitment.

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EIGHTH PROGRAM
Friday afternoon November 29 at 2 o'clock
Saturday evening November 30 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Symphony no. 1 in C major op. 21
Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

DEBUSSY — Rhapsody for saxophone and orchestra
FELIX VISCUGLIA

intermission

MOZART — Piano concerto in B flat K. 595
Allegro
Larghetto
Allegro
CLAUDE FRANK

WEILL — Suite from 'Kleine Dreigroschenmusik für Blasorchester'
Overture
Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)
Die Ballade vom angenehmen Leben
(The ballad of the good life)
Pollys Lied (Polly's song)
Tango-Ballade (Tango ballad)
Kanonen-Song (The song of the big guns)

Soloists, BSO feel the holiday

By MICHAEL STEINBERG
Globe Music Critic

The performances of Mozart piano concertos that Claude Frank has given in recent seasons at Tanglewood have been among the most beautiful I have ever heard of that stupendous repertory, distinguished as they have been by taste, intelligence, and by a vibrantly energetic manner of playing that made the music, for all its delicacy, emerge as something verile and bouyant.

When Frank played Mozart's last concerto, K. 595 in B flat, with Erich Leinsdorf and the Boston Symphony yesterday afternoon, the taste and the intelligence were there, but the level of vitality was low.

Sometimes — in the cadenzas of both quick movements; in the chain of trills in the middle movement; often in the finale — there were reminders of the exciting playing Frank can do, but most of the time he produced an under-inflected, pallid murmur that might as well have come from a pianist like Anda or Entremont or Crochet.

COMICAL

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16.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
DEC 5 1968 New England

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: POST-PRANDIAL GLOW

Other critical quarters have suggested that last weekend's concert must have been the victim of the torpor induced from too much Thanksgiving indulgence. Herewith an opinion that views its otherwise.

The bill of fare, revised from an earlier announcement, included one repertory staple, the first Symphony Hall performance (so help me!) of a classic work of incandescent genius, rable holiday afterglow.

First was the staple — by no means an overdone one — Beethoven's First Symphony. Mr. Leinsdorf's reading was rather on the pell-mell side and lacking in nuance, but the orchestral sound was fine, and the traversal carried a certain aspect of lean strength about it. In any case it is a never failing source of pleasure to apprehend the first subdued roars of the lion-to-be emerging from his mastery of and obeisance to the forms of the classical period.

There followed the first novelty, which was Debussy's Rhapsody for saxophone and orchestra. As might be expected, this was a commissioned work, commissioned in fact around the turn of the century for a Boston lady saxophonist named Mrs. Hall. As might also be expected, it isn't much of a piece. At the very least a solo work ought either to be a display vehicle for the instrument or of intrinsic musical interest per se. The Saxophone Rhapsody is neither. The solo passages are as miniscule as they are dull, while the work as an entity sounds almost as if Debussy were parodying himself. The soloist, Felix Viscuglia, of the orchestra's clarinet section, is a real pro (until he joined the orchestra last year, violinists doubling in reeds had been obligated to take over the mercifully infrequent saxophone chores) and carried out his assignment unblinkingly. But he would need to have been a sorcerer to make a thing of beauty out of the cows' moo that is the sound of the saxophone. The Rhapsody was last performed here thirty years ago and the year 2009 would seem to be a good target date for another hearing.

The piece de resistance was Mozart's Piano concerto in B flat, K.595, #27, with Claude Frank soloist. That Mozart reached the peak of his creative achievement in his piano concertos scarcely needs reiteration here. The K.595, however, as the last of them and written only 11 months before Mozart died, carries a special poignancy and uniqueness about it. Along with the simple, ingenuous melodies there are not only the most intricate and delicate instrumental chamber combinations but harmonic advances whose potentialities, had Mozart lived another decade, are stupefying to contemplate.

Mr. Frank, something of the pianist in non-residence of the orchestra, brought immense authority to his performance. The musicianship was at the same time scrupulous and free, and impeccable fingerwork graced a fine singing line. The accompaniment had its uneven moments when I had heard it Friday afternoon but was without kinks when I listened again on the Saturday evening live broadcast.

The second novelty was Kurt Weill's own suite from the "Three Penny Opera," performed with about a dozen instruments. If the sound and setting seemed highly improbable for a symphony performance, the fact remains that the overall impact of Weill's masterpiece, with its powerful evocation of the Weimar Republic era and the penetrating jazzy quality of his curious chamber orchestra, was eerily effective. Mr. Leinsdorf's stick technique visually resembled that of the late Tommy Dorsey, but aurally the performance could have done with a measure of that gentleman's plasticity. One was left with the feeling that a couple of good shots of schnapps for conductor and players was in order.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
NOV 21 1968 New England Newsclip

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
DEC 2 1968 New England

For young and old

BSO: Mozart, Weill

By Allan Sly

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Interpretive significance

His presentation of Felix Viscuglia in the Debussy work was noticeably paternal. From this collaboration proceeded a toothsome ten minutes of glamorous French color and innuendo, indulging a fondness for a rich diet and a long acquaintance with the exotic. The Weill teased us with its banality, cynicism, and harsh bitterness, seeming nonetheless to reflect some undeniable aspects of our common humanity. We left Symphony Hall with a keen sense of this troubled century overlying our earlier glimpses of innocence and serenity.

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The Patriot Ledger, Wed. Dec. 4, 1968

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Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

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FELIX VISCUGLIA

intermission

MOZART — Piano concerto in B flat K. 595
Allegro
Larghetto
Allegro
CLAUDE FRANK

WEILL — Suite from 'Kleine Dreigroschenmusik für Blasorchester'
Overture
Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)
Die Ballade vom angenehmen Leben
(The ballad of the good life)
Pollys Lied (Polly's song)
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BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)
Aria: Weichet nur, betrübte Schatten
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Aria: Phöbus eilt mit schnellen Pferden
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16.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

DEC 5 1968 New England

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: POST-PRANDIAL GLOW

Other critical quarters have suggested that last weekend's concert must have been the victim of the torpor induced from too much Thanksgiving indulgence. Herewith an opinion that views its otherwise.

The bill of fare, revised from an earlier announcement, included one repertory staple, the first Symphony Hall performance (so help me!) of a classic work of incandescent genius, rable holiday afterglow.

First was the staple — by no means an overdone one — Beethoven's First Symphony. Mr. Leinsdorf's reading was rather on the pell-mell side and lacking in nuance, but the orchestral sound was fine, and the traversal carried a certain aspect of lean strength about it. In any case it is a never failing source of pleasure to apprehend the first subdued roars of the lion-to-be emerging from his mastery of and obeisance to the forms of the classical period.

There followed the first novelty, which was Debussy's Rhapsody for saxophone and orchestra. As might be expected, this was a commissioned work, commissioned in fact around the turn of the century for a Boston lady saxophonist named Mrs. Hall. As might also be expected, it isn't much of a piece. At the very least a solo work ought either to be a display vehicle for the instrument or of intrinsic musical interest per se. The Saxophone Rhapsody is neither. The solo passages are as miniscule as they are dull, while the work as an entity sounds almost as if Debussy were parodying himself. The soloist, Felix Viscuglia, of the orchestra's clarinet section, is a real pro (until he joined the orchestra last year, violinists doubling in reeds had been obligated to take over the mercifully infrequent saxophone chores) and carried out his assignment unblinkingly. But he would need to have been a sorcerer to make a thing of beauty out of the cows' moo that is the sound of the saxophone. The Rhapsody was last performed here thirty years ago and the year 2009 would seem to be a good target date for another hearing.

The piece de resistance was Mozart's Piano concerto in B flat, K.595, #27, with Claude Frank soloist. That Mozart reached the peak of his creative achievement in his piano concertos scarcely needs reiteration here. The K.595, however, as the last of them and written only 11 months before Mozart died, carries a special poignancy and uniqueness about it. Along with the simple, ingenuous melodies there are not only the most intricate and delicate instrumental chamber combinations but harmonic advances whose potentialities, had Mozart lived another decade, are stupefying to contemplate.

Mr. Frank, something of the pianist in non-residence of the orchestra, brought immense authority to his performance. The musicianship was at the same time scrupulous and free, and impeccable fingerwork graced a fine singing line. The accompaniment had its uneven moments when I had heard it Friday afternoon but was without kinks when I listened again on the Saturday evening live broadcast.

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NOV 21 1968 New England Newsclip

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CIRC. 202,150

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DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

NINTH PROGRAM
Friday afternoon December 6 at 2 o'clock
Saturday evening December 7 at 8.30

GEORG SEMKOW *conductor*

MOZART — Overture to 'Die Entführung aus dem Serail'

MOZART — Symphony no. 41 in C major K. 551 'The Jupiter'*
Allegro vivace
Andante cantabile
Menuetto: allegretto
Finale: allegro molto

intermission

SCRIABIN — Symphony no. 2 in C minor
Andante – allegro giocoso – andante
Allegro
Andante
Tempestoso
Maestoso

first performance in the United States

Semkow to Debut With Symphony

The ninth Friday/Saturday pair of Boston Symphony Orchestra concerts will see the American debut of the forty-year-old Polish conductor, Georg Semkow. Mr. Semkow will conduct the weekend concerts and the Tuesday "B" series concert of Dec. 10.

New to the Boston Symphony Orchestra programs will be the Symphony No. 2 in C minor by Alexander Scriabin, which will be the sole work on the second part of Mr. Semkow's program. The first part of the program lists two works by Mozart, the Overture to "Die Entfuehrung" and the "Jupiter" Symphony, No. 41.

Georg Semkow was born in Radomsk, Poland. He studied at the Cracow Conservatory before moving to the Leningrad Conservatory for advanced study. After making his debut with the Leningrad Philharmonic, he conducted that orchestra from 1953 to 1956 in its home city and on tour, including appearances in Moscow and in his native Poland. He then became leading conductor of the Bolshoi Opera in Moscow.

Mr. Semkow returned to Warsaw in 1959 to become the conductor of the Opera. He has appeared widely in Europe—at La Scala, with the Berlin and Vienna Philharmonics, in London, and in Czechoslovakia. Later this season, he will appear with the New York Philharmonic and Montreal Symphony Orchestras.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
DEC 1 1968
New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
DEC 7 1968
New England Newsclip

Semkow Too Low-Key In Debut at Symphony

By GEORGE GELLES, Music Critic

The Boston Symphony debut of George Semkow Friday afternoon at Symphony Hall raises an important question, which for the moment I'll shelve.

Semkow, a 40-year-old Pole who studied in Leningrad and is presently Artistic Director of Danish Royal Opera in Copenhagen, is making his first tour of the states.

In looks, he is a leaner, more angular Colin Davis; in podium style, he is usually a spring wound up, snapping cues sharply at the orchestra, shaking his head and setting his cowlick awry; and in performance, he is low-key to the point of being no-key.

There was, however, a clinical cleanliness about his work; tempi he took in Mozart and Scriabin were unwarrentedly slow, but this helped make for an absence of rough edges (for the most part, I add. String playing in Mozart's "Jupiter" Symphony, at the lead-in to the first movement false reprise, was very sloppy.) But slow tempi or not, there was no reason to play the "Jupiter" with no repeats other than the unavoidable ones in the minuet.

It seemed slightly irrelevant to program Scriabin's Second Symphony, though the performance was claimed an American premiere, when no symphonic work of Rachmaninoff is scheduled this season, one of Tchaikovsky's (the fifth, how imaginative!), none of Mahler's, and one of Bruckner's (the Sixth).

The second was roundly panned at its premier, but for the wrong reason. Its chromaticism — the thorn then — has lost its shock, and sounds blandly routine when compared with Scriabin's late piano pieces. But the Symphony is also without the simple charm of the Piano Concerto (which the Handel and Haydn Society played two weeks ago; its sentiment is sticky and it is expressed bombastically. What I heard of the reading was, like the Mozart, tidy and without warmth.

The point is that there are dozens of Semkows in Europe, opera conductors who can get performances for better or worse, shipshape in no time; why the BSO trustees chose this Semkow is in no way clear.

BSO shines with Semkow

By HARRY NEVILLE
Associated Critic

The ARTS

Polish conductor Georg Semkow, artistic director of the Danish Royal Opera and formerly conductor of the Leningrad Philharmonic, made his United States debut in yesterday afternoon's Boston Symphony concert.

The occasion was noteworthy in several respects. Semkow has a clear, precise baton technique that got uncommonly good results in Mozart's overture to "Die Entfuehrung" and in the same composer's Symphony No. 41. His careful articulation of dynamic distinctions was impressive throughout and especially so in the overture.

The Symphony No. 41 received a poised, elegant reading — one from which the overstated passion of many "Jupiter" performances was happily missing.

The string sound was on the thin side and could have benefited from more firmness without detriment to Semkow's restrained approach. Aside from some questionable inflections in the Andante, rhythm was quite good — not inflexible, yet with a strong forward impetus.

Scriabin's Symphony No. 2 is probably no one's idea of a masterpiece, or even of one of this composer's better works. Its inclusion on the program was nevertheless welcome, for such pieces provide a musical perspective lacking in most of us.

If their performance could be said to displace some of the more hackneyed repertory items, then the Boston Symphony would deserve nothing but encouragement in this kind of programming.

The work is in five movements, none of which were particularly engaging to one's musical sensibilities. Even with the cuts sanctioned by the composer, the symphony still seemed overlong and diffuse — interesting as historical phenomenon, but seldon as music.

As in the rest of the program, Semkow conducted from memory and with obvious affection for the work. In view of some rather turgid scoring, the clarity he was able to give the music deserves special commendation.

Boston Symphony, Georg Semkow conducting Mozart, overture to "Die Entfuehrung," Symphony No. 41; Scriabin, Symphony No. 2. Friday afternoon at Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 7 1968
New England Newsclip

BSO: Semkow conducts Scriabin

By Allan Sly

ARTS ENTERTAINMENT

The interest of the weekend's Boston Symphony concerts bore three distinct aspects: the conductor, the orchestra's response to him, and the program itself. While closely related, they bear separate treatment.

Georg Semkow's first American appearance Friday afternoon was exciting. The Polish conductor's antecedents earn him the glamour of the exotic, his long responsibilities in opera guarantee his readiness to make innumerable split-second decisions, his emergence in the symphonic field promises interpretative distinction. His Mozart showed courtly grace and vivid characterization in the Entführung overture, breadth and elegance in the Jupiter Symphony, and transparent clarity of execution in both.

Silken strings

His choice of the Scriabin Symphony No. 2, of 1901, never before heard in the United States, showed him to be alert as an exponent of cultural values on an international scale. The American public is readily intrigued with any additions to its knowledge of recent Russian accomplishment in the arts.

As to the orchestra's response, from the start the strings gave out that silken sound that we have missed since Koussevitzky's departure. The woodwind soloists were in evidence, the brass opulent and in superb adjustment among themselves and in relation to the whole orchestra. The many busy passages, though brilliantly consummated, never obtruded on the expressive purpose in hand.

One may marvel at the easy flow from prodigies of skill to flashes of interpretive insight that an orchestra unself-consciously exhibits when playing at its best. This is how the orchestra responded to George Semkow.

His podium manner is meticulous: He takes nothing for granted, but neither does he fuss. Using no score, he summons out of the air, as it were, the embodiment of the music in hand in terms clear to musicians and revelatory to all.

In particular Mr. Semkow has a way of indicating relative differences of dynamic intensities that produced instantaneous response, thereby unfolding the novel, or at least unfamiliar, emotional program of the Scriabin in such a way that the audience easily identified with it. His handling of the music's style goes along with an incandescent temperament. This listener became enthralled, and remained so.

Timely reminder

As for the 1901 Scriabin itself: Many reading this will have read Nicolas Slonimsky's magnificent program note on it. Since it was too long to read at the concert in the half-light of Symphony Hall, one had to hear the symphony without benefit of all that information.

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But as played this week it is a timely reminder of what the modern orchestra is designed to do superbly well. We have all heard the orchestral medium abused, perverted, fragmented, denatured; it is healthy to hear it again rejoicing as a giant to run his course. The voice of the new century came as a timely reminder of stars we had once steered by. That Georg Semkow had acted as our guide underscores his importance to the world of today.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
DEC 9 1968
New England Newsclip

Semkow debuts with B.S.O.

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
DEC 1 1968
New England

NINTH PROGRAM
Friday afternoon December 6 at 2 o'clock
Saturday evening December 7 at 8.30

GEORG SEMKOW *conductor*

MOZART	Overture to 'Die Entführung aus dem Serail'
MOZART	Symphony no. 41 in C major K. 551 'The Jupiter'*
	Allegro vivace
	Andante cantabile
	Menuetto: allegretto
	Finale: allegro molto
intermission	
SCRIABIN	Symphony no. 2 in C minor
	Andante – allegro giocoso – andante
	Allegro
	Andante
	Tempestoso
	Maestoso

first performance in the United States

Semkow to Debut With Symphony

The ninth Friday/Saturday pair of Boston Symphony Orchestra concerts will see the American debut of the forty-year-old Polish conductor, Georg Semkow. Mr. Semkow will conduct the weekend concerts and the Tuesday "B" series concert of Dec. 10.

New to the Boston Symphony Orchestra programs will be the Symphony No. 2 in C minor by Alexander Scriabin, which will be the sole work on the second part of Mr. Semkow's program. The first part of the program lists two works by Mozart, the Overture to "Die Entfuehrung" and the "Jupiter" Symphony, No. 41.

Georg Semkow was born in Radomsk, Poland. He studied at the Cracow Conservatory before moving to the Leningrad Conservatory for advanced study. After making his debut with the Leningrad Philharmonic, he conducted that orchestra from 1953 to 1956 in its home city and on tour, including appearances in Moscow and in his native Poland. He then became leading conductor of the Bolshoi Opera in Moscow.

Mr. Semkow returned to Warsaw in 1959 to become the conductor of the Opera. He has appeared widely in Europe—at La Scala, with the Berlin and Vienna Philharmonics, in London, and in Czechoslovakia. Later this season, he will appear with the New York Philharmonic and Montreal Symphony Orchestras.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

DEC 1 1968 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

DEC 7 1968 New England Newsclip

Semkow Too Low-Key In Debut at Symphony

By GEORGE GELLES, Music Critic

The Boston Symphony debut of George Semkow Friday afternoon at Symphony Hall raises an important question, which for the moment I'll shelve.

Semkow, a 40-year-old Pole who studied in Leningrad and is presently Artistic Director of Danish Royal Opera in Copenhagen, is making his first tour of the states.

In looks, he is a leaner, more angular Colin Davis; in podium style, he is usually a spring wound up, snapping cues sharply at the orchestra, shaking his head and setting his cowlick awry; and in performance, he is low-key to the point of being no-key.

There was, however, a clinical cleanliness about his work; tempi he took in Mozart and Scriabin were unwarrentedly slow, but this helped make for an absence of rough edges (for the most part, I add. String playing in Mozart's "Jupiter" Symphony, at the lead-in to the first movement false reprise, was very sloppy.) But slow tempi or not, there was no reason to play the "Jupiter" with no repeats other than the unavoidable ones in the minuet.

It seemed slightly irrelevant to program Scriabin's Second Symphony, though the performance was claimed an American premiere, when no symphonic work of Rachmaninoff is scheduled this season, one of Tchaikovsky's (the fifth, how imaginative!), none of Mahler's, and one of Bruckner's (the Sixth).

The second was roundly panned at its premier, but for the wrong reason. Its chromaticism — the thorn then — has lost its shock, and sounds blandly routine when compared with Scriabin's late piano pieces. But the Symphony is also without the simple charm of the Piano Concerto (which the Handel and Haydn Society played two weeks ago; its sentiment is sticky and it is expressed bombastically. What I heard of the reading was, like the Mozart, tidy and without warmth.

The point is that there are dozens of Semkows in Europe, opera conductors who can get performances for better or worse, shipshape in no time; why the BSO trustees chose this Semkow is in no way clear.

BSO shines with Semkow

By HARRY NEVILLE
Associated Critic

The ARTS

Polish conductor Georg Semkow, artistic director of the Danish Royal Opera and formerly conductor of the Leningrad Philharmonic, made his United States debut in yesterday afternoon's Boston Symphony concert.

The occasion was noteworthy in several respects. Semkow has a clear, precise baton technique that got uncommonly good results in Mozart's overture to "Die Entfuehrung" and in the same composer's Symphony No. 41. His careful articulation of dynamic distinctions was impressive throughout and especially so in the overture.

The Symphony No. 41 received a poised, elegant reading — one from which the overstated passion of many "Jupiter" performances was happily missing.

The string sound was on the thin side and could have benefited from more firmness without detriment to Semkow's restrained approach. Aside from some questionable inflections in the Andante, rhythm was quite good — not inflexible, yet with a strong forward impetus.

Scriabin's Symphony No. 2 is probably no one's idea of a masterpiece, or even of one of this composer's better works. Its inclusion on the program was nevertheless welcome, for such pieces provide a musical perspective lacking in most of us.

If their performance could be said to displace some of the more hackneyed repertory items, then the Boston Symphony would deserve nothing but encouragement in this kind of programming.

The work is in five movements, none of which were particularly engaging to one's musical sensibilities. Even with the cuts sanctioned by the composer, the symphony still seemed overlong and diffuse — interesting as historical phenomenon, but seldon as music.

As in the rest of the program, Semkow conducted from memory and with obvious affection for the work. In view of some rather turgid scoring, the clarity he was able to give the music deserves special commendation.

Boston Symphony, Georg Semkow conducting: Mozart, overture to "Die Entfuehrung," Symphony No. 41; Scriabin, Symphony No. 2. Friday afternoon at Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 7 1968 New England Newsclip

BSO: Semkow conducts Scriabin

By Allan Sly

ARTS ENTERTAINMENT

The interest of the weekend's Boston Symphony concerts bore three distinct aspects: the conductor, the orchestra's response to him, and the program itself. While closely related, they bear separate treatment.

Georg Semkow's first American appearance Friday afternoon was exciting. The Polish conductor's antecedents earn him the glamour of the exotic, his long responsibilities in opera guarantee his readiness to make innumerable split-second decisions, his emergence in the symphonic field promises interpretative distinction. His Mozart showed courtly grace and vivid characterization in the Entführung overture, breadth and elegance in the Jupiter Symphony, and transparent clarity of execution in both.

Silken strings

His choice of the Scriabin Symphony No. 2, of 1901, never before heard in the United States, showed him to be alert as an exponent of cultural values on an international scale. The American public is readily intrigued with any additions to its knowledge of recent Russian accomplishment in the arts.

As to the orchestra's response, from the start the strings gave out that silken sound that we have missed since Koussevitzky's departure. The woodwind soloists were in evidence, the brass opulent and in superb adjustment among themselves and in relation to the whole orchestra. The many busy passages, though brilliantly consummated, never obtruded on the expressive purpose in hand.

One may marvel at the easy flow from prodigies of skill to flashes of interpretive insight that an orchestra unself-consciously exhibits when playing at its best. This is how the orchestra responded to George Semkow.

His podium manner is meticulous: He takes nothing for granted, but neither does he fuss. Using no score, he summons out of the air, as it were, the embodiment of the music in hand in terms clear to musicians and revelatory to all.

In particular Mr. Semkow has a way of indicating relative differences of dynamic intensities that produced instantaneous response, thereby unfolding the novel, or at least unfamiliar, emotional program of the Scriabin in such a way that the audience easily identified with it. His handling of the music's style goes along with an incandescent temperament. This listener became enthralled, and remained so.

Timely reminder

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

DEC 1 1968 New England

18.

Scriabin's Symphony No. 2

BSO Performs a First

By McLAREN HARRIS

Strange it is, long-time Boston Symphony conductor Serge Koussevitzky having been a virtual oracle for Alexander Scriabin, that yesterday's Symphony performance of Scriabin's Symphony No. 2 should be the first in the United States.

But then everything about Scriabin, during his lifetime and after, carries an element of strangeness. He began as a piano virtuoso, then turned to composing in a manner after Chopin and Liszt, but as he delved into mysticism and subjective expression of moods and personality current in Russian literature near the end of the 19th century, a sense of mission overtook him.

He believed implicitly in the superiority of his own talent and in his destiny for greatness, and conceived himself as the procreator of a work surpassing even the Wagnerian Gesamtkunstwerk for breadth, encompassing science, religion and philosophy in addition to the arts.

His project never got off the ground and his compositional idiom, a chromaticism progressing from romantic usage in the early works to virtual atonality in the later, lost shortly after his death in 1915 what favor it had gained during his life. Even Koussevitzky's enthusiasm for Scriabin cooled as years passed; thus it fell upon Polish conductor Georg Semkow to introduce the Second Symphony yesterday to an American audience.

NOW FOR ALL the ridicule heaped upon Scriabin's harmonic favorite, the "mystic" chord, and for all the tales told of his ideas about color organs and perfume dispensers, the Symphony No. 2 is not that bad. He uses a conventional-size orchestra, not one of those late-romantic monsters. His harmony, mystic chord or no, goes very little if any beyond Wagner.

His orchestration is strongly reminiscent of Bruckner's and his textures are oftentimes a good deal more vigorous. His formal structures and sequential plan are, by and large, solid; the Second makes as much overall sense as Rachmaniov's symphonies, though Scriabin lacked the latter's melodic bent. It is an intelligently-written work.

But you know that when someone describes a work as "intelligently - written" he usually means it contains some other tragic failing. In Scriabin's case it may be defined as an inadequate sense of direction. Within the five movements, which form a good collective variety, the composer tends to indulge in more or less a single mood without much feeling of progress until he deems it time for a change.

THE SHORTER motives, distinctive in themselves, are sometimes repeated more than their interest advises, and such redundance extends to cadential figures. And the longer the themes become, the more their identity suffers.

At that, this rather early and conventional symphony makes a good case for itself, especially in a post-romantic maelstrom and especially again in the hands of Semkow. The orchestra cannot have had long acquaintance with the work, but players and conductor pulled together effectively, dynamically, cleanly.

SEMKOW IS A conductor who uses discipline expertly and meaningfully. What abilities he displayed with Scriabin's slightly ungainly substance had become evident earlier in a masterful reading of Mozart's Symphony No. 41, the "Jupiter." His pace, particularly in the early movements, was on the leisurely side, but he revealed Mozart's inner spaces with a crystalline clarity I have never before encountered. There was perspective to everything — leading motives, counter-figures, fugal passages; the themes, whole or in part, were beautifully articulated. The orchestral balance extended through all registers and timbres.

THE OPENING Overture to Mozart's "Abduction from the Seraglio" was more briskly paced but equally sharp in definition, as fresh as the cold, clear air when swept through Boston yesterday. Any list of young conductors to watch without Semkow's name on it is just plain incomplete.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
DEC 7 1968
New England

RECORD (e)
CHELSEA, MASS.
CIRC. 6,324
DEC 23 1968
New England Newsclip

Polish Affairs and Folks

Polish Conductor
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TUESDAY B SERIES

THIRD PROGRAM
Tuesday evening December 10 at 7.30

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MOZART — Symphony no. 41 in C major K. 551 'The Jupiter'*
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Andante cantabile
Menuetto: allegretto
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intermission

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Allegro
Andante
Tempestoso
Maestoso

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Last Played Here 70 Years Ago

Scharwenka Concerto Highlight at BSO

By McLAREN HARRIS

With Erich Leinsdorf continuing his convalescence, assistant Charles Wilson stepped into the breach to conduct the weekend Symphony concerts. This necessitated another program change, which has been the rule rather than the exception lately; but that is one of the hazards of early program announcements.

Rossini's overture to "L'Italiana in Algeri" sat in for Schoenberg's Variations, Op. 31—understandable, considering the short notice usually involved. It is an overture like almost all such Rossini products ("William Tell" is the exception)—full of sunny melody, lots of harmony in thirds, woodwind color, trumpet-fanfare conclusions and standard horse-race form. The orchestra took care of it handily.

THE BIG NEWS of the day, though by no means new news, was Xaver Scharwenka's Piano Concerto in B flat minor, No. 1, which was last played here 70 years ago by pianist Moritz Rosenthal under Wilhelm Gericke. This week is Earl Wild's turn with the solo part by no mere coincidence, for Wild once studied with a pupil of Scharwenka.

At the outset and now and then throughout the progress of the concerto, one may wonder why it hasn't taken its place alongside Tchaikovsky's B flat minor Concerto and others which survived their time. The romantic thematic work is strong and with good character delineation, the harmonies well-conceived, the orchestration capable and the relationship between orchestra and pianist-hero securely in the mainstream of tradition from Liszt to Rachmaninoff, where full-blown virtuosic display was supremely adored.

BUT THE CONTEXT in which everything takes place reveals why Scharwenka, a comparative late-comer in the romantic era anyway, is more remembered for his establishment of the Berlin Conservatory and other pedagogical activities than for his music. The forms, as the program notes hint, are rather curious.

The three-movement concerto contains no slow movement; instead Scharwenka slipped an Adagio section into the first in place of the development. Such sleight-of-pen wouldn't be an altogether bad idea were it not for the weakness it imparts to the first movement's recapitulation or the fact that it doesn't quiet relieve the dullness of three essentially fast movements.

The finale's form is even more obscure, marked by random returns of the principal material in a drawn-out succession of anti-climaxes. Only the intervening Scherzo, itself th matically profuse, produces unity and direction.

THAT LACK of coherence and the solo part's descent into virtuosic hack-work on numerous occasions make Scharwenka's work less than musically exciting, but it is nonetheless entertaining in its old-style pianistic flavor of Anton Rubinstein, where thundering octaves, resounding chords and melodic sweep outweighed some considerations of absolute note-accuracy or clarity. Thus it is no derogation to Earl Wild that he played it in such a fashion — massively attacked in its heavier passages, poetically voiced in tall dynamic arches in gentler areas.

Wilson and the orchestra contributed rich-bodied complement, and the overall impression was that, though superior genius not be discovered, this bit of archive-sniffing was worthwhile.

Scenes from Prokofiev's ballet music to "Romeo and Juliet" comprised the second half — up from the original plan of nine scenes to 15 to make up for the Rossini's brevity. Unfortunately, nine is about all Prodofiev should be allowed, for although each of the sections contains its own charms, stringing the larger number together makes for some tedium.

THE HIGHLIGHTS are several: the first "Juliet," "Romeo," the Love Dance, the always captivating Morning Serenade and others. What it lacks is unity, without which its considerable length weighs heavily, indeed. The orchestra gave Prokofiev satisfactory representation, though signs of fatigue crept from the trumpets; other solo work was praiseworthy.

After a week away the Symphony returns on Dec. 27-28, again under Charles Wilson, for Corelli's "Christmas" Concerto, Schubert's 5th Symphony in B flat, Stravinsky's "Jeu de Cartes" and the Mozart "Haffner" Symphony.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
DEC 8 1968 New England

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
DEC 8 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
DEC 16 1968 New England

SYMPHONY TO PERFORM SCHARWENKA CONCERTO

The long-neglected first piano concerto of the late-nineteenth century Polish pianist-composer Xaver Scharwenka will be a major work on the Boston Symphony Orchestra program of Friday and Saturday. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct; Earl Wild will be soloist.

The program will open with Schoenberg's Variations Op. 31 and close with Scenes from "Romeo and Juliet", a suite drawn from Prokofiev's music for the ballet.

Between 1891 and 1913, the Scharwenka piano concerto No. 1 in B flat minor was played six times by the Boston Symphony Orchestra. Scharwenka was soloist in three of the performances, which were conducted by Nikisch and Urack. In 1911, Scharwenka's fourth piano concerto was performed by the orchestra, also with Scharwenka as soloist. In the ensuing years, Scharwenka's music has all but disappeared from the repertory.

Commenting on his choice of the Scharwenka concerto, Erich Leinsdorf remarked, "It's a good idea to hear these pieces occasionally, to look them over and discover which ones have life in them and deserve to be played. There's a great body of this music which we don't hear any longer, but which audiences once enjoyed and which can give pleasure now."

Earl Wild, soloist in the Scharwenka concerto, studied in his native Pittsburgh with a pupil of Scharwenka. He attributes much of his special interest in the virtuoso music of the nineteenth century to this influence. Among his extensive recordings are two discs for Vanguard, "The Virtuoso Piano" and "The Daemonic Liszt." Mr. Wild has appeared with the Boston Pops Orchestra under Arthur Fiedler, most recently at Tanglewood during the summer of 1967.

Scharwenka revival at Symphony

The first piano concerto of the late 19th century composer-pianist, Xaver Scharwenka will be a major work on the Boston Symphony's concert programs Friday and Saturday, with Erich Leinsdorf conducting and Earl Wild as soloist.

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Wild, BSO click in 'lost' concerto

By HARRY NEVILLE
Associate Critic

Associate conductor Charles Wilson led the Boston Symphony yesterday afternoon in place of Erich Leinsdorf, currently recovering from one of the more exotic strains of Asian flu.

As a result of the change, Rossini's overture to "L'Italiana in Algeri" and an expanded version of Prokofiev's Scenes from "Romeo and Juliet" replaced the originally scheduled Variations, Op. 31, by Schoenberg.

For all the obviousness of Rossini's music, there are few conductors who can shape his famous crescendos or inflect his rhythm with really telling effect. Wilson proved, to be no exception, turning in a performance that was generally lacklustre.

Prokofiev on the other hand seemed to enliven his interest and imagination, for here the playing, though not absorbingly vital, took on a polish and grace that had been lacking in the Rossini.

ENERGY

The high point of the afternoon was Scharwenka's Piano Concerto No. 1 in B-flat minor, a work which had not been heard here since 1898.

This concerto is representative of a great body of once popular works — pieces that are mainly an assortment of virtuoso keyboard devices hung upon a rather tawdry formal framework.

The Scharwenka concerto offers more than most such works; It possesses considerable energy, some nice melodies, and an engaging scherzo-like middle movement.

Like similar pieces, it has retained a kind of underground popularity with piano buffs and with pianists who possess the formidable technique it demands. Such music is currently enjoying a revival of interest among the public, and one of the pianists responsible for this is Earl Wild, who played the solo part yesterday.

It is difficult to make strictures against Wild without seeming to be ungrateful for the service he has performed, but it should be said that this particular kind of music serves him better than he serves it. It is music ideally suited to his technique which, although astonishingly agile, is not so much fluent as glib.

EXCITEMENT

He manages nearly always to sound every note, and with a reasonable approximation of the composer's intentions. But his virtuosity is ersatz, and it does not really help to say that the music is ersatz too.

This is not to suggest he does not generate excitement. It is simply that the excitement is pale alongside that which pianists like Rachmaninoff got from similar music. Aside from sporadic revivals, this music will probably not take hold with the public until a generation of pianistic giants comes along.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 14 1968

Flu Break

BOSTON (UPI) — A trumpet player will make his debut with the Boston Symphony Orchestra this week because of the Hong Kong flu. Music Director **Erich Leinsdorf** is ill and assistant conductor **Charles Wilson** will take over.

Wilson rearranged the program Wednesday to include a piece requiring extra trumpets. Enter **Peter Voisin.**

Young Voisin will join the trumpet section with his father, **Roger**, a regular member of the Boston Symphony. Roger Voisin gained his first experience with the Boston orchestra by appearing with his own father, **Rene.**

TIMES (E)
HARTFORD, CONN.
CIRC. 134,700
DEC 12 1968 New England

Flu gives horn player a break

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Young Voisin will join the trumpet section with his father, Roger, a regular member of the Boston Symphony. There is a precedent involved since Roger Voisin first gained his experience with the Boston orchestra by appearing with his own father, Rene.

Young Voisin will play at tonight's open rehearsal, the Friday and Saturday concerts and in New York's Philharmonic Hall Wednesday and Friday of next week.

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450
DEC 12 1968 New England Newscli

Piano Concerto

The long-neglected first piano concerto of the late-nineteenth century Polish pianist-composer Xaver Scharwenka will be a major work on the Boston Symphony Orchestra program of Friday and Saturday. Dec. 13 and 14, the tenth of this season's Friday/Saturday pairs.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct. Earl Wild will be soloist.

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
DEC 5 1968 New England

TENTH PROGRAM
Friday afternoon December 13 1968 at 2 o'clock
Saturday evening December 14 1968 at 8.30

Erich Leinsdorf is ill, and is therefore unable to conduct the concerts this weekend.

CHARLES WILSON *conductor*

ROSSINI — Overture to 'L'Italiana in Algeri' ('The Italian woman in Algiers')

SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32
Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto
EARL WILD

intermission

PROKOFIEV — Scenes from 'Romeo and Juliet' op. 64*

PART ONE
Introduction
Juliet, the young girl
Romeo, Mercutio and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Romeo
Love dance
Dance for five couples at the festival

PART TWO
Duel and death of Tybalt
Interlude
Juliet at home
Morning serenade
Dance of the young girls with the lilies
Funeral for Juliet
Death of Juliet

Last Played Here 70 Years Ago

Scharwenka Concerto Highlight at BSO

By McLAREN HARRIS

With Erich Leinsdorf continuing his convalescence, assistant Charles Wilson stepped into the breach to conduct the weekend Symphony concerts. This necessitated another program change, which has been the rule rather than the exception lately; but that is one of the hazards of early program announcements.

Rossini's overture to "L'Italiana in Algeri" sat in for Schoenberg's Variations, Op. 31—understandable, considering the short notice usually involved. It is an overture like almost all such Rossini products ("William Tell" is the exception)—full of sunny melody, lots of harmony in thirds, woodwind color, trumpet-fanfare conclusions and standard horse-race form. The orchestra took care of it handily.

THE BIG NEWS of the day, though by no means new news, was Xaver Scharwenka's Piano Concerto in B flat minor, No. 1, which was last played here 70 years ago by pianist Moritz Rosenthal under Wilhelm Gericke. This week is Earl Wild's turn with the solo part by no mere coincidence, for Wild once studied with a pupil of Scharwenka.

At the outset and now and then throughout the progress of the concerto, one may wonder why it hasn't taken its place alongside Tchaikovsky's B flat minor Concerto and others which survived their time. The romantic thematic work is strong and with good character delineation, the harmonies well-conceived, the orchestration capable and the relationship between orchestra and pianist-hero securely in the mainstream of tradition from Liszt to Rachmaninoff, where full-blown virtuosic display was supremely adored.

BUT THE CONTEXT in which everything takes place reveals why Scharwenka, a comparative late-comer in the romantic era anyway, is more remembered for his establishment of the Berlin Conservatory and other pedagogical activities than for his music. The forms, as the program notes hint, are rather curious.

The three-movement concerto contains no slow movement; instead Scharwenka slipped an Adagio section into the first in place of the development. Such sleight-of-pen wouldn't be an altogether bad idea were it not for the weakness it imparts to the first movement's recapitulation or the fact that it doesn't quiet relieve the dullness of three essentially fast movements.

The finale's form is even more obscure, marked by random returns of the principal material in a drawn-out succession of anti-climaxes. Only the intervening Scherzo, itself th matically profuse, produces unity and direction.

THAT LACK of coherence and the solo part's descent into virtuosic hack-work on numerous occasions make Scharwenka's work less than musically exciting, but it is nonetheless entertaining in its old-style pianistic flavor of Anton Rubinstein, where thundering octaves, resounding chords and melodic sweep outweighed some considerations of absolute note-accuracy or clarity. Thus it is no derogation to Earl Wild that he played it in such a fashion — massively attacked in its heavier passages, poetically voiced in tall dynamic arches in gentler areas.

Wilson and the orchestra contributed rich-bodied complement, and the overall impression was that, though superior genius not be discovered, this bit of archive-sniffing was worthwhile.

Scenes from Prokofiev's ballet music to "Romeo and Juliet" comprised the second half — up from the original plan of nine scenes to 15 to make up for the Rossini's brevity. Unfortunately, nine is about all Prodofiev should be allowed, for although each of the sections contains its own charms, stringing the larger number together makes for some tedium.

THE HIGHLIGHTS are several: the first "Juliet," "Romeo," the Love Dance, the always captivating Morning Serenade and others. What it lacks is unity, without which its considerable length weighs heavily indeed. The orchestra gave Prokofiev satisfactory representation, though signs of fatigue crept from the trumpets; other solo work was praiseworthy.

After a week away the Symphony returns on Dec. 27-28, again under Charles Wilson, for Corelli's "Christmas" Concerto, Schubert's 5th Symphony in B flat, Stravinsky's "Jeu de Cartes" and the Mozart "Haffner" Symphony.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
DEC 8 1968 New England

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
DEC 8 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
DEC 16 1968 New England

SYMPHONY TO PERFORM SCHARWENKA CONCERTO

The long-neglected first piano concerto of the late-nineteenth century Polish pianist-composer Xaver Scharwenka will be a major work on the Boston Symphony Orchestra program of Friday and Saturday. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct; Earl Wild will be soloist.

The program will open with Schoenberg's Variations Op. 31 and close with Scenes from "Romeo and Juliet", a suite drawn from Prokofiev's music for the ballet.

Between 1891 and 1913, the Scharwenka piano concerto No. 1 in B flat minor was played six times by the Boston Symphony Orchestra. Scharwenka was soloist in three of the performances, which were conducted by Nikisch and Urack. In 1911, Scharwenka's fourth piano concerto was performed by the orchestra, also with Scharwenka as soloist. In the ensuing years, Scharwenka's music has all but disappeared from the repertory.

Commenting on his choice of the Scharwenka concerto, Erich Leinsdorf remarked, "It's a good idea to hear these pieces occasionally, to look them over and discover which ones have life in them and deserve to be played. There's a great body of this music which we don't hear any longer, but which audiences once enjoyed and which can give pleasure now."

Earl Wild, soloist in the Scharwenka concerto, studied in his native Pittsburgh with a pupil of Scharwenka. He attributes much of his special interest in the virtuoso music of the nineteenth century to this influence. Among his extensive recordings are two discs for Vanguard, "The Virtuoso Piano" and "The Daemonic Liszt." Mr. Wild has appeared with the Boston Pops Orchestra under Arthur Fiedler, most recently at Tanglewood during the summer of 1967.

Scharwenka revival at Symphony

The first piano concerto of the late 19th century composer-pianist Xaver Scharwenka will be a major work on the Boston Symphony's concert programs Friday and Saturday, with Erich Leinsdorf conducting and Earl Wild as soloist.

The concerto was played six times by the Boston Symphony between 1891 and 1913, with the composer as soloist in three of the performances.

Commenting on his choice of this work, Leinsdorf remarked, "It's a good idea to hear these pieces occasionally, to look them over and discover which ones have life in them and deserve to be played. There's a great body of this music which we don't hear any longer, but which audiences once enjoyed and which can give pleasure now."

Wild, BSO click in 'lost' concerto

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 14 1968

By HARRY NEVILLE
Associate Critic

Associate conductor Charles Wilson led the Boston Symphony yesterday afternoon in place of Erich Leinsdorf, currently recovering from one of the more exotic strains of Asian flu.

As a result of the change, Rossini's overture to "L'Italiana in Algeri" and an expanded version of Prokofiev's Scenes from "Romeo and Juliet" replaced the originally scheduled Variations, Op. 31, by Schoenberg.

For all the obviousness of Rossini's music, there are few conductors who can shape his famous crescendos or inflect his rhythm with really telling effect. Wilson proved to be no exception, turning in a performance that was generally lacklustre.

Prokofiev on the other hand seemed to enliven his interest and imagination, for here the playing, though not absorbingly vital, took on a polish and grace that had been lacking in the Rossini.

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TIMES (E)
HARTFORD, CONN.
CIRC. 134,700
DEC 12 1968 New England

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TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450
DEC 12 1968 New England Newscli

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BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
DEC 5 1968 New England

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CHARLES WILSON *conductor*

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SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32
Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto
EARL WILD

intermission

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Romeo, Mercutio and Benvolio masked
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Gavotte of the departing guests
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PART TWO
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Morning serenade
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Funeral for Juliet
Death of Juliet

20.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
DEC 16 1968
New England Newsclip

BSO

Outmoded indexes of emotion

By Allan Sly

For this week's Boston Symphony concert Charles Wilson conducted in place of Erich Leinsdorf. The program opened with Rossini's "L'Italiana in Algeri" overture, which made for easy listening, though it hardly compensated for the omission of the Schoenberg Variations, Op. 31. (If Mr. Leinsdorf offers this work later, it cannot be sooner than Jan. 11: Next week the orchestra will be on tour; on Dec. 27 and 28 Mr. Wilson again conducts, and on Jan. 3 and 4 Mr. Leinsdorf plans to give us the original version of Strauss's "Ariadne auf Naxos"—an occasion in itself.)

If the Rossini—by its vivacity and air of insouciance—whetted our appetites, they were hardly to be satisfied by Scharwenka's first piano concerto of 1877. After the Italian's clarity and southern charm, the ponderous pan-Germanicism of Scharwenka testified against its reinstatement in the repertoire. Earl Wild, making his first appearance at these concerts but already reaping the rewards of a successful career, received vociferous applause for his efforts, and to be sure he and Mr. Wilson presented the work handsomely.

In its favor is a certain quite legitimate quality of entertainment: one is enthralled by the display of virtuosity, elated as each crisis is passed, at each reinsistence on joviality, at each triumph of the hero-soloist as he survives another encounter with his friendly adversary, the orchestra. If this is basically the character of the romantic concerto this Scharwenka is among the best. But it shows hardly a glimmer of real originality, hardly a turn of phrase that identifies a particular personality — only a pose of emotional disturbance, of fashionable anxiety and turbulence, expressed in musical idioms that were never very strong vehicles when new to the language, but which are doubly enfeebled now that chords of the ninth and 13th are devalued as indexes of emotion.

Naive sentiments?

Since Arthur Nikisch and Theodore Thomas both devoted time to this work, its merit is endorsed, and admittedly some of its attractive qualities are lacking from much of our later fare. But for better or worse we can no longer be won by naïve sentiments dressed up in royal garments.

After the intermission the orchestra played a succession of 15 excerpts from Prokofiev's Romeo and Juliet ballet. Immediately we were confronted with an original, brilliant mentality—inventive, and with a keen sense of characterization. For those who could follow the details outlined in the program it was a rich dramatic experience. Taken simply as music it could be rather taxing, but obviously Mr. Leinsdorf assumed we would not hobble our imaginations in that way. The orchestra and Mr. Wilson acquitted themselves as if they felt the same affinity with this composer that most of us indeed do.

Boston Symphony (Leinsdorf)

One does not get up in front of a hundred professional orchestral musicians and play Xavier Scharwenka's decrepit Piano Concerto in B flat minor unless one has a rather colossal technique and an almost equally staggering bravado. Earl Wild's performance of it with the Boston Symphony last December 18 also, if I must say so, indicated a cynical evaluation of today's musical scene. It showed, for one thing, that Mr. Wild is aware that our concert life today exists by default, falling into the hands of the opera and piano buffs—those clowns who care not at all about artistry just so long as the craft is in order. Wild is exemplary in the craft (*i.e.*, digital) department. One gathers that he is also cognizant of that recent phenomenon among jaded critics and listeners—the "Camp" camp who will worship any object of musical trash just so long as it's campy *enough*.

The only excuse I can see for performing anything so thoroughly inept would be to feed some impecunious living composer. But to paraphrase one of Sir Thomas Beecham's quips about non-English conductors, I cannot for the life of me understand why we have to turn to third-rate dead composers when we have so many living second-rate ones. In any case, Scharwenka's monument runs the gamut from bad Dvorák and good Delius to mediocre Saint-Saëns. In between we have passages that sound like discards from Liszt's E flat and Chopin's F minor Concertos. The work's content was equaled only by its threadbare instrumentation.

The scheduled presentation of Arnold Schoenberg's *Variations for Orchestra* was abandoned at this concert in favor of Rossini's inconsequential *Italiana in Algeri* Overture. Though it presented no intellectual problems, Prokofiev's *Romeo and Juliet* music was magnificently played by the orchestra under Leinsdorf. Here one found an altogether memorable combination of glinting brilliance, menacing passion, tender warmth, and exceptional interpretive sensitivity. Any conductor who can respond to this lovely music so adroitly can't be all bad . . . even if he *does* sanction a Scharwenka!

HARRIS GOLDSMITH

This review should be on p. 63; with BSO on Tour.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
DEC 13 1968
New Eng

SOUTH BOSTON TRIBUNE
BOSTON, MASS.
WEEKLY CIRC. 10,250
DEC 12 1968
New England Newsclip

Joan Sutherland and Anastasios Vrenios, who will sing, and Richard Bonynge, who will conduct the Boston Symphony Orchestra, are donating their services when they perform Dec. 15 on the Orchestra's 146th Pension Fund program. The 1968-1969 Pension Fund Concert is at 3 p.m. in Symphony Hall.

BSO Pension Fund concert

Every year Boston Symphony puts on a concert for the benefit of the BSO Pension Fund. This year it will be given on Dec. 15, at 3 o'clock in Symphony Hall, with Joan Sutherland and Anastasios Vrenios as guest singers, and Richard Bonynge (Miss Sutherland's husband) conducting.

Symphony Orchestra ension Concert Set

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In making the announcement of this gracious gesture, the Directors of the Pension Fund expressed warm thanks to the artists on behalf of the Orchestra and Pensioners.

This is the first appearance with the Boston Symphony Orchestra for the three artists, Joan Sutherland, the world's reigning coloratura soprano, and her husband, conductor Richard Bonynge, are specialists in the early nineteenth century which will figure prominently in their Pension Fund program.

Anastasios Vrenios, who in just a few seasons has established himself as an unusually gifted young tenor, has appeared both in opera and concert with Miss Sutherland.

Tickets, are now on sale at the Symphony Hall box office or by mail.

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200
DEC 12 1968
New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
WEEKLY CIRC. 7,400
DEC 12 1968
New England Newsclip

MINUTEMAN
BEDFORD, MASS.
WEEKLY CIRC. 2,400
DEC 12 1968
New England Newsclip

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800
DEC 12 1968
New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
MAR 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500
DEC 12 1968
New England Newsclip

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Tickets, now on sale at the Symphony Hall box office or by mail are priced at $5, $6, $8, $10, $12.50, and $15.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 6,150
DEC 12 1968
New England Newsclip

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
DEC 12 1968
New England Newsclip

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
DEC 12 1968
New England Newsclip

Joan Sutherland At Symphony Hall

Joan Sutherland, soprano, Anastasios Vrenios, tenor, and Richard Bonynge, conductor, will donate their services when they perform with the Boston Symphony Orchestra on Sunday at 3 p.m. for the orchestra's 146th Pension Fund program.

This will be the first appearance with the orchestra for the three artists. Miss Sutherland and Bonynge, her husband, are specialists in early-19th-century opera, which will figure prominently on the program, consisting of vocal excerpts by Handel, Rossini, Auber, Verdi, Donizetti, Balfe and Bellini, and orchestra works by Mozart, Donizetti and Maillart.

Tickets from $5 to $15 are on sale at the Symphony Hall box office.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
DEC 9 1968
New England Newsclip

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

PENSION FUND CONCERT

JOAN SUTHERLAND *soprano* ANASTASIOS VRENIOS *tenor*
RICHARD BONYNGE *conductor*

Sunday December 15 1968 at 3 pm in Symphony Hall

Joan Sutherland and Anastasios Vrenios will sing duets from Rigoletto, Don Pasquale and Linda di Chamonix. Miss Sutherland and Mr Vrenios will also sing arias by Handel, Rossini, Auber and Balfe. The program will end with the Sleepwalking scene from Bellini's La Sonnambula. Richard Bonynge will conduct music for orchestra by Mozart, Donizetti and Maillart.

Ticket prices are $5, $6, $8, $10, $12.50 and $15.

Tickets are on sale at the box office, Symphony Hall.
(Telephone 266-1492)

Pension fund concert Dec. 15

This year's Boston Symphony pension fund concert on Dec. 15 will be a program of arias and duets sung by soprano Joan Sutherland and tenor Anastasios Vrenios. Richard Bonynge, Miss Sutherland's husband, will conduct the Boston Symphony.

Miss Sutherland will do the Sleepwalking Scene from Bellini's "La Sonnambula." She and Vrenios will be heard in duets from "Rigoletto," "Don Pasquale" and "Linda di Chamonix." There will also be arias by Handel, Rossini, Auber and Balfe, and orchestral works by Mozart, Donizetti and Maillart.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 5 1968
New England Newsclip

20.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

DEC 16 1968

New England Newsclip

BSO

Outmoded indexes of emotion

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After the intermission the orchestra played a succession of 15 excerpts from Prokofiev's Romeo and Juliet ballet. Immediately we were confronted with an original, brilliant mentality—inventive, and with a keen sense of characterization. For those who could follow the details outlined in the program it was a rich dramatic experience. Taken simply as music it could be rather taxing, but obviously Mr. Leinsdorf assumed we would not hobble our imaginations in that way. The orchestra and Mr. Wilson acquitted themselves as if they felt the same affinity with this composer that most of us indeed do.

Boston Symphony (Leinsdorf)

One does not ~~get up~~ in front of a hundred professional orchestral musicians and play Xavier Scharwenka's decrepit Piano Concerto in B flat minor unless one has a rather colossal technique and an almost equally staggering bravado. Earl Wild's performance of it with the Boston Symphony last December 18 also, if I must say so, indicated a cynical evaluation of today's musical scene. It showed, for one thing, that Mr. Wild is aware that our concert life today exists by default, falling into the hands of the opera and piano buffs—those clowns who care not at all about artistry just so long as the craft is in order. Wild is exemplary in the craft (*i.e.*, digital) department. One gathers that he is also cognizant of that recent phenomenon among jaded critics and listeners—the "Camp" camp who will worship any object of musical trash just so long as it's campy *enough*.

The only excuse I can see for performing anything so thoroughly inept would be to feed some impecunious living composer. But to paraphrase one of Sir Thomas Beecham's quips about non-English conductors, I cannot for the life of me understand why we have to turn to third-rate dead composers when we have so many living second-rate ones. In any case, Scharwenka's monument runs the gamut from bad Dvorák and good Delius to mediocre Saint-Saëns. In between we have passages that sound like discards from Liszt's E flat and Chopin's F minor Concertos. The work's content was equaled only by its threadbare instrumentation.

The scheduled presentation of Arnold Schoenberg's *Variations for Orchestra* was abandoned at this concert in favor of Rossini's inconsequential *Italiana in Algeri* Overture. Though it presented no intellectual problems, Prokofiev's *Romeo and Juliet* music was magnificently played by the orchestra under Leinsdorf. Here one found an altogether memorable combination of glinting brilliance, menacing passion, tender warmth, and exceptional interpretive sensitivity. Any conductor who can respond to this lovely music so adroitly can't be all bad . . . even if he *does* sanction a Scharwenka!

HARRIS GOLDSMITH

This review should be on p. 63; with BSO on Tour.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

DEC 13 1968

New England

BSO Pension Fund concert

Every year Boston Symphony puts on a concert for the benefit of the BSO Pension Fund. This year it will be given on Dec. 15, at 3 o'clock in Symphony Hall, with Joan Sutherland and Anastasios Vrenios as guest singers, and Richard Bonynge (Miss Sutherland's husband) conducting.

mphony Orchestra ension Concert Set

Joan Sutherland and Anastasios Vrenios, who will sing, and Richard Bonynge, who will conduct the Boston Symphony Orchestra, are donating their services when they perform Dec. 15 on the Orchestra's 146th Pension Fund program. The 1968/1969 Pension Fund Concert is at 3 p.m. in Symphony Hall.

In making the announcement of this gracious gesture, the Directors of the Pension Fund expressed warm thanks to the artists on behalf of the Orchestra and Pensioners.

This is the first appearance wit the Boston Symphony Orchestra for the three artists. Joan Sutherland, the world's reigning coloratura soprano, and her husband, conductor Richard Bonynge, are specialists in the early nineteenth century which will figure prominently in their Pension Fund program.

Anastasios Vrenios, who in just a few seasons has established himself as an unusually gifted young tenor, has appeared both in opera and concert with Miss Sutherland.

Tickets, are now on sale at the Symphony Hall box office or by mail.

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

DEC 12 1968

New England Newsclip

Joan Sutherland At Symphony Hall

Joan Sutherland, soprano, Anastasios Vrenios, tenor, and Richard Bonynge, conductor, will donate their services when they perform with the Boston Symphony Orchestra on Sunday at 3 p.m. for the orchestra's 146th Pension Fund program.

This will be the first appearance with the orchestra for the three artists. Miss Sutherland and Bonynge, her husband, are specialists in early-19th-century opera, which will figure prominently on the program, consisting of vocal excerpts by Handel, Rosini, Auber, Verdi, Donizetti, Balfe and Bellini, and orchestra works by Mozart, Donizetti and Maillart.

Tickets from $5 to $15 are on sale at the Symphony Hall box office.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

DEC 9 1968

New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
WEEKLY CIRC. 7,400

DEC 12 1968

New England Newsclip

MINUTEMAN
BEDFORD, MASS.
WEEKLY CIRC. 2,400

DEC 12 1968

New England Newsclip

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

DEC 12 1968

New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

MAR 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

DEC 12 1968

New England Newsclip

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *Music Director*

PENSION FUND CONCERT

JOAN SUTHERLAND *soprano* ANASTASIOS VRENIOS *tenor*
RICHARD BONYNGE *conductor*

Sunday December 15 1968 at 3 pm in Symphony Hall

Joan Sutherland and Anastasios Vrenios will sing duets from Rigoletto, Don Pasquale and Linda di Chamonix. Miss Sutherland and Mr Vrenios will also sing arias by Handel, Rossini, Auber and Balfe. The program will end with the Sleepwalking scene from Bellini's La Sonnambula. Richard Bonynge will conduct music for orchestra by Mozart, Donizetti and Maillart.

Ticket prices are $5, $6, $8, $10, $12.50 and $15.

Tickets are on sale at the box office, Symphony Hall.
(Telephone 266-1492)

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Tickets, now on sale at the Symphony Hall box office or by mail are priced at $5, $6, $8, $10, $12.50, and $15.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. [illegible]

DEC 12 1968

New England Newsclip

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000

DEC 12 1968

New England Newsclip

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. [illegible]

DEC 12 1968

New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 5 1968

New England Newsclip

Pension fund concert Dec. 15

This year's Boston Symphony pension fund concert on Dec. 15 will be a program of arias and duets sung by soprano Joan Sutherland and tenor Anastasios Vrenios. Richard Bonynge, Miss Sutherland's husband, will conduct the Boston Symphony.

Miss Sutherland will do the Sleepwalking Scene from Bellini's "La Sonnambula." She and Vrenios will be heard in duets from "Rigoletto," "Don Pasquale" and "Linda di Chamonix." There will also be arias by Handel, Rossini, Auber and Balfe, and orchestral works by Mozart, Donizetti and Maillart.

Joan Sutherland and Anastasios Vrenios, who will sing, and Richard Bonynge, who will conduct the Boston Symphony Orchestra, are donating their services at the orchestra's 146th Pension Fund concert on Sunday afternoon in Symphony Hall.

SOUTH BOSTON TRIBUNE
BOSTON, MASS.
WEEKLY CIRC. 10,250

DEC 12 1968

New England Newsclip

BOSTON SYMPHONY ORCHESTRA
RICHARD BONYNGE *conductor*
with
JOAN SUTHERLAND *soprano*
ANASTASIOS VRENIOS *tenor*

PROGRAM

MOZART 1756-1791	Divertimento in D for strings K. 136 Allegro Andante Presto
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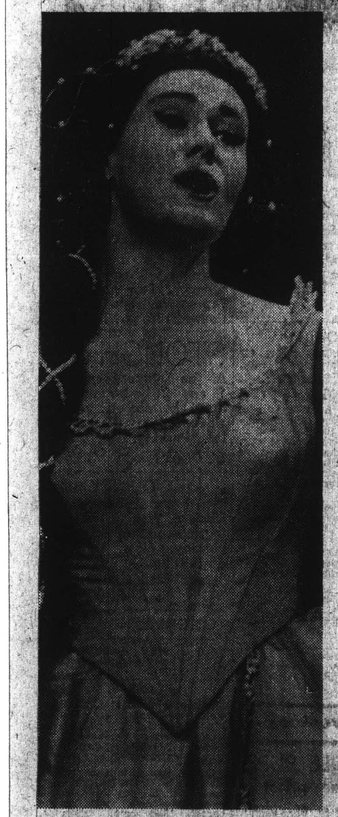
DONIZETTI 1797-1848	Overture to 'Roberto Devereux'
AUBER 1782-1871	'Ferme tes yeux' from 'La Muette de Portici' ANASTASIOS VRENIOS
VERDI 1813-1901	'È il sol dell' anima' from 'Rigoletto' JOAN SUTHERLAND and ANASTASIOS VRENIOS
	intermission
DONIZETTI	'Tornami a dir che m'ami' from 'Don Pasquale' 'Da quel di' from 'Linda di Chamounix' JOAN SUTHERLAND and ANASTASIOS VRENIOS
MAILLART 1817-1871	Overture to 'Les dragons de Villars'
BALFE 1808-1870	'When other lips' from 'The Bohemian Girl' ANASTASIOS VRENIOS
BELLINI 1801-1835	The sleepwalking scene from 'La Sonnambula' JOAN SUTHERLAND

Baldwin Piano RCA Records

The Sound of Music

Queen of Bel Canto

By Peter M. Knapp



JOAN SUTHERLAND
. . . Still on the throne

Register another triumph for Joan Sutherland, this one at the 146th Pension Fund concert of the Boston Symphony Orchestra Sunday afternoon at Symphony Hall.

The titian-haired diva, with husband Richard Bonynge on the podium and joined by the young tenor Anastasios Vrenios, trilled and cascaded her way through a variety of bel canto offerings to benefit the nation's oldest symphony orchestra pension program. All three artists donated their services.

In a program that for its variety equalled an old-time music hall bill of fare, it was Miss Sutherland's glorious singing of the sleepwalking scene from Bellini's "La Sonnambula" ("Ah, non credea mirarti . . . Ah! non giunge") that properly had the audience on its cheering feet. The opera is one of Miss Sutherland's specialties, and she is singing it at the Metropolitan Opera this season.

Miss Sutherland is virtually unrivalled in the bel canto repertoire, and though one has heard it before, one still marvels at the power and range of her supple soprano, the purity of her line, the incredible evenness of her trills and scales, and the embellishments and roulades that are so effortlessly produced.

She did take time to warm up — Handel's lovely "With plaintive notes" ("Samson"), with its soft series of trills, was somewhat stiff for her, and she wandered off pitch in the third stanza of the following "Da tempeste" ("Giulio Cesare"). But after that, it was the Queen of Bel Canto in regal form.

The Understatement

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There are few tenors around able to handle the florid intricacies of Rossini arias, and Venios' attempts with "La speranza sua soave" ("Semiramide") only emphasized the point. His lower register is none too robust, and his register shifts — particularly the adjustment to falsetto — were uneven.

Yet once away from Rossini, Vrenios turned in some fine singing in such elaborately sentimental bel canto arias as Auber's "Ferme tes yeux" ("La Muette de Portici") Balfe's "When other lips" ("The Bohemian Girl") and the duets with Miss Sutherland — Verdi's "E il sol dell'anima" ("Rigoletto"), and especially two well-done Donizetti duets, "Tornami a dir che m' ami ("Don Pasquale") and "Da quel di" ("Linda di Chamounix").

Less Satisfactory

Thats enough music to fill any program. But there was more from Bonynge and the Boston Symphony. It is apparently a family policy now that when Miss Sutherland sings, Mr. Bonynge conducts, and though this works reasonably well when his wife is singing, Bonynge's conducting of orchestral works is less satisfactory.

His leadership of Mozart's early Divertimento in D for strings, K. 136, though, was a pleasant surprise — drawing a light, lean sound from the strings in a graceful reading. While relics are often fun, the overtures to Donizetti's "Robert Devereux" and Maillart's "Les dragons de Villars" are best forgotten.

Musical Vaudeville

Both are embarrassing grab-bags of musical odds and ends, veering from chintzy sentimentia to drum-and-trumpet cannon music, and the strains of "America" in the former. Even the musicians were inclined to snicker at such musical vaudeville, though in Verdi, Donizetti and Bellini they had enough to do keeping up with Bonynge's continual tempo adjustments.

Sutherland trills for pension fund

By HARRY NEVILLE
Globe Critic

Sunday afternoon's Symphony Hall concert by Joan Sutherland and Co. was undeniably a first-rate spectacle of sorts. About the only conceivable refinement would have been a side show of 19th century operatic memorabilia — perhaps some faded posters of Malibran, Grisi and the like.

The occasion was the Boston Symphony's annual pension fund concert, for which Miss Sutherland, conductor Richard Bonynge and tenor Anastasios Vrenios had generously donated their services.

The Boston Symphony contributed too. When not busy with the task of accompanying, it played a few non-vocal selections under the direction of Bonynge, who conducted with a grace one would like to have heard communicated to the music.

Vrenios was the unknown quantity for most listeners, and he turned out to be a very light tenor with an engagingly awkeard stage presence. His voice is pleasant but hardly striking. Conceivably he could achieve success in a repertory similar to that of the late Tito Schipa, but he would first have to acquire a mastery of phrasing not now his.

Joe Sutherland was unusually subdued during most of the program. By the end, however, in the sleepwalking scene from "La Sonnambula," she was in top form and gave her admirers exactly what they had come to hear — vocalism which, of its very special kind, is seldom equalled today. Her often noted faults of diction were much in evidence, but that seemed not particularly bothersome to an audience determined to vent its adulation.

If MISS Sutherland is, as he publicity and her fans would have us believe, a virtual re-incarnation of the great divas of the past, there is also much that appeals to a strictly contemporary phenomenon of taste — the cult of opera-as-camp.

She embodies at once all that is most glorious and most effete in the latter day revival of bel canto. Her really extraordinary technique is curiously disembodied — unsullied as it were, by any convincing notion of passion. Listening to her, one might easily be disabused of the idea of opera for the masses. This is not basic provender for the music lover; it sustains only that giddiest of consumers, the opera buff.

Boston Symphony Orchestra, Richard Bonynge conducting, with soprano Joan Sutherland and tenor Anastasios Vrenois, soloists. Mozart, Divertimento, K. 136; Handel, "With laintive Notes" and "Da Tempeste;" Rossini, "La Speranza Sua Soave;" Donizetti, overture to "Roberto Devereux;" "Tornami a dir che m'ami" and "Da quel di;" Auber, "Ferme tes yeux;" Verdi, "E il sol dell'anima"; Maillart, overture to "Les dragons de Villars;" Balfe, "When other lips;" Bellini, sleepwalking scene from "La Sonnambula." Sunday afternoon at Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 16 1968
New England Newsclip

music...

Sutherland and Vrenios at Symphony

By Steven Shladover

The Boston Symphony Orchestra's Sunday afternoon Pension Fund Concert at Symphony Hall provided Joan Sutherland with the opportunity to make her first appearance with the orchestra. She was joined by conductor Richard Bonynge, her husband, and Anastasios Vrenios, tenor, in a program of eighteenth and nineteenth century "fun" music. The program was unabashedly light weight, and no pretensions were made about seriousness, with the result that the concert provided a pleasant afternoon but not much more in the way of musical experience.

Miss Sutherland's first appearance on the stage was cause for an enthusiastic ovation. She began with two arias by Handel, "With Plaintive Notes" from "Samson" and "Da Tempeste" from "Giulio Cesare". The first aria, a rather subdued piece, found Miss Sutherland's singing tentative and her pitch uncertain.

She redeemed herself to a certain extent in the "Da Tempeste", one of the glories of Baroque opera. This beautiful and florid piece received a heavily-ornamented and exciting rendition. It was rather distressing, though, to hear Sutherland, the leading coloratura soprano of our time, slurring notes in her runs, trills and arpeggios. Although her fioriture is not as clean as it should be, her vocal weight and the resonant overtones of her voice are still unique.

Mr. Vrenios made his first appearance in the aria, "La speranza sua soave" from Rossini's "Semiramide". His voice proved to be small and light, and it was quite difficult to hear him over the orchestra. He showed agility in dealing with the elaborate figures, but his voice was not easily produced and he frequently showed poor intonation.

His second performance, the aria, "Ferme tes yeux" from Auber's "La Muette de Portici", was somewhat more successful, since it was less dramatic and less demanding than the Rossini aria. Mr. Vrenios simply does not have the power to be a true bel canto tenor, which means that his unusually high range and ability to hold soft notes for extended periods of time can not be fully appreciated.

Mr. Vrenios joined Miss Sutherland for three duets in the middle of the program. The first one, "E il sol dell'anima" from "Rigoletto", wasdisappointing, and received a rather drab performance characterized by poor vocal ensemble. It was not easy to hear either performer over Verdi's normal-size orchestra, a fact which immediately cast a pall over the proceedings. While Mr. Vrenios was apparently too weak to carry the role of the Duke, Miss Sutherland seemed to be coasting along, not really trying very hard, and not accomplishing much either.

The other two duets, from Donizetti's "Don Pasquale" and "Linda di Chamounix", were extremely well done. Both singers sounded stronger, perhaps because this was immediately after the intermission. The vocal ensemble was good, and Mr. Bonynge seemed to keep the orchestra more subdued than before. Miss Sutherland was trying harder and pulled off some good vocal fireworks, and Mr. Vrenios also provided some beautiful singing, which was satisfying even though it lacked dramatic power.

The concert concluded with an incomparable performance by Miss Sutherland of the sleepwalking scene from Bellini's "La Sonnambula", one of the most beautiful and thrilling scenes in the bel canto repertoire. This was the one really exciting performance of the afternoon, and it gave Miss Sutherland ample opportunities to show off her vocal arsenal. One could not have asked for more in a performance of this selection, and the audience recognized this, rising to its feet to applaud before the orchestra had finished the final notes.

Joan Sutherland's Star Fading

By GEORGE GELLES, Music Critic

Joan Sutherland's star is fading. Miss Sutherland, the drawing card for this year's Boston Symphony Pension Fund Concert, appeared Sunday afternoon with the would-be Irish tenor Anastasios Vrenios and her husband, the well-tailored time-beater Richard Bonynge on the podium.

It would have been unthinkable a few years ago, but Miss Sutherland didn't sell out Symphony Hall, nor was her performance very good.

Sutherland's high notes are her fortune, and hearing them, delivered with ringing tone and fine intonation, sent the house wild. But this is not enough to make a finished performer, and in many other ways Sutherland was efficient.

There were, first, the familiar weaknesses, the impossibility of understanding much of what she was singing, for her handling of foreign languages is barbaric, and the sloppy way she scooped into notes, though this got better as the afternoon wore on.

There was, as well, no sophistication of musical phrasing and a terribly weak word-sense, that is, a realization of what words mean and how they should be inflected.

Vrenios, with his sweet, weak little voice, was unsuited for the mixed, mostly 19th Century operatic bag that he and Sutherland brought. He was constantly forcing his high register, both to get the notes and to make himself audible over his partner, and was partly successful in both.

Bonynge, leading the BSO, incongruously opened the show with a Mozart Divertimento, K. 136, and interrupted the flow of arias with two of the noisiest overtures I've ever heard (by Donizetti and Maillart). His podium manner was that of the fop, his conducting amateurish.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
DEC 17 1968
New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
DEC 17 1968
New England

BOSTON SYMPHONY ORCHESTRA
RICHARD BONYNGE *conductor*
with
JOAN SUTHERLAND *soprano*
ANASTASIOS VRENIOS *tenor*

PROGRAM

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Baldwin Piano RCA Records

music...

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The Sound of Music

Queen of Bel Canto

By Peter M. Knapp

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. . . Still on the throne

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His leadership of Mozart's early Divertimento in D for strings, K. 136, though, was a pleasant surprise — drawing a light, lean sound from the strings in a graceful reading. While relics are often fun, the overtures to Donizetti's "Robert Devereux" and Maillart's "Les dragons de Villars" are best forgotten.

Musical Vaudeville

Both are embarrassing grab-bags of musical odds and ends, veering from chintzy sentimentia to drum-and-trumpet cannon music, and the strains of "America" in the former. Even the musicians were inclined to snicker at such musical vaudeville, though in Verdi, Donizetti and Bellini they had enough to do keeping up with Bonynge's continual tempo adjustments.

21.

Sutherland trills for pension fund

By HARRY NEVILLE
Globe Critic

Sunday afternoon's Symphony Hall concert by Joan Sutherland and Co. was undeniably a first-rate spectacle of sorts. About the only conceivable refinement would have been a side show of 19th century operatic memorabilia — perhaps some faded posters of Malibran, Grisi and the like.

The occasion was the Boston Symphony's annual pension fund concert, for which Miss Sutherland, conductor Richard Bonynge and tenor Anastasios Vrenios had generously donated their services.

The Boston Symphony contributed too. When not busy with the task of accompanying, it played a few non-vocal selections under the direction of Bonynge, who conducted with a grace one would like to have heard communicated to the music.

Vrenios was the unknown quantity for most listeners, and he turned out to be a very light tenor with an engagingly awkeard stage presence. His voice is pleasant but hardly striking. Conceivably he could achieve success in a repertory similar to that of the late Tito Schipa, but he would first have to acquire a mastery of phrasing not now his.

Joe Sutherland was unusually subdued during most of the program. By the end, however, in the sleepwalking scene from "La Sonnambula," she was in top form and gave her admirers exactly what they had come to hear — vocalism which, of its very special kind, is seldom equalled today. Her often noted faults of diction were much in evidence, but that seemed not particularly bothersome to an audience determined to vent its adulation.

If MISS Sutherland is, as he publicity and her fans would have us believe, a virtual re-incarnation of the great divas of the past, there is also much that appeals to a strictly contemporary phenomenon of taste — the cult of opera-as-camp.

She embodies at once all that is most glorious and most effete in the latter day revival of bel canto. Her really extraordinary technique is curiously disembodied — unsullied as it were, by any convincing notion of passion. Listening to her, one might easily be disabused of the idea of opera for the masses. This is not basic provender for the music lover; it sustains only that giddiest of consumers, the opera buff.

Boston Symphony Orchestra, Richard Bonynge conducting, with soprano Joan Sutherland and tenor Anastasios Vrenois, soloists. Mozart, Divertimento, K. 136; Handel, "With laintive Notes" and "Da Tempeste;" Rossini, "La Speranza Sua Soave;" Donizetti, overture to "Roberto Devereux;" "Tornami a dir che m'ami" and "Da quel di;" Auber, "Ferme tes yeux;" Verdi, "È il soil dell'anima"; Maillart, overture to "Les dragons de Vyllars;" Balfe, "When other lips;" Bellini, sleepwalking scene from "La Sonnambula." Sunday afternoon at Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 16 1968
New England Newsclip

Joan Sutherland's Star Fading

By GEORGE GELLES, Music Critic

Joan Sutherland's star is fading. Miss Sutherland, the drawing card for this year's Boston Symphony Pension Fund Concert, appeared Sunday afternoon with the would-be Irish tenor Anastasios Vrenios and her husband, the well-tailored timebeater Richard Bonynge on the podium.

It would have been unthinkable a few years ago, but Miss Sutherland didn't sell out Symphony Hall, nor was her performance very good.

Sutherland's high notes are her fortune, and hearing them, delivered with ringing tone and fine intonation, sent the house wild. But this is not enough to make a finished performer, and in many other ways Sutherland was efficient.

There were, first, the familiar weaknesses, the impossibility of understanding much of what she was singing, for her handling of foreign languages is barbaric, and the sloppy way she scooped into notes, though this got better as the afternoon wore on.

There was, as well, no sophistication of musical phrasing and a terribly weak word-sense. that is, a realization of what words mean and how they should be inflected.

Vrenios, with his sweet, weak little voice, was unsuited for the mixed, mostly 19th Century operatic bag that he and Sutherland brought. He was constantly forcing his high register, both to get the notes and to make himself audible over his partner, and was partly successful in both.

Bonynge, leading the BSO, incongruously opened the show with a Mozart Divertimento, K. 136, and interrupted the flow of arias with two of the noisiest overtures I've ever heard (by Donizetti and Maillart). His podium manner was that of the fop, his conducting amateurish,

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
DEC 17 1968
New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
DEC 17 1968
New England

22.

Boston Symphony Benefit

Soprano Features Concert

By JOHN F. KYES
Gazette Music Critic

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Gazette Review

the Boston Symphony Orchestra. The gala concert, for which these artists graciously donated their services, was the 146th for the benefit of Boston Symphony Pension Institution, the oldest (1903) among American orchestras.

Tremendous Ovations

Miss Sutherland excited the near-capacity audience in Symphony Hall to tremendous ovations. Bonynge and Vrenios were applauded lustily. The concert, consisting largely of early 19th century music, was right down the alley of all types of listeners.

Bonynge, an alert conductor of moderate motions and precise though poetic readings, brought to light two charming and dashing overtures, seldom heard, by Donizetti and Maillard, for large orchestra. And worked neatly with 35 players in a Mozart Divertimento for Strings in D, and a group of less than 20 in Miss Sutherland's arias from Handel's "Samson" and "Julius Caesar."

Intense Excitement

Dazzling coloraturua was added to Miss Sutherland's golden basic voice in the second Handel aria. After her other solo appearance, the Sleepwalking Scene from Bellini's "La Sonnambula," you wou' think the Boston stage was the "Met," so inense and prolonged was the excitement.

Vrenios had luscious tone and skilled technique in arias from Rossini's "Semiramide" and Balfe's "The Bohemian Girl." His lovellest legato quality was heard in "Close Your Eyes" from Auber's "The Mute of Portici."

Miss Sutherland shared honors with Vrenios in duets from Verdi's "Rigoletto," also Donizetti's "Don Pasquale" and "Linda di Chamounix." Though the tenor at times lacked volume to match the famous soprano's easy tone-production, the voices blended well and the duets were popular with the audience.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
DEC 16 1968 New England Newsclip

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

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Each year the Boston Symphony puts together an exciting event of special interest for its pension fund concert. Sometimes its a great instrumentalist such as Rubenstein to do famous concerti. Last year Jack Benny gave us a thoroughly entertaining afternoon with his violin. This year the choice was of suitable musical excitement, a Joan Sutherland recital with husband Richard Bonynge at the helm.

Unfortunately the realization fell far short of the expectation. Miss Sutherland was throughout the afternoon at a surprising lacklustre worst, of the several performances she has given in Boston. Her Handel excerpts from Samson and Caesar effectively reembalmed those two heroes completely though her duets sung with the young and handsome Anastasios Vrenios were somewhat more enjoyable but rather pedestrian fare for such a famous coloratura. The choices included the love duet from Rigoletto which wanted a bit of fervor, the melting serenade and tryst duet from Don Pasquale's final scene and another from Linda De Chamounix were more in the artists bel canto style. Miss Sutherland managed to muster an exciting Sonnambula finale, an opera she was currently singing at the Met.

On the other hand, Mr. Vrenios seemed to make a good impression. His voice is clean, tasteful and well produced and he showed us some fine technique for the exacting Semiramide aria (a better rendition than was heard when Miss Sutherland recorded the opera or when she sang it in Boston). His other two choices resurrected two favorite Victorian operas, Auber's Muette de Portici and Balfe's Bohemian Girl. These showed that while Mr. Vrenios has the purity to be a fine bel canto tenor he still lacks the tiny golden drop of warmth that makes the fine leggiero great. Such singers as Valletti, Alva and Gedda have that drop and with it, Mr. Vrenios might well join their company.

The salvation of the afternoon's entertainment was the spirited conducting of Maestro Bonynge. He opened with a Mozart String Divertimento played with clarity as if to say "I can do great music as well." His conducting of the overtures to Roberto Devereux and Maillart's Dragons of Villars was shot through with enthusiasm and gentle tolerance, as one might defer to a maiden great aunt that one loved very much with the full realization that she needed a catalyst to make her appearance in acceptable society. Mr. Bonynge's conducting clearly says that he knows this isn't great music, but that it deserves a hearing on occasion just for fun. Such a conductor should make more guest appearances with the B.S.O. He has style and dash, qualities not always present with some of the guest conductor choices.

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CIRC. 230,817
DEC 16 1968 New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 9 1969 New England

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McLAREN HARRIS

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
DEC 26 1968 New England Newsclip

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BOSTON, MASS.
CIRC. 302,436
DEC 22 1968 New England Newsclip

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000
DEC 19 1968 New England Newsclip

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BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
DEC 19 1968 New England Newsclip

JOURNAL
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047
DEC 11 1968

CITIZEN
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WEEKLY CIRC. 3,800
DEC 19 1968 New England Newsclip

MINUTEMAN
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GAZETTE (e)
WORCESTER, MASS.
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DEC 16 1968 New England Newsclip

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JEWISH ADVOCATE
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JAN 9 1969 New England

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WEEKLY CIRC. 4,200

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JOURNAL
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CITIZEN
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ELEVENTH PROGRAM
Friday afternoon December 27 1968 at 2 o'clock
Saturday evening December 28 1968 at 8.30

CHARLES WILSON *conductor*

CORELLI — Concerto grosso op. 6 no. 8 'The Christmas'
Vivace – grave – allegro
Adagio – allegro – adagio
Vivace
Allegro
Pastorale

CONCERTINO JOSEPH SILVERSTEIN *violin*
ALFRED KRIPS *violin*
MARTIN HOHERMAN *cello*
CONTINUO ROBERT LEVIN *harpsichord*

SCHUBERT — Symphony no. 5 in B flat
Allegro
Andante con moto
Menuetto: allegro molto
Allegro vivace

intermission

STRAVINSKY — Jeu de cartes (1937)*

MOZART — Symphony no. 35 in D K. 385 'The Haffner'
Allegro con spirito
Andante
Menuetto
Presto

Credibility Gap Between Composers, Orchestras

By GEORGE GELLES, Music Critic

When it comes to the symphonies of Mozart and Haydn, the credibility gap between what these men wrote and what most modern scores tell us is wide.

The "Haffner" Symphony, Mozart's 35th, which the Boston Symphony played yesterday afternoon under Charles Wilson, illustrates well this sad state of of affairs.

The Symphony (K. 385) began life in 1782 as a serenade, hastily written to celebrate the elevation to the nobility of Sigmund Haffner the Younger (though this is not the well known "Haffner Serenade", composed six years earlier for the wedding of Sigmund's sister). As with other occasional pieces, the serenade was refashioned; a year after its composition, Mozart disgarded the March and one of the Minuets, added flutes and clarinets to strengthen and diversify the wind choir, and had his four movement Symphony.

SCORE TRAVELED WIDELY

After his death, the score traveled widely and is new in New York; and it is our good fortune that the Oxford University Press has just published a facsimile, fascinating and enormously useful, making possible, indeed necessary, a comparision with the currently used edition.

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BOSTON, MASS.
CIRC. 455,873
DEC 28 1968
New England Newsclip

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By McLAREN HARRIS

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CIRC. 230,817
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New England

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Apollo generation

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This was even partly so, later on, in the Mozart Haffner Symphony, though after the Stravinsky Jeu de cartes Mr. Wilson permitted himself more spiritual animation. Moreover the orchestral palette in this work is more full-bodied, and the mature Mozart outclasses the boy Schubert at 19. Yet when three works out of four leave nearly half the stage unpopulated, the question arises whether, in these days, the smaller masterpieces might not sound better under different circumstances — easily accessible in these days of summer festivals, university and conservatory presentations, amateur gatherings, and the like. Besides, these works of relatively fragile texture tend to emphasize the orchestra's present problems.

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BOSTON, MASS.
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New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 28 1968
New England Newsclip

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923
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The two interpretations differed from one another in quite another way. Walter's performance represented a commitment to a personal view, and however wrong—in a certain sense, it was—it thrived on the strength of its conviction, and of course on Walter's musicality, so that, after all this time, I still recall it fondly as well as vividly.

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That tended to be true of most of the concert. Wilson's basic competence as a musician and conductor, his intelligence, his cultivated taste, were at all times in evidence.

He did not, however, assert himself, neither with respect to the music nor with respect to the orchestra. He never moved into a piece and took it over, and nothing assumed a sharp profile or personal style.

As for the orchestra — any orchestra — the presence on the podium of the assistant conductor generally becomes an occasion for sitting back and taking things easy.

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ELEVENTH PROGRAM
Friday afternoon December 27 1968 at 2 o'clock
Saturday evening December 28 1968 at 8.30

CHARLES WILSON *conductor*

CORELLI — Concerto grosso op. 6 no. 8 'The Christmas'
Vivace – grave – allegro
Adagio – allegro – adagio
Vivace
Allegro
Pastorale

CONCERTINO JOSEPH SILVERSTEIN *violin*
ALFRED KRIPS *violin*
MARTIN HOHERMAN *cello*
CONTINUO ROBERT LEVIN *harpsichord*

SCHUBERT — Symphony no. 5 in B flat
Allegro
Andante con moto
Menuetto: allegro molto
Allegro vivace

intermission

STRAVINSKY — Jeu de cartes (1937)*

MOZART — Symphony no. 35 in D K. 385 'The Haffner'
Allegro con spirito
Andante
Menuetto
Presto

Credibility Gap Between Composers, Orchestras

By GEORGE GELLES, Music Critic

When it comes to the symphonies of Mozart and Haydn, the credibility gap between what these men wrote and what most modern scores tell us is wide.

The "Haffner" Symphony, Mozart's 35th, which the Boston Symphony played yesterday afternoon under Charles Wilson, illustrates well this sad state of of affairs.

The Symphony (K. 385) began life in 1782 as a serenade, hastily written to celebrate the elevation to the nobility of Sigmund Haffner the Younger (though this is not the well known "Haffner Serenade", composed six years earlier for the wedding of Sigmund's sister). As with other occasional pieces, the serenade was refashioned; a year after its composition, Mozart disgarded the March and one of the Minuets, added flutes and clarinets to strengthen and diversify the wind choir, and had his four movement Symphony.

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24.

1968: Music's Positives and Negatives

By McLAREN HARRIS

New Year's Day on the music world's fiscal calendar is the first of September, but it's difficult to stir up much sentiment for reminiscence at that time of year, so now we pause at the traditional moment, piecing halves of two seasons together and recalling those events which engraved themselves on our memory with their outstanding characteristics.

Such characteristics, be warned, may be positive or negative, good or bad, amusing or annoying. And without further delay, with regard only for general chronology, here they are:

Jan. 28: The Celebrity Series recital by soprano Judith Raskin, whose superlative work with Lieder by Schubert, Mendelssohn, Franz, Wolf and Strauss qualified her as a marvel of both concert and operatic worlds.

Feb. 11: The Boston Symphony's Pension Fund concert, seen in the oblique light of Jack Benny's violin virtuosity.

Feb. 27: Marilyn Horne vocally seductive, physically curious "Carmen" for the Opera Company of Boston.

Feb. 29: The New England Conservatory Orchestra performance of Roberto Gerhard's "Collages," an orchestra-and-tape work in which an accidental nudging of the volume knob resulted in a concussion nearly pulverizing a Jordan Hall audience.

March 7: Teresa Stich-Randall's finale for the 40-year-old Morning Musicales, which then lowered its flag at the Statler Hilton, only to whisk the pennant up the pole again at the Sheraton-Plaza for a 41st season.

March 11: The Opera Company of Boston's "La Traviata" and its lone jewel, Joan Sutherland, who endured a floor-bounce during a resplendent performance.

March 23: The Boston Symphony's and Erich Leinsdorf's loquent partnersip in Haydn's 24th, Dallapiccola's "Tartiniana" and Mahler's 1st.

April 7: The return after 16 years of Vladimir Horowitz, whose greater merit as pianist than as musician hardly disappointed the faithful.

April 8: The inaugural concert of the Boston Philharmonia and the first, we hope, in a long history.

April 23: The Cappella Coloniensis performance at Jordan Hall, whose early-music authenticity went far beyond the intellectual to the totally real.

April 25: William Steinberg's appointment as Boston Symphony music director beginning in 1969, which gave only pause to the speculation.

April 26: The Metropolitan Opera's "Carmen" with Grace Bumbry as brightest among its vocal jewels in a pallid setting.

May 15: The American National Opera Company is revealed as bankrupt with debts totalling $840,000.

July 15: The beginning of a long, hot, humid and noisy summer in Sanders Theater. It happens every year. I know Sanders is cheap, but music isn't.

Oct. 26: The Boston Symphony's memorable performance of Brahms' Third Symphony under Colin Davis. Tongues flap once again.

Oct. 27: Dietrich Fisher-Dieskau and Norman Shetler perform Schubert's "Die schoene Mullerin," another Celebrity Series highlight.

Nov. 6: The death of Charles Munch, a man of gentle manner, benevolent countenance and sensitive musicianship, two weeks after his final visit to Symphony Hall with the Orchestre de Paris.

Dec. 6: Boston Symphony performances of works by Scriabin and Mozart reveal Pole Georg Semkow as a conductor after whom orchestras may hunger.

Dec. 9: Sarah Caldwell and forces give a cheer to U.S. astronauts and former NASA director James Webb and a farewell to President and Mrs. Johnson with Offenbach's "Voyage to the Moon" at the White House.

Dec. 18: Beverly Sills' Morning Musicales appearance, where singing, sound effects and backstage tea-service made a wild, woolly and wonderful affair.

Dec. 21: The launching of the moon-orbiting Appollo 8 containing astronaunts Borman, Lovell and Anders. This isn't musical in the strict sense, but I think it belongs on anybody's calendar.

Herald Traveler 12-29-68

Music tunes in classic remarks

NEW YORK (AP) — In classical music, 1968 was a year to cause the exclamation, "It seems like only yesterday!!!"

It seems like only yesterday that Leonard Bernstein was a boy genius, an infant terrible. In 1968, he celebrated his 50th birthday and started his last season conducting the Philharmonic, before retiring to a sports arena.

Among the premieres of the year were "Eleventh Symphony" by Roy Harris, 70, "Sixth Symphony" by Howard Hanson, 72, "Eighth Symphony" by Roger Sessions, 71, all by the New York Philharmonic;

"Piano Concerto No. 2" by Benjamin Lees, 44, by the Boston Symphony and pianist Gary Graffman, who termed the work "major;" "Symphony No. 1" by Oliver Knussen, 15, the composer conducting the London Symphony. He was called very promising.

... the city's 250th anniversary ... conductor Werner Torkanowsky turned it down as unworthy and played Milhaud's 1923 "La Creation du Monde."

In the avant-garde, Stanley Silver, 30, music director of the Lincoln Center Repertory Theater, saw his pop opera "Elephant Steps" premiered at Tanglewood. It sounded like a radio with dials being twisted fast.

A Los Angeles Philharmonic tympanist ...

CHRONICLE-TELEGRAM
ELYRIA, O.
P.M. - CIRC. 29,095

JAN-5--69 047

THE PORTSMOUTH TIMES
PORTSMOUTH, O.
P.M. - CIRC. 26,055

JAN-4--69 047

THE NEWS-HERALD
CONNEAUT, O.
P.M. - CIRC. 5,030

DEC-31-68

Music

A 'knockdown' and new B.S.O. boss

By MICHAEL STEINBERG

JANUARY — Outstanding concerts of the month included Judith Raskin's Lieder recital with pianist George Schick and the guest appearance of Seiji Ozawa with the Boston Symphony.

FEBRUARY — Jack Benny appeared at the Boston Symphony's Pension Fund and, according to Globe Critic David Noble, found in Erich Leinsdorf his best straight man since Don Wilson. Friends of the BSO were grieved at the accidental death of the orchestra's cymbal player, Dad Thompson. Violinist Denes Zsigmondy and his wife, pianist Anneliese Nissen, gave an extraordinary recital at MIT; a little later, the Cantata Singers enjoyed a great success with Leon Kirchner as guest conductor.

MARCH — The De Cordova Museum began a concert series called "Space, Time and Sound — Music Since 1945." New England Conservatory concerts introduced Roberto Gerhard's "Collages" and also offered an unusually fresh "Emperor Concerto" with pianist Russell Sherman, Frederik Prausnitz conducting both times. Sarah Caldwell's "Traviata" had an unlooked for dramatic fillip when tenor Anastasios Vrenios accidentally knocked down his substantial leading lady, Joan Sutherland. There was less excitement when the two sang for the BSO Pension Fund concert in December, indeed, incredibly enough, Sutherland's name was not enough to sell out Symphony Hall.

APRIL — The big news this month was that William Steinberg, music director of the Pittsburgh Symphony, would take over Erich Leinsdorf's post at the Boston Symphony from 1969 to 1972. The Globe learned about it on the 24th, and Symphony Hall admitted it the next day. The Boston Philharmonia, a newly founded chamber orches-

STEINBERG
Continued on Page A-26

Opera Company at White House

★ STEINBERG

Continued from Page A-24

tra organized as a players' cooperative, made a successful debut with the Milwaukee Symphony's Kenneth Schermerhorn as guest conductor. Vladimir Horowitz gave his first recital here since 1952, and Verdi's "Luisa Miller" was the most unusual and interesting of the Metropolitan Opera's offerings on its annual visit.

MAY — Robert Levin, a Harvard senior, did an amazing job of completing an unfinished Mozart Concerto and a Quintet, the project being part of his thesis, and also made a strong impression as a pianist in the "new" concerto, a familiar one, and in a Sonata, all done at a Sanders Theater concert.

JUNE — Philosopher Herbert Marcuse was commencement speaker for the New England Conservatory. His message: "Roll over, Beethoven. Rock is here."

JULY — The Esplanade Orchestra played in Roxbury's Franklin Park, not without some disturbance.

AUGUST — An unfamiliar original version of Schumann's Piano Concerto was played by Malcolm Frager at Tanglewood; a fascinating feature of two specially interesting concerts conducted by Claudio Spies for the Harvard Summer School was the first performance anywhere of Stravinsky's first four aborted tries at "Les Noces."

SEPTEMBER — On the day of the Boston Symphony's seasonal opening, it was announced that Henry B. Cabot had retired as the orchestra's president, and that he was succeeded by Talcott M. Banks, well known to the Boston music world for his tenure as president of the Boston Opera Assn.

OCTOBER — Colin Davis, conductor of London's B.B.C. Symphony, again was impressive as the B.S.O.'s guest conductor, as he had been two seasons earlier, and he still was being talked about as a possible eventual successor to the incoming William Steinberg.

NOVEMBER — Charles Munch, the B.S.O.'s music director from 1949 to 1962, died in Richmond, Va. He was 77. He was on tour with the Orchestra de Paris with which he had appeared in Boston just two weeks earlier. His successor here, Erich Leinsdorf, referred to him as "a delightful and luminous man and musician." Munch was given a state funeral in Paris at which the word Boston was not mentioned.

DECEMBER — Sarah Caldwell's Opera Company of Boston was invited to the White House for a repeat performance of Offenbach's "Voyage to the Moon." The occasion: A dinner in honor of the astronauts, of course. The conductor jigsaw puzzle stayed in the news. One piece fell into place when the Chicago Symphony announced that Georg Solti would succeed Jean Martinon, something that had been known unofficially for some time; on the other hand, Munch's death left an important post unfilled, and Howard Mitchell and Max Rudolf announced their attention of leaving their respective orchestras in Washington, D.C., and Cincinnati.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

DEC 29 1968 New England Newsclip

SOCIETY

by Miriam Tod

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

DEC 31 1968 New England Newsclip

As an old year draws to its close there is a tendency to look back over the 12 months just past and live again the events that happened during that time.

So it was with the social world. The past year was an interesting one in that there was a variety of social events covering a wide spectrum. Each month had at least one big outstanding event, and some more than one. As has happened in other years some of these affairs clashed by happening on the same date, making Boston's somewhat traditional staid social scene more like New York's frantic one where it is commonplace for three or four balls to be held simultaneously.

The year led off with January's big "Opera Ball" at the Hotel Somerset. It was hoped that the then Mrs. John Kennedy would attend the costume affair, but this was not to be. The ball raised funds for the Opera Company of Boston which opened its 1968 season the next month.

February's excitement socially was the visit of Jack Benny as guest artist at the Boston Symphony Orchestra's Pension Concert at Symphony Hall, and the party held afterwards for him at the Hotel Somerset. The superb collection of Mr. and Mrs. Leigh Block of Chicago, which had taken them 26 years to acquire, opened at the Museum of Fine Arts with a big and formal reception for which the Ladies Committee of the museum did its usual perfect job.

March meant the opening of the New England Flower ... at Suffolk Downs and the black tie preview and din... for the benefit of the Massachusetts Horticultur... ing Fund. A welcome affair, indeed, it ne... a big dinner given at the Sheraton Pl... Club for the British Ambassad... Dean.

April's big even... luncheon and ... the first ... an...

Claire Watson

. . . soprano, will sing with the Boston Symphony on Jan. 3 and 4 in Strauss's "Ariadne auf Naxos."

Monitor 12-30-68

TWELFTH PROGRAM

Friday afternoon January 3 1969 at 2 o'clock

Saturday evening January 4 1969 at 8.30

and open rehearsal Thursday evening January 2 1969 at 7.30

ERICH LEINSDORF *conductor*

RICHARD STRAUSS

ARIADNE AUF NAXOS

(original version of 1912)

opera in one act

libretto by Hugo von Hofmannsthal

first performed in Stuttgart October 25 1912

Characters (in order of singing)

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FIRST PERFORMANCE IN THE UNITED STATES

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CIRC. 241,702
JAN 4 1969 New England Newsclip

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BOSTON, MASS.
CIRC. 230,817
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Strauss Original

The original 1912 version of Richard Strauss's Opera "Ariadne auf Naxos" will be the only work on the Boston Symphony Orchestra's Friday and Saturday programs of Jan. 3 and 4.

The work will be conducted by the Orchestra's Music Director, Erich Leinsdorf, with a cast including Claire Watson and Beverly Sills, sopranos, Robert Nagy, tenor, and John Reardon, baritone.

Also to be heard in this American premiere will be Benita Valente and Carole Bogard, sopranos, Eunice Alberts, contralto, John Ferrante and James Billings, tenors and Malcolm Smith, bass. The spoken part of Monsieur Jourdain will be read by Andrew Raeburn.

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200
JAN 2 1969 New England Newsclip

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
JAN 2 1969 New England Newsclip

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500
JAN 2 1969 New England Newsclip

MINUTEMAN
BEDFORD, MASS.
WEEKLY CIRC. 2,400
JAN 2 1969 New England Newsclip

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800
JAN 2 1969 New England Newsclip

Strauss Opera

Boston in 'Ariadne'

By ALAN BRANIGAN
Staff Correspondent

NEW YORK — A symphony orchestra playing an opera? A great idea, if the orchestra is the Boston Symphony and the opera is Richard Strauss' "Ariadne auf Naxos," which has come into wide favor within the last few years.

Strauss wrote this as a chamber opera prescribing only about 40 musicians and less than a dozen singers. The composer's brilliance and inventiveness, however, crammed more sound, drama and thrills into his little masterwork than some others can do with a cast of hundreds.

"Ariadne" proved to be a total success Saturday night at Carnegie Hall, when Erich Leinsdorf, obviously in love with the work, set it forth with subtle colorings, a perfect balance of parts and a mixture of suave sonal attributes fitted to the elegant music at hand. The capacity audience was completely bowled over and at the end, for the first time in our experience, every listener stood up and shouted. Even the Boston's musicians joined the handclapping for the singers.

In one unusual set of circumstances, applause broke out at the conclusion of an aria by Claire Watson. Leinsdorf brushed this aside and went on with the music. But then came the conclusion of the famous aria by Zerbinetta, sung by Beverly Sills, and there was a storm of applause from the thousands of Sills admirers. The conductor lowered his hands and let the appaluse rage on for a good five minutes before resuming.

Miss Sills had, by all odds, the most spectacular role in the 90-minute opera, particularly in the aria that begins "Allmighty Princess." This is a tour de force, a stringing together of vocal pyrotechnics that would dismay most sopranos. Miss Sills went through all of it, with its fantastic range and dramatic scale passages, in flawless fashion, her silvery tones never showing the slightest sign of strain. It was the best singing of the season, in our experience.

Dramatic Singing

Miss Watson, cast as Ariadne, made her New York debut in the role, after becoming a sensational success on European stage. She is a dramatic soprano of the highest quality, with ringing high notes and lovely tones. Perhaps one day she will be an Isolde to treasure. She has already done minor Wagner roles with success. Her scene near the conclusion with Robert Nagy, tenor, capped the whole beautiful structure.

The Strauss performance was the first time in New York for the original 1912 version, in which a youthful Maria Jeritza sang the title role. It was a remarkable, enchanting work in as it took form under Leinsdorf's painstaking direction, revealing Strauss in the many moods for which he later became a widely beloved creator. It has folkish trios, which were beautifully sung; two scenes, presumably by a Pierrot troupe, which ideally captured the spirit of the dance and a constant stream of delicious instrumental ideas. All of it was rendered in a true Viennese spirit by Leinsdorf, himself a native of that enchanting municipality.

There was even a suggestion of staging with singers entering upon and leaving the stage at the right times. The women singers wore Grecian gowns and the men appeared in white jackets and of all things turtleneck sweaters.

Evening News
NEWARK, N. J.
D. 278,235 SUN. 423,157
JAN 20 1969

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The one-set opera was premiered in Stuttgart Oct. 25, 1912. It served as the final act to an adaptation of the two-act "Le bourgeois gentilhomme" by Moliere which preceded it on the evening's bill. Strauss' scheme was to present "Ariadne" in lieu of the ballet which Jourdain, the Moliere hero, a nouveau riche, promised his noble guests.

Strauss Original

The original 1912 version of Richard Strauss's Opera "Ariadne auf Naxos" will be the only work on the Boston Symphony Orchestra's ~~Friday and~~ Saturday programs of Jan. 3 and 4.

The work will be conducted by the Orchestra's Music Director, Erich Leinsdorf, with a cast including Claire Watson and Beverly Sills, sopranos, Robert Nagy, tenor, and John Reardon, baritone.

Also to be heard in this American premiere will be Benita Valente and Carole Bogard, sopranos, Eunice Alberts, contralto, John Ferrante and James Billings, tenors and Malcolm Smith, bass. The spoken part of Monsieur Jourdain will be read by Andrew ~~Raeburn.~~

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200
JAN 2 1969
New England Newsclip

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
JAN 2 1969
New England Newsclip

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500
JAN 2 1969
New England Newsclip

MINUTEMAN
BEDFORD, MASS.
WEEKLY CIRC. 2,400
JAN 2 1969
New England Newsclip

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800
JAN 2 1969
New England Newsclip

Strauss Opera

Boston in 'Ariadne'

By ALAN BRANIGAN
Staff Correspondent

NEW YORK — A symphony orchestra playing an opera? A great idea, if the orchestra is the Boston Symphony and the opera is Richard Strauss' "Ariadne auf Naxos," which has come into wide favor within the last few years.

Strauss wrote this as a chamber opera prescribing only about 40 musicians and less than a dozen singers. The composer's brilliance and inventiveness, however, crammed more sound, drama and thrills into his little masterwork than some others can do with a cast of hundreds.

"Ariadne" proved to be a total success Saturday night at Carnegie Hall, when Erich Leinsdorf, obviously in love with the work, set it forth with subtle colorings, a perfect balance of arts and a mixture of suave sonal attributes fitted to the elegant music at hand. The capacity audience was completely bowled over and at the end, for the first time in our experience, every listener stood up and shouted. Even the Boston's musicians joined the handclapping for the singers.

In one unusual set of circumstances, applause broke out at the conclusion of an aria by Claire Watson. Leinsdorf brushed this aside and went on with the music. But then came the conclusion of the famous aria by Zerbinetta, sung by Beverly Sills, and there was a storm of applause from the thousands of Sills admirers. The conductor lowered his hands and let the appaluse rage on for a good five minutes before resuming.

Miss Sills had, by all odds, the most spectacular role in the 90-minute opera, particularly in the aria that begins "Almighty Princess." This is a tour de force, a stringing together of vocal pyrotechnics that would dismay most sopranos. Miss Sills went through all of it, with its fantastic range and dramatic scale passages, in flawless fashion, her silvery tones never showing the slightest sign of strain. It was the best singing of the season, in our experience.

Dramatic Singing

Miss Watson, cast as Ariadne, made her New York debut in the role, after becoming a sensational success on European stage. She is a dramatic soprano of the highest quality, with ringing high notes and lovely tones. Perhaps one day she will be an Isolde to treasure. She has already done minor Wagner roles with success. Her scene near the conclusion with Robert Nagy, tenor, capped the whole beautiful structure.

The Strauss performance was the first time in New York for the original 1912 version, in which a youthful Maria Jeritza sang the title role. It was a remarkable, enchanting work in as it took form under Leinsdorf's painstaking direction, revealing Strauss in the many moods for which he later became a widely beloved creator. It has folkish trios, which were beautifully sung; two scenes, presumably by a Pierrot troupe, which ideally captured the spirit of the dance and a constant stream of delicious instrumental ideas. All of it was rendered in a true Viennese spirit by Leinsdorf, himself a native of that enchanting municipality.

There was even a suggestion of staging with singers entering upon and leaving the stage at the right times. The women singers wore Grecian gowns and the men appeared in white jackets and of all things turtleneck sweaters.

Evening News
NEWARK, N. J.
D. 278,235 SUN 423,157
JAN 20 1969

26.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 9 1969 New England Newsclip

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

DEC 26 1968 New England

VISITORS GUIDEPOST
BOSTON, MASS.
BI-WEEKLY

JAN 3 1969 New England Newsclip

music

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Opera Company [illegible] perform

Boston Symphony

Performs 'Ariadne' of Strauss

By HAROLD C. SPROUL

Erich Leinsdorf added a gala touch to his last season with the Boston Symphony by extraordinary performance of Strauss' **Ariadne auf Naxos** last Friday and Saturday. A concert version is well suited to this opera: von Hofmannsthal, the librettist, was short on plot and long on an expressionistic projection of feeling, and Strauss was the right composer to give sensory body to poetry that would otherwise be romantic mish-mash.

Like Mozart, his musical god, Strauss found his center in opera and in the once-removed opera of **program music**; and the more recent techniques of Wagner and Berlioz encouraged him to expand instrumental and vocal vocabulary for the sake of immediacy. By the time he was 48 his command of instrumental color and expressive phraseology had extended the Wagnerian idea to the limits of sensibility. In conceiving the music for Ariadne he was a free agent, able to relax from such ultimates as the **Hero's Life** and play with the surrealistic contradictions of Ariadne.

Van Hofmannsthal presented Strauss with an **Ariadne** who had helped **Theseus** to search the Cretan maze and kill the Minotaur, and then found herself deserted by the hero on the barren island of Naxos. Now hold onto that. Eventually Bacchus will appear (How did he know about her and why give a damn?) and Ariadne will revive. Meanwhile the whole drama is meshed with a troup of **Commedia dell'arte** that also has to perform for Jordain's guests. (You will remember him from Moliere's **Le Bourgois Gentilhomme** for which Strauss wrote incidental music and which was intended to preceed the short opera — as if **Ariadne** was a contemporary off-shoot from Moliere's scintillating satire.)

Poor Jordain can't arrange the timing otherwise than by having simultaneous performance of the serious and comic groups. And so the fantastic counterpoint of a dramatic-musical situation that bounces the clown-comedy of dancey tunes off the straight-laced seriousness of von Hoffmannsthal's Greek derivation.

And lest we take it all too seriously, in spite of deserted Ariadne's pathos, M. Jordain, who has been quietly sitting at the side of the stage, bemused by the fantastic results of his own arrangement, turns out to be a god-from-the-machine (in layman's clothes) to rescue us from our own response, a Bernard Shavian trickery to make the audience laugh at itself.

What might be subtitled "The Death and Transfiguration (by Bacchus) of Ariadne" has not been able to squelch the impromtu comedians, and Jordain's guarrulous remarks at the climax make a delicious anti-climax punctuated meekly by the orchestra that then dashes into a wow ending as the curtains (should) close. It sounds impossible but it isn't.

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For all Strauss's statement that he didn't want his music "to be always beautiful," it is, in 1969, a bland harmonic diet. And why not? For one who really listens there is lyricism and drama in a great tradition going back to Mozart, and extraordinary skill in orchestration and vocalism. The chamber orchestra, which opens the work with a string quartet sound (as if by Reger) can, in moments of high tension, give the illusion of a full Wagnerian ensemble.

Strauss, like Mahler, learned his orchestra by the practical experience of conducting, granted that his horn-playing father, who had advised Wagner about the horn call in **Seigfried**, set him going. In **Ariadne** the visceral sensationalism of **Til** and **Salome** is used with discretion, though he can still at a climax make the slouching statues of Symphony Hall vibrate on their pedestals with only chamber orchestra and ten singers.

I could fill another column on the singers. They are all fairly young, but seasoned — all Americans and basically educated in this country, now known in opera and oratorio abroad as well as across the U.S. They deserve the biographies in the program book. What the book doesn't say is that the present roster of American singers has established a new plateau of intelligence and musicianship. Remembering what I heard in the early years of the century, the great days of the Met, there were some astonishing vocal organs but also a prevailing ignorance and dim wits. Singers had to be coached all through their champagne careers. And the most famous coloraturas not only would miss in pitch (tin ears) but toss off figurations like trained seals with little sense of the emotive reasons for such extravagance.

Beverly Sills knows what she is singing about — can hit the notes clean but also dramatize coruscations so that movement can be clouded or impulsive or cool. Her figurations are gestures and she was well cast in the role of Zerbinetta. Incidentally, this first (1912) version allows her more to do, and she does it without losing a hair on her witty red head, easily able to dominate, with coloratura flim-flam, her four clowney lovers, no slouches themselves at resonant harmony. (A couple of their concerted tunes should be extracted for male glee clubs.)

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Early-on Ariadne sings, "It is a shame to be deranged as I am — Mad but wise, yes!" Yes, but no shame as presented by Leinsdorf and his forces.

Leinsdorf 'Demotes' Symphony

By DELOS SMITH

NEW YORK (UPI)—When Erich Leinsdorf demoted the mighty Boston Symphony to an opera orchestra accompanying singers he revealed his heart is warming to an old love and may never again attune itself to Boston.

He did it last week, and in Boston, too. One of the world's most renowned symphonic instruments was required to devote two concerts to providing background for 10 singers in a run-through of Richard Strauss' first version of his opera, "Ariadne auf Naxos."

It was Leinsdorf's prerogative. He is music director of the Boston Symphony and will be until next summer's end when his resignation becomes effective. And it could have been answer enough for those supporters of the orchestra who had been hoping he would reconsider and also an answer to the question concerning his conductorial future.

Resigned From Met

When Leinsdorf took over the Boston Symphony in 1962 he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the work - load too heavy and the hope was that the work-load could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Pride Hurt

Boston still has its pride. To old-line traditional Bostonians it is humiliating to share a music director with any orchestra, particularly one which was non-existent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic point of little interest to symphonic audiences.

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Adriadne auf Naxos" into the opera which remains viable in the opera house to this very day. The first version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

Meanwhile, Bernstein, the other "big name" symphony conductor who will be at liberty at the end of this music season, remains an enigma. He is sharing the New York Philharmonic's podium during his last season as music director with six other conductors.

COSHOCTON TRIBUNE
COSHOCTON, O.
P.M. & SUN. - CIRC. 10,392

JAN-5--69

Original of 'Ariadne' Hit Under Leinsdorf

By GEORGE GELLES
Music Critic

"Ariadne ouf Naxos" was the third collaboration between Richard Strauss and the poet Hugo von Hofmannsthal, and their most problematical. The original 1912 version, which was given an excellent American premiere yesterday afternoon by the Boston Symphony and soloists under Erich Leinsdorf, was a failure with the German public, but after a quick and successful reworking it became the 1916 "Ariadne" still seen in opera houses today.

"Ariadne I" failed in not realizing the rather grandiose scheme of Hofmannsthal. "What it is about," he wrote Strauss, "is one of the straight-forward and stupendous problems of life: fidelity; whether to hold fast to that which is lost, to cling to it even unto death — or to live, to live on, to transform oneself, to sacrifice the integrity of the soul and yet in this transmutation to preserve one's essence . . ."

This was the problem facing Ariadne, daughter of Minos, who fell in love with Theseus, helped him to slay her half-brother the Minotaur, found herself on the island of Naxos unexplicably deserted by him, and finally capitulated to Bacchus.

For dramatic contrast, Hofmannsthal inhabited Naxos with a quintet of commedia dell' arte players, four men led by the frivolous coloratura Zerbinetta, and blended this comic strain with the myth; but in planning "Ariadne I" as pendant and focal point to Moliere's "Bourgeois Gentilhomme," Hofmannsthal went too far; the Molier suffered repeatedly from mediocre performances and was replaced in the revision with a dramatically less exacting "Prologue."

There were a few musical changes made as well, the most important of them an additional confrontation between Zerbinetta and Ariadne, just before Bacchus appears, and an altered ending, in which Zerbinetta and the players elaborate her line near the close of "Ariadne II": "Kommt der neue Gott gegangen . . ."

The best performance of the afternoon came from Leinsdorf, who kept the score flowing smoothly, pacing it well towards the Ariadne-Bacchus duet; the playing he got from the strings was somewhat better than that from the winds, and the instrumental portions in general might have been more sharply rendered, but it was a fine job.

Performances from the ten soloists were never less than very good, and those from Beverly Sills (Zerbinetta), Benita Valente (Najade), Eunice Alberts (Dryade), Claire Watson (Ariadne), and Robert Nagy (Bacchus) were excellent.

The slam-bang ending is far effective than that to "Ariadne II," and for sitting on stage until the last minute only to recite some silly lines that should never have been included, Andrew Raeburn, who recited them well, is convicted of guilt by association.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

JAN 4 1969 New England Newsclip

Music in '69

B.S.O. list awaited

By MICHAEL STEINBERG

Last week, we looked back at 1968. This week, we try to look ahead into 1969.

At some point, probably early in the Summer, the Boston Symphony will publish its list of guest conductors for the 1969-70 season. Among those conductors may be the man who takes over the orchestra after William Steinberg, now under contract to be music director from 1969 to 1972, though, of course, we won't know it until later.

At any rate, the Boston Symphony's guest lists during Steinberg years should be watched closely, not only because they will include the name of someone who perhaps will go far toward determining Boston's musical climate for many years, but also because they will tell us something about the temper of the Symphony's trustees and their vision about the future of the orchestra.

If the names are mostly those of celebrities of the profession's glamour boys, and of its established routiniers, it will mean "business as usual." If, on the other hand, the lists were to include men like Gustav Meier (Yale University), Gerhard Samuel (Oakland Symphony), or Michael Tilson Thomas (Young Musicians Foundation Orchestra, Los Angeles), it would suggest that the trustees are willing to consider qualities other than fame, that they are ready to acknowledge that we are in the last third of the 20th century, and that they plan to give real thrust to the campaign, one that ought to be of much concern to them, to attract a young and a continuing audience.

So far we know two of the 1969-70 guest conductors. Erich Leinsdorf will take 14 concerts in November and December, and Colin Davis will be here for two weeks. Rumors about Davis as a possible candidate have been persistent. But in England musicians insisted that Davis's real longing was for the music directorship of the Covent Garden Opera, London. Then, in the last days of 1968, there came the news that Davis would leave his post at the B.B.C. to succeed Georg Solti, who is moving to the Chicago Symphony, at Covent Garden, beginning in the Fall of 1969. And that, I imagine, closes the Davis-BSO issue, at least for the moment.

The year should bring some interesting new music. Some of the important premieres, in the order of their occurence, include Milton Babbitt's "Relata II" (Bernstein, New York Philharmonic), Elliott Carter's Concerto for Orchestra (same performers), Krysztof Penderecki's opera, "The Devils," after the John Whiting play (Santa Fe Opera), and Gunther Schuller's children's opera, "The Fisherman and his Wife," with a John Updike libretto after Grimm (tentatively scheduled for production by the Opera Company of Boston around Christmas).

New to America is Roger Sessions' opera, "Montezuma," to be given by the Opera Company of Boston in May. Other matters of operatic interest include the New England Conservatory's February production of Debussy's "Pelleas et Melisande" and the one by the Opera Company of Boston of Verdi's "Macbeth." Both will be done in their original version, the Debussy for the first time anywhere, and the Verdi apparently for the first time in America in over 100 years. When this column appears in print, Erich Leinsdorf will have just conducted the American premiere of the original version of Strauss' "Ariadne auf Naxos" at a couple of B.S.O. concerts.

The first news of Summer plans comes from the Dartmouth College Congregation of the Arts. Three composers will be in residence for two weeks each, the Italian Luigi Dallapiccola, the American Roger Sessions, and Roberto Gerhard, Spanish, but living in England since 1936. Among the instrumental faculty at the Congregation will be the hornist Barry Tuckwell and the cellist Sigfried Palm. The Dartmouth Congregation, which also will include repertory and experimental theater, art exhibitions and a film series, will run from June 30 to Aug. 23.

From Dartmouth, also comes the news that Mario di Bonaventura, founder and director of the Congregation of the Arts, has been awarded the Arnold Bax Memorial Award for Conducting and, for his services to Polish Music in the United States, the "Amicus Poloniae" badge of Poland Illustrated Magazine.

Colby College, Waterville, Me., announces that the Hungarian Quartet will be faculty-in-residence for the 6th consecutive year in July and August. No official word from Tanglewood yet, but in a recent lecture at Princeton, Erich Leinsdorf mentioned that he would conduct a semi-staged perfomance of Berg's "Wozzeck" with the Berkshire Music Center Orchestra.

Bostonians starved for good song recitals will be cheered to learn that the Mason-Peabody Foundation is planning an all vocal series for its 1969-70 season.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

JAN 5 1969 New England Newsclip

26.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 9 1969 New England Newsclip

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DEC 26 1968 New England

VISITORS GUIDEPOST
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BI-WEEKLY

JAN 3 1969 New England Newsclip

music

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Opera Company - perform-

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NEW YORK (UPI)—When Erich Leinsdorf demoted the mighty Boston Symphony to an opera orchestra accompanying singers he revealed his heart is warming to an old love and may never again attune itself to Boston.

He did it last week, and in Boston, too. One of the world's most renowned symphonic instruments was required to devote two concerts to providing background for 10 singers in a run-through of Richard Strauss' first version of his opera, "Ariadne auf Naxos."

It was Leinsdorf's prerogative. He is music director of the Boston Symphony and will be until next summer's end when his resignation becomes effective. And it could have been answer enough for those supporters of the orchestra who had been hoping he would reconsider and also an answer to the question concerning his conductorial future.

Resigned From Met

When Leinsdorf took over the Boston Symphony in 1962 he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the work - load too heavy and the hope was that the work-load could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Pride Hurt

Boston still has its pride. To old-line traditional Bostonians it is humiliating to share a music director with any orchestra, particularly one which was non-existent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic point of little interest to symphonic audiences.

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Adriadne auf Naxos" into the opera which remains viable in the opera house to this very day. The first version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

Meanwhile, Bernstein, the other "big name" symphony conductor who will be at liberty at the end of this music season, remains an enigma. He is sharing the New York Philharmonic's podium during his last season as music director with six other conductors.

Original of 'Ariadne' Hit Under Leinsdorf

By GEORGE GELLES
Music Critic

"Ariadne ouf Naxos" was the third collaboration between Richard Strauss and the poet Hugo von Hofmannsthal, and their most problematical. The original 1912 version, which was given an excellent American premiere yesterday afternoon by the Boston Symphony and soloists under Erich Leinsdorf, was a failure with the German public, but after a quick and successful reworking it became the 1916 "Ariadne" still seen in opera houses today.

"Ariadne I" failed in not realizing the rather grandiose scheme of Hofmannsthal. "What it is about," he wrote Strauss, "is one of the straight-forward and stupendous problems of life: fidelity; whether to hold fast to that which is lost, to cling to it even unto death — or to live, to live on, to transform oneself, to sacrifice the integrity of the soul and yet in this transmutation to preserve one's essence . . ."

This was the problem facing Ariadne, daughter of Minos, who fell in love with Theseus, helped him to slay her half-brother the Minotaur, found herself on the island of Naxos unexplicably deserted by him, and finally capitulated to Bacchus.

For dramatic contrast, Hofmannsthal inhabited Naxos with a quintet of commedia dell' arte players, four men led by the frivolous coloratura Zerbinetta, and blended this comic strain with the myth; but in planning "Ariadne I" as pendant and focal point to Moliere's "Bourgeois Gentilhomme," Hofmannsthal went too far; the Molier suffered repeatedly from mediocre performances and was replaced in the revision with a dramatically less exacting "Prologue."

There were a few musical changes made as well, the most important of them an additional confrontation between Zerbinetta and Ariadne, just before Bacchus appears, and an altered ending, in which Zerbinetta and the players elaborate her line near the close of "Ariadne II": "Kommt der neue Gott gegangen . . ."

The best performance of the afternoon came from Leinsdorf, who kept the score flowing smoothly, pacing it well towards the Ariadne-Bacchus duet; the playing he got from the strings was somewhat better than that from the winds, and the instrumental portions in general might have been more sharply rendered, but it was a fine job.

Performances from the ten soloists were never less than very good, and those from Beverly Sills (Zerbinetta), Benita Valente (Najade), Eunice Alberts (Dryade), Claire Watson (Ariadne), and Robert Nagy (Bacchus) were excellent.

The slam-bang ending is far effective than that to "Ariadne II," and for sitting on stage until the last minute only to recite some silly lines that should never have been included, Andrew Raeburn, who recited them well, is convicted of guilt by association.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

JAN 4 1969 New England Newsclip

Music in '69

B.S.O. list awaited

By MICHAEL STEINBERG

Last week, we looked back at 1968. This week, we try to look ahead into 1969.

At some point, probably early in the Summer, the Boston Symphony will publish its list of guest conductors for the 1969-70 season. Among those conductors may be the man who takes over the orchestra after William Steinberg, now under contract to be music director from 1969 to 1972, though, of course, we won't know it until later.

At any rate, the Boston Symphony's guest lists during Steinberg years should be watched closely, not only because they will include the name of someone who perhaps will go far toward determining Boston's musical climate for many years, but also because they will tell us something about the temper of the Symphony's trustees and their vision about the future of the orchestra.

If the names are mostly those of celebrities of the profession's glamour boys, and of its established routiniers, it will mean "business as usual." If, on the other hand, the lists were to include men like Gustav Meier (Yale University), Gerhard Samuel (Oakland Symphony), or Michael Tilson Thomas (Young Musicians Foundation Orchestra, Los Angeles), it would suggest that the trustees are willing to consider qualities other than fame, that they are ready to acknowledge that we are in the last third of the 20th century, and that they plan to give real thrust to the campaign, one that ought to be of much concern to them, to attract a young and a continuing audience.

So far we know two of the 1969-70 guest conductors. Erich Leinsdorf will take 14 concerts in November and December, and Colin Davis will be here for two weeks. Rumors about Davis as a possible candidate have been persistent. But in England musicians insisted that Davis's real longing was for the music directorship of the Covent Garden Opera, London. Then, in the last days of 1968, there came the news that Davis would leave his post at the B.B.C. to succeed Georg Solti, who is moving to the Chicago Symphony, at Covent Garden, beginning in the Fall of 1969. And that, I imagine, closes the Davis-BSO issue, at least for the moment.

The year should bring some interesting new music. Some of the important premieres, in the order of their occurence, include Milton Babbitt's "Relata II" (Bernstein, New York Philharmonic), Elliott Carter's Concerto for Orchestra (same performers), Krysztof Penderecki's opera, "The Devils," after the John Whiting play (Santa Fe Opera), and Gunther Schuller's children's opera, "The Fisherman and his Wife," with a John Updike libretto after Grimm (tentatively scheduled for production by the Opera Company of Boston around Christmas).

New to America is Roger Sessions' opera, "Montezuma," to be given by the Opera Company of Boston in May. Other matters of operatic interest include the New England Conservatory's February production of Debussy's "Pelleas et Melisande" and the one by the Opera Company of Boston of Verdi's "Macbeth." Both will be done in their original version, the Debussy for the first time anywhere, and the Verdi apparently for the first time in America in over 100 years. When this column appears in print, Erich Leinsdorf will have just conducted the American premiere of the original version of Strauss' "Ariadne auf Naxos" at a couple of B.S.O. concerts.

The first news of Summer plans comes from the Dartmouth College Congregation of the Arts. Three composers will be in residence for two weeks each, the Italian Luigi Dallapiccola, the American Roger Sessions, and Roberto Gerhard, Spanish, but living in England since 1936. Among the instrumental faculty at the Congregation will be the hornist Barry Tuckwell and the cellist Sigfried Palm. The Dartmouth Congregation, which also will include repertory and experimental theater, art exhibitions and a film series, will run from June 30 to Aug. 23.

From Dartmouth, also comes the news that Mario di Bonaventura, founder and director of the Congregation of the Arts, has been awarded the Arnold Bax Memorial Award for Conducting and, for his services to Polish Music in the United States, the "Amicus Poloniae" badge of Poland Illustrated Magazine.

Colby College, Waterville, Me., announces that the Hungarian Quartet will be faculty-in-residence for the 6th consecutive year in July and August. No official word from Tanglewood yet, but in a recent lecture at Princeton, Erich Leinsdorf mentioned that he would conduct a semi-staged perfomance of Berg's "Wozzeck" with the Berkshire Music Center Orchestra.

Bostonians starved for good song recitals will be cheered to learn that the Mason-Peabody Foundation is planning an all vocal series for its 1969-70 season.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

JAN 5 1969 New England Newsclip

27.

CAMBRIDGE SERIES

THIRD PROGRAM
Tuesday evening January 7 1969 at 8.30

ERICH LEINSDORF *conductor*

RICHARD STRAUSS
ARIADNE AUF NAXOS
(original version of 1912)
opera in one act

libretto by Hugo von Hofmannsthal
first performed in Stuttgart October 25 1912

Characters (in order of singing)

Najade	BENITA VALENTE	*soprano*
Dryade	EUNICE ALBERTS	*contralto*
Echo	CAROLE BOGARD	*soprano*
Ariadne	CLAIRE WATSON	*soprano*
Harlekin	JOHN REARDON	*baritone*
Zerbinetta	BEVERLY SILLS	*soprano*
Truffaldin	MALCOLM SMITH	*bass*
Brighella	JOHN FERRANTE	*tenor*
Scaramuccio	JAMES BILLINGS	*tenor*
Bacchus	ROBERT NAGY	*tenor*
M. Jourdain	ANDREW RAEBURN	*speaking part*

There will be no intermission

A translation of the libretto starts on page 40

Tel. 942-4881 Bangor Daily News, Friday, January 10, 1969 13

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By ROBERT H. NEWALL

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Despite the reduction — and Strauss was uncommonly fond of using orchestras of heroic proportions, thus out-Wagnering Wagner — Erich Leinsdorf drew out effects from the most quietly suave to the cyclonic intensity that greets Bacchus. Never have I heard Leinsdorf conduct more ingratiatingly or more sympathetically. It was, in short, one of those legendary evenings when musical electricity crackled through Symphony Hall — when all the pieces fell smartly into place.

"Ariadne" is not so profound, perhaps, as "Die Frau ohne Schatten," but like all Strauss' 15 stage works, it has much to say about Woman. On the one side, there is the tortured Ariadne, deserted by Theseus and longing for oblivion. And there is the capricious Zerbinetta, who, if she can't be near the one she loves, loves the one she's near. Ariadne is the ideal Woman; Zerbinetta is fickle and delightfully human. Commenting upon Ariadne's lamentable condition is a trio of three more women: Najade, Dryade and Echo.

Significantly, in the commedia dell'arte sequence (the plot within a plot scheme) Zerbinetta's badinage is chiefly directed toward four men: Harlekin, Truffaldin, Brighella and Scaramuccio.

With his preoccupation with Woman, Strauss wrote his most inspired passages for the female voice. In all of his canon there is no music for men such as we have in that glorious trio that ends "Der Rosenkavalier," Salome's apostrophe, the duet between Arabella and Zenka, the crazed exposulations of Elektra. Here in "Ariadne" there are devilishly difficult coloratura fireworks for Zerbinetta — not to mention the marvelously catapulting phrases of Ariadne herself. Bacchus, of course, is assigned material of a Wagnerian cast, but nowhere is it so completely captivating as the music the composer wrote for his women.

Ironically, Clair Watson, a New Yorker, is far better known in Munich and London than in her native country, but possibly now that she has been heard in Boston, she may be wooed from across the Atlantic more often. Because Strauss so insistently pushes Ariadne's music, Miss Watson ever and again became a little shrill, but for the most part she unleashed floods of buttered tone. But she always regarded the text so that her conception was one of exceptional exaltation and womanly nobility.

Obviously relishing the conquettry of her part, Beverly Sills, with magnificent intonation and awesome technique, made Zerbinetta the right blend of flirtation, femininity and warmth that Strauss must have intended.

For Najade, Dryade and Echo the Misses Benita Valente, Eunice Alberts and Carole Bogard distinguished themselves handsomely. Singing better than ever, Miss Bogard has a light-textured, full-bodied lyric admirably fitted to this music. And Miss Alberts, who sang at the University of Maine a season of two ago in the Verdi Requiem, gave valuable support with that luscious contralto of hers.

Among the men John Reardon was easily the most outstanding as Harlekin. Giving as much hint of action as a concert version will allow, he added zest and piquancy to all his scenes. The voice, robust and nicely grained, was always well-focussed and produced. As Bacchus, Robert Nagy sometimes forced his sizeable tenor to a wobble. It is edged in steel anyway, and a too-aggressive thrust can only upset it and make the sound unpleasant. The other men — John Ferrante, Malcolm Smith, and James Billings — were all entirely adequate.

Designed as a one - act opera, "Ariadne" suffered no contusions ro hemrrhages when presented even in a cut performance like this. Everything was handled with impeccable taste and with a strong regard for the Strauss idiom.

THURSDAY A SERIES

THIRD PROGRAM
Thursday evening January 9 1969 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan op. 20
STRAVINSKY	Jeu de cartes (1937)*
intermission	
SIBELIUS	Symphony no. 2 in D major op. 43

Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

B.S.O.: Piston's 75th, Andre Watts local debut

A birthday—composer Walter Piston's 75th—and a debut—pianist Andre Watts—will be observed on the Boston Symphony programs Friday at 2 and Saturday at 8:30. Erich Leinsdorf will conduct.

Piston, who is Walter Naumberg professor of music emeritus at Harvard, will have his Prelude and Allegro for organ and strings played. Berj Zamkochian will be organ soloist.

The young American pianist Andre Watts will close the program with the Franck Symphonic Variations and the E flat major Piano Concerto of Liszt. Watts also will play with the Botson Symphony at New York's Philharmonic Hall later in January.

The orchestra will give two other 8:30 concerts this week. Tuesday, there will be a repeat of the original 1912 Strauss opera "Ariadne auf Naxos," Leinsdorf conducting. Sopranos Claire Watson and Beverly Sills, tenor Robert Nagy and baritone John Reardon are the leading soloists. The program will be televised on Ch. 2.

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CIRC. 555,905
JAN 5 1969
New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
JAN 5 1969
New England Newsclip

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opera in one act

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SUNDAY HERALD TRAVELER
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JAN 5 1969
New England Newsclip

27.

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THIRD PROGRAM
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CHARLES WILSON *conductor*

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STRAVINSKY	Jeu de cartes (1937)*
intermission	
SIBELIUS	Symphony no. 2 in D major op. 43 Allegretto Tempo andante ma rubato Vivacissimo – lento e suave Finale: allegro moderato

28.

THIRTEENTH PROGRAM
Friday afternoon January 10 1969 at 2 o'clock
Saturday evening January 11 1969 at 8.30

ERICH LEINSDORF *conductor*

PISTON — Prelude and allegro for organ and strings
BERJ ZAMKOCHIAN
in celebration of Walter Piston's 75th birthday

BEETHOVEN — Symphony no. 6 in F op. 68 'The Pastoral'
Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

FRANCK — Symphonic variations for piano and orchestra
ANDRÉ WATTS

LISZT — Piano concerto no. 1 in E flat
ANDRÉ WATTS

Watts Plays 'Magnificently'

By HARRY NEVILLE
Globe Staff

Pianist Andre Watts was the soloist Friday afternoon with the Boston Symphony in a performance of Liszt's First Concerto so good as to shatter any reserve that might be a part of one's critical pose. He played magnificently, and Liszt's overperformed, much abused war-horse came to life with a freshness that, for most people, it had long ago lost.

This is the work through which, in his debut a few years ago with Leonard Bernstein and the N.Y. Philharmonic, Watts first achieved national attention.

That performance was subsequently issued on record, and it is pleasant to be able to report that Watts' playing has lost none of the fervor it had on that occasion.

His view of the music, however, does seem to have undergone some changes — all improvements over what was, even then, an immensely exciting performance.

Watts has "matured," as we critics are fond of saying, and the change can most readily be seen in his handling of the bravura passages.

Whereas earlier these had assumed almost an independent life of their own, they are now superbly integrated with the more reflective solo passages and with the orchestral accompaniment.

The result is a continuity one had begun to doubt the concerto ever possessed.

Conductor Leinsdorf and his players must also be cited for their part in this genuinely collaborative effort. The orchestral playing was first-rate — attuned to the soloist's requirements in every respect.

Watts' playing of Franck's Symphonic Variations was not quite on the same level. The work is, of course, vastly different from the Liszt concerto, and it may be that Watts' temperament does not yet suit it.

His pianism here was impeccable, but phrasing — particularly in rubato passages — was not always convincing. Tempo transitions also presented some problems.

The afternoon was a good one for Leinsdorf and the orchestra. They gave an excellent account of Beethoven's "Pastorale" Symphony—a reading that sustained interest from beginning to end, which is not an altogether easy or common feat.

The storm of the fourth movement might have been a little stormier, and the brook was jerky in getting started (Why those accents on the third note of the triplets?), but these are decidely minor quibbles. It was a pleasure to hear a performance in which architectural qualities were so much respected, with nearly every nuance evolving from a consideration of its place in the total framework.

At the beginning of the program Berj Zamkochian appeared as soloist in Walter Piston's Prelude and Allegro for organ and strings.

It was the Boston Symphony's 75th birthday tribute to that esteemed composer, who was present

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JAN 11 1969
New England Newsclip

ARTS
ENTERTAINMENT

Watts wins acclaim in BSO bow

By Allan Sly

The Boston Symphony was in top form again on the weekend with Erich Leinsdorf in firm control. As a birthday greeting to Walter Piston they opened with his Prelude and Allegro for organ and strings—a warm; eloquent, and later animated discourse featuring Berj Zamkochian as soloist.

The Beethoven Sixth followed, in a highly distinguished performance. The orchestra sounded all-of-a-piece and responsive to Mr. Leinsdorf's fresh conception of the work — fast paced, lithe, nervous, multifaceted, urgent, vital—modern and compelling.

Mirror to youth

After the break André Watts came very much to the fore in the Franck Symphonic Variations and the Liszt E-flat concerto. Mr. Leinsdorf and the orchestra matched him in virtuosity and élan, catching and throwing the ball back to him with never a fumble.

It was great sport. It was also deeply affecting, as maturity and experience held up as it were a mirror to youthful fire and zest. Liszt and Franck would have loved it. Virtuoso music such as this comes into its own when so presented.

Mr. Watts's shining talent was clearly perceived on Friday in the very opening phrase of the Franck, bearing, as it were, a load of subjective yearning that epitomized modern man's malaise; later to be transformed into joyous affirmation—in this performance, ecstatic jubilation, indeed. Similarly all the familiar turns of phrase in the Liszt breathed a new life, and we surveyed all the chivalry, bravura, tenderness, and exaltation of the romantic age as though for the first time.

Rare moments

Whether the word genius is properly used in describing an artist's performance is debatable; but Mr. Watts comes very close to earning that distinction, on the evidence of these two performances. They are not the whole of music by any means, but while they were the matter in hand one forgot that anything else existed.

Such moments come rarely, and when they do, an audience explodes with acclaim, as it did on this occasion.

Watts Not Ready For His BSO Debut

By GEORGE GELLES, Music Critic

Andre Watts was one of Leonard Bernstein's recent "finds," Janis Ian the other, and it's worth noting that both these young performers have enormous extra-musical considerations in their favor; Miss Ian is misunderstood because she is "Society's Child," pianist Watts is a Negro. Both have talent, undeniably, but Watts was not by any means ready for his Boston Symphony debut, which he made at Symphony Hall yesterday afternoon under Erich Leinsdorf's baton.

He has the equipment of many young players: lots of technique and a feeling for how pieces are meant to go. But he needs more than this: a rhythmic sense that will keep pieces from meandering, an ability to evoke the poetry of the music, and a dazzle to make his prodigious technique more than five-finger exercises.

In sensibility he is other than the Romantic virtuoso, and neither Liszt's First Concerto nor Franck's "Symphonic Variations" had the brilliance, the warmth to make it more than half-baked.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
JAN 11 1969
New England Newsclip

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
JAN 8 1969
New England Newsclip

music...

Watts debut with Symphony

By Steven Shladover

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The program opened with Walter Piston's "Prelude and Allegro for Organ and Strings," performed in celebration of the composer's 75th birthday. This short and beautiful piece was very agreeably presented, with special praise deserved by Berj Zamkochian, the organist. He brought some wonderful sounds out of the Symphony Hall organ, an instrument which should be used more frequently in the orchestra's programs.

The Beethoven "Pastoral" Symphony brought the first half of the concert to a close on a very high level. Maestro Leinsdorf's conception of this work represents a strong, straightforward and extremely careful approach. The close attention he paid to instrumental balances led to a lucid performance, which brought the symphony into sharp focus. He received outstanding performances from the first-chair woodwind players, but the horn tone, in the absence of James Stagliano, the first horn player, was not what it should have been.

Although the musical phrases and crescendi and decrescendi were perfectly contoured, all was not rosy in this "Pastoral." The first movement was driven too hard in many places, with an undue emphasis on speed and crispness, at the expense of lyricism. These problems, as well as a tendency towards a metronomic beat plagued the Leinsdorf conception again in the third and fifth movements. The second movement was presented so exquisitely as to outweigh these flaws. There being no reason to hurry in this movement, Leinsdorf settled down and lavished his attention on dynamic balances and the woodwind solos in the score. The bird call near the end for flute, oboe and clarinet was particularly outstanding. The storm sequence of the fourth movement was also brilliantly realized, with dramatic intensity being more fully conveyed than it is in most performances.

Mr. Watts made his first appearance at the keyboard after the intermission for the Franck "Symphonic Variations." It is impossible to evaluate this performance because Leinsdorf caused Watts to start off with an insurmountable handicap: inaudibility. The orchestra was playing considerably louder than is normal for a concerto performance, and this was much too loud in the "Variations," which do not call for the production of a huge piano sound.

The program concluded with the Liszt Piano Concerto No. 1, the work with which Mr. Watts first gained his fame. As a general complaint, it must be noted that the orchestra was again too loud for the piano to be heard to best advantage. This being a virtuoso showpiece, though, Mr. Watts was willing to offer the orchestra more dynamic competition than he did in the Franck. He showed a fine command of virtuoso keyboard technique, although the performance was not without finger-slips. His skillful and expressive handling of the passages played with the orchestra showed that he obviously knows this concerto like the back of his hand. However, he applied much too much rubato in the quiet solo parts. He chose to linger painstakingly over each note, dissecting and analyzing, as well as taking undue liberties with the rhythmic structure of the work. This approach, when juxtaposed with the frantically-paced orchestral tuttis, led to a schizophrenic performance which was not satisfying.

It is possible that Mr. Watts has played this Liszt concerto too frequently and has come to know it too well, with the result that he attaches as much importance to its details as one would normally expect in a Brahms or Beethoven concerto. This piece, not being in a class with those more profound works, this approach does not work well. The details in the Liszt are simply not significant or interesting enough to stand up under this kind of penetrating inspection.

Mr. Watts' interpretation of the Liszt was a disappointment when viewed in the light of his superb recording of the work made several years ago. It seems that his view of the work has evolved to the point where it can at best be called idiosyncratic and at worst, eccentric. Despite this, it must be conceded that the audience loved it and responded more enthusiastically than is customary for the staid Saturday night subscription crowd at Symphony Hall.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
JAN 13 1969
New England Newsclip

Bright Assurance of Pianist Watts Adds to Symphony

SYMPHONY REVIEW

By McLAREN HARRIS

Yesterday's Symphony audience appeared happy to have back such old friends as Piston, Beethoven, Franck and Liszt. Indeed, they did make up an agreeable program, and not least due to what pianist Andre Watts accomplished with Franck's Symphonic Variations and Liszt's First Piano Concerto.

I must admit to some trepidation whenever I spot the Liszt concerto on an upcoming program, for I half expect it, and my ears, to be pounded to pieces by a soloist who must envision himself as a sort of hero struggling up the slopes of Mt. Everest or rounding the moon and figuratively running his own coat of arms up the pole when his mission is completed.

SERIOUS MUSICIANS are none of this, certainly, and Watts is a most serious young man. And he is anything but a pounder. His technique is one of bright assurance, of agile strength; he is not afraid of romantic language and does not pall before it, but neither does he make any attempt to subdue it. Chords were balanced and linear streams of notes were clearly articulated. There was no leaning on the pedal, no blurring the substance with crashing octaves like machinegun fire; his accuracy is such that there was no need for either.

Liszt's First Concerto was not a test of Watts' sublime powers of interpretation, perhaps, but it does involve a high degree of control, both dynamic and metric. Watts knew where its strengths lie, reserving pure bravura for really climactic moments and not pasting it over the whole picture. Passages in between were refreshingly light and gentle—the notes cleanly touched and fluid in motion. It was the sort of contrast and direction which supports the logic of Liszt's scheme as well as its inner beauties.

The perspective in the Franck was altogether different, as it should be. The piano-orchestra discussion is more intellectual or more introspective than heroic in conflict. Watts was ready and willing to engage the orchestra but again did not overplay his part. There was a hint of impatience on his part approaching the final section, as if he was not satisfied with Erich Leinsdorf's tempo, but on the whole the piano-orchestra relationship was solid and satisfactory.

WE SEEM TO GO through certain cycles as regards interpretation of the Viennese classical symphony. During the era of Toscanini there was dash, even fire, in the quick movements; then for a decade or two came the more placid readings inspired by Bechan, Walter and Furtwaengler. Now the tempos seem to be creeping forward once again. Not that I'm complaining about Leinsdorf's tempos yesterday in Beethoven's "Pastorale" Symphony No. 6; the movements were brightly-paced but short of the point of hurry — save for the headlong coda of the Scherzo, which turned into an anti-climatic blur. Instrumentally it was less than perfection, with the upper and lower strings not always in agreement as to the precise moment of the beat and certain examples of tonal insecurity showing in the woodwinds. It was yet an acceptable, if not totally assured rendition.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
JAN 11 1969
New England Newsclip

28.

THIRTEENTH PROGRAM
Friday afternoon January 10 1969 at 2 o'clock
Saturday evening January 11 1969 at 8.30

ERICH LEINSDORF *conductor*

PISTON — Prelude and allegro for organ and strings
BERJ ZAMKOCHIAN
in celebration of Walter Piston's 75th birthday

BEETHOVEN — Symphony no. 6 in F op. 68 'The Pastoral'
Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

FRANCK — Symphonic variations for piano and orchestra
ANDRÉ WATTS

LISZT — Piano concerto no. 1 in E flat
ANDRÉ WATTS

Watts Plays 'Magnificently'

By HARRY NEVILLE
Globe Staff

Pianist Andre Watts was the soloist Friday afternoon with the Boston Symphony in a performance of Liszt's First Concerto so good as to shatter any reserve that might be a part of one's critical pose. He played magnificently, and Liszt's overperformed, much abused war-horse came to life with a freshness that, for most people, it had long ago lost.

This is the work through which, in his debut a few years ago with Leonard Bernstein and the N.Y. Philharmonic, Watts first achieved national attention.

That performance was subsequently issued on record, and it is pleasant to be able to report that Watts' playing has lost none of the fervor it had on that occasion.

His view of the music, however, does seem to have undergone some changes — all improvements over what was, even then, an immensely exciting performance.

Watts has "matured," as we critics are fond of saying, and the change can most readily be seen in his handling of the bravura passages.

Whereas earlier these had assumed almost an independent life of their own, they are now superbly integrated with the more reflective solo passages and with the orchestral accompaniment.

The result is a continuity one had begun to doubt the concerto ever possessed.

Conductor Leinsdorf and his players must also be cited for their part in this genuinely collaborative effort. The orchestral playing was first-rate — attuned to the soloist's requirements in every respect.

Watts' playing of Franck's Symphonic Variations was not quite on the same level. The work is, of course, vastly different from the Liszt concerto, and it may be that Watts' temperament does not yet suit it.

His pianism here was impeccable, but phrasing — particularly in rubato passages — was not always convincing. Tempo transitions also presented some problems.

The afternoon was a good one for Leinsdorf and the orchestra. They gave an excellent account of Beethoven's "Pastorale" Symphony—a reading that sustained interest from beginning to end, which is not an altogether easy or common feat.

The storm of the fourth movement might have been a little stormier, and the brook was jerky in getting started (Why those accents on the third note of the triplets?), but these are decidely minor quibbles. It was a pleasure to hear a performance in which architectural qualities were so much respected, with nearly every nuance evolving from a consideration of its place in the total framework.

At the beginning of the program Berj Zamkochian appeared as soloist in Walter Piston's Prelude and Allegro for organ and strings.

It was the Boston Symphony's 75th birthday tribute to that esteemed composer, who was present

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JAN 11 1969 — New England Newsclip

ARTS
ENTERTAINMENT

Watts wins acclaim in BSO bow

By Allan Sly

The Boston Symphony was in top form again on the weekend with Erich Leinsdorf in firm control. As a birthday greeting to Walter Piston they opened with his Prelude and Allegro for organ and strings—a warm, eloquent, and later animated discourse featuring Berj Zamkochian as soloist.

The Beethoven Sixth followed, in a highly distinguished performance. The orchestra sounded all-of-a-piece and responsive to Mr. Leinsdorf's fresh conception of the work — fast paced, lithe, nervous, multifaceted, urgent, vital—modern and compelling.

Mirror to youth

After the break André Watts came very much to the fore in the Franck Symphonic Variations and the Liszt E-flat concerto. Mr. Leinsdorf and the orchestra matched him in virtuosity and élan, catching and throwing the ball back to him with never a fumble.

It was great sport. It was also deeply affecting, as maturity and experience held up as it were a mirror to youthful fire and zest. Liszt and Franck would have loved it. Virtuoso music such as this comes into its own when so presented.

Mr. Watts's shining talent was clearly perceived on Friday in the very opening phrase of the Franck, bearing, as it were, a load of subjective yearning that epitomized modern man's malaise, later to be transformed into joyous affirmation—in this performance, ecstatic jubilation, indeed. Similarly all the familiar turns of phrase in the Liszt breathed a new life, and we surveyed all the chivalry, bravura, tenderness, and exaltation of the romantic age as though for the first time.

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JAN 13 1969 — New England Newsclip

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HERALD TRAVELER (M)
BOSTON, MASS.
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JAN 8 1969 — New England Newsclip

music...

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By McLAREN HARRIS

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JAN 11 1969 — New England Newsclip

TUESDAY B SERIES

FOURTH PROGRAM
Tuesday evening January 14 1969 at 7.30

CHARLES WILSON *conductor*

STRAUSS — Don Juan op. 20

STRAVINSKY — Jeu de cartes (1937)*

intermission

SIBELIUS — Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
JAN 2 1969 New England Newsclip

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
CIRC. 7,600
JAN 2 1969 New England Newsclip

BSO in FM Stereo

The Boston Symphony Orchestra's associate conductor Charles Wilson directs the orchestra on Tuesday, January 14 at 7:30 p.m. in a concert broadcast by WGBH-FM live and in stereo.

The program opens with Richard Strauss' tone poem "Don Juan", followed by Stravinsky's "Jeu de cartes". After intermission the Symphony Hall concert concludes with the Symphony No. 2 in D, Op. 43 by Jean Sibelius.

A Note on Conductor Charles Wilson

Charles Wilson, the assistant conductor of the Boston Symphony, who directed the group in last Tuesday's concert, is a young man of promise although he has not as yet achieved full control of his musicians and of his interpretations. I know from hearing his work in the past that he conducts Sibelius with clarity, vigor, and musicianly understanding —and he continued these admirable qualities on Tuesday with a splendid performance of Sibelius' "Symphony No. 2."

In Richard Strauss' great tone poem, however, "Don Juan," Mr. Wilson's reading lacked fire and passion, was sometimes fuzzy in phrasing, and did not always build well to emotional climaxes. Nevertheless, Mr. Wilson is gaining valuable experience from his occasional conducting duties with the orchestra; it takes time, patience, and considerable trial and error to make a complete conductor.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446
JAN 19 1969 New England Newsclip

Dias Review

Wilson Leads Boston Symphony

Charles Wilson, the youthful assistant conductor of the Boston Symphony Orchestra, was in charge of musical matters last night in Symphony Hall for the fourth program in the current Tuesday "B" Series. For the concert Mr. Wilson chose Richard Strauss' popular tone poem, "Don Juan"; Stravinsky's music for the 1937 ballet, "Jeu de Cartes," and Sibelius' "Symphony No. 2 in D Major, Opus 43."

I have heard more thrilling performances of "Don Juan" than Mr. Wilson and the orchestra gave us last night. There is glorious music in this Strauss work, some lovely themes, and a good deal of fire and passion. Yet, somehow or other, Mr. Wilson's reading seemed rather tame, and although Ralph Gomberg performed the famous oboe solo in fine style, the over-all result was lacking in clarity of phrasing and in rising to emotional climaxes.

As for the Stravinsky "Jeu de Cartes," it contains some charming though perhaps inconsequential music — a sprightly little waltz, a couple of lively marches, some appealingly grotesque dances, and some echoes of various composers ranging from Beethoven to Rossini, Ravel, and Richard Strauss. It is an easily assimilated work, and Mr. Wilson and his ensemble played it with proper gaiety and lightness of touch.

Unquestionably, the best performance of the concert and the best reading was the Sibelius. I have heard Mr. Wilson conduct Sibelius before, and he seems to have an understanding of and an affinity for the Finnish composer.

The symphony itself is a sort of transitional work — harking back to the classical style but also giving evidence (especially in its writing for the woodwinds) of things to come in the later symphonies. It is occasionally long-winded, but it has much of interest, notably the remarkable Finale which offers some marvelous melody and a conclusion that at its best can almost lift one from his seat. Both Mr. Wilson and the orchestra did nobly by the work and consequently rescued the concert from the doldrums.

The next program of the series will be performed on February 11, with Pierre Boulez as guest conductor.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850
JAN 15 1969 New England Newsclip

Discology

Messiaen in review

By MICHAEL STEINBERG

Some of the Boston Symphony subscribers who will hear Georges Pretre conduct Olivier Messiaen's "Chronochromie" next weekend will remember the premiere of the "Turangalila" Symphony, which Leonard Bernstein conducted in December 1949. "Turangalila" is largely forgotten, but Messiaen, whose name was hardly known 20 years ago except perhaps among organists and a few professionals aware of the European avant-garde, has, through his activities as composer, theorist and teacher (of Boulez and Stockhausen, among others), emerged as one of the most influential figures in post-war music.

If we take the records of his music that have appeared recently in chronological order of composition, we come first to the 1935 set of nine organ pieces, "La Nativite du Seigneur," recorded in Westminster Abbey by Simon Preston (Argo). In a work that is characteristically informed by imaginative symbolism and a superb sense of instrumental possibilities, Messiaen rather uncertainly treads the line between fragrant mysticism and corn.

In 1940 Messiaen was a prisoner in Satlag VIII-A near Goerlitz, Silesia, and by then, when he wrote the "Quartet for the End of Time," whose title alludes to Chapter 10 of the Apocalypse, he had gone a long way toward finding a language of his own. At its best, this quartet for violin, clarinet, cello, and piano, whose eight movements take about 50 minutes, contains things good as the "Crystal Liturgy" with its contrast between the very present clarinet and the distant violin figurations, or the "Dance of Fury," full of rhythmic momentum. Some of it is rather obvious and in a style blatantly meant to be recognized as "religious," though some of these movement are effective, too, like the Isolde-and-the-Swan cello solo called "Laud to the Eternity of Jesus." There is a strong sense of personality, and the Quartet, which gets an impressive performance under Messiaen's supervision, is worth exploring (Music Guild).

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
JAN 19 1969 New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 2 1969 New England Newsclip

BSO IN STEREO

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TUESDAY A SERIES

FIFTH PROGRAM
Tuesday evening January 21 1969 at 8.30

ERICH LEINSDORF *conductor*

PISTON — Prelude and allegro for organ and strings
BERJ ZAMKOCHIAN
in celebration of Walter Piston's 75th birthday

SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32
Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto
EARL WILD

intermission

PROKOFIEV — Scenes from 'Romeo and Juliet' op. 64*

PART ONE
Introduction
Juliet, the young girl
Romeo, Mercutio and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Romeo
Love dance
Dance for five couples at the festival

PART TWO
Duel and death of Tybalt
Interlude
Juliet at home
Morning serenade
Dance of the young girls with the lilies
Funeral for Juliet
Death of Juliet

Conductor, Pianist on WAMC-FM

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006
JAN 20 1969

BSO on WGBH-FM

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 9 1969 New England Newsclip

TUESDAY B SERIES

FOURTH PROGRAM
Tuesday evening January 14 1969 at 7.30

CHARLES WILSON *conductor*

STRAUSS — Don Juan op. 20

STRAVINSKY — Jeu de cartes (1937)*

intermission

SIBELIUS — Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

JAN 2 1969 — New England Newsclip

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
CIRC. 7,600

JAN 2 1969 — New England Newsclip

BSO in FM Stereo

The Boston Symphony Orchestra's associate conductor Charles Wilson directs the orchestra on Tuesday, January 14 at 7:30 p.m. in a concert broadcast by WGBH-FM live and in stereo.

The program opens with Richard Strauss' tone poem "Don Juan", followed by Stravinsky's "Jeu de cartes". After intermission the Symphony Hall concert concludes with the Symphony No. 2 in D, Op. 43 by Jean Sibelius.

A Note on Conductor Charles Wilson

Charles Wilson, the assistant conductor of the Boston Symphony, who directed the group in last Tuesday's concert, is a young man of promise although he has not as yet achieved full control of his musicians and of his interpretations. I know from hearing his work in the past that he conducts Sibelius with clarity, vigor, and musicianly understanding —and he continued these admirable qualities on Tuesday with a splendid performance of Sibelius' "Symphony No. 2."

In Richard Strauss' great tone poem, however, "Don Juan," Mr. Wilson's reading lacked fire and passion, was sometimes fuzzy in phrasing, and did not always build well to emotional climaxes. Nevertheless, Mr. Wilson is gaining valuable experience from his occasional conducting duties with the orchestra; it takes time, patience, and considerable trial and error to make a complete conductor.

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446

JAN 19 1969 — New England Newsclip

Dias Review

Wilson Leads Boston Symphony

Charles Wilson, the youthful assistant conductor of the Boston Symphony Orchestra, was in charge of musical matters last night in Symphony Hall for the fourth program in the current Tuesday "B" Series. For the concert Mr. Wilson chose Richard Strauss' popular tone poem, "Don Juan"; Stravinsky's music for the 1937 ballet, "Jeu de Cartes," and Sibelius' "Symphony No. 2 in D Major, Opus 43."

I have heard more thrilling performances of "Don Juan" than Mr. Wilson and the orchestra gave us last night. There is glorious music in this Strauss work, some lovely themes, and a good deal of fire and passion. Yet, somehow or other, Mr. Wilson's reading seemed rather tame, and although Ralph Gomberg performed the famous oboe solo in fine style, the over-all result was lacking in clarity of phrasing and in rising to emotional climaxes.

As for the Stravinsky "Jeu de Cartes," it contains some charming though perhaps inconsequential music — a sprightly little waltz, a couple of lively marches, some appealingly grotesque dances, and some echoes of various composers ranging from Beethoven to Rossini, Ravel, and Richard Strauss. It is an easily assimilated work, and Mr. Wilson and his ensemble played it with proper gaiety and lightness of touch.

Unquestionably, the best performance of the concert and the best reading was the Sibelius. I have heard Mr. Wilson conduct Sibelius before, and he seems to have an understanding of and an affinity for the Finnish composer.

The symphony itself is a sort of transitional work — harking back to the classical style but also giving evidence (especially in its writing for the woodwinds) of things to come in the later symphonies. It is occasionally long-winded, but it has much of interest, notably the remarkable Finale which offers some marvelous melody and a conclusion that at its best can almost lift one from his seat. Both Mr. Wilson and the orchestra did nobly by the work and consequently rescued the concert from the doldrums.

The next program of the series will be performed on February 11, with Pierre Boulez as guest conductor.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

JAN 15 1969 — New England Newsclip

Discology

Messiaen in review

By MICHAEL STEINBERG

Some of the Boston Symphony subscribers who will hear Georges Pretre conduct Olivier Messiaen's "Chronochromie" next weekend will remember the premiere of the "Turangalila" Symphony, which Leonard Bernstein conducted in December 1949. "Turangalila" is largely forgotten, but Messiaen, whose name was hardly known 20 years ago except perhaps among organists and a few professionals aware of the European avant-garde, has, through his activities as composer, theorist and teacher (of Boulez and Stockhausen, among others), emerged as one of the most influential figures in post-war music.

If we take the records of his music that have appeared recently in chronological order of composition, we come first to the 1935 set of nine organ pieces, "La Nativite du Seigneur," recorded in Westminster Abbey by Simon Preston (Argo). In a work that is characteristically informed by imaginative symbolism and a superb sense of instrumental possibilities, Messiaen rather uncertainly treads the line between fragrant mysticism and corn.

In 1940 Messiaen was a prisoner in Satlag VIII-A near Goerlitz, Silesia, and by then, when he wrote the "Quartet for the End of Time," whose title alludes to Chapter 10 of the Apocalypse, he had gone a long way toward finding a language of his own. At its best, this quartet for violin, clarinet, cello, and piano, whose eight movements take about 50 minutes, contains things good as the "Crystal Liturgy" with its contrast between the very present clarinet and the distant violin figurations, or the "Dance of Fury," full of rhythmic momentum. Some of it is rather obvious and in a style blatantly meant to be recognized as "religious," though some of these movement are effective, too, like the Isolde-and-the-Swan cello solo called "Laud to the Eternity of Jesus." There is a strong sense of personality, and the Quartet, which gets an impressive performance under Messiaen's supervision, is worth exploring (Music Guild).

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

JAN 19 1969 — New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 2 1969 — New England Newsclip

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29.

TUESDAY A SERIES

FIFTH PROGRAM
Tuesday evening January 21 1969 at 8.30

ERICH LEINSDORF *conductor*

PISTON — Prelude and allegro for organ and strings
BERJ ZAMKOCHIAN
in celebration of Walter Piston's 75th birthday

SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32
Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto
EARL WILD

intermission

PROKOFIEV — Scenes from 'Romeo and Juliet' op. 64*

PART ONE
Introduction
Juliet, the young girl
Romeo, Mercutio and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Romeo
Love dance
Dance for five couples at the festival

PART TWO
Duel and death of Tybalt
Interlude
Juliet at home
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 54,006

JAN 20 1969

BSO on WGBH-FM

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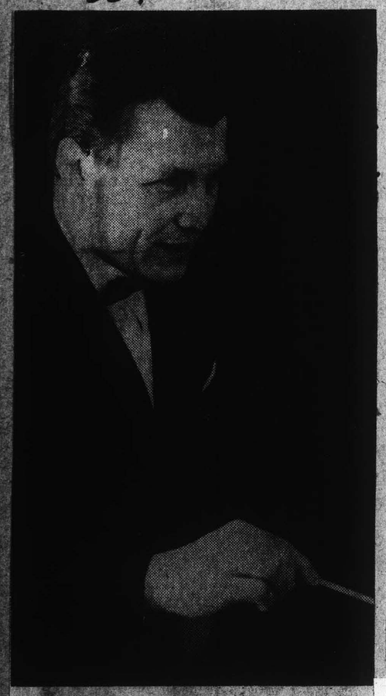
JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 9 1969 — New England Newsclip

30.



Georges Pretre

. . . will appear as guest conductor of the Boston Symphony Orchestra for two weeks beginning tonight in Providence, R.I., and in Boston on Friday.

BSO: meeting Prêtre's every musical whim

By Allan Sly

The Boston Symphony's guest conductor last week and this, George Georges Prêtre, can now add Boston to his growing collection of cities visited and vanquished, for who could resist such a torrential talent and such a Vulcan of virtuosity? He inflames every phrase, supercharges every dynamic. Compared to his Ravel's La Valse the burning of Rome would seem just a tidy little blaze; Lalo's "Le roi d'Ys" overture mirrored utter catastrophe; the Sibelius Fifth Symphony stormed the very citadel of existence; the Messiaen Chronochromie will make the millennium, when it comes, seem like anticlimax.

How does he achieve these results? The orchestra played louder, and softer, than one has ever heard it; faster, and slower; more vehemently, and more subjectively. To a man they met his every whim, evidently reading his face at times, or the shrug of a shoulder, while the gallery read the gyrations of his torso or even the play of his back muscles. Such showmanship startles but when it occurs, it keeps our musical establishment in public favor and therefore viable; complacency and hypocrisy fly out the window and the miracle of renewal sweeps like a new broom.

Not yet knowing how Mr. Prêtre would interpret the classics, we do know him as a podium wizard, and will never again be fooled by the incongruity of his cool entrance, quiet as a diplomat, neat as a banker, fit as a quarterback. Conducting all but the Messiaen from memory, he offered himself to the occasion as in a spectator sport, but make no mistake, the orchestra recognizes in him a mastery of the musical language that far outstrips any pedestrian, verbal description.

Messiaen has emerged as one of today's most powerful and original composers. It was a great privilege for Boston to hear the recent (1960) Chronochromie; Klaus Roy's fine thesis on it, in a more-than-usually challenging program book, need not deter one from just reveling in some of the most intriguing sounds ever made by human agency. Whoever dreamed of hearing a Lesser Whitethroat and the Montezuma Oropendola paced by a Balinese gamelan in the Back Bay? I confess to have missed the famous semicolon in the Epode, but I am confident Mr. Prêtre observed it faithfully.

Next week he will honor the memory of Berlioz by conducting the Symphonie Fantastique, preceded by Bizet's Symphony in C.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JAN 23 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JAN ~~DEC~~ 27 1968

FOURTEENTH PROGRAM
Friday afternoon January 24 1969 at 2 o'clock
Saturday evening January 25 1969 at 8.30

GEORGES PRÊTRE *conductor*

LALO	Overture to 'Le roi d'Ys'
SIBELIUS	Symphony no. 5 in E flat op. 82 Tempo molto moderato – allegro moderato, ma poco a poco stretto Andante mosso, quasi allegretto Allegro molto
intermission	
MESSIAEN	'Chronochromie' for large orchestra (1960) Introduction – strophe 1 – antistrophe 1 – strophe 2 – antistrophe 2 – épôde – coda *first performance in Boston*
RAVEL	'La Valse' — choreographic poem*

Pretre Conducts Symphony

Messiaen Work Is Stunning

By McLAREN HARRIS

Sibelius is the only non-French composer among the six represented on the two Symphony programs which Georges Pretre conducts this week and next, but the most unusual element of either program has to be "Chronochromie," a sort of large orchestral aviary composed in 1960 by Oliver Messiaen.

The gulf between "Chronochromie" and Sibelius' Symphony No. 5 is more rightfully described as a chasm, but yesterday's program—in plan, anyway—was a balanced affair, the Sibelius preceded by Edouard Lalo's overture to "Le roi d'Ys" in the first half and the Messiaen followed by Ravel's "La Valse" to conclude.

IN VIEW OF its relative neglect the Lalo overture turned out surprisingly bright in spirit and melody (Charles Munch conducted it here in 1950). Its lyric sections and contrasting, effectively-orchestrated fanfares are opera-related (one cannot say opera-based, for the overture was composed 12 years before the opera!), and notwithstanding the short career of the opera itself (one season, 1922, at the Met) the overture makes an attractive opener.

Under Pretre the playing was clear, detailed and, in line with the popular notion of Gallic temperament, dynamically mercuric. The pianissimos were indeed hushed, the fortissimos overpowering, and such was his style for the remainder of the afternoon.

The Sibelius Fifth Symphony in E flat, however, does not lend itself to black-and-white contrasts easily, rather unfolding in waves of melodic fragments, episodic material, gradual crescendos of volume and pyramids of orchestral color. But although not abruptly juxtaposed, the great dynamic reaches were there: the energy (in volume as well as kinetic) of the first movement's conclusion as opposed to the whisper of its beginning, the high-peaked dynamic arch of the second movement and the climax of the finale.

THE SCORE'S lyricism appeared well-conceived in pace, but did not emerge with the liquid motion it needs; some of the onus lies with the orchestral playing, not always quite on center in attack or coordination—especially those concluding tutti chords which Pretre attempted to prolong slightly and which ended up splattering on the pavement, as it were. The final indignity came from a violinist who fell in the hole between the last two chords (for an orchestral player, that kind of offense is about the best ticket I can conceive for a trip to Coventry).

I have no comparative basis for judging Messiaen's "Chronochromie," but it would appear to thrive on the brand of dynamism Pretre affords. This seven-sectioned work, however, is a bit beyond accurate verbal description, to say nothing of judgment. It is at once the most complex and simple of creations; even an untrained ear will hear what it is meant to hear, no more and no less, and what makes the work so apparently inscrutable is the account of Messiaen's methods of its composition.

He has taken 32 gradations of note duration, arranged them in selected orders to sound as random as possible and assigned them to instruments of well-defined tone color, notably woodwind and definite-pitch percussion. They are played in melodic patterns representing many specific bird-calls (and Messiaen can identify every one of them, from the French Icterine Warbler to the Montezuma Oropendola). The rhythmic orders—permutations, Messiaen calls them—are played separately, fragmented or superimposed on each other.

IN OTHER WORDS, he has used strict methods of organization to achieve an opposite result: a sound apparently as totally removed from organization as are the sounds of nature, and that is exactly his intent. These movements symbolize, quite unashamedly, bird-choruses. A rather chaotic Introduction and similar Coda enclose definite-form pairs of "Strophe" and "Antistrophe" and an "Epode" of 18 distinct string parts reminiscent of 4 a.m. on a summer morning. We are not expected to perceive its organization or even separate bird-calls, but simply to absorb its aural sensations and interpretation of nature. It is a staggeringly difficult work to perform and I am tempted to say, perhaps without knowing any better, that the Symphony's job was stunningly virtuosic. "Chronochromie" must be heard to be appreciated.

Pretre strived for more dynamic effect in the concluding "La Valse" and the result was a bit violent — from opening nothingness to a final tremendous clatter which threatened to — but did not — break its orchestral bonds. Its surrealism was, if you will, too real.

Next week Georges Pretre continues as guest conductor with Bizet's Symphony in C major and Berlioz' Symphonie Fantastique.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JAN 25 1969 New England Newsclip

The new fares better than old

By MICHAEL STEINBERG
Globe Music Critic

Friday afternoon's Boston Symphony concert brought a fairly new piece and a fairly new conductor. The piece was Olivier Messiaen's "Chronochromie," written in 1960 and getting its first Boston performances this weekend; the conductor was the 44 year-old Frenchman, Georges Pretre, making his Boston concert debut, though he did conduct a "Trovatore" here for the Metropolitan Opera in 1966.

"Chronochromie" can be translated as "the color of time," by which Messiaen means that he uses color — timbre primarily, though he also seems to include pitch in the concept — to underline and clarify the rhythm, the divisions of time.

The rhythm of "Chronochromie" is sometimes complicated in that many different subdivisions of the beat are superimposed on one another, though in such passages the beat itself is apt to be regular. Conversely, when the meter changes most often, the whole orchestra breathes and moves together. The colors are bright and vivid, thickly laid on, with the sounds of glockenspiel, xylophone, and marimba prominent, and a bit top-heavy.

An engaging feature of "Chronochromie," and one it shares with several Messiaen scores of the last 15 years, is that the melodic material draws heavily on bird-song. Almost 40 species are composed into the score, the most remarkable tour-de-force of bird portraiture occurring in the section called "Epode" (which follows strophe and antistrophe just like in Greek dramatic verse), where 12 violins, 4 violas, and 2 cellos produce an almost unpunctuated dawn chorus. On the recording of "Chronochromie," the sound of the Epode is too close and loud and shrill, but with the more diffuse acoustics of Symphony Hall, the effect was quite lovely.

Messiaen always threatens to be complicated. The apparatus awes, and the composer's grandiloquently humorless program notes are calculated to make the listener feel just a little bit unworthy. After all that, though, the music turns out rather simple. It is characteristically static and not always free from corn. "Chronochromie" is not without those faults, but it is less impaired by them than most of Messiaen's works.

Georges Pretre is two conductors. "Chronochromie," whose third public performance he conducted (Besançon, 1961) and which he introduced to this country (Cleveland, 1967), is so difficult that the public safety demands from the conductor the utmost in to-the-point efficiency and clarity, and no nonsense. This, together with his knowledge of and experience with the score, is just what Pretre delivered, and the performance of "Chronochromie" was for the most part very good indeed.

In the more familiar music — Lalo's "Roi d'Ys" Overture," the Sibelius 5th, and Ravel's "La Valse" — Pretre was a shameless show-off. Rather than conducting for the orchestra, as he did in the Messiaen, he staged a divertissement for the audience, miming the affect of the music, but enduring bravely the ecstasies and pains that threatened to overwhelm him. It is well that "La Valse" is no longer than it is: another three minutes of sound-track, and M. Pretre might have found himself liable to arrest.

The performances of Lalo, Sibelius, and Ravel that accompanied these orgiastic celebrations moved from one exaggeration to the next, blown apart by extreme and musically unmotivated outbursts, and made incoherent by the irrational and violent dislocations of tempo. Lalo's little thesaurus of 19th century dramatic and orchestral devices suffered least; Ravel's finely built poem came closest to being destroyed.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JAN 25 1969 New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

JAN 19 1969 New England Newsclip

Top Hub Show Is BSO Led by Georges Pretre

By GEORGE GELLES, Music Critic

The Boston Symphony has the best show in town this weekend — guest conductor Georges Pretre, who fills Symphony Hall with more ham than it has seen since 'Delicatessen Night' at Pops.

If yesterday afternoon was typical, as I'm sure it was, here's a small sample of what to expect: in Ravel's "La Valse," for example, Pretre virtually acts out the dramatic progression of the score. When the music grows, so does he. When it ebbs, he gives a gasp and does some faltering footwork, hand to heart, all without missing a beat: It's a pathetic put-on, rivaled only by Garbo's "Camille."

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The novelty of the afternoon was Olivier Messiaen's "Chronochromie", Messiaen has admitted the in luence of "my mother, the poetess Cecile Sauvage; my wife, the composer Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Schiptures, which contain the only Truth?); birds, Russian music, the great Pelleas and Melisande of Claude Debussy; plaonsong, Hindu rhythms, the mountains of Dauphine, and, finally, all that pertains to stained glass windows and rainbows."

This is quite an order, and indicates, I think, both the novelty and the preciosity of the music, the sophistication of sources and the simple-mindedness, all in one. Chronochromie is ornithographic wallpaper. In seven sections, written with enormous complexity, it uses bird-calls from France, Sweden, Japan and Mexico; and if it starts by being cute and new, it winds up boring. The performance was led cleanly and played reasonably, though the Audubon Society should give the percussion battery their award of merit for distinguished work.

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As for the Sibelius Fifth Symphony, I really don't know why it was played. The audience repeatedly finds Sibelius the least subtle soporific since the blackjack regardless of performance and dozing is widespread. Programming this season shows some remarkably progressive faces, but Sibelius' is not one of them.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

JAN 25 1969 New England Newsclip

30.

Georges Pretre

. . . will appear as guest conductor of the Boston Symphony Orchestra for two weeks beginning tonight in Providence, R.I., and in Boston on Friday.

BSO: meeting Prêtre's every musical whim

By Allan Sly

The Boston Symphony's guest conductor last week and this, George Georges Prêtre, can now add Boston to his growing collection of cities visited and vanquished, for who could resist such a torrential talent and such a Vulcan of virtuosity? He inflames every phrase, supercharges every dynamic. Compared to his Ravel's La Valse the burning of Rome would seem just a tidy little blaze; Lalo's "Le roi d'Ys" overture mirrored utter catastrophe; the Sibelius Fifth Symphony stormed the very citadel of existence; the Messiaen Chronochromie will make the millennium, when it comes, seem like anticlimax.

How does he achieve these results?. The orchestra played louder, and softer, than one has ever heard it; faster, and slower; more vehemently, and more subjectively. To a man they met his every whim, evidently reading his face at times, or the shrug of a shoulder, while the gallery read the gyrations of his torso or even the play of his back muscles. Such showmanship startles but when it occurs, it keeps our musical establishment in public favor and therefore viable; complacency and hypocrisy fly out the window and the miracle of renewal sweeps like a new broom.

Not yet knowing how Mr. Prêtre would interpret the classics, we do know him as a podium wizard, and will never again be fooled by the incongruity of his cool entrance, quiet as a diplomat, neat as a banker, fit as a quarterback. Conducting all but the Messiaen from memory, he offered himself to the occasion as in a spectator sport, but make no mistake, the orchestra recognizes in him a mastery of the musical language that far outstrips any pedestrian, verbal description.

Messiaen has emerged as one of today's most powerful and original composers. It was a great privilege for Boston to hear the recent (1960) Chronochromie; Klaus Roy's fine thesis on it, in a more-than-usually challenging program book, need not deter one from just reveling in some of the most intriguing sounds ever made by human agency. Whoever dreamed of hearing a Lesser Whitethroat and the Montezuma Oropendola paced by a Balinese gamelan in the Back Bay? I confess to have missed the famous semicolon in the Epode, but I am confident Mr. Prêtre observed it faithfully.

Next week he will honor the memory of Berlioz by conducting the Symphonie Fantastique, preceded by Bizet's Symphony in C.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JAN 23 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JAN ~~DEC~~ 27 1968

FOURTEENTH PROGRAM
Friday afternoon January 24 1969 at 2 o'clock
Saturday evening January 25 1969 at 8.30

GEORGES PRÊTRE *conductor*

LALO	Overture to 'Le roi d'Ys'
SIBELIUS	Symphony no. 5 in E flat op. 82 Tempo molto moderato – allegro moderato, ma poco a poco stretto Andante mosso, quasi allegretto Allegro molto
intermission	
MESSIAEN	'Chronochromie' for large orchestra (1960) Introduction – strophe 1 – antistrophe 1 – strophe 2 – antistrophe 2 – épôde – coda *first performance in Boston*
RAVEL	'La Valse' — choreographic poem*

Pretre Conducts Symphony

Messiaen Work Is Stunning

By McLAREN HARRIS

Sibelius is the only non-French composer among the six represented on the two Symphony programs which Georges Pretre conducts this week and next, but the most unusual element of either program has to be "Chronochromie," a sort of large orchestral aviary composed in 1960 by Oliver Messiaen.

The gulf between "Chronochromie" and Sibelius' Symphony No. 5 is more rightfully described as a chasm, but yesterday's program—in plan, anyway—was a balanced affair, the Sibelius preceded by Edouard Lalo's overture to "Le roi d'Ys" in the first half and the Messiaen followed by Ravel's "La Valse" to conclude.

IN VIEW OF its relative neglect the Lalo overture turned out surprisingly bright in spirit and melody (Charles Munch conducted it here in 1950). Its lyric sections and contrasting, effectively-orchestrated fanfares are opera-related (one cannot say opera-based, for the overture was composed 12 years before the opera!), and notwithstanding the short career of the opera itself (one season, 1922, at the Met) the overture makes an attractive opener.

Under Pretre the playing was clear, detailed and, in line with the popular notion of Gallic temperament, dynamically mercuric. The pianissimos were indeed hushed, the fortissimos overpowering, and such was his style for the remainder of the afternoon.

The Sibelius Fifth Symphony in E flat, however, does not lend itself to black-and-white contrasts easily, rather unfolding in waves of melodic fragments, episodic material, gradual crescendos of volume and pyramids of orchestral color. But although not abruptly juxtaposed, the great dynamic reaches were there: the energy (in volume as well as kinetic) of the first movement's conclusion as opposed to the whisper of its beginning, the high-peaked dynamic arch of the second movement and the climax of the finale.

THE SCORE'S lyricism appeared well-conceived in pace, but did not emerge with the liquid motion it needs; some of the onus lies with the orchestral playing, not always quite on center in attack or coordination—especially those concluding tutti chords which Pretre attempted to prolong slightly and which ended up splattering on the pavement, as it were. The final indignity came from a violinist who fell in the hole between the last two chords (for an orchestral player, that kind of offense is about the best ticket I can conceive for a trip to Coventry).

I have no comparative basis for judging Messiaen's "Chronochromie," but it would appear to thrive on the brand of dynamism Pretre affords. This seven-sectioned work, however, is a bit beyond accurate verbal description, to say nothing of judgment. It is at once the most complex and simple of creations; even an untrained ear will hear what it is meant to hear, no more and no less, and what makes the work so apparently inscrutable is the account of Messiaen's methods of its composition.

He has taken 32 gradations of note duration, arranged them in selected orders to sound as random as possible and assigned them to instruments of well-defined tone color, notably woodwind and definite-pitch percussion. They are played in melodic patterns representing many specific bird-calls (and Messiaen can identify every one of them, from the French Icterine Warbler to the Montezuma Oropendola). The rhythmic orders—permutations, Messiaen calls them—are played separately, fragmented or superimposed on each other.

IN OTHER WORDS, he has used strict methods of organization to achieve an opposite result: a sound apparently as totally removed from organization as are the sounds of nature, and that is exactly his intent. These movements symbolize, quite unashamedly, bird-choruses. A rather chaotic Introduction and similar Coda enclose definite-form pairs of "Strophe" and "Antistrophe" and an "Epode" of 18 distinct string parts reminiscent of 4 a.m. on a summer morning. We are not expected to perceive its organization or even separate bird-calls, but simply to absorb its aural sensations and interpretation of nature. It is a staggeringly difficult work to perform and I am tempted to say, perhaps without knowing any better, that the Symphony's job was stunningly virtuosic. "Chronochromie" must be heard to be appreciated.

Pretre strived for more dynamic effect in the concluding "La Valse" and the result was a bit violent — from opening nothingness to a final tremendous clatter which threatened to — but did not — break its orchestral bonds. Its surrealism was, if you will, too real.

Next week Georges Pretre continues as guest conductor with Bizet's Symphony in C major and Berlioz' Symphonie Fantastique.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JAN 25 1969 New England Newsclip

The new fares better than old

By MICHAEL STEINBERG
Globe Music Critic

Friday afternoon's Boston Symphony concert brought a fairly new piece and a fairly new conductor. The piece was Olivier Messiaen's "Chronochromie," written in 1960 and getting its first Boston performances this weekend; the conductor was the 44 year-old Frenchman, Georges Pretre, making his Boston concert debut, though he did conduct a "Trovatore" here for the Metropolitan Opera in 1966.

"Chronochromie" can be translated as "the color of time," by which Messiaen means that he uses color — timbre primarily, though he also seems to include pitch in the concept — to underline and clarify the rhythm, the divisions of time.

The rhythm of "Chronochromie" is sometimes complicated in that many different subdivisions of the beat are superimposed on one another, though in such passages the beat itself is apt to be regular. Conversely, when the meter changes most often, the whole orchestra breathes and moves together. The colors are bright and vivid, thickly laid on, with the sounds of glockenspiel, xylophone, and marimba prominent, and a bit top-heavy.

An engaging feature of "Chronochromie," and one it shares with several Messiaen scores of the last 15 years, is that the melodic material draws heavily on bird-song. Almost 40 species are composed into the score, the most remarkable tour-de-force of bird portraiture occurring in the section called "Epode" (which follows strophe and antistrophe just like in Greek dramatic verse), where 12 violins, 4 violas, and 2 cellos produce an almost unpunctuated dawn chorus. On the recording of "Chronochromie," the sound of the Epode is too close and loud and shrill, but with the more diffuse acoustics of Symphony Hall, the effect was quite lovely.

Messiaen always threatens to be complicated. The apparatus awes, and the composer's grandiloquently humorless program notes are calculated to make the listener feel just a little bit unworthy. After all that, though, the music turns out rather simple. It is characteristically static and not always free from corn. "Chronochromie" is not without those faults, but it is less impaired by them than most of Messiaen's works.

Georges Pretre is two conductors. "Chronochromie," whose third public performance he conducted (Besancon, 1961) and which he introduced to this country (Cleveland, 1967), is so difficult that the public safety demands from the conductor the utmost in to-the-point efficiency and clarity, and no nonsense. This, together with his knowledge of and experience with the score, is just what Pretre delivered, and the performance of "Chronochromie" was for the most part very good indeed.

In the more familiar music — Lalo's "Roi d'Ys" Overture," the Sibelius 5th, and Ravel's "La Valse" — Pretre was a shameless show-off. Rather than conducting for the orchestra, as he did in the Messiaen, he staged a divertissement for the audience, miming the affect of the music, but enduring bravely the ecstasies and pains that threatened to overwhelm him. It is well that "La Valse" is no longer than it is: another three minutes of sound-track, and M. Pretre might have found himself liable to arrest.

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BOSTON, MASS.
CIRC. 241,702

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

JAN 19 1969 New England Newsclip

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

JAN 25 1969 New England Newsclip

CAMBRIDGE SERIES

FOURTH PROGRAM
Tuesday evening January 28 1969 at 8.30

GEORGES PRÊTRE *conductor*

LALO — Overture to 'Le roi d'Ys'

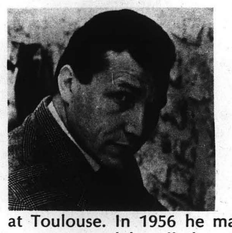
SIBELIUS — Symphony no. 5 in E flat op. 82
Tempo molto moderato – allegro moderato, ma poco a poco stretto
Andante mosso, quasi allegretto
Allegro molto

intermission

MESSIAEN — 'Chronochromie' for large orchestra (1960)
Introduction – strophe 1 – antistrophe 1 – strophe 2 – antistrophe 2 – épôde – coda

RAVEL — 'La Valse' — choreographic poem*

THE CONDUCTOR



GEORGES PRÊTRE was born in France in 1924. He studied at the Douai Conservatory, then moved to Paris at the age of fourteen where he enrolled in the Conservatory there. He graduated in 1944 with first prize. After further studies with André Cluytens, he made his professional debut in Marseilles, conducting 'Samson and Delila'. For three seasons he stayed in Marseilles, then moved to other French opera houses and became musical director at Toulouse. In 1956 he made his debut at the *Opéra comique,* was soon engaged by all the major orchestras in Paris, and appeared as guest in Belgium, Switzerland, Germany, Portugal and Italy.

He made his debut in the United States in 1959 at the Chicago Lyric Opera, and returned in the autumn of 1963 when he conducted the San Francisco Opera and the touring Royal Philharmonic Orchestra. Early the following year he conducted a concert performance in Carnegie Hall of *The Carmelites* by the American Opera Society in memory of Francis Poulenc.

Meanwhile he appeared at the Vienna Festival conducting the State Opera, of which he was appointed a permanent conductor, and gave concerts with the Berlin Philharmonic and Vienna Philharmonic Orchestras, as well as fulfilling other engagements throughout Europe.

Georges Prêtre has returned several times to the United States. He has conducted many of the major orchestras, including the Philadelphia, the Cleveland, the Chicago Symphony and the San Francisco Symphony, and has appeared with the Metropolitan Opera. He has recorded for Angel and RCA. Georges Prêtre makes his debut with the Boston Symphony at these concerts.

Bird song theme in Messiaen work

By MICHAEL STEINBERG
Globe Staff

"The next voice you hear will be that of the Swedish osprey." One might thus introduce "Chronochromie," the work by Olivier Messiaen which Georges Pretre will conduct at the Boston Symphony concerts of Friday, Saturday, and Tuesday, Jan. 28.

Since the 1950s, the song of birds has played a big role in the music of the 60-year-old French composer. Messiaen does not use recorded bird songs as Respighi does in "The Pines of Rome;" neither does he strive for realistic imitations of the kind Ravel introduces in "Daphnis and Chloe." He does exactly catch the rhythms and contours of their calls, and the characteristic patterns of phrase repetition and extension. He is, on the other hand, free with octave registers so that his birds can sing both high and low: with timbres, so that they appear in the borrowed voices of French horn, glockenspiel, flute, bass clarinet, or whatever pleases him; and texture, so that a single bird may sing truly solo or in a dense, gaily dissonant eight-part harmony.

There are two kinds of what Messiaen calls "sonorous material" in "Chronochromie." Birds (from France, Japan, Mexico, and Sweden, with each painstakingly pointed out in the score at its entrance) account for most of the melodic material, and in a similar vein Messiaen includes some translations of waterfalls and mountain streams as transcribed in the French Alps.

The temporal events are ordered according to a system of permutations perfomed on a repertory of 32 different durations from 32d note to whole note. By very rough analogy one might say that Messiaen chooses rhythms a bit as a 12-tone composer chooses pitches.

And the title? "Chronos" means "time;" "chroma" "color." "Chronochromie" is an invented word that could be rendered as "Color of Time." Messiaen, according to familiar classical procedures, uses pitch and timbre to underline and color the rhythmic durations; thus, as he says, "color clarifies the divisions of time."

"Chronochromie" is a single movement that takes just over 20 minutes to play. In Messiaen, such a movement never unfolds by a process of organic development with emphasis on the relation of parts and on how they grow one from another. Rather, he presents you with a series of boxes of material that are laid down side by side, to produce an effect that is static rather than forward-moving, and characterized often by abrupt discontinuities.

"Chronochromie," of which a good recording exists by Antal Dorati and the BBC Symphony, is divided into seven major boxes:

Introduction: broken-textured and highly varied in timbre and texture.

Strophe I: continuous in texture, dense, and without meter changes.

Antistrophe I: staccato and thoroughly birdy at first, but with a slow hymn-like melody moving through the strings later, making a complete change of mood and sound. The terms "strophe" and "antistrophe" are borrowed from Greek dramatic verse, and represent something like statement and answer, associated with the movement of the chorus across the stage in one direction and then back again.

Strophe II: a new composition on the same material as Strophe I. The two strophes, perhaps by way of compensation for their density, are by far the shortest sections of "Chronochromie," running about a minute and a half each.

Antistrophe II: a new composition on the material of Antistrophe I, but rather longer.

Epode: another term from Greek drama, meaning the section of verse that follows the strophe-antistrophe pairing. Scored for 18 solo strings, this virtually unpunctuated section is a kind of dawn chorus, entirely composed of the songs of 22 birds, representing 12 different species.

Coda: a counterpart to the Introduction, drawing on the same material though combined with music from elsewhere in the piece, and ending, quite literally, in silence, five slow, measured beats of it.

For all Messiaen's fondness for complicated musical apparatus, complicated (even high-falutin background) ideas, and for a highly variegated and jumpy surface, his colorful music is essentially simple and direct. The listener needs to adjust his gait, and "Chronochromie" is likely then to emerge as an engaging, brilliant sounding, nature tone poem.

Finally, here, in order of initial appearanee, is the "Chronochromie" cast: osprey, Japanese flycatcher, Japanese blackbird, Narcissus flycatcher, Japanese bushwarbler, white-tailed eagle; marsh warbler, wren, titmouse, Icterine warbler, blackcap, nuthatch; song thrush, skylark, Ani, Attila, Montezuma Oropendola, tropical mocking-bird, grey saltator, slate-colored solitaire, Mexican blue mocking-bird.

Then blackbird, garden warbler, robin redbreast, nightingale, goldfinch, Gray's thrush; yellow ortolan, chiff-chaff, russet warbler, whitethroat, chaffinch, greenfinch, oriole, linnet; bespectacled Zosterops, Japanese cuckoo, and Japanese blue flycatcher.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JAN 22 1969
New England Newsclip

THURSDAY B SERIES

FIRST PROGRAM
Thursday evening January 30 1969 at 8.30

GEORGES PRÊTRE *conductor*

BIZET — Symphony no. 1 in C
Allegro vivo
Adagio
Allegro vivace – trio
Allegro vivace

intermission

BERLIOZ — Symphonie fantastique op. 14a*
Day dreams; passions
Largo – allegro agitato e appassionato assai
A ball
Waltz: allegro non troppo
Scene in the fields
Adagio
March to the scaffold
Allegretto non troppo
Dream of a witches' sabbath
Larghetto – allegro

BSO ON FM

Georges Pretre will be guest conductor with the Boston Symphony Orchestra in three concerts to be broadcast live by WGBH-FM this week. On Tuesday, Jan. 28 at 8:30 p.m. he will lead the orchestra in Overture to Lalo's "Le Roi d'Ys," Symphony No. 5 by Sibelius, Chronochromie by Messiaen and Ravel's La Valse. The following Friday (Jan. 31) at 2 p.m. and Saturday (Feb. 1) at 8:30 p.m. he has chosen Symphony No. 1 by Bizet and Symphonie Fantastique by Berlioz.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 16 1969
New England Newsclip

DURANGO, COLO.
HERALD
D. 5,500
JAN 28 1969

Editorial

Brief eastern holiday

We had a provocative and stimulating time last week in Boston and New York. The weather was so mild that while Purgatory had to call off its ski meet last weekend because of a super-abundance of snow, [illegible] were shut down be-

by her devoted husband. [illegible] she able to double-loop it around her waist.

Musicians and artists as well as other leading figures of the day were her constant companions and what she learned from them is obviously apparent in her house.

The Boston Symphony is among the best in America. Founded in 1881 (its formation was strongly supported by Mrs. Gardner and her friends) it has long enjoyed a reputation for superior musicianship. Now it's looking for a new conductor.

The afternoon I attended one of the regular Friday series the man in the podium was French, George Pretre, born in 1924. He was a vigorous leader. On the program was the Sibelius Symphony No. 5, not particularly in favor these days (a careful listening shows why), and an overture composed by another Frenchman, Lalo, in the late 19th century which was tuneful and gay. Ravel's "La Vase," which was given a far more serious rendering than that which we have on a phonograph record at home, concluded the program.

Pretre clearly believes that Ravel was not trying to write light-hearted waltz music like Richard Strauss. Instead he had the condition of times, the turbulent, chaotic post-world war I period in Europe very much on his mind. I want to listen to our record again, trying to hear more of this facet of the composition.

But the work that drew the most attention and discussion came right after the intermission: Olivier Messiaen's 'Chronochromie.' Messiaen was born in 1908 (also French) and is said to have exerted tremendous influence on today's young composers. Basis of the music is the sound various birds make and instrumentation is about as unusual as that displayed here last week by the Pro Musica group. The composition follows no familiar lines and it was entirely possible for a non-expert to lose completely his place in the program. (I did.)

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CAMBRIDGE SERIES

FOURTH PROGRAM
Tuesday evening January 28 1969 at 8.30

GEORGES PRÊTRE *conductor*

LALO — Overture to 'Le roi d'Ys'

SIBELIUS — Symphony no. 5 in E flat op. 82
Tempo molto moderato – allegro moderato, ma poco a poco stretto
Andante mosso, quasi allegretto
Allegro molto

intermission

MESSIAEN — 'Chronochromie' for large orchestra (1960)
Introduction – strophe 1 – antistrophe 1 – strophe 2 – antistrophe 2 – épôde – coda

RAVEL — 'La Valse' — choreographic poem*

THE CONDUCTOR

GEORGES PRÊTRE was born in France in 1924. He studied at the Douai Conservatory, then moved to Paris at the age of fourteen where he enrolled in the Conservatory there. He graduated in 1944 with first prize. After further studies with André Cluytens, he made his professional debut in Marseilles, conducting 'Samson and Delila'. For three seasons he stayed in Marseilles, then moved to other French opera houses and became musical director at Toulouse. In 1956 he made his debut at the *Opéra comique,* was soon engaged by all the major orchestras in Paris, and appeared as guest in Belgium, Switzerland, Germany, Portugal and Italy.

He made his debut in the United States in 1959 at the Chicago Lyric Opera, and returned in the autumn of 1963 when he conducted the San Francisco Opera and the touring Royal Philharmonic Orchestra. Early the following year he conducted a concert performance in Carnegie Hall of *The Carmelites* by the American Opera Society in memory of Francis Poulenc.

Meanwhile he appeared at the Vienna Festival conducting the State Opera, of which he was appointed a permanent conductor, and gave concerts with the Berlin Philharmonic and Vienna Philharmonic Orchestras, as well as fulfilling other engagements throughout Europe.

Georges Prêtre has returned several times to the United States. He has conducted many of the major orchestras, including the Philadelphia, the Cleveland, the Chicago Symphony and the San Francisco Symphony, and has appeared with the Metropolitan Opera. He has recorded for Angel and RCA. Georges Prêtre makes his debut with the Boston Symphony at these concerts.

Bird song theme in Messiaen work

By MICHAEL STEINBERG
Globe Staff

"The next voice you hear will be that of the Swedish osprey." One might thus introduce "Chronochromie," the work by Olivier Messiaen which Georges Pretre will conduct at the Boston Symphony concerts of Friday, Saturday, and Tuesday, Jan. 28.

Since the 1950s, the song of birds has played a big role in the music of the 60-year-old French composer. Messiaen does not use recorded bird songs as Respighi does in "The Pines of Rome;" neither does he strive for realistic imitations of the kind Ravel introduces in "Daphnis and Chloe." He does exactly catch the rhythms and contours of their calls, and the characteristic patterns of phrase repetition and extension. He is, on the other hand, free with octave registers so that his birds can sing both high and low: with timbres, so that they appear in the borrowed voices of French horn, glockenspiel, flute, bass clarinet, or whatever pleases him; and texture, so that a single bird may sing truly solo or in a dense, gaily dissonant eight-part harmony.

There are two kinds of what Messiaen calls "sonorous material" in "Chronochromie." Birds (from France, Japan, Mexico, and Sweden, with each painstakingly pointed out in the score at its entrance) account for most of the melodic material, and in a similar vein Messiaen includes some translations of waterfalls and mountain streams as transcribed in the French Alps.

The temporal events are ordered accordng to a system of permutations perfomed on a repertory of 32 different durations from 32d note to whole note. By very rough analogy one might say that Messiaen chooses rhythms a bit as a 12-tone composer chooses pitches.

And the title? "Chronos" means "time;" "chroma" "color." "Chronochromie" is an invented word that could be rendered as "Color of Time." Messiaen, according to familiar classical procedures, uses pitch and timbre to underline and color the rhythmic durations; thus, as he says, "color clarifies the divisions of time."

"Chronochromie" is a single movement that takes just over 20 minutes to play. In Messiaen, such a movement never unfolds by a process of organic development with emphasis on the relation of parts and on how they grow one from another. Rather, he presents you with a series of boxes of material that are laid down side by side, to produce an effect that is static rather than forward-moving, and characterized often by abrupt discontinuities.

"Chronochromie," of which a good recording exists by Antal Dorati and the BBC Symphony, is divided into seven major boxes:

Introduction: broken-textured and highly varied in timbre and texture.

Strophe I: continuous in texture, dense, and without meter changes.

Antistrophe I: staccato and thoroughly birdy at first, but with a slow hymn-like melody moving through the strings later, making a complete change of mood and sound. The terms "strophe" and "antistrophe" are borrowed from Greek dramatic verse, and represent something like statement and answer, associated with the movement of the chorus across the stage in one direction and then back again.

Strophe II: a new composition on the same material as Strophe I. The two strophes, perhaps by way of compensation for their density, are by far the shortest sections of "Chronochromie," running about a minute and a half each.

Antistrophe II: a new composition on the material of Antistrophe I, but rather longer.

Epode: another term from Greek drama, meaning the section of verse that follows the strophe-antistrophe pairing. Scored for 18 solo strings, this virtually unpunctuated section is a kind of dawn chorus, entirely composed of the songs of 22 birds, representing 12 different species.

Coda: a counterpart to the Introduction, drawing on the same material though combined with music from elsewhere in the piece, and ending, quite literally, in silence, five slow, measured beats of it.

For all Messiaen's fondness for complicated musical apparatus, complicated (even high-falutin background) ideas, and for a highly variegated and jumpy surface, his colorful music is essentially simple and direct. The listener needs to adjust his gait, and "Chronochromie" is likely then to emerge as an engaging, brilliant sounding, nature tone poem.

Finally, here, in order of initial appearance, is the "Chronochromie" cast: osprey, Japanese flycatcher, Japanese blackbird, Narcissus flycatcher, Japanese bushwarbler, white-tailed eagle; marsh warbler, wren, titmouse, Icterine warbler, blackcap, nuthatch; song thrush, skylark, Ani, Attila, Montezuma Oropendola, tropical mocking-bird, grey saltator, slate-colored solitaire, Mexican blue mockingbird.

Then blackbird, garden warbler, robin redbreast, nightingale, goldfinch, Gray's thrush; yellow ortolan, chiff-chaff, russet warbler, whitethroat, chaffinch, greenfinch, oriole, linnet; bespectacled Zosterops, Japanese cuckoo, and Japanese blue flycatcher.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JAN 22 1969 New England Newsclip

THURSDAY B SERIES

FIRST PROGRAM
Thursday evening January 30 1969 at 8.30

GEORGES PRÊTRE *conductor*

BIZET — Symphony no. 1 in C
Allegro vivo
Adagio
Allegro vivace – trio
Allegro vivace

intermission

BERLIOZ — Symphonie fantastique op. 14a*
Day dreams; passions
Largo – allegro agitato e appassionato assai
A ball
Waltz: allegro non troppo
Scene in the fields
Adagio
March to the scaffold
Allegretto non troppo
Dream of a witches' sabbath
Larghetto – allegro

BSO ON FM

Georges Pretre will be guest conductor with the Boston Symphony Orchestra in three concerts to be broadcast live by WGBH-FM this week. On Tuesday, Jan. 28 at 8:30 p.m. he will lead the orchestra in Overture to Lalo's "Le Roi d'Ys," Symphony No. 5 by Sibelius. Chronochromie by Messiaen and Ravel's La Valse. The following Friday (Jan. 31) at 2 p.m. and Saturday (Feb. 1) at 8:30 p.m. he has chosen Symphony No. 1 by Bizet and Symphonie Fantastique by Berlioz.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 16 1969 New England Newsclip

DURANGO, COLO.
HERALD
D. 5,500

JAN 28 1969

Editorial

Brief eastern holiday

We had a provocative and stimulating time last week in Boston and New York. The weather was so mild that while Purgatory had to call off its ski meet last weekend because of a super-abundance of snow, [illegible] resorts were shut down be-

by her devoted husband. [illegible] she able to double-loop it around her waist.

Musicians and artists as well as other leading figures of the day were her constant companions and what she learned from them is obviously apparent in her house.

The Boston Symphony is among the best in America. Founded in 1881 (its formation was strongly supported by Mrs. Gardner and her friends) it has long enjoyed a reputation for superior musicianship. Now it's looking for a new conductor.

The afternoon I attended one of the regular Friday series the man in the podium was French, George Pretre, born in 1924. He was a vigorous leader. On the program was the Sibelius Symphony No. 5, not particularly in favor these days (a careful listening shows why), and an overture composed by another Frenchman, Lalo, in the late 19th century which was tuneful and gay. Ravel's "La Vase," which was given a far more serious rendering than that which we have on a phonograph record at home, concluded the program.

Pretre clearly believes that Ravel was not trying to write light-hearted waltz music like Richard Strauss. Instead he had the condition of times, the turbulent, chaotic post-world war I period in Europe very much on his mind. I want to listen to our record again, trying to hear more of this facet of the composition.

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32.

FIFTEENTH PROGRAM
Friday afternoon January 31 1969 at 2 o'clock
Saturday evening February 1 1969 at 8.30

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- Allegro vivo
- Adagio
- Allegro vivace – trio
- Allegro vivace

intermission

BERLIOZ — Symphonie fantastique op. 14a*
- Day dreams; passions
  - Largo – allegro agitato e appassionato assai
- A ball
  - Waltz: allegro non troppo
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  - Larghetto – allegro

Bizet, Berlioz

Prêtre at BSO

By Craig Stinson

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One feels obliged to point out, however, that a centennial *hommage à Berlioz* would have been more meaningful had Mr. Prêtre chosen almost any other work than the "Symphonie Fantastique." And that the Bizet Symphony in C, the other half of Friday's program, has quite possibly attained a degree of celebrity now that exceeds its just desserts.

The symphony, which Bizet composed at the age of 17, has become a program annotator's delight, since it sat around for 80 years gathering the dust of the Paris Conservatoire, before its first performance in 1935. The question of whether it owes more to Schubert or Gounod has taken up quite a bit of space on record jackets and in program booklets, the answer according to the latest research being that it scrupulously follows the model of Gounod's Symphony in D (though the latter, in turn, is heavily indebted to Schubert).

These arguments, however, sidestep the fact that the symphony, while it furnishes evidence of Bizet's thorough understanding of his predecessors, is not a very mature work. The second movement is more interesting and original than the other three; but even there, its voluptuous lyricism is interrupted by a gauche fugato, in blind imitation of the Gounod Symphony.

Mr. Prêtre conducted the Bizet and the Berlioz in a manner that revealed both care for smooth, well-balanced sonority and a tempestuous personal style. In the slow movement of the Bizet and the "Scène aux Champs" from the Berlioz, he achieved a luxuriant string sound that is not altogether characteristic of our orchestra. His fast movements he took as fast as the ear would bear, but seldom with any sacrifice of clarity.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
FEB 3 1969
New England Newsclip

Pretre Exaggerates Certain Features to His Liking

By McLAREN HARRIS

However much his styles of interpretation may differ with one's own taste there is something to be said in favor of Georges Pretre: he is what is known as a "rugged individualist," and it can be argued that among conductors that quality is something of a rarity.

At least one prominent music critic has suggested that one of the things wrong with the music business today is a lack of identity, as well as all the interest and controversy it entails, among musical personalities. Most conductors currently active appear to be in search of an interpretive norm common to all, a phenomenon in part spawned by recordings and radio which make comparisons instantly available. Everything, as a result, begins to sound like every other.

SYMPHONY REVIEW

But Pretre is not of this mold. He tends to exaggerate certain features to his liking — dynamics, as noted last week, and in yesterday's Symphony program of Bizet and Berlioz, tempo. One may observe that there is no lengthy historical precedent for interpreting Bizet's C major Symphony, as it has been known only since 1935, a period far less than half as long as the 80 years it lay unperformed. Yet, it is an easily-fathomed work, classic in form and clear in intent, and in some ways Pretre violated the rules of common sense which govern its expression.

The first movement was taken at a spirited pace, but not excessively so, and it was not Pretre's fault that the violins took nearly a quarter of the movement to congeal. The Adagio, which bordered on Andante, was still spacious enough for expansive lyricism; the fugato was clearly voiced. The Scherzo, however, leapt away somewhat breathlessly and the finale was even faster, now at a velocity which began to interfere with the articulation of some of the melodic figures. That did not stop Pretre from urging one final burst of speed in the concluding bars, which went by in a virtual blur.

This practice was to pop up again, annoyingly, in Berlioz' Symphonie Fantastique, but on the whole Pretre made this a brilliant effort at redemption. Berlioz' five-movement symphonic marvel, as much as any other work in orchestral literature, serves up great opportunities for conductors' individual tastes, from the tempo of the waltz, through how to treat the timpani work in th March to the Scaffold, to the special timbres of bells tolling for the Witches' Sabbath.

In the main, however, Pretre was not nearly so close to the extremes as one might have expected. His tempos were, except for a couple of instances I'll get to in a moment, on the conservative side. The Waltz began with a beautiful, relaxed lilt; the Scene in the Country was wholly pastoral and unhurried down to the last breath of the English horn lines, exquisitely played by Laurence Thorstenberg; the March to the Scaffold was taken at a sensible quickstep.

There were other things I learned from this reading: the dimension added by the side drum (minus snares) to the rolling cadence opening the March, and the cuttingly sardonic laughter in the finale's caricature of the idee fixe, emphasized by rhythmic accents.

These things told of Pretre's conviction in his own ideas and his ability, along with the orchestra's, to carry them through. But on two occasions, at the ends of the Waltz and the Sabbath, he felt compelled to install those destructive accelerandos which did no more than wrench the moods from our consciousness and waste the energy accumulated to those points. His last mistake was to call for the timpani roll to continue through the final chord; timpanic thunder has absolutely no place in that sound, which should ring like burnished brass.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
FEB 1 1969
New England Newsclip

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What seemed most striking about Pretre's approach to these works was the absence, to a very great extent of the musical virtues — luminosity and clarity — we are inclined to identify as typically French.

In their place we got a perhaps overlarge dosage of the nervous excitement on which American audiences thrive — Symphony Hall subscribers to the contrary notwithstanding.

These qualities are not mutually exclusive, but in Pretre's case the excitement he generates is often at the expense of such matters as rhythmic precision, textural clarity and beauty of tone.

TONAL CONTROL

He is fond, for example, of the kind of overwhelming climax in which quality of sound — particularly in the brasses — is completely sacrificed to volume.

It is true he was less guilty of this fault yesterday than in the concert of a week ago, when he seemed to have misgauged completely the accoustics of Symphony Hall. But he might have gone still further in the direction of tonal control while yet making his dynamic points.

The Berlioz nevertheless emerged as exciting which for this work is certainly an acceptable criterion of one kind of successful performance.

The constant tempo shifts were especially well gauged, and the general outline was plotted so that one always had the sense of a logical progression.

On the negative side, balances were often poorly adjusted, with woodwinds and inner strings nearly always losing out in such instances.

The third movement English horn and oboe solos suffered from rather pedestrian phrasing.

Bizet's Symphony in C received what must have been one of its quickest runthroughs ever. It is essentially a classically conceived work and there ought to be some sense of serenity and repose about it.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
FEB 1 1969
New England Newsclip

Pretre Shows Flaws With Concert Baton

By GEORGE GELLES, Music Critic

I'm glad that Georges Pretre was kept around as Boston Symphony guest conductor for a second week, because his program yesterday afternoon at Symphony Hall was a far more series affair than was last week's; the pieces then were chosen for their obvious theatricality—the "Roi d'Ys" overture and "La Valse", for instance—and they allowed for excesses more readily than did the two works heard this week. Both were symphonies, Bizet's clasically proportioned "First in C" and Berlioz's "Fantastique", both demanded disciplined, intelligent conducting, and both showed that Pretre is as empty as the day is long.

The most serious among Pretre's flaws was the inability to keep a tempo. iWth each new phrase the pace was somewhat modified, and the results, time after time, were shapeless.

There were at least a half dozen points when the orchestra badly needed co-ordination, and one can't wholly blame the player for being so at sea, for it must be maddening and fruitless t lk fr sund, lgical, basically musical guidance frm Pretre. His cnducting ws whimsical in its mindlessness and easily discouraged attention and respect.

There's not much point going deeply into details; let me say only that the Bizet suffered not only from this instability as to tempo, but was rushed and under-articulated as well.

The Berlioz had neither the first movement repeat, nor (what can be heard on Colin Davis' recording) the cornet part that the composer added to the "Bal"; the first of these details is quite important, the second less so, but both would have borne witness to a more than superficial concern with the scores.

There was still a good deal of acting on the podium, which I spoke last week. In a square-jawed way, Pretre resembles Jean Paul Belmondo, and like the screen's great anti-hero, he tries to be devilishly sexy for his audiences; combining this with extra-fast tempi and unrestrainedly loud playing at climaxes, Pretre makes his point. But in trying to think of what He's given the Symphony after two weeks tenure, I noticed a dynamic indication in the Berlioz that sums it up: "quais niente", almost nothing.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
FEB 1 1969
New England Newsclip

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FEB 3 1969 New England Newsclip

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Pretre Shows Flaws With Concert Baton

By GEORGE GELLES, Music Critic

I'm glad that Georges Pretre was kept around as Boston Symphony guest conductor for a second week, because his program yesterday afternoon at Symphony Hall was a far more series affair than was last week's; the pieces then were chosen for their obvious theatricality—the "Roi d'Ys" overture and "La Valse", for instance—and they allowed for excesses more readily than did the two works heard this week. Both were symphonies, Bizet's clasically proportioned "First in C" and Berlioz's "Fantastique", both demanded disciplined, intelligent conducting, and both showed that Pretre is as empty as the day is long.

The most serious among Pretre's flaws was the inability to keep a tempo. iWth each new phrase the pace was somewhat modified, and the results, time after time, were shapeless.

There were at least a half dozen points when the orchestra badly needed co-ordination, and one can't wholly blame the player for being so at sea, for it must be maddening and fruitless t lk fr sund. lgical, basically musical guidance frm Pretre. His cnducting ws whimsical in its mindlessness and easily discouraged attention and respect.

There's not much point going deeply into details; let me say only that the Bizet suffered not only from this instability as to tempo, but was rushed and under-articulated as well.

The Berlioz had neither the first movement repeat, nor (what can be heard on Colin Davis' recording) the cornet part that the composer added to the "Bal"; the first of these details is quite important, the second less so, but both would have borne witness to a more than superficial concern with the scores.

There was still a good deal of acting on the podium, which I spoke last week. In a square-jawed way, Pretre resembles Jean Paul Belmondo, and like the screen's great anti-hero, he tries to be devilishly sexy for his audiences; combining this with extra-fast tempi and unrestrainedly loud playing at climaxes, Pretre makes his point. But in trying to think of what He's given the Symphony after two weeks tenure, I noticed a dynamic indication in the Berlioz that sums it up: "quais niente", almost nothing.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 1 1969 New England Newsclip

TUESDAY A SERIES

SIXTH PROGRAM
Tuesday evening February 4 1969 at 8.30

GEORGES PRÊTRE *conductor*

BIZET — Symphony no. 1 in C
- Allegro vivo
- Adagio
- Allegro vivace – trio
- Allegro vivace

intermission

BERLIOZ — Symphonie fantastique op. 14a*
- Day dreams; passions
  - Largo – allegro agitato e appassionato assai
- A ball
  - Waltz: allegro non troppo
- Scene in the fields
  - Adagio
- March to the scaffold
  - Allegretto non troppo
- Dream of a witches' sabbath
  - Larghetto – allegro

THURSDAY A SERIES

FOURTH PROGRAM
Thursday evening February 6 1969 at 8.30

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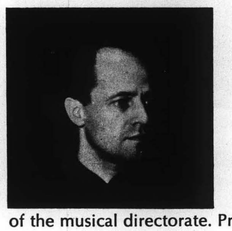
THE CONDUCTOR



PIERRE BOULEZ, whose appointment as Conductor of the BBC Symphony Orchestra in 1971 was recently announced, was born in 1925 at Montbrison in the Loire district of France. His father wanted him to be an engineer, but he was determined to make music his career, and went to Paris where he enrolled at the Conservatoire. He studied with Olivier Messiaen, and after winning a first prize in harmony, he left, disgusted by the retrogressive policies of the musical directorate. Privately he studied with Andrée Vaurabourg, Arthur Honegger's wife.

At the end of the war a series of concerts was presented at the Théâtre des Champs-Elysées of music by Stravinsky. During one of these Pierre Boulez led a demonstration against the conservatism of the music. It was one of the noisiest interruptions Paris had experienced since the première of *Le sacre du printemps* in the same theatre thirty-three years earlier.

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Pierre Boulez first visited the USA in 1952 when the Barrault Company was on tour. Five years later he returned to conduct a Monday Evening Concert at the University of Southern California, and was a visiting lecturer in music at Harvard University in 1963. During the same year he lectured and directed his own music at Hunter College, New York. His first appearance with a major American orchestra took place at Cleveland in March 1965. Later this season Pierre Boulez will return to Cleveland and will also conduct the Chicago Symphony and New York Philharmonic Orchestras. He makes his debut with the Boston Symphony Orchestra at these concerts. Mr Boulez has made many recordings for Columbia Records.

MONITOR [e]
BOSTON, MASS.
CIRC. 202,150
FEB 5 1969

Boulez in Boston

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FENCE VIEWER
SUDBURY MASS.
FEB 6 1969
New England Newsclip

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200
FEB 6 1969
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CITIZEN
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CIRC. 302,436
FEB 2 1969
New England Newsclip

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
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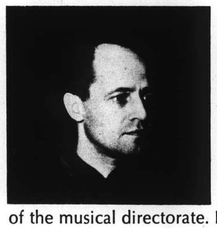
THE CONDUCTOR



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CIRC. 302,436
FEB 2 1969 New England Newsclip

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34.

BSO: debuts for Boulez, Stravinsky, and Berg

By Craig Stinson

It is amazing what a symphony orchestra can accomplish in a week's time, providing that the man in charge is a master rehearser with inflexible standards, who commands the total respect of his players. The last of these qualifications is perhaps the most rarely fulfilled, especially where American orchestras are concerned. One of the most impressive facts, therefore, about Pierre Boulez as a conductor, is that wherever he goes, he apparently gets the best from his players and he has never suffered any orchestral sabotage — the all-too-normal fate of guest conductors in this country.

His concert with the Boston Symphony on Friday afternoon was a paragon of what an orchestra concert can be. Boulez selected a program that was challenging both to players and audience, and which also, apart from the opening work by Haydn, possessed a painlessly enlightening coherence with regard to style. The last four-fifths of the program—consisting of Debussy's "Jeux," Stravinsky's Four Etudes for Orchestra and "Symphonies of Wind Instruments," and the Berg Three Pieces for Orchestra, Op. 6—constituted a partial survey of the most important works from the years just prior to and during the First World War, a period of enormous significance for the development of music in this century.

Two of the works, moreover, were Boston premieres. Strange as it may seem, considering their age, The Berg Op. 6 and the Stravinsky Etudes had never been played in this town before.

The rest of the program too consisted of works that should be standard repertory items, but aren't. Debussy's ballet "Jeux," for example, we have been lucky enough to hear once or twice because the BSO has had French conductors. But "Jeux" may well be Debussy's most influential score (partly because of the way it maintains coherence through a kind of "additive" process, abandoning the 18th- and 19th-century ideal of architectural symmetry), and it should be heard at least as often as "La Mer" or "Prelude to the Afternoon of a Faun." That it is not so often performed is due partly to the fact that its premiere came in 1913 just two weeks before that of the "Rite of Spring," by which it was completely overshadowed, but more essentially to the fact that Debussy's later works are quite different from his familiar early ones, and make greater demands upon the public.

Key piece

Much the same might be said about the Stravinsky "Symphonies of Wind Instruments" and even the Haydn Sinfonia Concertante for oboe, bassoon, violin, and cello. The former is a key piece in Stravinsky's development, but only rarely played. The latter, a masterpiece from Haydn's years in London, is a difficult thing to put on a symphony program because it requires four virtuoso soloists who play well together.

The fact that all these things were on the program, however, would have meant very little had they not been conducted and played with consummate skill. Boulez the conductor, like Boulez the composer, is the embodiment of long-standing French ideals of clarity and objectivity. His Haydn (in which Ralph Gomberg, Sherman Walt, Joseph Silverstein, and Jules Eskin were excellent soloists) was a model of classical translucence—neither overorchestrated nor phrased in the customary, though incorrect, romantic manner.

The 20th-century pieces, in Boulez's hands, achieved the same ideals of clarity and translucence. The Berg, in fact, may have come off with greater luminosity than its composer had planned for it. According to a note in the program booklet, Boulez has altered Berg's orchestra in minor ways in a few places in order to clarify certain melodic lines. His changes have perhaps reduced the work's sometimes oppressive textural opaqueness, but do not seem to have reduced its dramatic effect.

SIXTEENTH PROGRAM
Friday afternoon February 7 1969 at 2 o'clock
Saturday evening February 8 1969 at 8.30

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84
Allegro
Andante
Allegro con spirito

RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux – poème dansé (1912)

intermission

STRAVINSKY — Symphonies of wind instruments

STRAVINSKY — Four studies for orchestra
Dance
Eccentric
Canticle
Madrid
first performance in Boston

BERG — Three pieces for orchestra op. 6
Präludium (Prelude)
Reigers (Rounds)
Marsch (March)
first performance in Boston

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
FEB 8 1969
New England Newsclip

Brilliance of Boulez makes BSO shine

By MICHAEL STEINBERG
Staff Writer

The ARTS

Pierre Boulez conducted a Boston Symphony concert for the first time yesterday afternoon. His performances interested and pleased the audience, which stood to applaud and cheer him at the end, and he was most demonstratively applauded by the orchestra.

Orchestras really like to be made to play beautifully, and at least some of the plaBoulez got the thngyiat playing that Boulez got the orchestra to do — particularly in Debussy's "Jeux" — was astonishing for its radiant and subtly variegated sonority; its transparence, its continuing wakefulness; and its rhythmic animation.

Boulez has the accurate ear, the physical coordination, and the personal force, that go into the making of a great virtuoso conductor.

NO FACES

The part of the operation that is visible in concert is exceedingly quiet. The beat is plain, firm — designed to allow maximum flexibility between the fixed points of the meter. The position of the hands indicates articulation and expression.

Boulez makes no faces and he does not dance. He does not address himself to the audience, but listening correcting, encouraging, approving, he devotes himself to making it as easy as possible for the players to do their job.

He shows extraordinary knowledge of the scores he conducts, a highly analytical turn of mind, and the kind of musicality both deep and delightful, that makes every phrase shapely. His work as an interpreter is responsible and serious.

At almost each point something fascinating or exciting or enchanting emerges by way of execution of detail, and that aspect of performance is apt to be stronger than the projection of large form. The illumination of the moment is more compelling than the sense of direction, of forward motion.

"Jeux," whose form is so unconventional — that is, so unschematic and so independent of the tradition of forward motion by means of development — and whose life resides so much in the play of textures, came out marvelously.

The performance was quite different from the beautiful one Gunther Schuller conducted at the New England Conservatory just before Christmas: where Schuller had extracted maximal variety and range from this singularly economic score, Boulez made the restraint and the chastity of Debussy's writing the very point of the experience, and worked only with the subtlest differentiations and inflections of pace and dynamics.

The first two of Alban Berg's Three Pieces, Op. 6, were superbly effective, too, in Boulez's wonderfully clarifying performances, and this in spite of the limitations in certain players that they showed up.

The third piece, though — which Berg calls "March" — I cannot hear Boulez's way. There seems to me an irreconcilable conflict between the forward impulses of the Mahlerian gestures and the texture-oriented stasis that Boulez imposed on the music.

POP-POP-POP

Stravinsky's delightful miniatures, Four Studies, went with rhythmic wit and a nice sense of orchestral fun.

The Symphonies of Wind Instruments, however, were somehow shapeless — it is an exceedingly difficult piece to conduct, and one that is hardly ever at all well performed — and often uncertain and unconfident even in the playing of the details.

The performance of Haydn's Sinfonia Concertante was tiny and staccato like Rampal going pop-pop-pop at a Handel Sonata. The playing by the four soloists and the orchestra was exquisite in terms of such an approach, but it really was irrelevant to Haydn.

It was a peculiar concert, one of curious musical limitations, and one also of really astonishing accomplishments. It was an enormously interesting afternoon.

BOSTON SYMPHONY ORCHESTRA, Pierre Boulez conducting Haydn: Sinfonia concertante in B flat, with Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello; Debussy: Jeux; Stravinsky: Symphonies of Wind Instruments and Four Studies for Orchestra; Berg: Three Pieces for Orchestra, Op. 6. Yesterday afternoon in Symphony Hall.

Boulez Debut Impresses With Orchestral Balance

By GEORGE GELLES, Music Critic

Pierre Boulez is an extraordinary conductor, and his Boston Symphony debut, yesterday afternoon, at Symphony Hall, was very impressive, even though I feel somewhat cheated.

Let me take the good things first, and there were many. Everything I've heard of Boulez's work so far makes me think that his ear is the most sensitive around. Orchestral balance is struck beautifully and beautifully maintained. His phrasing is also eminently sensible, and the rhythmic unity he sustains, the shape of pieces, is always very convincing.

I thought the best performances those in the middle of the program, which, incidentally, is the most difficult the Symphony men will see this season. The more one hears "Jeux", the more one realizes that it is quite the finest of Debussy's orchestral scores, the most refined in conception and most subtle in scoring. Far more than the earlier, more popular pieces, "Jeux" is a featuring study of light and shading and nuance, and its demands on any conductor are prodigious. The performance was supple and flowing, altogether very good (and very much like Boulez's recording of the piece).

Boulez has done an about-face vis a vis Stravinsky, changing from the most ardent of his detractors right after the war to one of his most eloquent exponents, both in performance and in writing. Certainly his readings of the "Symphonies of Wind Instruments" and the "Four Etudes" (written between 1914 and '29) were both extremely good. It was also good to hear the pieces back to back, because they represent sides of Stravinsky that are not that often encountered but both enormously attractive.

The Haydn "Sinfonia Concertante" that opened the program had the virtues of which I spoke above, but was also, to my ears, too smooth and lacking teeth. It was a very pretty and refined way of playing 18th Century music, but one that, I think, never gets to the heart of the matter. Of the soloists—Joseph Silverstein, violin; Ralph Gomberg, oboe; Jules Eskin, cello and Sherman Walt, bassoon, the playing of Silverstein was especially sweet and very nice.

I feel cheated, as I said, because the Berg "Three Pieces", his Opus 6, made very little sense to me, and only because I couldn't hear adequately from my seat, which I hate to grumble about again. The pieces are growly and darkly scored; they are as subtle, as richly imaginative as "Jeux", though the Debussy is far more transparent and doesn't present the same auditory problems.

So I won't go into the Berg, nor into the several instances of mediocre orchestral playing. I'm less concerned that I missed hearing what was probably an excellent performance, than I am that the lady sitting next to me, and many of her friends around us, thought the pieces were meaningless. Not having heard them properly, they of course, were; but the fault was the hall's not Berg's.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
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New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
FEB 8 1969
New England Newsclip

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
FEB 8 1969
New England Newsclip

Conductor Pierre Boulez Was in Full Command from Haydn to Berg

By McLAREN HARRIS

Judging from yesterday's Symphony concert, the BBC Symphony Orchestra should be in for more gainful years when Pierre Boulez assumes duties in London in 1971. The current program ran a quick gamut from Haydn to Berg, and nowhere did there appear a point where there wasn't utter sureness about Boulez' command.

The Haydn work was the three-movement Sinfonia concertante in B flat for oboe, bassoon, violin and cello, Op. 84, last played here 19 years ago. It is neither the best of its genre nor of Haydn, but it is nonetheless pleasant and gives both variety and an opportunity for Ralph Gomberg, Sherman Walt, Joseph Silverstein and Jules Eskin to match instrumental wits, which they did with sufficient aplomb.

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This is not their entire issue, of course; Stravinsky's Four Studies, enlarged from his Three Pieces for string quartet, are also character pieces, the first a brief ostinato- like theme for peasant bagpipes, the second in jerky, asymmetric motion of a slightly awkward clown, the third (Canticle) in quasi-chant style with resonant polyharmony, the fourth (Madrid) with Latin-flavor themes, clever and intentionally contrived (it was originally for pianola).

COUNTERPOINT plays a major role in these pieces as well, perhaps especially in the Berg, but the Three Pieces and Stravinsky's Symphonies are adventures as well in sound, the combination and contrast of timbres. Berg uses the orchestra of Mahler, in great size and with soloistic economy, providing a wealth of tonal possibilities in transparent, largely linear schemes of varying complexity; rhythm, too, is a major structural element. Stravinsky contrasts timbres of brass and woodwind choirs in several thematic settings, concluding with a chorale intoned with dual harmonic centers, parallel but never converging.

Boulez is an unabashed exponent of the modern, and he is an eminently able one. There was logic to these works and there was tonal beauty. The orchestra's work was satisfactory, not superlative, but it was well-guided, and the reception, considered the unfamiliarity of the Stravinsky studies and the Berg pieces, was unusually warm.

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FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000
JAN 30 1969

34.

BSO: debuts for Boulez, Stravinsky, and Berg

By Craig Stinson

It is amazing what a symphony orchestra can accomplish in a week's time, providing that the man in charge is a master rehearser with inflexible standards, who commands the total respect of his players. The last of these qualifications is perhaps the most rarely fulfilled, especially where American orchestras are concerned. One of the most impressive facts, therefore, about Pierre Boulez as a conductor, is that wherever he goes, he apparently gets the best from his players and he has never suffered any orchestral sabotage — the all-too-normal fate of guest conductors in this country.

His concert with the Boston Symphony on Friday afternoon was a paragon of what an orchestra concert can be. Boulez selected a program that was challengimg both to players and audience, and which also, apart from the opening work by Haydn, possessed a painlessly enlightening coherence with regard to style. The last four-fifths of the program—consisting of Debussy's "Jeux," Stravinsky's Four Etudes for Orchestra and "Symphonies of Wind Instruments," and the Berg Three Pieces for Orchestra, Op. 6—constituted a partial survey of the most important works from the years just prior to and during the First World War, a period of enormous significance for the development of music in this century.

Two of the works, moreover, were Boston premieres. Strange as it may seem, considering their age, The Berg Op. 6 and the Stravinsky Etudes had never been played in this town before.

The rest of the program too consisted of works that should be standard repertory items, but aren't. Debussy's ballet "Jeux," for example, we have been lucky enough to hear once or twice because the BSO has had French conductors. But "Jeux" may well be Debussy's most influential score (partly because of the way it maintains coherence through a kind of "additive" process, abandoning the 18th- and 19th-century ideal of architectural symmetry), and it should be heard at least as often as "La Mer" or "Prelude to the Afternoon of a Faun." That it is not so often performed is due partly to the fact that its premiere came in 1913 just two weeks before that of the "Rite of Spring," by which it was completely overshadowed, but more essentially to the fact that Debussy's later works are quite different from his familiar early ones, and make greater demands upon the public.

Key piece

Much the same might be said about the Stravinsky "Symphonies of Wind Instruments" and even the Haydn Sinfonia Concertante for oboe, bassoon, violin, and cello. The former is a key piece in Stravinsky's development, but only rarely played. The latter, a masterpiece from Haydn's years in London, is a difficult thing to put on a symphony program because it requires four virtuoso soloists who play well together.

The fact that all these things were on the program, however, would have meant very little had they not been conducted and played with consummate skill. Boulez the conductor, like Boulez the composer, is the embodiment of long-standing French ideals of clarity and objectivity. His Haydn (in which Ralph Gomberg, Sherman Walt, Joseph Silverstein, and Jules Eskin were excellent soloists) was a model of classical translucence—neither overorchestrated nor phrased in the customary, though incorrect, romantic manner.

The 20th-century pieces, in Boulez's hands, achieved the same ideals of clarity and translucence. The Berg, in fact, may have come off with greater luminosity than its composer had planned for it. According to a note in the program booklet, Boulez has altered Berg's orchestra in minor ways in a few places in order to clarify certain melodic lines. His changes have perhaps reduced the work's sometimes oppressive textural opaqueness, but do not seem to have reduced its dramatic effect.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 8 1969 New England Newsclip

SIXTEENTH PROGRAM
Friday afternoon February 7 1969 at 2 o'clock
Saturday evening February 8 1969 at 8.30

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84
Allegro
Andante
Allegro con spirito
RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux – poème dansé (1912)

intermission

STRAVINSKY — Symphonies of wind instruments

STRAVINSKY — Four studies for orchestra
Dance
Eccentric
Canticle
Madrid
first performance in Boston

BERG — Three pieces for orchestra op. 6
Präludium (Prelude)
Reigers (Rounds)
Marsch (March)
first performance in Boston

Brilliance of Boulez makes BSO shine

By MICHAEL STEINBERG
Staff Writer

The ARTS

Pierre Boulez conducted a Boston Symphony concert for the first time yesterday afternoon. His performances interested and pleased the audience, which stood to applaud and cheer him at the end, and he was most demonstratively applauded by the orchestra.

Orchestras really like to be made to play beautifully, and at least some of the plaBoulez got the thngyiat playing that Boulez got the orchestra to do — particularly in Debussy's "Jeux" — was astonishing for its radiant and subtly variegated sonority; its transparence, its continuing wakefulness; and its rhythmic animation.

Boulez has the accurate ear, the physical coordination, and the personal force, that go into the making of a great virtuoso conductor.

NO FACES

The part of the operation that is visible in concert is exceedingly quiet. The beat is plain, firm — designed to allow maximum flexibility between the fixed points of the meter. The position of the hands indicates articulation and expression.

Boulez makes no faces and he does not dance. He does not address himself to the audience, but listening correcting, encouraging, approving, he devotes himself to making it as easy as possible for the players to do their job.

He shows extraordinary knowledge of the scores he conducts, a highly analytical turn of mind, and the kind of musicality both deep and delightful, that makes every phrase shapely. His work as an interpreter is responsible and serious.

At almost each point something fascinating or exciting or enchanting emerges by way of execution of detail, and that aspect of performance is apt to be stronger than the projection of large form. The illumination of the moment is more compelling than the sense of direction, of forward motion.

"Jeux," whose form is so unconventional — that is, so unschematic and so independent of the tradition of forward motion by means of development — and whose life resides so much in the play of textures, came out marvelously.

The performance was quite different from the beautiful one Gunther Schuller conducted at the New England Conservatory just before Christmas: where Schuller had extracted maximal variety and range from this singularly economic score, Boulez made the restraint and the chastity of Debussy's writing the very point of the experience, and worked only with the subtlest differentiations and inflections of pace and dynamics.

The first two of Alban Berg's Three Pieces, Op. 6, were superbly effective, too, in Boulez's wonderfully clarifying performances, and this in spite of the limitations in certain players that they showed up.

The third piece, though — which Berg calls "March" — I cannot hear Boulez's way. There seems to me an irreconcilable conflict between the forward impulses of the Mahlerian gestures and the texture-oriented stasis that Boulez imposed on the music.

POP-POP-POP

Stravinsky's delightful miniatures, Four Studies, went with rhythmic wit and a nice sense of orchestral fun.

The Symphonies of Wind Instruments, however, were somehow shapeless — it is an exceedingly difficult piece to conduct, and one that is hardly ever at all well performed — and often uncertain and unconfident even in the playing of the details.

The performance of Haydn's Sinfonia Concertante was tiny and staccato like Rampal going pop-pop-pop at a Handel Sonata. The playing by the four soloists and the orchestra was exquisite in terms of such an approach, but it really was irrelevant to Haydn.

It was a peculiar concert, one of curious musical limitations, and one also of really astonishing accomplishments. It was an enormously interesting afternoon.

BOSTON SYMPHONY ORCHESTRA, Pierre Boulez conducting Haydn: Sinfonia concertante in B flat, with Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello; Debussy: Jeux; Stravinsky: Symphonies of Wind Instruments and Four Studies for Orchestra; Berg: Three Pieces for Orchestra, Op. 6. Yesterday afternoon in Symphony Hall.

Boulez Debut Impresses With Orchestral Balance

By GEORGE GELLES, Music Critic

Pierre Boulez is an extraordinary conductor, and his Boston Symphony debut, yesterday afternoon at Symphony Hall, was very impressive, even though I feel somewhat cheated.

Let me take the good things first, and there were many. Everything I've heard of Boulez's work so far makes me think that his ear is the most sensitive around. Orchestral balance is struck beautifully and beautifully maintained. His phrasing is also eminently sensible, and the rhythmic unity he sustains, the shape of pieces, is always very convincing.

I thought the best performances those in the middle of the program, which, incidentally, is the most difficult the Symphony men will see this season. The more one hears "Jeux", the more one realizes that it is quite the finest of Debussy's orchestral scores, the most refined in conception and most subtle in scoring. Far more than the earlier, more popular pieces, "Jeux" is a featuring study of light and shading and nuance, and its demands on any conductor are prodigious. The performance was supple and flowing, altogether very good (and very much like Boulez's recording of the piece).

Boulez has done an about-face vis a vis Stravinsky, changing from the most ardent of his detractors right after the war to one of his most eloquent exponents, both in performance and in writing. Certainly his readings of the "Symphonies of Wind Instruments" and the "Four Etudes" (written between 1914 and '29) were both extremely good. It was also good to hear the pieces back to back, because they represent sides of Stravinsky that are not that ofter encountered but both enormously attractive.

The Haydn "Sinfornia Concertante" that opened the proram had the virtues of which I spoke above, but was also, to my ears, too smooth and lacking teeth. It was a very pretty and refined way of playing 18th Century music, but one that, I think, never gets to the heart of the matter. Of the soloists—Joseph Silverstein, violin; Ralph Gomberg, oboe; Jules Eskin, cello and Sherman Walt, bassoon, the playing of Silverstein was especially sweet and very nice.

I feel cheated, as I said, because the Berg "Three Pieces", his Opus 6, made very little sense to me, and only because I couldn't hear adequately from my seat, which I hate to grumble about again. The pieces are growly and darkly scored; they are as subtle, as richly imaginative as "Jeux", though the Debussy is far more transparent and doesn't present the same auditory problems.

So I won't go into the Berg, nor into the several instances of mediocre orchestral playing. I'm less concerned that I missed hearing what was probably an excellent performance, than I am that the lady sitting next to me, and many of her friends around us, thought the pieces were meaningless. Not having heard them properly, they of course, were; but the fault was the hall's not Berg's.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 8 1969 New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 8 1969 New England Newsclip

Conductor Pierre Boulez Was in Full Command from Haydn to Berg

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 8 1969 New England Newsclip

By McLAREN HARRIS

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FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

JAN 30 1969

MUSIC IN REVIEW

By GERALD A. BERLIN

BOULEZ BSO GUEST CONDUCTOR

Several years ago Pierre Boulez, already well established as a leader among the younger avant-garde composers, began to garner a reputation as a conductor of some genius. Last week he conducted the Boston Symphony for the first time.

It would appear that his dazzling advance notices are fully merited. The orchestra had that beautiful sound, refinement of texture, phrasing, precision of execution and, most of all, that indefineable but nonetheless marked aura of excitement that bespeaks the hand of the master born and trained.

The sweepstakes for the post of permanent conductor of the orchestra, one may be sure, is in full tilt, and any visitor who performs with this kind of eclat would by definition ordinarily be considered a prime contender. But as conductor-designate in 1971 of the BBC orchestra and as "composer in residence" in Baden-Baden, where he is the protege of the director of the Southwest German Radio and also conductor of the Baden-Baden Radio Orchestra, he already has it made.

The program Mr. Boulez chose would seem to confirm the absence of longer range ambitions in these parts. The lead-off piece was Hadyn's engaging and increasingly familiar Simphonia Concertante in B flat for Oboe, Bassoon, Violin and Cello, with Messrs. Gomberg, Walt, Silverstein and Eskin as soloists. Predictably, these four first-desk artists played with distinction, but the task of accompanying them was only a routine chore. Nothing here that a guest conductor might use to show his mettle to the native appraisers.

There were four other works on the program, and these in the aggregate must have proved absorbing to a relatively limited portion of the audience and rather spasmodic to almost everybody. Absorbing, because for the most part they represented lesser known prototype compositions of three widely contrasting currents of music that were emanated contemporaneously with each other. Limited, because all of them exacted some degree of exertion upon the listener. Spasmodic, because each number was more in the nature of an exercise than a full framed exposition.

They included Debussy's "Jeux — poeme danse", Stravinsky's Symphonies of Wind Instruments and his Four Studies for Orchestra, and Berg's Three Pieces for Orchestra, Op. 6. Hardly the stuff of tunesmiths, these.

The Jeux is a choreographic poem that Debussy composed for Diaghilev in 1912. The plot synopsis reads like an Antonioni movie script but the music exudes a sinuous delicacy from enormously complex writing.

The Wind Symphonies was cool, lesser vintage neo-classic Stravinsky, with wonderful sound combinations amid rhythmic alternations tending in places to sound like a concerto accompaniment with the solo part missing. A little of this can go a long way, but since the piece was short the results were just that.

Stravinsky's Four Studies for Orchestra consists of an arrangement of his Three Pieces for string quartet and a treatment of a somewhat later study for pianola. In essence they comprise an elegant divertisement that contains both retrospective and prospective commentary on Stravinsky's craft.

The largest work was the Berg. In a far deeper sense this music too was a retrospective and prospective. It is hard to imagine a more telling proof of the romantic origins of the 12-tone Viennese school whose influence upon all contemporary serial music remains infinitely profound to this day. With very little effort anyone at all familiar with the last two symphonies of Gustav Mahler could imagine what his Eleventh or Twelfth symphonies would have sounded like had he written them.

The Hadyn Concertante excepted, none of these was repertory pieces. The Stravinsky Four Studies and the Berg Three Pieces were first Boston performances. The Wind Symphonies had only been performed here once before and the Debussy twice. It is not only that they were prepared with such sharp and evident authority. It is that he whole cluch of them was assayed with only three days of rehearsal. This means that to Pierre Boulez' imposing catalog of virtues we have to add daring.

Curiously, after each piece the audience response was fairly tepid. At the end of the concert the response was warmly enthusiastic, suggesting that the appreciation was for how the music was played, not what. My guess would be that, with all his tremendous gifts, Pierre Boulez' programming would leave him a marked man here by the end of two seasons. My further guess is that he perfectly well knows it.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 13 1969 New England Newsclip

Tennis set to music

A sport inspired ballet

By MARGO MILLER

June, 1913. The lawn tennis season was in full play, and the London sporting and music press were further to be treated to a ballet about tennis, Nijinsky's "Jeux." (The Debussy score, commissioned by Diaghilev for his Ballets Russes, comes up this Friday and Saturday at Pierre Boulez's Boston Symphony concerts.)

"Jeux" puzzled most of its first audiences. The critic for the London Daily Telegraph observed with regret that, although Mr. Nijinsky made his first entrance with a tennis racket, he "soon tossed it into a bush." Then, there was the matter of the tennis clothes. The They were not stage costumes but the work of the Paris couturier, Paquin, and instead of the full-length flannel trousers, then proper for tennis. Nijinsky wore a kind of knickers that buttoned well below the knee. The tennis ball itself was too large, others complained. And if "Jeux" (Games) wasn't about the tennis kind of "love," it was in part about the unmentionable, or lesbian, love.

The plot of "Jeux" is simple. At dusk, in a park, three young people chase an escaped tennis ball — and each other. Tamara Karsavina and Ludmila Schollar were the two girls and Nijinsky danced the Young Man. "A faun in flannels," wrote one critic, referring back to Nijinsky's first ballet, set to Debussy's "Prelude a l'apres-midi d'un faune." "Faun in flannels" was correct, to a point.

In "Faune," Nijinsky was experimenting with a new dance movement. Inspired by Grecian friezes, he made his dancers move largely in profile. Lydia Sokolova recalled the challenge: We "had to be musical as well as rhythmical and it was necessary to relax and hear the music as a whole; it had to trickle through your consciousness, and the sensation approached the divine. One walked and moved quite gently in a rhythm that crossed over the beats given by the conductor . . . It was most ingeniously thought out. I do not know how much of this Nijinsky did himself, but he must have had enormous help from the composer." (Nijinsky was innocent of any musical knowledge, according to Igor Stravinsky's chronicles of their "Sacre du printemps" rehearsals that same season.)

As an observer of "Jeux" Sokolova continues: "It must have been the first ballet inspired by the modern craze for sport . . . . 'Jeux' had some pretty and original groupings, but there wasn't much to it. Nijinsky's idea must have been to turn his dancers into puppets by inventing a stiff and angular choreography, and to suggest that in the 20th century love was just another game, like tennis. The novelty of 'Jeux' was that it was danced on three-quarter point: That is to say, the dancers neither stood on their points, nor on the ball of the foot. Instead of wearing the usual padded toeshoes, the girls and Nijinsky had slippers which were just slightly hardened at the tips. It was not really very effective, as it looked as if they were trying to dance on their points and not doing it properly." Mme. Nijinsky recalls that her husband originally wanted to dance the Young Man on point and had coached with Cecchetti.

Mme Nijinsky, who married Nijinsky away from Diaghilev, writes of "Jeux": "The Court festivals of the Petipa ballets all explain the dancing is logical under the circumstances. Nijinsky for the first time used and treated dancing as an absolute medium, without excuse or explanation, in 'Faune' . . . (The dances in 'Jeux') presented a parallel to emotional experiences, yet without imitating the actions of real life." Audiences within and without the ballet world did not buy this pleading.

"Jeux" is interesting, too, as a chapter in Diaghilev's forced-feeding of choreographic talent, Fokine, his first discovery, had left. Nijinsky, the dance sensation, was being groomed to fill his place. Some whispered that Diaghilev and Nijinsky were lovers. But perhaps closer to the artistic truth was Diaghilev's urge to be a creator through another's work. He educated his young choreographers, taking them to museums and concerts, introducing them to artists and musicians. Debussy was at supper the night Nijinsky, watching moths circle a candle at Pre Catalan, saw in this hypnotic maneuver the plot for "Jeux."

Diaghilev to Karsavina, who danced The First Girl in "Jeux": "We will date it on the programmes 1930." Diaghilev's regisseur, Grigoriev: "Diaghilev was in a hurry to live. He was looking ahead toward fresh currents in choreography, and rather than rely on Fokine's experience, he preferred to guide Nijinsky in his lack of it." But to keep Nijinsky-plagued dancers happy, Grigoriev rehearsed them in Fokine's old ballets.

Today "Jeux" has occasional revivals. William Dollar's 1950 version is no longer in the Ballet Theater repertory, but in 1966 John Taras did one for the New York City Ballet. The costumes, window-paned organdy, would delight Gussie Moran, that Wimbleton couturiere of blessed memory. The choreography is not Nijinsky's plastique but is rather tennis-like in its taut lobs and volleys among the three young people. At the end the dancing becomes twice as heavy as the music and the phrases become long and weighty. The New York Times dance critic Clive Barnes wrote: "Mr. Taras has managed to suggest and sustain the mood of a hot Summer evening, where secrets are told and emotional corners turned, one of those evenings with thunder in the air, after which, for these three, nothing can ever be the same again."

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

FEB 2 1969 New England

35.

TUESDAY B SERIES

FIFTH PROGRAM
Tuesday evening February 11 1969 at 7.30

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84
Allegro
Andante
Allegro con spirito
RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux – poème dansé (1912)

intermission

STRAVINSKY — Symphonies of wind instruments

STRAVINSKY — Four studies for orchestra
Dance
Eccentric
Canticle
Madrid

BERG — Three pieces for orchestra op. 6
Präludium (Prelude)
Reigers (Rounds)
Marsch (March)

Noted Maestro Praised

BOSTON — Pierre Boulez, who within the past several years has established a reputation as one of the world's foremost composers, conductors, and musicologists, directed the Boston Symphony Orchestra last night, in Symphony Hall, in the fifth program of the current Tuesday "B" Series.

Boulez's appearance was of considerable interest because there have been persistent rumors that, within the next few years, he might well be appointed permanent conductor of the Boston Symphony. He is a serious-looking man in his forties who conducts without a baton and without a score, utilizing his large and expressive hands to good advantage. His beat is firm and steady, his control of his musicians sure, his musicianship first-rate.

However, the nature of his program last night made it difficult to assess his utmost ability inasmuch as the concert comprised selections that were, for the most part, (with one exception) approximately in the same vein and brief as well. He began his program with Haydn's "Sinfonia Concertante in B Flat," one of the pieces written in London for the impresario-violinist, Salomon. The work affords an opportunity for four soloists to shine — in this case, violinist Joseph Silverstein, cellist Jules Eskin, oboist Ralph Gomberg, and bassoonist Sherman Walt — all of whom, particularly Silverstein, gave good accounts of themselves. Boulez's phrasing in this Haydn work was good in clarity and precision, although he did evince a tendency to romanticize the music more than is customary.

The second selection was Debussy's dance poem, "Jeux," which in its original version had choreography by the great Nijinsky. In many respects, this seldom-heard work is perhaps the best orchestral score ever written by Debussy; Boulez and his musicians played it impeccably, its tonal coloration especially being conveyed beautifully.

In the concert Boulez also included two works by Stravinsky, "Symphonies of Wind Instruments" and "Four Studies for Orchestra." Boulez, as most music-lovers know, is an expert on Stravinsky. As a result, his readings, as one expected, were knowledgeable and perceptive. The "Symphonies" is dedicated to Debussy and is interesting for its intricacies of orchestration rather than for musical substance. The "Four Studies," all very short, begin with a brisk march rhythm, go to a selection that always reminds me, paradoxically, of a light-footed elephant, and end with a Spanish-influenced movement that is a good impression of Iberian style and flavor.

The concert concluded with Alban Berg's "Three Pieces for Orchestra," which, although they are dedicated to Berg's mentor, Schoenberg, sound more like Mahler than anything else. The selection is interesting as a forerunner, particularly in the final piece, of Berg's opera, "Wozzeck." The work is difficult to play (as are both the Stravinsky selections), and the orchestra responded expertly to Boulez's direction.

In fact, Boulez and the orchestra applauded each other at the end of the program, and the audience, too, joined in spontaneously in a session of mutual admiration.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 12 1969 New England Newsclip

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446

FEB 16 1969 New England

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 5 1969 New England

THE RECEPTION for conductor Pierre Boulez after he conducts the Boston Symphony Orchestra Feb. 11 should not be interpreted as an indication that he may be the next music director here in place of Erich Leinsdorf, who's retiring at the end of this season. Boulez has been signed again by the BBC Orchestra in London for next season.

French Conductor Boulez To Direct Hub Symphony

The fourth live Boston Symphony Orchestra color telecast of the season will be on Channel 2 Tuesday, Feb. 11 at 7:30 p.m. — one hour earlier than usual.

Noted French conductor Pierre Boulez has been invited to direct the concert which will be broadcast simultaneously in stereo by WGBH radio, 89.7 FM.

Mr. Boulez has chosen Haydn's Sinfonia Concertante in B flat, Op. 84 with four members of the Boston Symphony as soloists: Ralph Gomberg, oboe; Sherman Walt, bassoon; Joseph Silverstein, violin; and Jules Eskin, cello. It will be followed by Debussy's dance poem "Jeux" and two works by Igor Stravinsky, Symphonies of Wind Instruments and Four Studies for Orchestra.

The program will conclude with Alban Berg's Three Pieces for Orchestra, Op. 6.

Boulez, one of Europe's most distinguished conductors, has directed many major European orchestras and is regular conductor of the Southwest German Radio Orchestra.

The concert is being produced for television by Symphony producer Jordan Whitelaw and directed by William Cosel.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

FEB 1 1969 New England

Concerning Conductor Pierre Boulez

Pierre Boulez, the French conductor, composer, and musicologist, is generally considered to have one of the most brilliant and inventive musical minds of our time. Consequently, it was a pleasure to have the opportunity last week to watch him conduct the Boston Symphony Orchestra in a program that included Haydn's "Sinfonia Concertante in B Flat," Debussy's "Jeux," Stravinsky's "Symphonies of Wind Instruments" and "Four Studies for Orchestra," and Alban Berg's "Three Pieces for Orchestra."

Rumor has it that Boulez might possibly become the music director of the Boston Symphony in the foreseeable future. He is, of course, a forceful director—clear in his phrasing, sure in his beat, in good control of his musicians. However, I found it difficult at last Tuesday's concert to assess his capabilities completely inasmuch as the works he selected, although some were certainly difficult and demanding, were unusually brief—almost like encore pieces. I should like to hear his interpretations of some of the standard longer works—from Mozart through Ives—before venturing a hard-and-fast opinion about his conducting.

Suffice to say that he was impressive in his Boston debut and that the musicians seemed to enjoy playing for him and to perform expertly. Moreover, he seemed to establish a rapport with the audience. Nevertheless, his program (and he was particularly effective in the Debussy "Jeux") was not of the type that would set me, for one, cheering wildly or reaching for new superlatives.

MUSIC IN REVIEW

By GERALD A. BERLIN

BOULEZ BSO GUEST CONDUCTOR

Several years ago Pierre Boulez, already well established as a leader among the younger avant-garde composers, began to garner a reputation as a conductor of some genius. Last week he conducted the Boston Symphony for the first time.

It would appear that his dazzling advance notices are fully merited. The orchestra had that beautiful sound, refinement of texture, phrasing, precision of execution and, most of all, that indefineable but nonetheless marked aura of excitement that bespeaks the hand of the master born and trained.

The sweepstakes for the post of permanent conductor of the orchestra, one may be sure, is in full tilt, and any visitor who performs with this kind of eclat would by definition ordinarily be considered a prime contender. But as conductor-designate in 1971 of the BBC orchestra and as "composer in residence" in Baden-Baden, where he is the protege of the director of the Southwest German Radio and also conductor of the Baden-Baden Radio Orchestra, he already has it made.

The program Mr. Boulez chose would seem to confirm the absence of longer range ambitions in these parts. The lead-off piece was Hadyn's engaging and increasingly familiar Simphonia Concertante in B flat for Oboe, Bassoon, Violin and Cello, with Messrs. Gomberg, Walt, Silverstein and Eskin as soloists. Predictably, these four first-desk artists played with distinction, but the task of accompanying them was only a routine chore. Nothing here that a guest conductor might use to show his mettle to the native appraisers.

There were four other works on the program, and these in the aggregate must have proved absorbing to a relatively limited portion of the audience and rather spasmodic to almost everybody. Absorbing, because for the most part they represented lesser known prototype compositions of three widely contrasting currents of music that were emanated contemporaneously with each other. Limited, because all of them exacted some degree of exertion upon the listener. Spasmodic, because each number was more in the nature of an exercise than a full framed exposition.

They included Debussy's "Jeux — poeme danse", Stravinsky's Symphonies of Wind Instruments and his Four Studies for Orchestra, and Berg's Three Pieces for Orchestra, Op. 6. Hardly the stuff of tunesmiths, these.

The Jeux is a choreographic poem that Debussy composed for Diaghiley in 1912. The plot synopsis reads like an Antonioni movie script but the music exudes a sinuous delicacy from enormously complex writing.

The Wind Symphonies was cool, lesser vintage neo-classic Stravinsky, with wonderful sound combinations amid rhythmic alternations tending in places to sound like a concerto accompaniment with the solo part missing. A little of this can go a long way, but since the piece was short the results were just that.

Stravinsky's Four Studies for Orchestra consists of an arrangement of his Three Pieces for string quartet and a treatment of a somewhat later study for pianola. In essence they comprise an elegant divertisement that contains both retrospective and prospective commentary on Stravinsky's craft.

The largest work was the Berg. In a far deeper sense this music too was a retrospective and prospective. It is hard to imagine a more telling proof of the romantic origins of the 12-tone Viennese school whose influence upon all contemporary serial music remains infinitely profound to this day. With very little effort anyone at all familiar with the last two symphonies of Gustav Mahler could imagine what his Eleventh or Twelfth symphonies would have sounded like had he written them.

The Hadyn Concertante excepted, none of these was repertory pieces. The Stravinsky Four Studies and the Berg Three Pieces were first Boston performances. The Wind Symphonies had only been performed here once before and the Debussy twice. It is not only that they were prepared with such sharp and evident authority. It is that he whole cluch of them was assayed with only three days of rehearsal. This means that to Pierre Boulez' imposing catalog of virtues we have to add daring.

Curiously, after each piece the audience response was fairly tepid. At the end of the concert the response was warmly enthusiastic, suggesting that the appreciation was for how the music was played, not what. My guess would be that, with all his tremendous gifts, Pierre Boulez' programming would leave him a marked man here by the end of two seasons. My further guess is that he perfectly well knows it.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 13 1969 New England Newsclip

Tennis set to music

A sport inspired ballet

By MARGO MILLER

June, 1913. The lawn tennis season was in full play, and the London sporting and music press were further to be treated to a ballet about tennis, Nijinsky's "Jeux." (The Debussy score, commissioned by Diaghilev for his Ballets Russes, comes up this Friday and Saturday at Pierre Boulez's Boston Symphony concerts.)

"Jeux" puzzled most of its first audiences. The critic for the London Daily Telegraph observed with regret that, although Mr. Nijinsky made his first entrance with a tennis racket, he "soon tossed it into a bush." Then, there was the matter of the tennis clothes. The They were not stage costumes but the work of the Paris couturier, Paquin, and instead of the full-length flannel trousers, then proper for tennis. Nijinsky wore a kind of knickers that buttoned well below the knee. The tennis ball itself was too large, others complained. And if "Jeux" (Games) wasn't about the tennis kind of "love," it was in part about the unmentionable, or lesbian, love.

The plot of "Jeux" is simple. At dusk, in a park, three young people chase an escaped tennis ball — and each other. Tamara Karsavina and Ludmila Schollar were the two girls and Nijinsky danced the Young Man. "A faun in flannels," wrote one critic, referring back to Nijinsky's first ballet, set to Debussy's "Prelude a l'apres-midi d'un faune." "Faun in flannels" was correct, to a point.

In "Faune," Nijinsky was experimenting with a new dance movement. Inspired by Grecian friezes, he made his dancers move largely in profile. Lydia Sokolova recalled the challenge: We "had to be musical as well as rhythmical and it was necessary to relax and hear the music as a whole; it had to trickle through your consciousness, and the sensation approached the divine. One walked and moved quite gently in a rhythm that crossed over the beats given by the conductor . . . It was most ingeniously thought out. I do not know how much of this Nijinsky did himself, but he must have had enormous help from the composer." (Nijinsky was innocent of any musical knowledge, according to Igor Stravinsky's chronicles of their "Sacre du printemps" rehearsals that same season.)

As an observer of "Jeux" Sokolova continues: "It must have been the first ballet inspired by the modern craze for sport . . . . 'Jeux' had some pretty and original groupings, but there wasn't much to it. Nijinsky's idea must have been to turn his dancers into puppets by inventing a stiff and angular choreography, and to suggest that in the 20th century love was just another game, like tennis. The novelty of 'Jeux' was that it was danced on three-quarter point: That is to say, the dancers neither stood on their points, nor on the ball of the foot. Instead of wearing the usual padded toeshoes, the girls and Nijinsky had slippers which were just slightly hardened at the tips. It was not really very effective, as it looked as if they were trying to dance on their points and not doing it properly." Mme. Nijinsky recalls that her husband originally wanted to dance the Young Man on point and had coached with Cecchetti.

Mme Nijinsky, who married Nijinsky away from Diaghilev, writes of "Jeux": "The Court festivals of the Petipa ballets all explain the dancing is logical under the circumstances. Nijinsky for the first time used and treated dancing as an absolute medium, without excuse or explanation, in 'Faune' . . . (The dances in 'Jeux') presented a parallel to emotional experiences, yet without imitating the actions of real life." Audiences within and without the ballet world did not buy this pleading.

"Jeux" is interesting, too, as a chapter in Diaghilev's forced-feeding of choreographic talent, Fokine, his first discovery, had left. Nijinsky, the dance sensation, was being groomed to fill his place. Some whispered that Diaghilev and Nijinsky were lovers. But perhaps closer to the artistic truth was Diaghilev's urge to be a creator through another's work. He educated his young choreographers, taking them to museums and concerts, introducing them to artists and musicians. Debussy was at supper the night Nijinsky, watching moths circle a candle at Pre Catalan, saw in this hypnotic maneuver the plot for "Jeux."

Diaghilev to Karsavina, who danced The First Girl in "Jeux": "We will date it on the programmes 1930." Diaghilev's regisseur, Grigoriev: "Diaghilev was in a hurry to live. He was looking ahead toward fresh currents in choreography, and rather than rely on Fokine's experience, he preferred to guide Nijinsky in his lack of it." But to keep Nijinsky-plagued dancers happy, Grigoriev rehearsed them in Fokine's old ballets.

Today "Jeux" has occasional revivals. William Dollar's 1950 version is no longer in the Ballet Theater repertory, but in 1966 John Taras did one for the New York City Ballet. The costumes, window-paned organdy, would delight Gussie Moran, that Wimbleton couturiere of blessed memory. The choreography is not Nijinsky's plastique but is rather tennis-like in its taut lobs and volleys among the three young people. At the end the dancing becomes twice as heavy as the music and the phrases become long and weighty. The New York Times dance critic Clive Barnes wrote: "Mr. Taras has managed to suggest and sustain the mood of a hot Summer evening, where secrets are told and emotional corners turned, one of those evenings with thunder in the air, after which, for these three, nothing can ever be the same again."

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

FEB 2 1969 New England

35

TUESDAY B SERIES

FIFTH PROGRAM
Tuesday evening February 11 1969 at 7.30

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84
Allegro
Andante
Allegro con spirito
RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux – poème dansé (1912)

intermission

STRAVINSKY — Symphonies of wind instruments

STRAVINSKY — Four studies for orchestra
Dance
Eccentric
Canticle
Madrid

BERG — Three pieces for orchestra op. 6
Präludium (Prelude)
Reigers (Rounds)
Marsch (March)

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Boulez, one of Europe's most distinguished conductors, has directed many major European orchestras and is regular conductor of the Southwest German Radio Orchestra.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 5 1969 New England

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

FEB 1 1969 New England

Concerning Conductor Pierre Boulez

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Rumor has it that Boulez might possibly become the music director of the Boston Symphony in the foreseeable future. He is, of course, a forceful director—clear in his phrasing, sure in his beat, in good control of his musicians. However, I found it difficult at last Tuesday's concert to assess his capabilities completely inasmuch as the works he selected, although some were certainly difficult and demanding, were unusually brief—almost like encore pieces. I should like to hear his interpretations of some of the standard longer works—from Mozart through Ives—before venturing a hard-and-fast opinion about his conducting.

Suffice to say that he was impressive in his Boston debut and that the musicians seemed to enjoy playing for him and to perform expertly. Moreover, he seemed to establish a rapport with the audience. Nevertheless, his program (and he was particularly effective in the Debussy "Jeux") was not of the type that would set me, for one, cheering wildly or reaching for new superlatives.

Noted Maestro Praised

BOSTON — Pierre Boulez, who within the past several years has established a reputation as one of the world's foremost composers, conductors, and musicologists, directed the Boston Symphony Orchestra last night, in Symphony Hall, in the fifth program of the current Tuesday "B" Series.

Boulez's appearance was of considerable interest because there have been persistent rumors that, within the next few years, he might well be appointed permanent conductor of the Boston Symphony. He is a serious-looking man in his forties who conducts without a baton and without a score, utilizing his large and expressive hands to good advantage. His beat is firm and steady, his control of his musicians sure, his musicianship first-rate.

However, the nature of his program last night made it difficult to assess his utmost ability inasmuch as the concert comprised selections that were, for the most part, (with one exception) approximately in the same vein and brief as well. He began his program with Haydn's "Sinfonia Concertante in B Flat," one of the pieces written in London for the impresario-violinist, Salomon. The work affords an opportunity for four soloists to shine — in this case, violinist Joseph Silverstein, cellist Jules Eskin, oboist Ralph Gomberg, and bassoonist Sherman Walt — all of whom, particularly Silverstein, gave good accounts of themselves. Boulez's phrasing in this Haydn work was good in clarity and precision, although he did evince a tendency to romanticize the music more than is customary.

The second selection was Debussy's dance poem, "Jeux," which in its original version had choreography by the great Nijinsky. In many respects, this seldom-heard work is perhaps the best orchestral score ever written by Debussy; Boulez and his musicians played it impeccably, its tonal coloration especially being conveyed beautifully.

In the concert Boulez also included two works by Stravinsky, "Symphonies of Wind Instruments" and "Four Studies for Orchestra." Boulez, as most music-lovers know, is an expert on Stravinsky. As a result, his readings, as one expected, were knowledgeable and perceptive. The "Symphonies" is dedicated to Debussy and is interesting for its intricacies of orchestration rather than for musical substance. The "Four Studies," all very short, begin with a brisk march rhythm, go to a selection that always reminds me, paradoxically, of a light-footed elephant, and end with a Spanish - influenced movement that is a good impression of Iberian style and flavor.

The concert concluded with Alban Berg's "Three Pieces for Orchestra," which, although they are dedicated to Berg's mentor, Schoenberg, sound more like Mahler than anything else. The selection is interesting as a forerunner, particularly in the final piece, of Berg's opera, "Wozzeck." The work is difficult to play (as are both the Stravinsky selections), and the orchestra responded expertly to Boulez's direction.

In fact, Boulez and the orchestra applauded each other at the end of the program, and the audience, too, joined in spontaneously in a session of mutual admiration.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 12 1969 New England Newsclip

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446

FEB 16 1969 New England

36.

SEVENTEENTH PROGRAM
Friday afternoon February 14 1969 at 2 o'clock
Saturday evening February 15 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI — Gli uccelli (The birds) – suite for small orchestra
- Prelude (after Bernardo Pasquini)
- The dove (after Jacques de Gallot)
- The hen (after Jean-Philippe Rameau)
- The nightingale (after an anonymous 17th century English composer)
- The cuckoo (after Bernardo Pasquini)

MOZART — Symphony no. 34 in C major K. 338
- Allegro vivace
- Andante di molto
- Finale: allegro vivace

intermission

STRAVINSKY — Petrushka (revised version of 1947)*
- The Shrove-tide fair
- Petrushka's cell
- The Moor's cell
- The fair (towards evening)

NEWTON WAYLAND *piano*

Maestro Mester, 34, Sparks BSO Podium

By GEORGE GELLES, Music Critic

Jorge Mester is the 34-year-old music director of the Louisville Symphany, Mexican-born of Hungarian parents, about whom people have been saying very good things. Yesterday afternoon, guest-conducting the Boston Symphony at Symphony Hall, he substantiated most of these reports, though it wasn't until his performance of "Petrushka," Stravinsky's 1911 and second score for Diaghilev's Ballets Russes, that he showed his strong suits.

The reading was superior in several ways: Mester's conducting was fluid and dramatically convincing; his timing was excellent. He was also able to get far better playing than usual from the BSO men, and to keep them alive and responsive. Finally, he seemed very attractive personally and got from the orchestra a special sheen and elan that we too seldom hear.

Previously, I had heard only a taped Tanglewood performance of Mester's, a Mozart string fugue that I thought dismal. His reading on Friday of Mozart's 34th Symphony, K. 338, was far better than what I expected, thought equally far from ideal.

In its solidity, its concern with inner voices, and, in general, its geniality, it was a good performance; it missed in being a bit heavy (not the same as solid), and in the last movement, when it needed it, without fire.

It seemed revealing that in the slow movement, phrased with exceptional care, Mester felt the need to interpolate little pauses, trying to increase expectations and heighten the drama in a piece sweet and benign that didn't really want that sort of fussing.

Respighi's "Gli Uccelli" ("The Birds") had rested peacefully and happily forgotten for 28 his opener. It's a five-movement years until Mester chose it for suite of 17th century harpsichord pieces, done up by Respighi not in the blazing technicolor vulgarity that he bestowed on "The Pines of Rome" and its two companions, but in a pretty, fragile, music-box filigree. It's movie music at best, in a style BSO is not very happy with, and clearly the stuff that provincial orchestra programs are made of. It had no business here.

Mester read it well, not stunningly, and didn't get across what his two subsequent performances did: that among under—40 conductors, he is to be taken among the most serious.

Record American

Jorge Mester Conducts

Fine 'Petrushka' At Symphony Hall

By McLAREN HARRIS

In the midst of a string of past and future Symphony programs including works by Messiaen, Berg, Stravinsky (Etudes), Webern and Varese, an afternoon of Respighi's "The Birds," Mozart's Symphony No. 34 and Stravinsky's "Petrushka" tends to appear quite conservative. Nothing could better illustrate the passage of time since "Petrushka's" 1911 premiere.

Of the three works which 33-year-old Jorge Mester conducts, "The Birds" is the most recent (1927), yet it is the most removed from its time, consisting of five movements based upon baroque pieces by Bernardo Pasquini, Jacques de Gallot, Jean-Philippe Rameau and an anonymous Englishman.

After the Prelude, which begins with a dignified theme in the strings and briefly presages the movements to follow, there come The Dove, The Hen, The Nightingale and The Cuckoo — attractive little character-pieces, lightly scored, usually with prominent woodwind solos and running, twittering figures in the strings. The Hen is the most effective, being an effective transcription of Rameau's "La Poule," from the second book of Pieces de Clavecin.

THE PERFORMANCE, like the pieces, was generally neat and unpretentious, though with something of a leaden feeling in the beginning and concluding theme (according to John Burk's notes, said theme is developed from the cuckoo motive, but where he got that idea I'll never know).

Rather curiously, Mozart's C major Symphony, K. 338, had not been played here since 1952 (under G. Wallace Woodworth). One of the three later symphonies without a minuet, it is a sturdy creation, serious in its general harmonic tone and ingeniously constructed from what would seem to be inconsequential materials if lifted from context. Something about the finale's first theme always fools me for a moment into thinking it was written by someone else, which only serves to make the work more delightful.

The Mozart performance was again amiable, although somewhat bland at the beginning in terms of dynamic contrast and instrumental clarity. Things sharpened progressively, however, through a quiescent Andante and the nimble and tireless finale.

THE WEIGHT of the afternoon was in "Petrushka," performed in the full version of 1947, which differs from the original of 1911 mostly in matters of orchestration (it has been said that Stravinsky's rather frequent revisions of his most popular works were less musical matters than a device to make obsolescent those editions, notably Russian, published outside the copyright law).

"Petrushka" put Mester, as well as the orchestra, squarely on his mettle, and he withstood it admirably. This is a beautifully-wrought, exciting score for a simple adequate scenario, music which effectively draws two levels of action, one of festive carnival atmosphere and the other of behind-stage tragedy, with clear thematic identification. It also presents considerable problems for the conductor in sustaining energy through the unbroken succession of myraid vignettes tying together vastly diverse but adjacent meters and tempos and making recognizable, though not interruptive, divisions between the scenes.

Next week Erich Leinsdorf returns to conduct Anton Webern's Five Pieces, Op. 10, Beethoven's Fourth Piano Concerto with Eugene Istomin as soloist and the "Eroica" Symphony.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
FEB 15 1969
New England Newsclip

THE CONDUCTOR

JORGE MESTER, now in his second season as Music Director and Conductor of the Louisville Symphony Orchestra, was born in Mexico City in 1935 of Hungarian parents. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center. He enrolled at the Juilliard School, where he started to conduct. After his studies he was appointed to the faculty, the youngest member in the School's history. Jorge Mester has conducted orchestras on both sides of the Atlantic, and since his Louisville appointment has directed concerts by the Chicago Symphony Pops and the Indianapolis Symphony. He has recently recorded Menotti's *Amahl and the night visitors* and *The medium* for Columbia Records. Later this season he will conduct the New Orleans Symphony. Last summer he was a faculty member of the Aspen Festival and he conducted several concerts there. Jorge Mester last appeared with the Boston Symphony in October 1967.

Mester to Conduct Boston Symphony

Jorge Mester, 33-year-old conductor of the Louisville Symphony Orchestra, will make his second guest conducting appearance with the Boston Symphony Orchestra at the concerts of Friday and Saturday, Feb. 14-15, and Thursday, Feb. 20.

These concerts were to have been conducted by the late Charles Munch. The Tuesday, Feb. 18, concert, also to have been conducted by Dr. Munch, will be led by Erich Leinsdorf.

Mester's program will include Respghi's "The Birds," Mozart's Symphony No. 34 in C and Stravinsky's "Petrouchka" (1947 version).

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
JAN 17 1969
New England Newsclip

The ARTS

BSO gets treat from Mester

By MICHAEL STEINBERG
Staff Writer

Charles Munch was to have conducted the Boston Symphony concerts this weekend and next Thursday; the dates, after Munch's death in November, were inherited by Jorge Mester, the 33-year-old conductor of the Louisville Orchestra.

Mester began with Respighi's "The Birds," settings for small orchestra of genre pieces for harpsichord by Rameau and various 17th century composers.

It is an interesting footnote to the history of performance practice, and it is even possible that this suite, with its carefully written out and completely wrong ornaments, and its insistence on how quaint all this Olde Musick is, may some day acquire a certain value as camp.

It really won't do, though. The first thing, after all, required of an arranger is that he understand the material he is arranging, and Respighi didn't have the foggiest.

He gets off a couple of effective orchestral jokes that are refined ancestors of those one finds in the pieces about mosquitos and typewriters that Arthur Fiedler plays at the Pops, and he is extremely skilled at the cosmetic part of the transcriber's job.

The interventions of the celeste are excessive and really rather disgusting; otherwise, though, the orchestra makes charming noises of great delicacy.

As music, "The Birds" sounded thoroughly silly; it is, however, an occasion for playing of virtuosity and refinement, and that, on the whole, it got.

Gomberg and Cioffi particularly distinguished themselves as a pair of doves — or perhaps one dove whose voice changes — and Mester's conducting, except for an unbreathing opening ritornello, was first-rate.

NO MINUET

From the antique-store plate-scrapings, Mester went on to real Mozart, the festive and Brilliant C major Symphony, No. 34, K.338.

Unlike Sir Adrian Boult, the last conductor to do this work with the Boston Symphony, Mester did not include the Minuet, K.409, that some scholars believe may have been intended for it. The Minuet is a wonderfully and surprisingly rich piece, but all in all I find the Symphony more convincing in its three-movement form.

Again, Mester got beautiful playing from the orchestra, lustrous, in tune, rhythmic, and awake. The finale went with energy and spirit; the second, though taken perhaps a bit too slowly, was phrased with grace.

The grand first movement, however, missed making its point: it needs a powerfully developing, unfolding sort of performance — I still recall how splendidly Boult shaped this movement in 1966 — where what it had from Mester was only elegance of detail.

For the second half of the concert, Mester conducted Stravinsky's complete "Petrushka" score. He used the sharp and lean 1947 revision rather than the lusher 1911 original, and his swift, lightly accented conducting went along with that preference. It was consistently conceived, beautifully realized for the most part, and a great pleasure to hear.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
FEB 15 1969
New England Newsclip

Louisville's Mester guests at BSO

By Allan Sly

The Boston Symphony's parade of visiting conductors continued last week with the arrival of Jorge Mester, recently of the Juilliard faculty, now established in Louisville. He is of Mexican birth and Hungarian parentage; appearances at Tanglewood, Aspen, and Chicago, some recording, and a previous Boston assignment are all very much to his credit.

The orchestra watched him attentively, giving the impression that, whoever occupies the podium, it maintains its own identity; though willing to reflect a visitor's peculiarities, it surrenders nothing. Thus the Mozart No. 34 in C was its own bright self; in the delicious dialogue of the andante and the easy flow of the allegros Mr. Mester's somewhat fussy intentions came out in a high degree of sweetness—unessential but not unpleasing. The orchestra appeared to supply the work's underlying strengths from its own inner resources.

The same toothsome quality pervaded the opening work, Respighi's "Gli uccelli" ("The Birds"), the second musical aviary of the year, and the prettier. Based on 18th-century diversions, it frankly sets out to please, though for me its appeal rarely exceeded the charm of a valentine. It is not robust enough for Pops, hardly weighty enough for Symphony, but nice to hear (after 28 years), reminding us of a gallant personality from a time less turgid than our own.

The final work, the 1947 version of the complete ballet "Petrushka," supports Stravinsky's nomination as composer of the century. Conceived and produced in 1911 virtually as we heard it this weekend, it seems to be a focal point or node around which 20th-century music was to swing into new paths. But pervading all is a story of human frailty and suffering, callous unconcern and cruel frustration, all embodied in a tale as entertaining as it is eternally new. That Stravinsky and Diaghilev worked out its details together is one more miracle of the theater; that the right composer at the right time could give the story musical embodiment is our great good fortune.

Mr. Mester's engagement with the work was complete and convincing. Newton Wayland added still another feather to his cap by playing the prominent piano part—the very genesis of the Petrushka personality. At the Friday concert there was a premature entry of a clarinet and some very rarely encountered trouble among the trumpets. But the orchestra as a whole rode this high-mettled steed to a triumphant finish—a finish that leaves one sadder for surveying thus our human condition.

Mr. Mester is more in Stravinsky's debt than vice versa; but there will come a day when this young conductor's natural musicality and inner strengths will outstrip, rather than keep pace with (as at present), his splendid accomplishments.

The Symphony Hall management badly flunked its responsibilities on Friday. Ten door openings (eight before the bear entry, two during) were visible from the front of the house. One person forced an entry and took a seat in the very center of the front row some ten minutes into the Petrushka. The first violin section was noticeably distracted. Such public bad manners deserve public condemnation. Evidently all doors need guarding inside and out at all times.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
FEB 17 1969
New England Newsclip

36.

SEVENTEENTH PROGRAM
Friday afternoon February 14 1969 at 2 o'clock
Saturday evening February 15 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI — Gli uccelli (The birds) – suite for small orchestra
- Prelude (after Bernardo Pasquini)
- The dove (after Jacques de Gallot)
- The hen (after Jean-Philippe Rameau)
- The nightingale (after an anonymous 17th century English composer)
- The cuckoo (after Bernardo Pasquini)

MOZART — Symphony no. 34 in C major K. 338
- Allegro vivace
- Andante di molto
- Finale: allegro vivace

intermission

STRAVINSKY — Petrushka (revised version of 1947)*
- The Shrove-tide fair
- Petrushka's cell
- The Moor's cell
- The fair (towards evening)

NEWTON WAYLAND *piano*

Maestro Mester, 34, Sparks BSO Podium

By GEORGE GELLES, Music Critic

Jorge Mester is the 34-year-old music director of the Louisville Symphany, Mexican-born of Hungarian parents, about whom people have been saying very good things. Yesterday afternoon, guest-conducting the Boston Symphony at Symphony Hall, he substantiated most of these reports, though it wasn't until his performance of "Petrushka," Stravinsky's 1911 and second score for Diaghilev's Ballets Russes, that he showed his strong suits.

The reading was superior in several ways: Mester's conducting was fluid and dramatically convincing; his timing was excellent. He was also able to get far better playing than usual from the BSO men, and to keep them alive and responsive. Finally, he seemed very attractive personally and got from the orchestra a special sheen and elan that we too seldom hear.

Previously, I had heard only a taped Tanglewood performance of Mester's, a Mozart string fugue that I thought dismal. His reading on Friday of Mozart's 34th Symphony, K. 338, was far better than what I expected, thought equally far from ideal.

In its solidity, its concern with inner voices, and, in general, its geniality, it was a good performance; it missed in being a bit heavy (not the same as solid), and in the last movement, when it needed it, without fire.

It seemed revealing that in the slow movement, phrased with exceptional care, Mester felt the need to interpolate little pauses, trying to increase expectations and heighten the drama in a piece sweet and benign that didn't really want that sort of fussing.

Respighi's "Gli Uccelli" ("The Birds") had rested peacefully and happily forgotten for 28 his opener. It's a five-movement years until Mester chose it for suite of 17th century harpsichord pieces, done up by Respighi not in the blazing technicolor vulgarity that he bestowed on "The Pines of Rome" and its two companions, but in a pretty, fragile, music-box filigree. It's movie music at best, in a style BSO is not very happy with, and clearly the stuff that provincial orchestra programs are made of. It had no business here.

Mester read it well, not stunningly, and didn't get across what his two subsequent performances did: that among under—40 conductors, he is to be taken among the most serious.

Record American

Jorge Mester Conducts

Fine 'Petrushka' At Symphony Hall

By McLAREN HARRIS

In the midst of a string of past and future Symphony programs including works by Messiaen, Berg, Stravinsky (Etudes), Webern and Varese, an afternoon of Respighi's "The Birds," Mozart's Symphony No. 34 and Stravinsky's "Petrushka" tends to appear quite conservative. Nothing could better illustrate the passage of time since "Petrushka's" 1911 premiere.

Of the three works which 33-year-old Jorge Mester conducts, "The Birds" is the most recent (1927), yet it is the most removed from its time, consisting of five movements based upon baroque pieces by Bernardo Pasquini, Jacques de Gallot, Jean-Philippe Rameau and an anonymous Englishman.

After the Prelude, which begins with a dignified theme in the strings and briefly presages the movements to follow, there come The Dove, The Hen, The Nightingale and The Cuckoo — attractive little character-pieces, lightly scored, usually with prominent woodwind solos and running, twittering figures in the strings. The Hen is the most effective, being an effective transcription of Rameau's "La Poule," from the second book of Pieces de Clavecin.

THE PERFORMANCE, like the pieces, was generally neat and unpretentious, though with something of a leaden feeling in the beginning and concluding theme (according to John Burk's notes, said theme is developed from the cuckoo motive, but where he got that idea I'll never know).

Rather curiously, Mozart's C major Symphony, K. 338, had not been played here since 1952 (under G. Wallace Woodworth). One of the three later symphonies without a minuet, it is a sturdy creation, serious in its general harmonic tone and ingeniously constructed from what would seem to be inconsequential materials if lifted from context. Something about the finale's first theme always fools me for a moment into thinking it was written by someone else, which only serves to make the work more delightful.

The Mozart performance was again amiable, although somewhat bland at the beginning in terms of dynamic contrast and instrumental clarity. Things sharpened progressively, however, through a quiescent Andante and the nimble and tireless finale.

THE WEIGHT of the afternoon was in "Petrushka," performed in the full version of 1947, which differs from the original of 1911 mostly in matters of orchestration (it has been said that Stravinsky's rather frequent revisions of his most popular works were less musical matters than a device to make obsolescent those editions, notably Russian, published outside the copyright law).

"Petrushka" put Mester, as well as the orchestra, squarely on his mettle, and he withstood it admirably. This is a beautifully-wrought, exciting score for a simple adequate scenario, music which effectively draws two levels of action, one of festive carnival atmosphere and the other of behind-stage tragedy, with clear thematic identification. It also presents considerable problems for the conductor in sustaining energy through the unbroken succession of myraid vignettes tying together vastly diverse but adjacent meters and tempos and making recognizable, though not interruptive, divisions between the scenes.

Next week Erich Leinsdorf returns to conduct Anton Webern's Five Pieces, Op. 10, Beethoven's Fourth Piano Concerto with Eugene Istomin as soloist and the "Eroica" Symphony.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 15 1969 New England Newsclip

THE CONDUCTOR

JORGE MESTER, now in his second season as Music Director and Conductor of the Louisville Symphony Orchestra, was born in Mexico City in 1935 of Hungarian parents. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center. He enrolled at the Juilliard School, where he started to conduct. After his studies he was appointed to the faculty, the youngest member in the School's history. Jorge Mester has conducted orchestras on both sides of the Atlantic, and since his Louisville appointment has directed concerts by the Chicago Symphony Pops and the Indianapolis Symphony. He has recently recorded Menotti's *Amahl and the night visitors* and *The medium* for Columbia Records. Later this season he will conduct the New Orleans Symphony. Last summer he was a faculty member of the Aspen Festival and he conducted several concerts there. Jorge Mester last appeared with the Boston Symphony in October 1967.

Mester to Conduct Boston Symphony

Jorge Mester, 33-year-old conductor of the Louisville Symphony Orchestra, will make his second guest conducting appearance with the Boston Symphony Orchestra at the concerts of Friday and Saturday, Feb. 14-15, and Thursday, Feb. 20.

These concerts were to have been conducted by the late Charles Munch. The Tuesday, Feb. 18, concert, also to have been conducted by Dr. Munch, will be led by Erich Leinsdorf.

Mester's program will include Respghi's "The Birds," Mozart's Symphony No. 34 in C and Stravinsky's "Petrouchka" (1947 version).

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JAN 17 1969 New England Newsclip

The ARTS

BSO gets treat from Mester

By MICHAEL STEINBERG
Staff Writer

Charles Munch was to have conducted the Boston Symphony concerts this weekend and next Thursday; the dates, after Munch's death in November, were inherited by Jorge Mester, the 33-year-old conductor of the Louisville Orchestra.

Mester began with Respighi's "The Birds," settings for small orchestra of genre pieces for harpsichord by Rameau and various 17th century composers.

It is an interesting footnote to the history of performance practice, and it is even possible that this suite, with its carefully written out and completely wrong ornaments, and its insistence on how quaint all this Olde Musick is, may some day acquire a certain value as camp.

It really won't do, though. The first thing, after all, required of an arranger is that he understand the material he is arranging, and Respighi didn't have the foggiest.

He gets off a couple of effective orchestral jokes that are refined ancestors of those one finds in the pieces about mosquitos and typewriters that Arthur Fiedler plays at the Pops, and he is extremely skilled at the cosmetic part of the transcriber's job.

The interventions of the celeste are excessive and really rather disgusting; otherwise, though, the orchestra makes charming noises of great delicacy.

As music, "The Birds" sounded thoroughly silly; it is, however, an occasion for playing of virtuosity and refinement, and that, on the whole, it got.

Gomberg and Cioffi particularly distinguished themselves as a pair of doves — or perhaps one dove whose voice changes — and Mester's conducting, except for an unbreathing opening ritornello, was first-rate.

NO MINUET

From the antique-store plate-scrapings, Mester went on to real Mozart, the festive and Brilliant C major Symphony, No. 34, K.338.

Unlike Sir Adrian Boult, the last conductor to do this work with the Boston Symphony, Mester did not include the Minuet, K.409, that some scholars believe may have been intended for it. The Minuet is a wonderfully and surprisingly rich piece, but all in all I find the Symphony more convincing in its three-movement form.

Again, Mester got beautiful playing from the orchestra, lustrous, in tune, rhythmic, and awake. The finale went with energy and spirit; the second, though taken perhaps a bit too slowly, was phrased with grace.

The grand first movement, however, missed making its point: it needs a powerfully developing, unfolding sort of performance — I still recall how splendidly Boult shaped this movement in 1966 — where what it had from Mester was only elegance of detail.

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TUESDAY A SERIES

SEVENTH PROGRAM
Tuesday evening February 18 1969 at 8.30

ERICH LEINSDORF *conductor*

STRAUSS — Don Juan op. 20

STRAVINSKY — Le chant du rossignol (The nightingale's song)
- The fête in the Emperor of China's palace
- The two nightingales
- Illness and recovery of the Emperor of China

intermission

BRAHMS — Symphony no. 4 in E minor op. 98*
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

The Sound of Music

A Brahms To Remember

By Peter M. Knapp

Two splashy tone poems were on Erich Leinsdorf's program for last night's Boston Symphony concert. But it was Brahms who came out ultimately triumphant.

After the likes of Richard Strauss' "Don Juan," and Igor Stravinsky's symphonic poem, "Le chant du rossignol," with their free-flow structures and brilliant colorations, dear old Brahms' Fourth Symphony might have been monochromatic by contrast. But it wasn't so, in the fascinating and exciting reading Leinsdorf achieved.

Leinsdorf does quite a lot of Brahms, including the Fourth. But this was something special, and I have never heard it done better. The performance had Leinsdorf's usual grasp of line and detail, but went for beyond that in a majestic combination of structure and sound. The variations of the finale seemed built block by block, to a monumental finish.

Light Strings

In the opening movement, all was extraordinarily light. The string sound seemed to float, and the wind contrasts were bright and clear. It was an unusual sound for Brahms — even for this movement. Likewise, the andante moved with noble lyricism and the scherzo had strength and "bite." It was a remarkable performance with glorious playing by the Bostonians.

It is startling to recall that the Brahms Fourth and Strauss' "Don Juan" were composed within a few years of each other in the late 1880s. Two romantics, but how different! Leinsdorf is a brilliant Strauss conductor, and the tone poem was passionately played — even impetuously in a few passages — and there was the proper display of sensuous sound, if somewhat loud.

"The "Song of the Nightingale" is early Stravinksy, of Paris days. The symphonic poem is taken from his first opera, "Le rossignol", which the composer began in 1909, put aside for "Petruchka" and "the Rite of Spring", and then completed in 1914 after finding his style had changed. Subsequently, music from the opera was employed for a Diaghilev ballet, then fashioned into the present symphonic poem.

Exotic Score

It is an evocatively exotic score, fitting the story of a Chinese emperor and the nightingale whose song saves his life. Stravinsky employs a large orchestra, but often uses it in concertante groupings of ingenious and effective voicings. Spiced with percussion and the gentle sounds of harp and celesta, often driven by ostinato rhythms of which Stravinsky is so fond, the score is imaginative chinoisrie.

The performance moved well, if cautiously in some spots, and there were many effective details. Leinsdorf is particularly good in emphasizing the grotesque or the droll in scores such as this (as in Prokofiev, for example) and his wind players enthusiastically joined in, flutist Doriot Anthony Dwyer and trumpeter Armando Ghitalla taking deserved bows.

of his program was devoted to contemporary music: Niccolo Castiglioni's "Gymel," Pierre Boulez' "Sonatine," Bruno Maderna's "Honeyreves," and Kazuo Fukushima's "Mei."

To open, there was a slight Sonata in G by Haydn, and perhaps as an antidote, Prokofiev's Sonata in D closed the program. The Haydn served as a kind of wan curtain-raiser, with a number of delicate touches by Gazzelloni but with the piano sounding somewhat worse for wear; Prokofiev came off much better — the piano-flute combination seems more congenial here, and the sonata contains Prokofiev's customarily sly melodic and harmonic twists.

In the jagged tonal world of the avant-garde, however, one encounters little of the conventional, whether it be in melody, harmony or rhythm — to say nothing of sound. Silence plays a prominent role in Castiglioni's "Gymel," spaced by gaunt piano tone-clusters or intermittent flute figurations. Boulez offers more substantial matter in a longer structure — difficult and often atmospheric writing, full of flutter-tonguing for the flute, and in which one can perceive rhythmical and tonal canons.

Inside And Out

Gazzelloni clearly is in tune with this music — as indeed is pianist Canino, who attacks the piano with enthusiasm — and he plays dynamically and with sure virtuosity. Yet this reviewer can muster no fondness for these pieces with their cerebral structures and nervous leapings. They seem more "constructed" than "composed."

More aurally satisfying was Maderna's "Honeyreves," which stretches the sonorities of both instruments. In this piece, the pianist plays both inside the piano (strumming or striking the strings) and on the keyboard, while the flute flutters, twitters and aspirates to create an effective variety of sounds. Here, Gazzelloni's tremendous control over tone and dynamics was demonstrated in the hardly-whispered sustained notes that begin and end the piece.

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—P.M.K.

THURSDAY A SERIES

FIFTH PROGRAM
Thursday evening February 20 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI — Gli uccelli (The birds) – suite for small orchestra
- Prelude (after Bernardo Pasquini)
- The dove (after Jacques de Gallot)
- The hen (after Jean-Philippe Rameau)
- The nightingale (after an anonymous 17th century English composer)
- The cuckoo (after Bernardo Pasquini)

MOZART — Symphony no. 34 in C major K. 338
- Allegro vivace
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- Finale: allegro vivace

intermission

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The Shrove-tide fair
Petrushka's cell
The Moor's cell
The fair (towards evening)

NEWTON WAYLAND *piano*

38.

EIGHTEENTH PROGRAM
Friday afternoon February 21 1969 at 2 o'clock
Saturday evening February 22 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN — Five pieces for orchestra op. 10
- Sehr ruhig und zart (Very quietly and delicately)
- Lebhaft und zart bewegt (Moving briskly and delicately)
- Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)
- Fliessend, äusserst zart (Flowing, extremely delicately)
- Sehr fliessend (Very flowing)

BEETHOVEN — Piano concerto no. 4 in G major op. 58*
- Allegro moderato
- Andante con moto
- Rondo: vivace
- EUGENE ISTOMIN

intermission

WEBERN — Five pieces for orchestra op. 10 *(repeated)*

BEETHOVEN — Symphony no. 3 in E flat op. 55 'Eroica'*
- Allegro con brio
- Marcia funebre: adagio assai
- Scherzo: allegro vivace
- Finale: allegro molto

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
FEB 22 1969 New England

BSO Tribute to Late Conductor

'Eroica' Honors Ernest Ansermet

By McLAREN HARRIS

Beethoven's "Eroica" Symphony, whose Funeral March is so often called upon for commemorative performances, served that familiar function again at yesterday's Symphony. The "Eroica" had been scheduled already but it received its dedication when news was received of the death of Ernest Ansermet — Thursday night.

An Ansermet memorial is especially appropriate here, for he was both a giant in international music and a beloved friend to Boston. His championship of Debussy and Stravinsky in the century's early years proved an immeasurable contribution to the art, and as an orchestra leader he was a genius, having founded L'Orchestre de la Suisse Romande in 1918 in Geneva and remained its music director until retiring in 1967.

His guest-conducting engagements in Boston were several, the most recent in 1962; during the 1951-52 season he substituted for an ailing Charles Munch for eight weeks. His was one of the most authoritative voices in music, his manner the most gentle. His 85 years were lived fully and well.

THE "EROICA" we heard was probably not the kind Ansermt would have served, and that is to be expected; but it was not really the kind I anticipated from Erich Leinsdorf either. Orchestrally the performance was fair to middling and its overall dynamic shape was satisfactory, but through the first three movements there was an absence of internal expression and a metric implacability which reduced it to run-of-the-mill.

I don't favor great sweeps or rubato which pull at a work like it was a piece of taffy, but the potential drama of the "Eroica" needs something more in its preparation than a straight, never-bending Allegro in that greatest-of-all first movements striding past, or over, its best opportunities seemingly without so much as a second thought.

This is not something to be ticked off like clockwork; it is a succession of events, of surprises, of discoveries, each bearing its own significance. For example, the string of repeated dissonances in the development, one of the most gripping moments in the entire work, fairly shouts for emphasis; yet it passed as virtually any other page in the score.

THE FUNERAL MARCH fared somewhat better, principally because it contains built-in breathing spaces (measured pauses), and Leinsdorf's insistence of tempo regularity came into its own in the Scherzo, which rarely asks for relief. The variations of the finale call for a variety of pacings. Leinsdorf complied, and did so effectively; the effort paid off in well-balanced textures and flavors plus a good share of cumulative excitement.

Beethoven was also represented by the Fourth Piano Concerto in G with Eugene Istomin as soloist. Things were much more congenial here — orchestrally, anyway, as the ensemble complement was alert and lightly assured. Unfortunately, Istomin was unable to produce the delicate flow his partners did, even in the quiescence of the Andante. There was a kind of taut, tense drama to his playing which strengthened his cause, but this concerto has less requirement for tension than for brightness and a feeling of facility. It is like comparing a flick of the wrist to a jerk of the arm; the notes are the same, bu the effect isn't.

WEBERN'S FIVE Pieces for orchestra, Opus 10, were performed twice, and I think it was an excellent idea, for not only are the elemental beauties of this utterly delicate, even ethereal, subtle and varicolored score not all immediately apparent, but the pieces are so brief as to escape before the listener's complete concentration can be brought to bear. The little climactic events, the angular motives which somehow are welded into a lyric chain become (and became) more appealing with each hearing.

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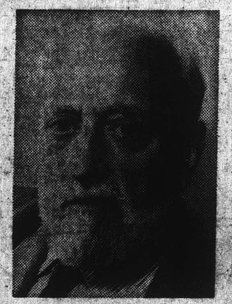

ERNEST ANSERMET

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
FEB 22 1969 New England Newsclip

Leinsdorf Revives 'Five Pieces'

By GEORGE GELLES
Music Critic

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It's a sad commentary, of course, considering their worth and warm reception shown them by the audience. In his informative program book essay, Andrew Raeburn quotes one Susan Bradshaw to the effect that the "Five Pieces" represent the "annihilation of Brahms." This is quite missing the point; for though Webern's first orchestral work, the "Passacaglia" grew unmistakably out of late German Romantic soil, the "Five Pieces" embody this same essence distilled, purified, refined. And there's not that much spiritual distance between the late piano miniatures of Brahms and these vignettes of Webern.

As is often the case when a work modern and unfamiliar to the orchestra is given back to back readings, the first of them was stiffer and somewhat cleaner, the second more musically relaxed and a shade sloppier. Neither was the last word in poetic conducting, but both performances gave an excellent idea of what the pieces are about.

Eugene Istomin, who was soloist in the Beethoven G Major Piano Concerto, is a good solid player and one not very imaginative. If there was a "standard" reading, his would be it, neither too fast nor too slow, too loud or too soft. And though his neutrality didn't move me one way or the other — though I found his playing boring — I most missed a sense of inner tension, of activity under the surface. Leinsdorf's accompaniment supplied most of the bite and muscle here; the solo work was flaccid.

I also found impressive Leinsdorf's reading of Beethoven's Third Symphony, the "Eroica". It was missing a repeat in the first movement that seems essential (for the development reaches as far harmonically as was in 1804 possible, and needs to be balanced) and in a general way it possibly spent itself too soon, for the last two movements were weaker than the first two, but it was convincing in other ways: in its rhythmic vitality, in the life and movement given the inner parts, in the admirable balance between strings and winds.

Unlike the "Pastoral", Beethovens' Sixth, which we heard a few weeks ago, the "Eroica" is highly charged, full of dramatic touches, and restive. It's a piece much more congenial to Leinsdorf than was the Sixth, and his performance was a good one.

It was played, incidently, in memory of Ernest Ansermet the Swiss conductor, who died earlier this week.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
FEB 20 1969 New England

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The remainder will consist of Beethoven's Piano Concerto No. 4 in G with Eugene Istomin as soloist, and the "Eroica" Symphony.

BOSTON SYMPHONY ORCHESTRA

Ernest Ansermet
November 11 1883 – February 20 1969

Beethoven's symphony no. 3 in E flat is played in memory of Ernest Ansermet, who was on many occasions guest conductor with the Boston Symphony Orchestra.

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
FEB 16 1969

Beethoven at BSO

Leinsdorf's 'Eroica'

By Allan Sly

ARTS ENTERTAINMENT

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Last week Beethoven's "Eroica," played in memory of Ernest Ansermet, easily outpaced any other performances of the work within memory. There was no communication gap between Beethoven and today's listeners; the notes appeared to leap into existence as from the composer's imagination. All the quaint innovations of phrase and rhythm, all the self-generating forms, all the consequent spiritual illumination and transcendent emotion swept performers and listeners along together.

Some outstanding virtues were the magnificent bass section; the overall intelligence of the strings, in rhythmic subtlety as well as in dynamics and tone quality; the expressivity of the horns, subjectively colored according to the matter in hand; the deployment of trumpets and timpani in the nick of time; the interplay of the woodwind soloists under varied circumstances.

Together with pianist Eugene Istomin, Mr. Leinsdorf and the orchestra made Beethoven's G-major concerto a thing of great beauty and tender charm, yet of underlying strength. I found myself recalling wistfully the more Germanic character that Artur Schnabel brought to it. On Friday last I thought at times the piece might take wings and fly out of range. But it didn't, and the high poetic content seemed to be what the full house had come to enjoy.

Rhythmically airborne

The concerto and symphony were each preceded by a performance of Webern's Five Pieces for Orchestra (1911-13). Last played here in 1926, they deserved this double exposure and the listeners responded with cordiality. A miniorchestra traverses these minipieces in a few moments; but they convey a quintessence of experience, a distillation, which makes Beethoven seem garrulous by comparison, for all his celebrated concentration of material. Andrew Raeburn's splendid program note on Webern matched these pieces in fascination and added to one's mental furniture another facet of this curious century.

Mr. Leinsdorf's way with Germanic music puts a listener on his toes to anticipate how a well-known phrase will go — always with a freshness that eludes description. Rhythmically the line is airborne from start to finish; emphatic moments are inescapable but never the least bit ponderous; lyrical flights are clean and carry their own sentiment with them, are never burdened by it. The tone colors are inflected with pertinent meaning, not merely an element of charm. And always the pace has animation tempered by intelligence. These qualities make occasions of his Beethoven programs; while one looks forward to his Ninth Symphony in April, one regrets the leave-taking nature of the event.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
FEB 25 1969 New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
FEB 22 1969 New England Newsclip

Webern's 5 Pieces well done by BSO

By HARRY NEVILLE
Staff Writer

At yesterday's afternoon Boston Symphony concert, one of the patrons wondered aloud at intermission: "Why couldn't they have made it into an all-Beethoven program and done 'Wellington's Victory' instead of that piece?" "That piece" happened to be Anton Webern's Five Pieces for Orchestra, Op. 10. It had begun the program, was to be heard again after intermission, and had not been previously heard at a Boston Symphony concert since 1926.

The last fact deserves some pondering by the people in charge of BSO programming, for it explains in part, the necessity of playing twice on the same program a work completed in 1913. It also throws some light on the anonymous patron's attitude — an attitude shared one may be certain, by a large part of the audience.

If it is possible or desirable to "educate" an audience — and we have some evidence in the Webern that Mr. Leinsdorf thinks it is — then what we surely need is a more consistent programming of contemporary or near-contemporary works. Five minutes (or ten, counting the repetition) of Webern seems a rather slender bone to throw to the culturally deprived of Symphony Hall.

The Five Pieces are much more difficult for the players than for the audience, and yesterday they got an excellent reading, particularly in the matter of the subtle tempo changes in which the score abounds. There was less than absolute precision in the observance of Webern's dynamics, but the second time around was an improvement on the first, and tomorrow night's performance will no doubt be better still.

Eugene Istomin was the soloist in Beethoven's Fourth Piano Concerto. He gave a performance that was rather monochromatic in color, with little in the way of definition of contrasting ideas. It would have helped in the first movement if distinctions had been observed among the various kinds of touch Beethoven asks for. The last movement suffered from clipped rhythms and misplaced accents. Istomin used Beethoven's own cadenzas and the playing here was quite refined and nicely articulated.

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
FEB 16 1969 New England Newsclip

38.

EIGHTEENTH PROGRAM
Friday afternoon February 21 1969 at 2 o'clock
Saturday evening February 22 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN — Five pieces for orchestra op. 10
- Sehr ruhig und zart (Very quietly and delicately)
- Lebhaft und zart bewegt (Moving briskly and delicately)
- Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)
- Fliessend, äusserst zart (Flowing, extremely delicately)
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BEETHOVEN — Piano concerto no. 4 in G major op. 58*
- Allegro moderato
- Andante con moto
- Rondo: vivace
- EUGENE ISTOMIN

intermission

WEBERN — Five pieces for orchestra op. 10 *(repeated)*

BEETHOVEN — Symphony no. 3 in E flat op. 55 'Eroica'*
- Allegro con brio
- Marcia funebre: adagio assai
- Scherzo: allegro vivace
- Finale: allegro molto

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 22 1969 New England

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November 11 1883 – February 20 1969

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BSO Tribute to Late Conductor

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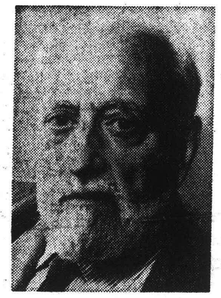

ERNEST ANSERMET

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 22 1969 New England Newsclip

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BOSTON, MASS.
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FEB 20 1969 New England

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

FEB 16 1969

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By Allan Sly

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 25 1969 New England Newsclip

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By HARRY NEVILLE
Staff Writer

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 22 1969 New England Newsclip

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The eighteenth pair of Friday/Saturday Boston Symphony Orchestra concerts will be conducted by the orchestra's music director, Erich Leinsdorf. Pianist Eugene Istomin will be soloist in Beethoven's Piano Concerto No. 4 in G.

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

FEB 16 1969 New England Newsclip

TUESDAY A SERIES

EIGHTH PROGRAM
Tuesday evening February 25 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN	Five pieces for orchestra op. 10
	Sehr ruhig und zart (Very quietly and delicately)
	Lebhaft und zart bewegt (Moving briskly and delicately)
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	Fliessend, äusserst zart (Flowing, extremely delicately)
	Sehr fliessend (Very flowing)
BEETHOVEN	Piano concerto no. 4 in G major op. 58*
	Allegro moderato
	Andante con moto
	Rondo: vivace
	EUGENE ISTOMIN
intermission	
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*
	Allegro con brio
	Marcia funebre: adagio assai
	Scherzo: allegro vivace
	Finale: allegro molto

The Sound of Music

Symphony, And All The Comforts Of Home

By Dorothy Newell

There were few in the live audience for Erich Leinsdorf's return to the Boston Symphony podium Tuesday night, but he was not lacking in listeners. The decision of WGBH-TV, Channel 2 to film the performance kept symphony regulars with electricity from missing the show, and provided others homebound by the storm (including this reviewer) an evening's pleasure.

The first-half program inadvertently reflected the difficulty of travel; there were few players on the platform. But it was planned.

Webern's Five Pieces for Orchestra, Opus 10, requires only a chamber-sized orchestra, while Beethoven's Piano Concerto No. 4, in F Major, Opus 58, uses strings and winds and with only tympani — and the solo piano — in the percussion.

The Webern was a warmup. It couldn't have taken as long as seven minutes to perform. While there were a multiplicity of "movements," and varieties of instruments — add mandolin, guitar, glockinspiel and other odd ones to the quartet of strings — and of staggered and dissimilar sounds, the piece was over blessedly soon.

The more traditional solo brought Eugene Istomin, 36-year-old pianist, to Boston. He played the three movements of Beethoven's 1806 work with precision and from memory. The work had a slow start, proceeding to stately, almost sombre mood, and concluding in a spirited manner. While the piano took the lead for the first two movements, it was the orchestra leading in the finale.

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EUGENE ISTOMIN
. . . stormy welcome

The full second half program — with full orchestra now — was given to another Beethoven work, Symphony No. 3 in B-flat Opus 55, Eroica. Here the winds were again dominant, not in volume, but in solo.

Eroica requires double the usual number of winds and horns. The oboe, flute and bassoon (sometimes French horn) teamed for many of the solo themes. Interesting how the flute's softness tempers the ordinarily shrill tones of the double reeds, especially oboe.

Conductor Face-On

The second movement took a minor theme, while the third was vibrant. The staccatos seemed let loose — like a reward for patience in the slower parts. The third was the familiar melody of the evening, concluding with a horn trio.

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There are some disadvantages. You sometimes get the distorted view created by a camerman trying to be artsy. Picture Leinsdorf directing himself, butting heads with himself in an unkind, unfunny caricature. And you don't get to people-watch at home. The fashion show at symphony is something since the pants suit.

But there are other advantages. You can see some of the players so much more clearly. You don't have to guess, "was that the French horn?"

You don't have to drive in the storm. And you can finish the supper dishes during intermission.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
FEB 27 1969 New England

BSO ON TV

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
FEB 13 1969 New England

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: WEBERN AND BEETHOVEN

Anton Webern, much written about but rarely performed, is at last making something of a show of strength in the local repertory during these autumnal days of Erich Leinsdorf's tenure here. Last week it was his Five Pieces for Orchestra, Opus 10 which showed up for the first time since the only previous airing in 1926.

Not only did the work show up, but it was played twice, at the beginning and immediately after the intermission, in order "to give," said Mr. Leinsdorf as quoted in the program notes, "our audience the rare opportunity of hearing two performances of this significant and seldom played work in close succession."

Webern is so much written about, of course, because more than any other composer he has inspired the totally organized approach to music. Schoenberg had earlier done so in the exploration of serial technique in the direction of pitch, but Webern dealt with the organization of the duration of notes at the expense of pitch. The essence of a vast fraction of contemporary writing, as a consequence, dilates on the very matter of sound itself.

The Five Pieces embodies the quintessence of Webern's craft. He employs only a few instruments and these seldom simultaneously. He achieves orchestral effects from solo, pointillistic materials and in doing so creates the effect of largeness of scale with ultimate concision. With time and familiarity, it is said, one can approach Webern's points of reference, the indispensability of each note and fragment, the emotional current and warmth beneath the delicacy and subtlety of the filigree made by the piccolo, cowbells and some other instruments of a greater or lesser exoticism.

This may well be so. But hearing it, as I did, on Washington's birthday I can only be candid about Webern: the man's influence continues to be so awesome and his following so legion and perfervid that he must be more than legend. A good deal more exposure is indispensable to me, however.

If there is merit to that, then to play the piece twice makes enormous good sense. Actually, the practice of repeating a work on the same program is not alien to the tradition here. Dr. Koussevitsky not only sometimes did that but fairly often repeated new works (and even old ones) twice in a season. The applause for the Five Pieces was tepid after the first run. After the second it was at least routinely cordial.

The Beethoven Fourth Piano Concerto in G major with Eugene Istomin as soloist and the "Eroica" Symphony constituted the balance of the program. There are various ways to play this concerto, perhaps the most elegant of all works in the form, but Mr. Istomin's notions surely cannot occupy a very exalted place among them.

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STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450
FEB 13 1969 New England

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
FEB 27 1969 New England

TUESDAY A SERIES

EIGHTH PROGRAM
Tuesday evening February 25 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN — Five pieces for orchestra op. 10
- Sehr ruhig und zart (Very quietly and delicately)
- Lebhaft und zart bewegt (Moving briskly and delicately)
- Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)
- Fliessend, äusserst zart (Flowing, extremely delicately)
- Sehr fliessend (Very flowing)

BEETHOVEN — Piano concerto no. 4 in G major op. 58*
- Allegro moderato
- Andante con moto
- Rondo: vivace
- EUGENE ISTOMIN

intermission

BEETHOVEN — Symphony no. 3 in E flat op. 55 'Eroica'*
- Allegro con brio
- Marcia funebre: adagio assai
- Scherzo: allegro vivace
- Finale: allegro molto

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The Sound of Music

Symphony, And All The Comforts Of Home

By Dorothy Newell

There were few in the live audience for Erich Leinsdorf's return to the Boston Symphony podium Tuesday night, but he was not lacking in listeners. The decision of WGBH-TV, Channel 2 to film the performance kept symphony regulars with electricity from missing the show, and provided others homebound by the storm (including this reviewer) an evening's pleasure.

The first-half program inadvertently reflected the difficulty of travel; there were few players on the platform. But it was planned.

Webern's Five Pieces for Orchestra, Opus 10, requires only a chamber-sized orchestra, while Beethoven's Piano Concerto No. 4, in F Major, Opus 58, uses strings and winds and with only tympani — and the solo piano — in the percussion.

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QUINCY, MASS.
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FEB 27 1969 New England

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 13 1969 New England

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STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450

FEB 13 1969 New England

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

FEB 27 1969 New England

40.

NINETEENTH PROGRAM
Friday afternoon February 28 1969 at 2 o'clock
Saturday evening March 1 1969 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE Désertst
first performance by the Boston Symphony Orchestra

MAHLER Lieder eines fahrenden Gesellen
(Songs of a wayfarer)
Wenn mein Schatz Hochzeit macht
(My sweetheart's wedding day)
Ging heut morgen über's Feld
(This morning I walked through the field)
Ich hab ein glühend Messer
(I feel a knife burning in my breast)
Die zwei blauen Augen von meinem Schatz
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HERMANN PREY *baritone*

intermission

TCHAIKOVSKY Symphony no. 5 in E minor op. 64*
Andante – allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso – allegro vivace

Varese 'Deserts' exciting sound

By MICHAEL STEINBERG
Globe Music Critic

"Deserts" by Edgard Varese, composed in 1954, introduced to Boston in 1962 during Frederik Prausnitz's first season at the New England Conservatory was played at a Boston Symphony concert for the first time on Friday afternoon, Erich Leinsdorf conducting.

When Varese died in November 1965, not quite 82, he had lived three careers as a composer. The first of these was finished by time he was 20. All that music is lost or destroyed, but it included, characteristically enough for the composer whom his colleague, Otto Luening, was to toast in 1963 as "really the first of the astronauts," a Jules Verne opera, written in 1894!

The second Varese chapter came after his move to America when, in the 20's and early 30's, he wrote what are still his most famous instrumental and vocal works, "Ameriques," "Hyperprism," "Octandre," "Integrales," "Arcana," "Ionization," "Ecuatorial," "Density 21.5."

Then he stopped. The situation seemed hopeless. His music was ignored. His impatience with existing performance resources grew, and so did his obsession with creating an instrument that would bring new sounds and free music from the tempered system. The 50's at last provided the technology that made possible the electronic music of which Varese had dreamed when Milton Babbitt was in diapers and Karlheinz Stockhausen and Mario Davidovsky were yet unborn.

With "Deserts" and the "Poeme electronique," whose 11 channels of sound were played through 425 speakers in Le Corbusier's Philips Pavilion at the Brussels fair, the third phase of Varese's life as a composer began.

"Deserts," a big piece, takes about 24 minutes to play. It consists of four instrumental sections of different lengths, scored for flutes, clarinets, brass, piano, and more than 40 percussion instruments, and these sections are linked by three interpolations of electronically organized two-channel stereophonic sound. The electronic music never occurs together with the instrumental. It imitates instruments, offers variations of their sounds, mocks them with fragmented and distorted "quotations" of Romantic organ music, and most often it explores a new world of unpitched noise.

But the game goes the other way as well: the instruments, producing what Milton Babbitt once called "those dazzling, coruscating sonorities and the intricate web of rhythms," themselves play in a manner that both in its abruptions and its modulations of timbre suggests the resources and effects of electronic music.

Complex as "Deserts" is, it comes over to the listener as purely expressive experience. It is startlingly direct and lucid music "audible" and immediate, intense, fascinating in its interplay of time and density. Its pages for instruments are excitingly beautiful as sheer sound.

It is not meant as descriptive music, though Varese at one time hoped to make a film to accompany it. Intensely evocative, it is a tragic vision — not at all without humor — whose sense of the apocalypse has made listening to it a frightening experience for many. And "Deserts" has a musical and expressive richness that make it, for me, one of the great compositions for orchestra.

Let me say that I am grateful to Erich Leinsdorf for having given another Boston performance of "Deserts" and that I hope it will not be seven years until the next. And then I must go on to say that Friday's performance was not very good, rhythmically tentative and too soft-edged altogether (except for the often superb percussion playing), and with the electronic interpolations projected too gently.

The baritone, Hermann Prey was soloist in Mahler's "Sons of a Wayfarer." He sang with taste, intelligence, and with musical and vocal finesse, and Leinsdorf drew delicate playing from the orchestra.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
FEB 23 1969 New England

German Baritone Back For Symphony Concert

The nineteenth pair of Friday-Saturday Boston Symphony concerts will be conducted by this week Erich Leinsdorf. German baritone Herman Prey will be soloist in Mahler's song cycle "Lieder eines fahrenden Gesellen" (Songs of a Wayfarer).

The program will open with Edgard Varese's "Deserts" and close with Tchaikovsky's Symphony No. 5 in E minor. "Deserts" is written for orchestra and tape recorder. This will be the first performance of the work by the orchestra.

After an absence of two years Hermann Prey returns to the United States for the special Mahler Lieder performances with the Boston Symphony and appearances in New York, Pittsburgh, San Francisco and Los Angeles. Mr. Prey is an established singer of Lieder, oratorio and opera. He has appeared in all the major opera houses in the United States and Europe and has performed frequently at Bayreuth, Edinburgh, Salzburg and Vienna Festwiochen.

The orchestra will give two other concerts during the week. On Tuesday evening Leinsdorf will conduct Webern's Five pieces for orchestra, Op. 10, Beethoven's Piano concerto No. 4 with Eugene Istomin as piano soloist and Beethoven's Symphony No. 3, "Eroica." This performance will be seen on WGBH-TV as the fifth color telecast of the season.

Moderns, Conservatives Share at Symphony

By McLAREN HARRIS

Examples of what may be considered extremes of modern and conservative repertoire are on this weekend's program at Symphony. In reverse chronological order Erich Leinsdorf conducted Edgar Varese's "Deserts," Mahlre's Lider eines fahrenden Gesellen and Tchaikivsky's Fifth Symphony; those who can't abidem odernism can arrive late and those whose tastes are too sophisticated for Tchaikivsky can leave early.

"Deserts" is not such a new work as contemporary music goes (the face of which can change almost daily), having been completed 15 years ago. It is something of a milestone in a musical trend divergent from that of the serialists and first conceived by Varese more than 40 years ago: the organization of sound based upon acoustical properties and transformations. It is in seven sections in all, four for orchestra interspersed with three for electionic tape "in antiphonal form," which means here that orchestra and tape are heard in turn and do not combine.

THE SCORE calls fro an orchestra of winds in reasonable numbers and an extensive percussion group including both definite and indefinite-pitch instruments with several in various sizes.

It goes almost without saying that harmony, melody and conventional meter and rhythm are not part of the scheme; "Deserts" is formed through sound and timbre, both elemental and conglomerate, often building from the former to the latter in pyramid fashion.

There is rhythm in the precussion work, but so far removed, or evolved, from usual patterns that it appears random. While the orchestral sections deal largely in pitch patterns the tape contains "noise" sounds of indifinite or varying pitch — taps, siren-sounds, hollow booms and much more beyond accurate description.

James Lyons' notes quote Varese's biographer, Fernand Oulette, in describing "Deserts" as having been conceived as the musical complement for a never-accomplished motion picture, and that the music reveals deserts of the earth, the sea, outer space and in the mind of man; that Varese expresses "suffering, horror and desolation themselves."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
MAR 1 1969 New England

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
MAR 3 1969 New England

Globe 3-1-69

BSO: 'parasonority' and its alternatives

By Allan Sly

Erich Leinsdorf's Boston Symphony program last week (19th in the current series) began with Varèse's Déserts. Upstage wind and percussion players (lots of them, no strings at all) alternated with prerecorded stereo tapes: four live segments, three taped. If it sounded like film music, it was; the film, never made, would have explored deserts, including the mental.

One could experience it as abstract or suggestive; as composed of "acoustic elements" or tonal relationships—its challenge seemed to arrive on more than one level of experience, to exist on more than one plane. Enormously stimulating to the imagination, puzzling, exasperating, it holds the listener enchanted like Coleridge's wedding guest. Its advocates use words like parasonority, electromusic, as if unaware that these, to some of us, are terms of reproach!

At any rate, the early Mahler Songs of a Wayfarer, with Hermann Prey as soloist, came next like balm in Gilead, and more than compensated the attentive audience for its suspension of disbelief. Friday's audience indeed was a credit to Boston, but then the performance was skillfull beyond description and furthermore the house management cooperated beautifully. Not only did it restrain latecomers from forcing their way into their seats, but it gave us light enough to read programs, and during the Tchaikovsky Fifth there was not a single door opening or early departure. Perhaps this was because the performance was so superlative. At any rate, all these elements together made up a most memorable afternoon. It could be that the attentive house itself actually helped achieve the successful performance.

Fast pace

It was a fastpaced Tchaikovsky Fifth except for the tender second theme; and at the return late in the andante the countermelody was unusually prominent. The fate theme brooked no nonsense, and the kinetics of the final cadence set the stage for Rachmaninoff. Come to think of it, isn't it time Boston heard his (Rachmaninoff's) third symphony? The early Mahler and the mature Tchaikovsky set each other off—the Germanic and the Slav—and the Rachmaninoff would project these styles into our own times, would offer us an alternative to parasonority. After all, Boulez himself has warned against the avant-gardist ghetto.

Yet as Charles Lamb said, after his safe return from his one adventure, "Skiddaw is a fine creature," and many of us benefitted greatly from our exposure to Déserts. But we are not ready to abdicate in favor of audio technology—whatever they do about it in 2001.

classical...

Leinsdorf presents varied program

By Steven Shladover

The Boston Symphony's nineteenth Saturday night concert of the season consisted of a varied program of uneven quality, with Erich Leinsdorf on the podium. It began with the first Boston Symphony performance of Edgar Varese's "Deserts", a fifteen year old work for brasses, reeds, vastly augmented percussion and tape recorded electronic sounds. This work lasts about twenty-five minutes and makes repeated use of extreme dissonances followed by quiet passages. If this performance proved anything, it was the unquestionable superiority of the sound produced by the live orchestra to the pre-recorded electronic sounds.

The second work on the program, Gustav Mahler's "Lieder eines fahrenden Gesellen" (Songs of a Wayfarer), is as different a piece from the Varese as it is possible to get. This is an exquisitely beautiful and melancholy song cycle about a lost love. The soloist was baritone Hermann Prey, who gave a very moving performance of the difficult vocal part. These songs require an extreme vocal range, as well as considerable power, in order to be heard through the large orchestra. Mr. Prey sang the part beautifully, with pleasantly secure high notes and enough strength to be heard over the orchestra. He also captured exactly the bittersweet, simple quality that is most effective in these songs. The orchestra, as in all Mahler, was an integral participant in the work. The instrumental tone was properly refined and transparent, and the coloration was subtle, but very effective. Most important was the necessarily precarious balance maintained between the orchestra and Mr. Prey. Maestro Leinsdorf kept the rythms slightly more regular than is customary, and although this clarified some parts of the score, it also tended to tangle a few of Mahler's more floating melodic lines. On the whole, however, this was an extremely satisfying performance. The only disappointment was that it was so short, and there was no more Mahler on the program. Considering that Leinsdorf is one of the finest Mahler conductors available, it is to be hoped that next year's guest appearances by Mr. Leinsdorf will feature more of the masterpieces of Mahler.

Saturday night's program concluded with Tchaikovsky's Symphony No. 5 in E minor, Op.64, in a performance which defied categorization. The opening passages were very promising, haveing been played in an unusually expressive and attentive manner, and with a melodic line remarkably supple, considering that Erich Leinsdorf was on the podium. Unfortunately, this promise was not lived up to, and the performance quickly degenerated into a mixture of effective and original effects with very commonplace, and even banal, playing. Leinsdorf was far off his usual form, paying little attention to detail and seemingly letting the music happen, without attempting to mold it. The transistions between contrasting sections were remarkably poor for Leinsdorf, as there was frequently no motivating sense behind them. The illogic of this interpretation carried over into the tempi, which were frequently eccentric and excessively contrasting. Not everything was disastrous about this performance. Some of Leinsdorf's original touches worked well and brought a new dimension to this old warhorse symphony.

Mention can not be omitted of the finale of the Tchaikovsky, which had to be one of the worst things heard in this season's symphony programs. Leinsdorf seemed to encourage it to get out of control, and the whole orchestra headed off at an impossible pace, too fast for it to be anything but devoid of expression. The result was either blood-tingling or blood-curdling, depending upon the taste of the listner. In all fairness, it should be added that the audience loved it, and gave the performance an enthusiastic reception.

40.

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first performance by the Boston Symphony Orchestra

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Globe Music Critic

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Then he stopped. The situation seemed hopeless. His music was ignored. His impatience with existing performance resources grew, and so did his obsession with creating an instrument that would bring new sounds and free music from the tempered system. The 50's at last provided the technology that made possible the electronic music of which Varese had dreamed when Milton Babbitt was in diapers and Karlheinz Stockhausen and Mario Davidovsky were yet unborn.

With "Deserts" and the "Poeme electronique," whose 11 channels of sound were played through 425 speakers in Le Corbusier's Philips Pavilion at the Brussels fair, the third phase of Varese's life as a composer began.

"Deserts," a big piece, takes about 24 minutes to play. It consists of four instrumental sections of different lengths, scored for flutes, clarinets, brass, piano, and more than 40 percussion instruments, and these sections are linked by three interpolations of electronically organized two-channel stereophonic sound. The electronic music never occurs together with the instrumental. It imitates instruments, offers variations of their sounds, mocks them with fragmented and distorted "quotations" of Romantic organ music, and most often it explores a new world of unpitched noise.

But the game goes the other way as well: the instruments, producing what Milton Babbitt once called "those dazzling, coruscating sonorities and the intricate web of rhythms," themselves play in a manner that both in its abruptions and its modulations of timbre suggests the resources and effects of electronic music.

Complex as "Deserts" is, it comes over to the listener as purely expressive experience. It is startlingly direct and lucid music "audible" and immediate, intense, fascinating in its interplay of time and density. Its pages for instruments are excitingly beautiful as sheer sound.

It is not meant as descriptive music, though Varese at one time hoped to make a film to accompany it. Intensely evocative, it is a tragic vision — not at all without humor — whose sense of the apocalypse has made listening to it a frightening experience for many. And "Deserts" has a musical and expressive richness that make it, for me, one of the great compositions for orchestra.

Let me say that I am grateful to Erich Leinsdorf for having given another Boston performance of "Deserts" and that I hope it will not be seven years until the next. And then I must go on to say that Friday's performance was not very good, rhythmically tentative and too soft-edged altogether (except for the often superb percussion playing), and with the electronic interpolations projected too gently.

The baritone, Hermann Prey was soloist in Mahler's "Sons of a Wayfarer." He sang with taste, intelligence, and with musical and vocal finesse, and Leinsdorf drew delicate playing from the orchestra.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

FEB 23 1969 New England

German Baritone Back For Symphony Concert

The nineteenth pair of Friday-Saturday Boston Symphony concerts will be conducted by this week Erich Leinsdorf. German baritone Herman Prey will be soloist in Mahler's song cycle "Lieder eines fahrenden Gesellen" (Songs of a Wayfarer).

The program will open with Edgard Varese's "Deserts" and close with Tchaikovsky's Symphony No. 5 in E minor. "Deserts" is written for orchestra and tape recorder. This will be the first performance of the work by the orchestra.

After an absence of two years Hermann Prey returns to the United States for the special Mahler Lieder performances with the Boston Symphony and appearances in New York, Pittsburgh, San Francisco and Los Angeles. Mr. Prey is an established singer of Lieder, oratorio and opera. He has appeared in all the major opera houses in the United States and Europe and has performed frequently at Bayreuth, Edinburgh, Salzburg and Vienna Festwiochen.

The orchestra will give two other concerts during the week. On Tuesday evening Leinsdorf will conduct Webern's Five pieces for orchestra, Op. 10, Beethoven's Piano concerto No. 4 with Eugene Istomin as piano soloist and Beethoven's Symphony No. 3, "Eroica." This performance will be seen on WGBH-TV as the fifth color telecast of the season.

Moderns, Conservatives Share at Symphony

By McLAREN HARRIS

Examples of what may be considered extremes of modern and conservative repertoire are on this weekend's program at Symphony. In reverse chronological order Erich Leinsdorf conducted Edgar Varese's "Deserts," Mahlre's Lider eines fahrenden Gesellen and Tchaikivsky's Fifth Symphony; those who can't abidem odernism can arrive late and those whose tastes are too sophisticated for Tchaikivsky can leave early.

"Deserts" is not such a new work as contemporary music goes (the face of which can change almost daily), having been completed 15 years ago. It is something of a milestone in a musical trend divergent from that of the serialists and first conceived by Varese more than 40 years ago: the organization of sound based upon acoustical properties and transformations. It is in seven sections in all, four for orchestra interspersed with three for electionic tape "in antiphonal form," which means here that orchestra and tape are heard in turn and do not combine.

THE SCORE calls fro an orchestra of winds in reasonable numbers and an extensive percussion group including both definite and indefinite-pitch instruments with several in various sizes.

It goes almost without saying that harmony, melody and conventional meter and rhythm are not part of the scheme; "Deserts" is formed through sound and timbre, both elemental and conglomerate, often building from the former to the latter in pyramid fashion.

There is rhythm in the precussion work, but so far removed, or evolved, from usual patterns that it appears random. While the orchestral sections deal largely in pitch patterns the tape contains "noise" sounds of indifinite or varying pitch — taps, siren-sounds, hollow booms and much more beyond accurate description.

James Lyons' notes quote Varese's biographer, Fernand Oulette, in describing "Deserts" as having been conceived as the musical complement for a never-accomplished motion picture, and that the music reveals deserts of the earth, the sea, outer space and in the mind of man; that Varese expresses "suffering, horror and desolation themselves."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAR 1 1969 New England

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

MAR 3 1969 New England

BSO: 'parasonority' and its alternatives

By Allan Sly

Erich Leinsdorf's Boston Symphony program last week (19th in the current series) began with Varèse's Déserts. Upstage wind and percussion players (lots of them, no strings at all) alternated with prerecorded stereo tapes: four live segments, three taped. If it sounded like film music, it was; the film, never made, would have explored deserts, including the mental.

One could experience it as abstract or suggestive; as composed of "acoustic elements" or tonal relationships—its challenge seemed to arrive on more than one level of experience, to exist on more than one plane. Enormously stimulating to the imagination, puzzling, exasperating, it holds the listener enchanted like Coleridge's wedding guest. Its advocates use words like parasonority, electromusic, as if unaware that these, to some of us, are terms of reproach!

At any rate, the early Mahler Songs of a Wayfarer, with Hermann Prey as soloist, came next like balm in Gilead, and more than compensated the attentive audience for its suspension of disbelief. Friday's audience indeed was a credit to Boston, but then the performance was skillfull beyond description and furthermore the house management cooperated beautifully. Not only did it restrain latecomers from forcing their way into their seats, but it gave us light enough to read programs, and during the Tchaikovsky Fifth there was not a single door opening or early departure. Perhaps this was because the performance was so superlative. At any rate, all these elements together made up a most memorable afternoon. It could be that the attentive house itself actually helped achieve the successful performance.

Fast pace

It was a fastpaced Tchaikovsky Fifth except for the tender second theme; and at the return late in the andante the countermelody was unusually prominent. The fate theme brooked no nonsense, and the kinetics of the final cadence set the stage for Rachmaninoff. Come to think of it, isn't it time Boston heard his (Rachmaninoff's) third symphony? The early Mahler and the mature Tchaikovsky set each other off—the Germanic and the Slav—and the Rachmaninoff would project these styles into our own times, would offer us an alternative to parasonority. After all, Boulez himself has warned against the avant-gardist ghetto.

Yet as Charles Lamb said, after his safe return from his one adventure, "Skiddaw is a fine creature," and many of us benefitted greatly from our exposure to Déserts. But we are not ready to abdicate in favor of audio technology—whatever they do about it in 2001.

Globe 3-1-69

classical...

Leinsdorf presents varied program

By Steven Shladover

The Boston Symphony's nineteenth Saturday night concert of the season consisted of a varied program of uneven quality, with Erich Leinsdorf on the podium. It began with the first Boston Symphony performance of Edgar Varese's "Deserts", a fifteen year old work for brasses, reeds, vastly augmented percussion and tape recorded electronic sounds. This work lasts about twenty-five minutes and makes repeated use of extreme dissonances followed by quiet passages. If this performance proved anything, it was the unquestionable superiority of the sound produced by the live orchestra to the pre-recorded electronic sounds.

The second work on the program, Gustav Mahler's "Lieder eines fahrenden Gesellen" (Songs of a Wayfarer), is as different a piece from the Varese as it is possible to get. This is an exquisitely beautiful and melancholy song cycle about a lost love. The soloist was baritone Hermann Prey, who gave a very moving performance of the difficult vocal part. These songs require an extreme vocal range, as well as considerable power, in order to be heard through the large orchestra. Mr. Prey sang the part beautifully, with pleasantly secure high notes and enough strength to be heard over the orchestra. He also captured exactly the bittersweet, simple quality that is most effective in these songs. The orchestra, as in all Mahler, was an integral participant in the work. The instrumental tone was properly refined and transparent, and the coloration was subtle, but very effective. Most important was the necessarily precarious balance maintained between the orchestra and Mr. Prey. Maestro Leinsdorf kept the rythms slightly more regular than is customary, and although this clarified some parts of the score, it also tended to strangle a few of Mahler's more floating melodic lines. On the whole, however, this was an extremely satisfying performance. The only disappointment was that it was so short, and there was no more Mahler on the program. Considering that Leinsdorf is one of the finest Mahler conductors available, it is to be hoped that next year's guest appearances by Mr. Leinsdorf will feature more of the masterpieces of Mahler.

Saturday night's program concluded with Tchaikovsky's Symphony No. 5 in E minor, Op.64, in a performance which defied categorization. The opening passages were very promising, haveing been played in an unusually expressive and attentive manner, and with a melodic line remarkably supple, considering that Erich Leinsdorf was on the podium. Unfortunately, this promise was not lived up to, and the performance quickly degenerated into a mixture of effective and original effects with very commonplace, and even banal, playing. Leinsdorf was far off his usual form, paying little attention to detail and seemingly letting the music happen, without attempting to mold it. The transitions between contrasting sections were remarkably poor for Leinsdorf, as there was frequently no motivating sense behind them. The illogic of this interpretation carried over into the tempi, which were frequently eccentric and excessively contrasting. Not everything was disastrous about this performance. Some of Leinsdorf's original touches worked well and brought a new dimension to this old warhorse symphony.

Mention can not be omitted of the finale of the Tchaikovsky, which had to be one of the worst things heard in this season's symphony programs. Leinsdorf seemed to encourage it to get out of control, and the whole orchestra headed off at an impossible pace, too fast for it to be anything but devoid of expression. The result was either blood-tingling or blood-curdling, depending upon the taste of the listener. In all fairness, it should be added that the audience loved it, and gave the performance an enthusiastic reception.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAR 9 1969 New England

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: VARESE, MAHLER, TCHAIKOVSKY

Edgard Varese, the first great exponent of electronic music, once wrote a score for a movie called **Deserts** designed to be filmed only after the music was written. For some reason the movie was never made, but the concert version of the score today is something of a towering edifice to the cogniscenti of the electronic music genre.

The instrumental forces consist of winds, a vast array from the battery and a piano. The work is in four sections between which are three "interpolations" of pre-taped recordings of "electronically organized" sound. The idea, I suppose, is one of contrast and synthesis of the tape among Varese's own very special extreme harmonic dissonances and his meticulously considered arrangement of each individual note within each chord of the orchestral score.

Varese's venturesomeness in pushing out toward a new medium of expression and his consummate artistry and craftsmanship in obtaining uncanny sonorities are unconditionally conceded. You get the idea, though, in about five minutes, hard upon the first few moments of the first interpolation. The trouble, among other things, is that the damned piece goes on for about as long as the average Haydn Symphony and in the process deteriorates into an unrelieved bore, with neither evocation of mood nor wit nor drama. Who knows, this may well be the stuff of how music will be put together in the year 2000, but for the present, it says here, stifling is the word. Ah well, they say that when thirds were introduced into musical compositions of the Middle Ages they were banned in some quarters as too sexually stimulating.

Surcease followed with the rare and haunting "Songs of a Wayafarer" by Gustave Mahler. These first of his song cycles find Mahler springing full blown as a creative genius, with all the freshness and radiance, almost note for note, that he organized and interpolated into his First Symphony a few years later. The baritone soloist was Hermann Prey. A knowledgeable commentator with neither malice nor charity observed that Prey may be the poor man's Fischer-Diskau but that that man would have to be awfully destitute. The singing, in voice and interpretation, came out utterly neutral, devoid of involvement of the emotional expressiveness of the songs.

Paradoxically this did not kill the performance. For the simple purity of the melodies and the marvelously expressive nature and fine balance of the orchestral score sufficed to sustain the music. Mr. Leinsdorf's direction had that clarity, precision and commitment that he so often brings to his performances of Mahler. More's the pity that this is the only performance of that composer's work of this season.

Rounding off the concert was Tchaikovsky's Symphony No. 5 in E minor. With a reading of ordinary caliber or less, the Fifth Symphony is an old warhorse en route to the glue factory. But given a strong performance, one is once more reminded that a Tchaikovsky symphony every few years is still a very good thing. The traversal here was exceptionally strong - warm, beautiful in sound, crisp in attack and vital, though the finale was a little in the Charles Munch vein in its wildness. Mr. Stagliano's horn solo came off exquisitely in the Andante. Indeed the whole movement was affecting and not, as might have been expected so much corn from the Steppe.

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The Advocate regrets that the Music in Review column on the Boston Symphony was through error abbreviated last week. Below, we reprint the paragraph dealing with the Beethoven Fourth Piano Concerto and succeeding paragraphs that were omitted.

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Along with its elegance the piece possesses great masculinity and presents a sense of menacing confrontation with the orchestra. The reading here was anything but masculine and menacing. Rather, there was an almost mincing understatement, though rescued by some purling scale work and an orchestral accompaniment of exceptional fidelity.

And, as for the "Eroica," here is a symphony whose magisterial sweep and nobility of concept calls for and usually gets a reverential approach from performer and listener. Mr. Leinsdorf dealt rather more in pastels of sound than is customary with him, but his interpretation withal was essentially straightforward and did not trifle with the grandeur of the score. There was the build up and sweeping force of the funeral march, the inexplorability of the unfolding of the variations, the marvelous abundance of so many other elements that make the "Eroica" one of the more supreme affirmations of creative genius. If, as others have reported, the performance sounded jaded, here is one listener to whom it sounded virtually memorable.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 6 1969 New England

Symphonic Reverberations

By McLAREN HARRIS

Man and his institutions quake before a few things as before snowstorms, especially when they occur with such demoralizing frequency as we have seen. One of the indirect casualties of storm-centered circumstances was the Symphony review of March 1, some of whose conclusions, I am given to understand, were excised to make room for more pressing news.

Here, then, is a reconstruction of the report of that Feb. 28 concert—an event, I believe, of some significance.

Probably the overriding significance arose from the performance of Edgar Varese's "Deserts," first by the BSO and the second in Boston (the New England Conservatory Orchestra under Frederick Prausnitz performed it in 1962). Varese completed "Deserts" in 1954, but its genesis can be said to have begun more than 40 years ago in the composer's conception of the organization of sound via acoustical properties and transformations rather than conventional systems of melody, rhythm and harmony, or even serialism.

FOLLOWING THOSE years, during which Varese explored acoustical qualities of the voice and existing musical instruments, there came a void in his composing career when his output dwindled practically to zero. His imagination had gone beyond the sonic resources of the instruments available to him; he wished to express his art through an infinitely wider variety of sounds, timbres and rhythms than they could afford. But such creations as the Moog synthesizer or electronic tape had yet to wait for their invention.

In the late 1940's and early 1950's they became available, and "Deserts" is a fruit of that long siege of silence. It is written for an orchestra of conventional instruments (winds, piano and 40 percentage instruments) which play in a very unconventional manner, to an extent forming an instrumental counterpart in its elements and pyramid conglomerations of sound to the taps, sirens, booms and even organ flourishes of the passages for electronic tape.

What is the intent of this seven-section work? James Lyons' program notes quoted Varese's biographer, Fernand Oulette, who describes "Deserts" as having been composed for a never-produced motion picture; that the music reveals deserts of the earth, the sea, outer space and in the mind of man; and that it expresses "suffering, horror and desolation themselves."

I GAIN LITTLE from that descriptive analysis; for me the appeal of 'Deserts" is simply in the fascination with its aural explorations, in discovering how the orchestra and tape complement each other. The Feb. 28 performance, conducted by Erich Leinsdorf, was tentative at best, with the dynamic rise-and-fall and the rhythms somewhat uneven in the orchestra, as if the players were feeling their way through unfamiliar territory (undoubtedly they were). Even the tape seemed, in terms of fidelity, of questionable quality.

Also on the program were Mahler's Songs of a Wayfarer, which I had waited all season to hear. Their texts are not of immortal literary value and in certain instances even their settings tend toward awkwardness (Mahler was but 23 when he composed them). But their melodic sweeps, poignant harmonies and exquisite orchestration qualify them as among the most eloquent and beautiful works in the elite repertory of song.

Hermann Prey's baritone has everything to recommend it and his interpretive sense is of the highest order. Nevertheless, his realization of Mahler's poetry seemed somewhat incomplete on that Friday; I suspect that the cause of a seeming uneasiness, as if he and the orchestra were waiting for each other's lead, could have been inadequate rehearsal, in turn caused by our weather of late. I also heard Saturday's performance via radio, and all rough spots seemed to have been smoothed over. What was hesitant on Friday became assured by Saturday, and the emotional involvement deepened to the fullest. The work on both days by Leinsdorf and the orchestra was delicately, convincingly responsive.

Other people, I think, had been waiting all season for something like Tchaikovsky's Fifth Symphony, that epitome of rock-ribbed romanticism. The Symphony's product was worth their expectations; excepting a bit of spongy intonation from the solo winds, the reading was lushly-toned and in full voice.

At the conclusion people who never shout anything shouted healthy bravos, and I consider it commendable that they finally had their say.

THOMAS DUNN will conduct Erik Satie's "Entr'acte," with a simultaneous showing of the original Rene Clair film, during the Handel and Haydn Society's fifth concert next Sunday at Symphony Hall, also including works by Haydn, Stravinsky and Hindemith.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

MAR 1 1969 New England

BSO PLAYS VARESE SCORE

'Deserts' Musical Masterpiece

By GEORGE GELLES
Music Critic

I hate to play the prophet, but it seems to me that "Deserts" by Edgard Varese, with which Erich Leinsdorf opened his Boston Symphony program yesterday afternoon, is one of theorchestral masterpieces of our time. Along with Stockhausen's "Gruppen," which I would also put in this category and which the orchestra has yet to play, "Deserts" breaks new ground brilliantly, is enormous ni its emotional grasp, and unrelentingly successful.

Varese brooded over the work in the early fifties, and completed it in 1954, when he was 71. The "deserts" of his title were to be the subject of a film shot after the score was completed, though it was never made.

What we have in the music is no naturalistic description, but rather an interplay of tensions that powerfully holds the listener.

The score is divided in seven sections, the odd numbered ones for wind orchestra, the even ones for pre-recorded tape. In general, the taped portions are pitched at a lower emotional key, than those for instruments; from the speakers we hear largely wooshes, bongs, scrapes, twitters, but there are also, in the third recorded sections, for instance, some purposefully provoking and outlandish sounds.

INTENSE AND SEARING

The 'live' segments, on the contrary, are for the most part intense and searing, scored stunningly, with greater imagination than that shown in his earlier works but with equal craft.

It seemed to me, though I had no score, that Leinsdorf's performance could have gone about 10 percent faster and easily stood more bite and edge. He seemed to be stressing the lyrical element, (particularly in the opening pages), but I'm not sure this isn't of secondary importance here.

I've often admired Hermann Prey as a baritone with an exceedingly handsome voice and a stage-presence that's praiseworthy for its straightforwardness and low kitsch quotient. But even though his performance of Mahler's "Songs of a Wayfarer" with the orchestra had these same qualities, it didn't really make it.

As a whole it was bloated, and both Prey's voice and Leinsdorf's accompaniment were too rounded, with too little rasp and bite. If there's a composer that cries for clarity and incisiveness it's Mahler, and in this respect he was ill served.

COMPOSER NOT AT BEST

After two such superior works, I wasn't very taken with the Tchaikovsky Fifth Symphony. It's not the composer at his best, for prime Tchaikovsky is the ballet music and opera scores, and in this setting it seemed extravagant and overripe.

For a performance that stayed continuously on the surface it wasn't bad, reasonably well shaped and energetic. But as to nuances of balance or refinement of phrasing it was a rudimentary reading, with especially miserable work from the solo clarinetist.

This was the only Tchaikovsky scheduled this season, which is too bad, for, first of all, the composer has far more interesting sides to show, and, second, nothing of his deserves to be half-baked.

MUSIC IN REVIEW

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BOSTON, MASS.
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MAR 6 1969 New England

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAR 9 1969 New England

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Also on the program were Mahler's Songs of a Wayfarer, which I had waited all season to hear. Their texts are not of immortal literary value and in certain instances even their settings tend toward awkwardness (Mahler was but 23 when he composed them). But their melodic sweeps, poignant harmonies and exquisite orchestration qualify them as among the most eloquent and beautiful works in the elite repertory of song.

Hermann Prey's baritone has everything to recommend it and his interpretive sense is of the highest order. Nevertheless, his realization of Mahler's poetry seemed somewhat incomplete on that Friday; I suspect that the cause of a seeming uneasiness, as if he and the orchestra were waiting for each other's lead, could have been inadequate rehearsal, in turn caused by our weather of late. I also heard Saturday's performance via radio, and all rough spots seemed to have been smoothed over. What was hesitant on Friday became assured by Saturday, and the emotional involvement deepened to the fullest. The work on both days by Leinsdorf and the orchestra was delicately, convincingly responsive.

Other people, I think, had been waiting all season for something like Tchaikovsky's Fifth Symphony, that epitome of rock-ribbed romanticism. The Symphony's product was worth their expectations; excepting a bit of spongy intonation from the solo winds, the reading was lushly-toned and in full voice.

At the conclusion people who never shout anything shouted healthy bravos, and I consider it commendable that they finally had their say.

THOMAS DUNN will conduct Erik Satie's "Entr'acte," with a simultaneous showing of the original Rene Clair film, during the Handel and Haydn Society's fifth concert next Sunday at Symphony Hall, also including works by Haydn, Stravinsky and Hindemith.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

MAR 1 1969 New England

BSO PLAYS VARESE SCORE

'Deserts' Musical Masterpiece

By GEORGE GELLES
Music Critic

I hate to play the prophet, but it seems to me that "Deserts" by Edgard Varese, with which Erich Leinsdorf opened his Boston Symphony program yesterday afternoon, is one of theorchestral masterpieces of our time. Along with Stockhausen's "Gruppen," which I would also put in this category and which the orchestra has yet to play, "Deserts" breaks new ground brilliantly, is enormous ni its emotional grasp, and unrelentingly successful.

Varese brooded over the work in the early fifties, and completed it in 1954, when he was 71. The "deserts" of his title were to be the subject of a film shot after the score was completed, though it was never made.

What we have in the music is no naturalistic description, but rather an interplay of tensions that powerfully holds the listener.

The score is divided in seven sections, the odd numbered ones for wind orchestra, the even ones for pre-recorded tape. In general, the taped portions are pitched at a lower emotional key, than those for instruments; from the speakers we hear largely wooshes, bongs, scrapes, twitters, but there are also, in the third recorded sections, for instance, some purposefully provoking and outlandish sounds.

INTENSE AND SEARING

The 'live' segments, on the contrary, are for the most part intense and searing, scored stunningly, with greater imagination than that shown in his earlier works but with equal craft.

It seemed to me, though I had no score, that Leinsdorf's performance could have gone about 10 percent faster and easily stood more bite and edge. He seemed to be stressing the lyrical element, (particularly in the opening pages), but I'm not sure this isn't of secondary importance here.

I've often admired Hermann Prey as a baritone with an exceedingly handsome voice and a stage-presence that's praiseworthy for its straightforwardness and low kitsch quotient. But even though his performance of Mahler's "Songs of a Wayfarer" with the orchestra had these same qualities, it didn't really make it.

As a whole it was bloated, and both Prey's voice and Leinsdorf's accompaniment were too rounded, with too little rasp and bite. If there's a composer that cries for clarity and incisiveness it's Mahler, and in this respect he was ill served.

COMPOSER NOT AT BEST

After two such superior works, I wasn't very taken with the Tchaikovsky Fifth Symphony. It's not the composer at his best, for prime Tchaikovsky is the ballet music and opera scores, and in this setting it seemed extravagant and overripe.

For a performance that stayed continuously on the surface it wasn't bad, reasonably well shaped and energetic. But as to nuances of balance or refinement of phrasing it was a rudimentary reading, with especially miserable work from the solo clarinetist.

This was the only Tchaikovsky scheduled this season, which is too bad, for, first of all, the composer has far more interesting sides to show, and, second, nothing of his deserves to be half-baked.

42.

CAMBRIDGE SERIES

FIFTH PROGRAM
Tuesday evening March 4 1969 at 8.30

CHARLES WILSON *conductor*

STRAUSS Don Juan op. 20

RACHMANINOV Rhapsody on a theme of Paganini
JORGE BOLET *piano*

intermission

SIBELIUS Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

THURSDAY B SERIES

SECOND PROGRAM
Thursday evening March 6 1969 at 8.30

CHARLES WILSON *conductor*

STRAUSS Don Juan op. 20

RACHMANINOV Rhapsody on a theme of Paganini
JORGE BOLET *piano*

intermission

SIBELIUS Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

The concert schedule of the **Boston Symphony Orchestra** at Symphony Hall: March 6, Charles Wilson conducting with piano soloist Jorge Bolet, *Don Juan* by Strauss, Rachmaninov's Rhapsody on a Theme of Paganini, and Symphony no. 2 in D by Sibelius. March 7 and 8, Leinsdorf conducting, Bach's Suite no. 4 in D major, Variations, op. 31, by Schoenberg, Wagner's Siegfried Idyll, and Strauss' Suite from *Der Rosenkavalier.* March 25, Wilson conducting, Symphony no. 5 in B flat by Schubert, Stravinsky's *Jeu de cartes* (1937), and Sibelius' Symphony no. 2 in D. March 28 and 29, guest conductor Henry Lewis, Overture to *Le Siège de Corinthe* by Rossini, Nielsen's Symphony no 3, "Sinfonia Espansiva," and Brahms' Piano Concerto no. 2 in B flat, with Clifford Curzon, soloist. April 1, Leinsdorf conducts an all-Beethoven program, Overture to Egmont, Symphony no. 1 in C major, and Symphony no. 3 in E flat, "Eroica." April 3, Leinsdorf conducts Beethoven's Symphony no. 6 in F major, "The Pastoral," and Symphony no. 3 in E flat, "Eroica." April 4 and 5, Leinsdorf, Beethoven's Overture to Egmont, Piano concerto no. 5 in F, with John Browning, and Symphony no. 6 in A major by Bruckner. The last open rehearsal is on March 27. For tickets call 266-1492.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

MAR 1969

TWENTIETH PROGRAM
Friday afternoon March 7 1969 at 2 o'clock
Saturday evening March 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major BWV 1069 Ouverture Bourrée 1 – Bourrée 2 Gavotte Menuett 1 – Menuett 2 Réjouissance (Rejoicing)
	ROBERT LEVIN *harpsichord continuo*
SCHOENBERG	Variations for orchestra op. 31
intermission	
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier' op. 43

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 8 1969 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
MAR 8 1969 New England

BSO's Schoenberg fine

By HARRY NEVILLE
Staff Writer

An event originally scheduled for Dec. 13 and 14 finally materialized yesterday afternoon in Symphony Hall, and it proved to be well worth the long wait. Erich Leinsdorf conducted the Boston Symphony in Schoenberg's Variations for Orchestra, Op. 31, and for this listener the performance was one of the highlights of the season.

Opus 31 dates from 1928 and is the first orchestral composition to use the twelve-tone technique Schoenberg had been evolving since the early 1920's. It is not an easy work for the listener to grasp, but the demands it makes of our attention are much less strenuous — and, one is tempted to add, much more rewarding — than those made by most of its present-day descendents.

PRECISE and CLEAR

There is something almost old-fashioned about Schoenberg's handling of rhythm and form in the Variations — something for which one ends up being grateful as it does provide a kind of aural guidepost.

The great performance problem of the work is to achieve clarity of texture and correctness of balance—qualities made difficult to attain by the density of Schoenberg's writing. That Leinsdorf did get wonderfully precise and clear playing was perhaps the smaller part of his triumph, for he also got some beautifully expressive playing—expecially in the second and sixth variations.

One might have wished for a more forceful reading at times—speeds were generally on the slow side with the total performance time (about 22 minutes) some five minutes longer than markings would indicate—but this would probably have resulted in some loss of the remarkable luminosity that resulted from Leinsdorf's approach.

It was an especial pleasure to hear the rapid figurations in the higher registers of the violins delivered with the sheen of the Boston strings.

Bach's Suite No. 4 opened the program. There was little attention paid to such niceties as double-dotting in the introduction, and the performance in general suffered from a lack of rhythmic incisiveness.

Wagner's Siegfried Idyll seems ideally suited to Leinsdorf's temperament, abounding as it does in the atmospheric sense of repose within which he does so much of his best work. He did not disappoint yesterday, nor did the woodwinds who were in unusually good form.

Boston Symphony, Erich Leinsdorf conducting Bach: Suite No. 4 in D, BWV 1069; Schoenberg, Variations, Op. 31; Wagner, Siegfried Idyll; Strauss, Suite from "Der Rosenkavalier." Friday afternoon at Symphony Hall.

Leinsdorf Chooses Bach for 20th Concert

BOSTON — An all-orchestral program will be played by the Boston Symphony Orchestra under the direction of its music director, Erich Leinsdorf, as the 20th program of the current season. The Friday/Saturday pair of concerts is March 7 at 2 p.m. and March 8 at 8:30 p.m.

The program will open with Bach's Suite No. 4 in major. Leinsdorf will then conduct Schoenberg's Variations op. 31, Wagner's Siegfried Idyll and conclude with Richard Strauss' Suite from "Der Rosenkavalier."

The Boston Symphony Orchestra will give two other programs during the week of March 3. On Tuesday evening, March 4, at 8:30 and Thursday evening, March 6 at 8:30, Charles Wilson, assistant conductor of the orchestra, will conduct Strauss' Don Juan, Rachmaninov's Rhapsody on a theme of Paganini with Jorge Bolet as piano soloist, and Sibelius' Symphony No. 2.

TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600
MAR 5 1969 New England

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017
FEB 28 1969 New England

Wagner and Strauss

Symphony Offers Bach, Schoenberg

By McLAREN HARRIS

This weekend's Symphony program bears no resemblance to the one originally planned for these dates — Mendelssohn, Varese, Webern and Strauss in theory as against Bach, Schoenberg, Wagner and Strauss in actuality, and even the Strauss works are different.

The Schoenberg Variations for orchestra, Opus 31, received their performance after a three-month wait. They were last done by the Symphony in 1962 under Richard Burgin. I also attended that concert, and it seems that the intervening seven years has done little to warm the Friday audience's taste for the work.

I SUSPECT that the resistance is due less to the Variations' lack of total center or such matters as harmonic dissonance as to the listener's occasional difficulty in identifying salient features or unifying elements during the course of the nine variations. This must be more a fault of performance than of composition, for the basic tone row is not only distinctive but with a graceful beauty in its pure form in the introduction.

There is a seemingly infinite variety of orchestral color, rhythmic and thematic configuration which Schoenberg embraces in the Variations, but relatively few of them emerged with sufficient relief. Erich Leinsdorf's pacing of the sections was sensible enough, yet there was not the internal flow, the dynamic proportion to provide direction and continuity.

The players seemed to be getting at the notes rather than getting past them, with the result that we were made aware only of their existence, not their significance. Maybe another week could have made things right.

TRULY, HOWEVER, the orchestra was technically solid all afternoon, as they demonstrated immediately with the opening Fourth Suite in D of Bach. The winds, who can never rest easily in such transparent circumstances, were alert with clean attacks and sure intonation. Rhythms snapped crisply throughout an ensemble by turns lightly agile and robust. I'm sorry to say it, but the harpsichord is becoming something of a fifth wheel in these situations. A harpsichord would have difficulty being heard in Symphony Hall even by itself; in the midst of an orchestra all it can add is a slight tonal ring. Placement nearer the apron could raise its contribution.

Wagner's Siegfried Idyll was something of a new experience, for the performance used Leinsdorf's own ideas about its orchestration, mostly in the direction of economy, to a measure reminiscent of Wagner's original scoring for solo instruments. The beginning by solo string quartet is the most striking change; the Idyll suddenly becomes beautifully intimate, in a mood not dispelled but actually enlarged by later full-orchestra textures. The reading breathed total relaxation, sensitively phrased through sustained passages whose ethereal bearing gradually increased dimension toward the end.

THERE ARE ANY number of suites from Strauss' "Der Rosenkavalier" available to orchestras. Yesterday's was put together by assistant conductor Charles Wilson. It includes the prelude and opening of Act I, the "Breakfast Waltz," the waltz from Act II, whose idyllic close is interrupted by Act III's prelude, followed by the "Riot Waltz" and music from the opera's conclusion. It makes a neat dramatic distillate, both in itself and in relation to the opera; Leinsdorf and the players served it with a satisfying gusto.

The orchestra will be on tour for the next two weeks; on March 28-29 Henry Lewis will be guest conductor with Rossini's overture to "The Siege of Corinth," Carl Nielsen's Symphony No. 3 and Brahms' Second Piano Concerto with Clifford Curzon as soloist.

43.

Lighthearted music plus Schoenberg at BSO

By David Sterritt

The Boston Symphony presented a relatively lighthearted program on Friday afternoon. The only selection with an emphasis that could be called heavy was Schoenberg's 1928 Variations for Orchestra, Op. 31. This was written at a time when the composer had been involved primarily with chamber music. One motivation in scoring the piece for full orchestra came from his feeling that certain audiences—mainly American ones—needed the element of sight as well as that of sound to impress them.

But even if the orchestra failed to look any more exciting than it normally does, its execution of the early dodecaphonic work was often striking. Erich Leinsdorf conducted with a strong rhythmic sense, bringing the piece to quick, sharp climaxes, then leading it off down the tone rows for another approach. The orchestra sounded rich and full, avoiding the aggressively piercing sound that can characterize the work. Mr. Leinsdorf brought a good deal of dynamic contrast to it, which Schoenberg might not have approved of; he once spoke, with regard to the Variations, of textural and coloristic shifts and contrasts being far more important and effective than liberal dynamic changes.

Palpably idyllic mood

The program opened in an easy, graceful way with Bach's dignified but happy Suite No. 4 in D major, BWV 1069. Despite the employment (again) of a fairly large orchestra, Mr. Leinsdorf maintained an airy delicacy throughout. He showed a firm knowledge of the piece's overall construction and movement, as well as sympathy with its many internal contrasts (mostly of color). Robert Levin's handling of the continuo was (when it could be heard) always alive, sometimes sparkling.

Wagner's Siegfried Idyll followed, that exceptionally quiet piece (emphasized by a long, slow finale) that Liszt called a "wondrous hymn in praise of domestic sentiment." It has deservedly become an often-heard selection in the years since the composer conducted its first performance on the stairs of his villa, as a birthday-Christmas present to his wife.

Mr. Leinsdorf conducted it calmly, evoking a genuinely idyllic mood that became almost palpable, right there in familiar old Symphony Hall. The orchestra dwelled on and mulled over the exquisite melodies, shaping a warm and contented atmosphere. The arrangement was Mr. Leinsdorf's own, in which the number of strings employed varies throughout the piece.

Then, perhaps to liven things up a bit before sending their audience home, the BSO launched into a vigorous, enthusiastic reading of a Suite (put together by assistant conductor Charles Wilson) from Strauss's "Der Rosenkavalier," Op. 43. Here at times Mr. Leinsdorf appeared to be reaching for a lightness of touch, striving for a spontaneity (which simply can't be done) that the orchestra just hasn't developed, at least not with relation to a piece such as this. It was especially noticeable in the introduction. At other times, though, the bouncy, light quality did appear, even delightfully so. And the full, gaily grandiose passages were played very grandiosely, with a full measure of the requisite sense of fun.

Toward the end some clarity was forsaken in favor of speed, and the bells-and-fiddles conclusion was played with a slightly heavy-handed touch. But all in all it was a lively finish to a singularly lively (if, on reflection, a trifle insubstantial) concert.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
MAR 10 1969

'Variations' Shows Prime Schoenberg

By GEORGE GELLES, Music Critic

Arnold Schoenberg's "Variations for Orchestra," Opus 31, which the Boston Symphony played yesterday, was not his last venture with the "theme and variation" principle, but it remains his most impressive. No composer of the century has written variations so well, made them as strong a carrier of musical force and as essential a mode of musical utterance. In this Schoenberg is intimately related to Brahms in the 19th Century and a step further back, to Beethoven in the 18th; others, of course, have composed "theme and variations," but without the high seriousness of purpose and singular success we find in the works of these three.

The Schoenberg set under discussion was completed in September of 1928 and given to Furtwaengler and the Berlin Philharmonic for its December premiere, which was stormy.

It's hard today to see why. Dissonant, yes, but classical in form and intent, and very beautiful besides. The theme is introduced after a short and notably mild introduction, is then varied nine ways, each different in character, rhythmic layout, orchestration, and finally is followed by a coda of hair-raising posibilities.

If no hair was raised at Symphony Hall yesterday, it wasn't Leonsdorf's fault alone. True, the progressively accelerating tempo relationships didn't make much of an effect here, and in the fifth and seventh sections, those toughest to weave together, there was no feeling of solidity, but the problem is larger than Leinsdorf alone. The players, infrequently faced with a wor so conceived (it is twelve-tone) and of such great technical demands, were naturally on strange terrain, and perhaps predictably, did a job that left lots undone.

For the most part, notes were there, but one heard little dynamic shading, little accent, little color, little security in execution. The general stance each variation was taking came across, but details got inadequate attention, and the total impression was a somewhat forbidding grey.

Still, I was glad to hear the piece for it's prime Schoenberg, and I had hoped that it was to be played on the forthcoming southern tour and brought back to Boston in sturdier shape, but it's not.

The afternoon opened with Bach's Fourth Suite, Leinsdorf leading, and t he performance was not a happy one. Tempi were slack, the surface overly smooth, the whole lacking muscle and articulation. And after the intermission Wagner's "Seigfried Idyll" and a suite from Strauss' "Rosenkavalier" were heard.

All-Orchestral BSO Program

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
MAR 2 1969 New England

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
MAR 8 1969 New England

TWENTIETH PROGRAM
Friday afternoon March 7 1969 at 2 o'clock
Saturday evening March 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH — Suite no. 4 in D major BWV 1069
Ouverture
Bourrée 1 – Bourrée 2
Gavotte
Menuett 1 – Menuett 2
Réjouissance (Rejoicing)
ROBERT LEVIN *harpsichord continuo*

SCHOENBERG — Variations for orchestra op. 31

intermission

WAGNER — Siegfried Idyll

STRAUSS — Suite from 'Der Rosenkavalier' op. 43

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 8 1969 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
MAR 8 1969 New England

BSO's Schoenberg fine

By HARRY NEVILLE
Staff Writer

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PRECISE and CLEAR

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The great performance problem of the work is to achieve clarity of texture and correctness of balance—qualities made difficult to attain by the density of Schoenberg's writing. That Leinsdorf did get wonderfully precise and clear playing was perhaps the smaller part of his triumph, for he also got some beautifully expressive playing—expecially in the second and sixth variations.

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TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600
MAR 5 1969 New England

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017
FEB 28 1969 New England

Wagner and Strauss

Symphony Offers Bach, Schoenberg

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
MAR 10 1969

'Variations' Shows Prime Schoenberg

By GEORGE GELLES, Music Critic

Arnold Schoenberg's "Variations for Orchestra," Opus 31, which the Boston Symphony played yesterday, was not his last venture with the "theme and variation" principle, but it remains his most impressive. No composer of the century has written variations so well, made them as strong a carrier of musical force and as essential a mode of musical utterance. In this Schoenberg is intimately related to Brahms in the 19th Century and a step further back, to Beethoven in the 18th; others, of course, have composed "theme and variations," but without the high seriousness of purpose and singular success we find in the works of these three.

The Schoenberg set under discussion was completed in September of 1928 and given to Furtwaengler and the Berlin Philharmonic for its December premiere which was stormy.

It's hard today to see why. Dissonant, yes, but classical in form and intent, and very beautiful besides. The theme is introduced after a short and notably mild introduction, is then varied nine ways, each different in character, rhythmic layout, orchestration, and finally is followed by a coda of hair-raising posibilities.

If no hair was raised at Symphony Hall yesterday, it wasn't Leonsdorf's fault alone. True, the progressively accelerating tempo relationships didn't make much of an effect here, and in the fifth and seventh sections, those toughest to weave together, there was no feeling of solidity, but the problem is larger than Leinsdorf alone. The players, infrequently faced with a wor so conceived (it is twelve-tone) and of such great technical demands, were naturally on strange terrain, and perhaps predictably, did a job that left lots undone.

For the most part, notes were there, but one heard little dynamic shading, little accent, little color, little security in execution. The general stance each variation was taking came across, but details got inadequate attention, and the total impression was a somewhat forbidding grey.

Still, I was glad to hear the piece for it's prime Schoenberg, and I had hoped that it was to be played on the forthcoming southern tour and brought back to Boston in sturdier shape, but it's not.

The afternoon opened with Bach's Fourth Suite, Leinsdorf leading, and t he performance was not a happy one. Tempi were slack, the surface overly smooth, the whole lacking muscle and articulation. And after the intermission Wagner's "Seigfried Idyll" and a suite from Strauss' "Rosenkavalier" were heard.

All-Orchestral BSO Program

An all-orchestral program will be played by the Boston Symphony Orchestra under its music director, Erich Leinsdorf, as the 20th program of the current season on Friday and Saturday.

The program will open with Bach's Suite No. 4 in major. Mr. Leinsdorf will then conduct Schoenberg's Variations, Op. 31, Wagner's Siegfried Idyll and conclude with Richard Strauss' Suite from "Der Rosenkavalier."

The orchestra will give two other programs during the week of March 3. On Tuesday and Thursday evenings at 8:30, Charles Wilson, assistant conductor, will conduct Strauss' "Don Juan," Rachmaninoff's Rhapsody on a theme of Paganini with Jorge Bolet as piano soloist, and Sibelius' Symphony No. 2.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
MAR 2 1969 New England

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
MAR 8 1969 New England

44.

TUESDAY A SERIES

NINTH PROGRAM
Tuesday evening March 25 1969 at 8.30

CHARLES WILSON *conductor*

SCHUBERT — Symphony no. 5 in B flat
Allegro
Andante con moto
Menuetto: allegro molto
Allegro vivace

STRAVINSKY — Jeu de cartes (1937)*

intermission

SIBELIUS — Symphony no. 2 in D major op. 43
Allegretto
Tempo andante ma rubato
Vivacissimo – lento e suave
Finale: allegro moderato

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The overture in the Bach may not have had the regal weight and impact in opening and closing sections, but the following dances bounced with clean staccattos in appropriate tempos and delightful contrapuntal play. Schoenberg's early essay with a twelve-tone scheme had many moments of effective orchestral resonance (a singing affettuoso in the cellos, for instance) and there was no doubt about classic derivations of variation from the opening motif in the plucked strings (like the last movement of Beethoven's Eroica) but the net result was very scrappy, lige a collage of torn paper in various colors. Unlike a picture, music unrolls in linear sequence, and except for momentary counterpoint of contrasts it was difficult, even in careful performance, to hear relationships in the whole. The fact that there was a tone-row basis means nothing; hearing is believing.

Discontinuity by now is a fashionable ambition and no bar to performance — if anybody wants it. The whole cult of absurdity in the arts certinly reflects a shallow reality; but when understood to a degree, strange juxtapositions in nature and human experience are always related in deeper oneness (late Beethoven can seem either random or profound). Don't take this too seriously; Schoenberg had a fierce integrity, whether we hear it or not.

With the Siegried Idyll, the private tenderness, the lyric warmth of that driven, grandiloquent master flowed with all its introspective immediacy. The orchestra's playing of this sets a standard difficult to approach. We get the inflated, though sometimes glorious, world of the Ring, and even the more convincing humanity of the little operas (the Mastersingers and Tristan) and recognize an unforced statement of private love that speaks for all of us.

From Wagner to Strauss is an easy step musically, but a step onto another level of living. Wagner's orchestra is now extended, his sensuosities of tone more colorful; his terrible commitment becomes a night-out-on-the-town. And who doesn't need occasional vacation. After countless abridgments and arrangements finally in 1944 the old composer himself did his own concert suite, which the then young Erich Leinsdorf conducted in London.

No wonder we were beguiled by this final cocktail to a program of very human variety.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
MAR 13 1969
New England Newsclip

The Sound of Music

The Three S's At Symphony

By Peter M. Knapp

With Assistant Conductor Charles Wilson on the podium, the Boston Symphony Orchestra concert last night was devoted to what might be termed "The Three S's" Schubert, Stavinsky and Sibelius.

The lighter moments came first — Shubert's youthful Symphony No. 5 in B-flat, and Stravinsky's playful "Jeu de Cartes." Then to conclude there was the Symphony No. 2 in D of Sibelius, sterner fare.

Wilson has come a long way as a conductor since making his first appearances with the orchestra, and has developed into a reliable and tidy interpreter of symphonic works. He keeps order well, phrases nicely, has a keen sense of rhythm and generally chooses tempi discriminatingly.

Sunny Shubert

He did play the second movement, andante con moto, of the Shubert symphony with less "moto" than desirable, though he managed to keep the lines of this lovely movement from drooping. A brisker tempo would have helped it.

The rest of the symphony went well, with fine outlining of detail and good balances among the reduced number of players. The first movement in particular had a sunny simplicity, even if at times Wilson seemed to put a little more iron into his chords than necessary.

Stravinsky's "Card Party" ballet came off with bubbling good humor and virtuoso playing among the large orchestra generally treated in concertante style. It is a light-hearted piece depicting a scenario in which the dancers are the cards in a game of poker, and its "movements" are "three deals," each prefaced by a kind of fanfare.

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Borrowed Tunes

The score is unmistakably Stravinsky, full of ostinato and syncopated rhythms, demanding writing for woodwinds and brass, and deft transformations of melodic material. There is also a good deal of parody, as snippets of Ravel, Johann Strauss, Rossini and early Stravinsky works are stitched into the fabric. An unpretentious, entertaining work, well performed.

The Sibelius symphony has more muscle and introspection, of course, as well as that grand Nordic rhetoric the Finnish composer could make rock-hard. The symphony was strongly performed, through Wilson did not succeed in communicating much emotion, the opening of the first movement seemed rather heavy-textured, and the initial fragmentary episodes could have been handled with more coherence in their relationship each other.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
MAR 26 1969
New England Newsclip

Newark Star-Ledger
NEWARK, N. J.
D. 238,474
MAR 19 1969

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
MAR 23 1969
New England

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SUN. 423,157
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MAR 13 1969

New England Newsclip

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CIRC. 62,736

MAR 26 1969

New England Newsclip

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SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAR 23 1969

New England

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NEWARK, N. J.
SUN. 423,157

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45.

TWENTY-FIRST PROGRAM
Friday afternoon March 28 1969 at 2 o'clock
Saturday evening March 29 1969 at 8.30

HENRY LEWIS *conductor*

ROSSINI — Overture to 'Le siège de Corinthe'
first performance by the Boston Symphony Orchestra

NIELSEN — Symphony no. 3 op. 27 'Sinfonia espansiva'
Allegro espansivo
Andante pastorale
Allegretto un poco
Finale: allegro

JOANNA BRUNO *soprano*
MARK PEARSON *baritone*

first performance in Boston

intermission

BRAHMS — Piano concerto no. 2 in B flat op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

CLIFFORD CURZON

New Jersey conductor makes BSO debut

By MICHAEL STEINBERG
Staff Writer

After the house lights went down before Friday afternoon's Boston Symphony concert, the man who appeared on stage was not the conductor, but the orchestra's manager, Thomas D. Perry Jr.

He announced the death an hour and a half earlier of former President Dwight D. Eisenhower and said that the orchestra would play the Funeral March from Beethoven's "Eroica." Guest conductor Henry Lewis walked out in silence, led a very slow performance the Beethoven movement — the audience making up its mind in measures one and two that it ought to hear it standing — and then retired, again in silence.

Moments later, Lewis, the 37-year-old music director of the New Jersey Symphony Orchestra, reappeared, this time to cordial applause, and got down to the afternoon's anticipated business.

Lewis conducted "Carmen" last year for the Opera Company of Boston, but this was his concert debut here. For it he chose Rossini's "Siege of Corinth" Overture (not played previously by the Boston Symphony) and Nielsen's "Sinfonia espansiva" (never before played in Boston at all). In the second half he had a soloist, the English pianist Clifford Curzon, who had not appeared in Boston for 16 years, and who played the Brahms B flat Concerto.

The Rossini Overture, as a matter of fact, contains a noble funeral music of its own, magically scored for woodwinds, low strings, and military drums. That serves as an introductory section, which is followed by the standard Rossini allegro, crescendo and all. It is a singularly inventive piece, the richest, I should think, of Rossini's Overtures before "William Tell," and Lewis and the orchestra gave it an effective performance.

Carl Nielsen's Symphony No. 3, "Espansiva," completed in 1911, is the last of Nielsen's conventionally shaped symphonies. It opens brilliantly, with a waltz symphony of enormous proportions. That, it seems to me, is Nielsen at his best, full of energy and fun and surprises, engagingly combining subtlety of mind with heartiness, even rowdyness, of manner.

What follows convinces me less, though the middle movements, a gentle eclogue and a quietly restless quasi-scherzo, are full of lovely and telling details.

One could describe the last movement as a march-time analogue to the first: It is a very down-beating music that makes emphatic protestations about being healthy and affirmative. Maybe it needs a movie, something along the lines of a WW II documentary with an aircraft carrier (I am not only part of the alcohol generation, but also part of the big battleship generation).

Lewis produced a performance that was energetic, richly sonorous, inclined to be round rather than sharp in rhythm and articulation, and apt just a bit to emphasize that something heavy in the music. At the end of his Andante pastorale, Nielsen introduces a baritone and soprano to vocalize wordlessly. It is a surprise that does not quite work. Either it is no surprise because you have already been warned in the program notes, or the effect is so sensational and produces such a tempest of ah-ing and neck-craning and heavy breathing as to disrupt hopelessly the continuity of the piece.

The music itself is however, especially attractive just there, and it was well sung by Joanna Bruno and Mark Pearson. I should have thought, though, that having the singers off-stage would have more accurately produced the sonority and the effect I take Nielsen to have had in mind.

Clifford Curzon and Lewis gave a beautiful ensemble performance of the difficult Brahms Concerto. Curzon is in some ways a limited pianist in that his fortissimo is colorless and his markmanship is often wild. On the other hand, his coloristic repertory in piano and pianissimo is rich, he is a masterful leggiero player, and a great accompanist and chamber musician. All that matters a good deal in the Brahms B flat, and those qualities, combined with a lively sense of musical character, went into as fine and interesting an interpretation of that much-whipped concerto as I have heard in many years.

Lewis, neither a neutrally non-listening accompanist nor a dictator, took exceptional pains with the work, and in spite of some orchestral blemishes, with impressive results. Jules Eskin played the celle solo very well indeed, and it was a special pleasure for once not to hear that Andante mercilessly dragged.

BOSTON SYMPHONY ORCHESTRA, Henry Lewis conducting. Beethoven: Funeral March from Symphony No. 3, "Eroica" (In Memoriam President Eisenhower) Rossini: Overture to "Le siege de Corinthe;" Nielsen: Symphony No. 3, "Sinfonia espansiva;" Brahms: Piano Concerto No. 2 in B flat. Clifford Curzon, soloist. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 29 1969
New England Newsclip

THE CONDUCTOR

HENRY LEWIS, Music Director of the New Jersey Symphony Orchestra, was born in Los Angeles in 1932. He started learning the piano when he was five, and studied many of the standard instruments while still a boy. At the age of sixteen he became a double bass player in the Los Angeles Philharmonic, the youngest member of the orchestra. He was drafted into the army in 1955 and went to Stuttgart, Germany where he first played double bass in the Seventh Army Symphony, later becoming musical director.

Returning to the United States, Henry Lewis continued his dual career as player and conductor. He founded the Los Angeles Chamber Orchestra, and in 1961 was invited to replace the ill Igor Markevitch at a pair of Philharmonic concerts. Soon afterwards he resigned from the Orchestra to devote his time to conducting.

Henry Lewis has taken the Los Angeles Chamber Orchestra on tour to Europe, has conducted the Los Angeles Opera Company and appeared at the Hollywood Bowl. He has conducted the Vancouver Opera, the American Opera Society and at the Teatro La Scala in Milan. Symphony orchestras which he has directed include those in Detroit, Chicago, San Francisco and London. He has made several recordings for London Records. Henry Lewis is married to soprano Marilyn Horne, who appeared with the Boston Symphony earlier this season. He makes his debut with the Orchestra at these concerts.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
MAR 29 1969
New England Newsclip

The Funeral March

Solemn Day at Symphony

By McLAREN HARRIS

"Shortly after noon," said Symphony manager Thomas D. Perry, "we received news of the death of former President Eisenhower. In his memory Henry Lewis will conduct the orchestra in the Funeral March from the 'Eroica' Symphony by Beethoven."

It was not a new experience for the Friday Symphony audience. A little more than five years ago — Nov. 22, 1963 — Erich Leinsdorf interrupted the concert to announce the assassination of President John Kennedy. Then both audience and orchestra were stunned; the same music was played.

WITH YESTERDAY'S announcment came a murmur through the audience. There was sorrow, even grief on the faces, but there was no shock. This had been expected. Everyone remained seated while music began, the rolling of drums reminiscent in the lower strings. Suddenly in a wave from back to front the audience stood, as if by an unspoken order, remaining silently upright, almost stock-still throughout the long movement, each mind heavy with the realization that this was the most anyone could do.

The scheduled program, by contrast, was very positive in mood. Rossini's overture to "The Seige of Corinth," receiving its first performance by the orchestra, contained the only hints of tragedy through the operatic plot concerning a Moslem conquest of the Greek city. The overture is nonetheless heroic in tone, reflecting the personal nobility of the Corinthian heroine, who chooses death by her father's side over life with her Mohammendan lover. The music is little more than decorative claptrap, with neither the musical nor formal values of Rossini's opera buffa overtures.

Following was the "Sinfonia Espansiva," the third of five symphonies by Carl Nielsen. A Dane whose life bridged the latter 19th and early 20th centuries to 1931, Nielsen is not the stranger to modern listeners that he once was. I'm not implying there is a current Nielsen "boomlet." but the existence of one wouldn't do any harm.

The Symphony No. 3 is conservative in materials, romantic in style but purely unsentimental. Most of the themes are built on intervals of various sizes rather than scale-patterns, but they seem to lose no lyric bent because of it. That and the wind timbres with which they are often presented contribute to a gentle plangency and a feeling of time and distance; in the Andante the magic is enhanced by closely-integrated vocalises for baritone and soprano, well taken care of by Mark Pearson and Joanna Bruno (Nielsen preferred that the singers, because of their purely adjunctive roles, not be named). The first movement alternates between exuberant waltz rhythm and rather brusque Scherzo feeling; the third explores even further extremes of storminess and quiet and the finale concludes in measured majesty.

ONE CAN CONCEIVE this idiom, the somewhat broadly romantic, as the stuff upon which conductor Lewis thrives. His long arms, slightly lanky stance and sweeping, earnest gestures remind me of no one so much as an image of — I can already hear someone say, "Oh, come, now!" — Gustav Mahler. On the podium Lewis exudes confidence, mastery of musical situations and a genuine poetic yearning. His enthusiasm is not simply energetic, it is exhortive. In the case of his Mahlerian image, perhaps we should hear him conduct Mahler before we decide; but the time is coming, if it hasn't already come, when he must be considered high in the ranks of orchestral conductors.

Still, it was not a day for the orchestra's best — or, for that matter, Clifford Curzon's best either. Curzon was soloist in a rendition of the Brahms Second Piano Concerto by turns pleasing and perplexing. Curzon's lyric passages and lighter ornamental flourishes sparkled brilliantly, and perhaps in these instances he cannot yet be bettered. But it would appear that he no longer possesses the power control combination to sustain a convincing protagonist's role; heavier statements were marked with some harshness and spilled notes. At that, through all trials he and the orchestra hung on to remain solvent to the end. Jules Eskin's third-movement cello solo was of consummate tenderness.

Curzon solos

Lewis conducts BSO

By Allan Sly

ARTS
ENTERTAINMENT

The Boston Symphony's presentation of Henry Lewis as conductor and Clifford Curzon as soloist in Brahms's B-flat piano concerto was memorable as a gallant effort by all concerned. But compatability was lacking: Mr. Lewis's sincerity, his devotion to the matter in hand, is rather low-keyed for the BSO's nervous and urgent esprit, and Mr. Curzon's heaven-storming rhetoric acquired by contrast the appearance of extreme self-consciousness.

The funeral march from Beethoven's Eroica opened the program in memory of General Eisenhower; obviously unrehearsed, it tested the orchestra's integrity vis-à-vis the slow pace, the restrained mood. The bass section rose to the occasion, the upper strings rallied, but the woodwind intonation was bad again and there was insecurity among the horns. These problems surfaced again later, an oboe soloist even having reed trouble.

These drawbacks were offset by the sunny charm of Nielsen's 1910 symphony (his third), the BSO's very first traversal of Rossini's "Siege of Corinth" overture, and the gorgeous panoply of the Brahms, even if it did sound neon-lighted and psychedelic in places. (At other times the orchestra withdrew into the shadows as if in discouragement.)

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
MAR 31 1969
New England Newsclip

TWENTY-FIRST PROGRAM
Friday afternoon March 28 1969 at 2 o'clock
Saturday evening March 29 1969 at 8.30

HENRY LEWIS *conductor*

ROSSINI — Overture to 'Le siège de Corinthe'
first performance by the Boston Symphony Orchestra

NIELSEN — Symphony no. 3 op. 27 'Sinfonia espansiva'
Allegro espansivo
Andante pastorale
Allegretto un poco
Finale: allegro
JOANNA BRUNO *soprano*
MARK PEARSON *baritone*
first performance in Boston

intermission

BRAHMS — Piano concerto no. 2 in B flat op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso
CLIFFORD CURZON

THE CONDUCTOR

HENRY LEWIS, Music Director of the New Jersey Symphony Orchestra, was born in Los Angeles in 1932. He started learning the piano when he was five, and studied many of the standard instruments while still a boy. At the age of sixteen he became a double bass player in the Los Angeles Philharmonic, the youngest member of the orchestra. He was drafted into the army in 1955 and went to Stuttgart, Germany where he first played double bass in the Seventh Army Symphony, later becoming musical director.

Returning to the United States, Henry Lewis continued his dual career as player and conductor. He founded the Los Angeles Chamber Orchestra, and in 1961 was invited to replace the ill Igor Markevitch at a pair of Philharmonic concerts. Soon afterwards he resigned from the Orchestra to devote his time to conducting.

Henry Lewis has taken the Los Angeles Chamber Orchestra on tour to Europe, has conducted the Los Angeles Opera Company and appeared at the Hollywood Bowl. He has conducted the Vancouver Opera, the American Opera Society and at the Teatro La Scala in Milan. Symphony orchestras which he has directed include those in Detroit, Chicago, San Francisco and London. He has made several recordings for London Records. Henry Lewis is married to soprano Marilyn Horne, who appeared with the Boston Symphony earlier this season. He makes his debut with the Orchestra at these concerts.

New Jersey conductor makes BSO debut

By MICHAEL STEINBERG
Staff Writer

After the house lights went down before Friday afternoon's Boston Symphony concert, the man who appeared on stage was not the conductor, but the orchestra's manager, Thomas D. Perry Jr.

He announced the death an hour and a half earlier of former President Dwight D. Eisenhower and said that the orchestra would play the Funeral March from Beethoven's "Eroica." Guest conductor Henry Lewis walked out in silence, led a very slow performance the Beethoven movement — the audience making up its mind in measures one and two that it ought to hear it standing — and then retired, again in silence.

Moments later, Lewis, the 37-year-old music director of the New Jersey Symphony Orchestra, reappeared, this time to cordial applause, and got down to the afternoon's anticipated business.

Lewis conducted "Carmen" last year for the Opera Company of Boston, but this was his concert debut here. For it he chose Rossini's "Siege of Corinth" Overture (not played previously by the Boston Symphony) and Nielsen's "Sinfonia espansiva" (never before played in Boston at all). In the second half he had a soloist, the English pianist Clifford Curzon, who had not appeared in Boston for 16 years, and who played the Brahms B flat Concerto.

The Rossini Overture, as a matter of fact, contains a noble funeral music of its own, magically scored for woodwinds, low strings, and military drums. That serves as an introductory section, which is followed by the standard Rossini allegro, crescendo and all. It is a singularly inventive piece, the richest, I should think, of Rossini's Overtures before "William Tell," and Lewis and the orchestra gave it an effective performance.

Carl Nielsen's Symphony No. 3, "Espansiva," completed in 1911, is the last of Nielsen's conventionally shaped symphonies. It opens brilliantly, with a waltz symphony of enormous proportions. That, it seems to me, is Nielsen at his best, full of energy and fun and surprises, engagingly combining subtlety of mind with heartiness, even rowdyness, of manner.

What follows convinces me less, though the middle movements, a gentle eclogue and a quietly restless quasi-scherzo, are full of lovely and telling details.

One could describe the last movement as a marchtime analogue to the first: It is a very down-beating music that makes emphatic protestations about being healthy and affirmative. Maybe it needs a movie, something along the lines of a WW II documentary with an aircraft carrier (I am not only part of the alcohol generation, but also part of the big battleship generation).

Lewis produced a performance that was energetic, richly sonorous, inclined to be round rather than sharp in rhythm and articulation, and apt just a bit to emphasize that something heavy in the music. At the end of his Andante pastorale, Nielsen introduces a baritone and soprano to vocalize wordlessly. It is a surprise that does not quite work. Either it is no surprise because you have already been warned in the program notes, or the effect is so sensational and produces such a tempest of ah-ing and neck-craning and heavy breathing as to disrupt hopelessly the continuity of the piece.

The music itself is however, especially attractive just there, and it was well sung by Joanna Bruno and Mark Pearson. I should have thought, though, that having the singers off-stage would have more accurately produced the sonority and the effect I take Nielsen to have had in mind.

Clifford Curzon and Lewis gave a beautiful ensemble performance of the difficult Brahms Concerto. Curzon is in some ways a limited pianist in that his fortissimo is colorless and his markmanship is often wild. On the other hand, his coloristic repertory in piano and pianissimo is rich, he is a masterful leggiero player, and a great accompanist and chamber musician. All that matters a good deal in the Brahms B flat, and those qualities, combined with a lively sense of musical character, went into as fine and interesting an interpretation of that much-whipped concerto as I have heard in many years.

Lewis, neither a neutrally non-listening accompanist nor a dictator, took exceptional pains with the work, and in spite of some orchestral blemishes, with impressive results. Jules Eskin played the cello solo very well indeed, and it was a special pleasure for once not to hear that Andante mercilessly dragged.

BOSTON SYMPHONY ORCHESTRA, Henry Lewis conducting Beethoven: Funeral March from Symphony No. 3, "Eroica" (In Memoriam President Eisenhower) Rossini: Overture to "Le siege de Corinthe;" Nielsen: Symphony No. 3, "Sinfonia espansiva;" Brahms: Piano Concerto No. 2 in B flat. Clifford Curzon, soloist. Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAR 29 1969

New England Newsclip

28 B BOSTON HERALD TRAVELER, SATURDAY, MARCH 29, 1969

The Funeral March

Solemn Day at Symphony

By McLAREN HARRIS

"Shortly after noon," said Symphony manager Thomas D. Perry, "we received news of the death of former President Eisenhower. In his memory Henry Lewis will conduct the orchestra in the Funeral March from the 'Eroica' Symphony by Beethoven."

It was not a new experience for the Friday Symphony audience. A little more than five years ago — Nov. 22, 1963 — Erich Leinsdorf interrupted the concert to announce the assassination of President John Kennedy. Then both audience and orchestra were stunned; the same music was played.

WITH YESTERDAY'S announcment came a murmur through the audience. There was sorrow, even grief on the faces, but there was no shock. This had been expected. Everyone remained seated while music began, the rolling of drums reminiscent in the lower strings. Suddenly in a wave from back to front the audience stood, as if by an unspoken order, remaining silently upright, almost stock-still throughout the long movement, each mind heavy with the realization that this was the most anyone could do.

The scheduled program, by contrast, was very positive in mood. Rossini's overture to "The Seige of Corinth," receiving its first performance by the orchestra, contained the only hints of tragedy through the operatic plot concerning a Moslem conquest of the Greek city. The overture is nonetheless heroic in tone, reflecting the personal nobility of the Corinthian heroine, who chooses death by her father's side over life with her Mohammendan lover. The music is little more than decorative claptrap, with neither the musical nor formal values of Rossini's opera buffa overtures.

Following was the "Sinfonia Espansiva," the third of five symphonies by Carl Nielsen. A Dane whose life bridged the latter 19th and early 20th centuries to 1931, Nielsen is not the stranger to modern listeners that he once was. I'm not implying there is a current Nielsen "boomlet," but the existence of one wouldn't do any harm.

The Symphony No. 3 is conservative in materials, romantic in style but purely unsentimental. Most of the themes are built on intervals of various sizes rather than scale-patterns, but they seem to lose no lyric bent because of it. That and the wind timbres with which they are often presented contribute to a gentle plangency and a feeling of time and distance; in the Andante the magic is enhanced by closely-integrated vocalises for baritone and soprano, well taken care of by Mark Pearson and Joanna Bruno (Nielsen preferred that the singers, because of their purely adjunctive roles, not be named). The first movement alternates between exuberant waltz rhythm and rather brusque Scherzo feeling; the third explores even further extremes of storminess and quiet and the finale concludes in measured majesty.

ONE CAN CONCEIVE this idiom, the somewhat broadly romantic, as the stuff upon which conductor Lewis thrives. His long arms, slightly lanky stance and sweeping, earnest gestures remind me of no one so much as an image of — I can already hear someone say, "Oh, come, now!" — Gustav Mahler. On the podium Lewis exudes confidence, mastery of musical situations and a genuine poetic yearning. His enthusiasm is not simply energetic, it is exhortive. In the case of his Mahlerian image, perhaps we should hear him conduct Mahler before we decide; but the time is coming, if it hasn't already come, when he must be considered high in the ranks of orchestral conductors.

Still, it was not a day for the orchestra's best — or, for that matter, Clifford Curzon's best either. Curzon was soloist in a rendition of the Brahms Second Piano Concerto by turns pleasing and perplexing. Curzon's lyric passages and lighter ornamental flourishes sparkled brilliantly, and perhaps in these instances he cannot yet be bettered. But it would appear that he no longer possesses the power control combination to sustain a convincing protagonist's role; heavier statements were marked with some harshness and spilled notes. At that, through all trials he and the orchestra hung on to remain solvent to the end. Jules Eskin's third-movement cello solo was of consummate tenderness.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAR 29 1969

New England Newsclip

Curzon solos

Lewis conducts BSO

By Allan Sly

ARTS
ENTERTAINMENT

The Boston Symphony's presentation of Henry Lewis as conductor and Clifford Curzon as soloist in Brahms's B-flat piano concerto was memorable as a gallant effort by all concerned. But compatability was lacking: Mr. Lewis's sincerity, his devotion to the matter in hand, is rather low-keyed for the BSO's nervous and urgent esprit, and Mr. Curzon's heaven-storming rhetoric acquired by contrast the appearance of extreme self-consciousness.

The funeral march from Beethoven's Eroica opened the program in memory of General Eisenhower; obviously unrehearsed, it tested the orchestra's integrity vis-à-vis the slow pace, the restrained mood. The bass section rose to the occasion, the upper strings rallied, but the woodwind intonation was bad again and there was insecurity among the horns. These problems surfaced again later, an oboe soloist even having reed trouble.

These drawbacks were offset by the sunny charm of Nielsen's 1910 symphony (his third), the BSO's very first traversal of Rossini's "Siege of Corinth" overture, and the gorgeous panoply of the Brahms, even if it did sound neon-lighted and psychedelic in places. (At other times the orchestra withdrew into the shadows as if in discouragement.)

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

MAR 31 1969

New England Newsclip

46

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: LEWIS CONDUCTS, CURZON PLAYS

On the face of it the program was a considerable cut above the usual. In the rendering there was a peculiar combination of languor and anxiety thrust upon the listener that made the occasion something less than the most rewarding concert of the season.

Scheduled pieces included the first performance by the orchestra of Rossini's Overture to the "Seige of Corinth," the first Boston performance of Carl Nielsen's Symphony No. 3, "Sinfonia expansiva" and Brahms' Piano Concerto No. 2 in B flat. Preceding these was the Funeral March from the "Eroica", played in honor of General Eisenhower, who had died only an hour and a half before the concert on Friday. The conductor was Henry Lewis, making his first visit with the orchestra, and the soloist was the veteran British pianist, Clifford Curzon.

The languor was dreadfully apparent before the Funeral March had proceeded more than a few bars. Some of the members of the audience, which straggled to its feet shortly after the piece got underway, must have rued their form of homage as the music sagged and dragged to the breaking point and finally ground to a halt some twenty-two minutes later — a third again longer than the most measured standard reading of this most indestructible of slow movements.

Further evidence that Henry Lewis is not yet ready to assume the mantle of Arturo Toscanini materialized in the performance of the Rossini piece. Not that his reading was egregiously poor, as in the Beethoven movement; yet, only that it lacked the crackle-snap-pop that is de rigueur with Rossini overtures. Given its head, such music will produce that effect on its own. Danny Kaye, for example, achieved it intuitively awhile back in leading "La Gazza Ladra" in a Pension Fund performance.

The most imposing portion of the afternoon's long undertaking was the Nielsen symphony. Nielsen's idiom is craggy, brusque, rather texturally thick in the Brahms manner. His composing derives strictly from the orthodox symphonic line of the nineteenth century, but the harmonic vocabulary is distinctive and his exploitation of orchestral resources highly individualistic. Although Nielsen's capacity for dramatic development is impressive, even awesome, there is little of the tune-smith in him. Virtually unplayed until ten years ago outside of Scandinavia, where he has always been something of a demi-god, his works are assuming an ever larger place in the symphony repertory.

All of this suggests that adequate measurement of the man requires some repeated exposure. For purposes of a guest conductor's initial stint, a Nielsen symphony is, as the Central European saying goes, a curious way to make a debut. More power to Mr. Lewis, then, who appeared profoundly committed to the score; yet here again the nemesis of dragging tempi overtook him, especially in the first movement waltz, which he took, it sounded to me, at about half time.

But to get on with the anxiety quotient, which we can lay at the feet of Mr. Curzon. If you will agree that a soloist ought not publicly to attempt to negotiate a piece that is rather more than he can handle, by definition he ought to stand clear of one where it is not at all certain that he can even get through it. So it was here with the soloist and Brahms' B flat concerto. Whatever burden this imposes upon a performer, and it must have been considerable, it certainly makes listening an intolerably tense experience. Ordinarily when this concerto is performed I find myself heaving a sigh for the sheer beauty of it all at the end of the Andante. Last Friday afternoon came two sighs, after the first and after second movements respectively, both in sheer relief that the pianist, conductor and orchestra had managed somehow to pull the work together. The orchestra shares the indictment simply because these things are contagious; here an oboe squawked, there a horn blurped, and elsewhere whole sections came in by osmosis rather than by unified attack. To everybody's credit, the last two movements came off without incident and even creditably.

The soloist's conception of the concerto was as much his undoing as his realization thereof. He played it as some citadel to be stormed when essentially its genius lies in its subtle chamber quality. Though ordinarily not of that school of reviewers who dilate with Proustian remembrances of performances past, here I would commend the way that Richter did it a decade or so ago as the model of how really to play it.

Anyhow, Mr. Leinsdorf returns this week-end to commence the last three weeks of his career here. He will conduct Beethoven's Overture to "Egmont," Prokofief's Piano Concerto No. 5 in F, and the Bruckner Symphony No. 6. John Browning is the soloist.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
APR 3 1969
New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
MAR 29 1969
New England Newsclip

Orchestral Tribute For Eisenhower

By JOHN F. KYES
Gazette Music Critic

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Thus the initial Boston appearnace of Henry Lewis was greeted with silence. He conducted the Funeral March from Beethoven's "Eroica" Symphony with the greatest breadth we have ever heard. Completely aware of the emotion of the occasion, and master of his orchestral forces, Lewis revealed a great heart.

Gazette Review

Conductor of the New Jersey Symphony, and the first Negro to assume an American symphonic post, he is guest conducting this season at Tanglewood, Detroit, and elsewhere.

Runs the Gamut

His conducting runs the gamut from careful details to urgent adjuring. Everything he does looks natural and means much.

The concert hall rang with applause later. Clifford Curzon, British pianist, shared curtain calls with Lewis and Jules Eskin, cellist, after the Brahms Piano Concerto No. 2 in B flat.

The soloist achieved wonderful impact without loss of poetry, and appeared to be completely in love with his task. The orchestra under Lewis made the work a "symphony with piano."

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Rossini's Overture to "The Siege of Corinth" was given its first Boston Symphony performance, a neat mingling of dramatic episodes and florid details.

Lewis created a memorable first Boston hearing of Nielsen's Symphony No. 3 "Sinfonia Espansiva," heard at the 1967 Worcester Festival. Its love of life and variety of moods made up a sweeping canvas. The wordless solos of Joanna Bruno and Mark Pearson were well projected. At one point, the orchestra sounded like a huge, hearty carousel organ.

IN BSO DEBUT

3/29 Record-American

By GEORGE GELLES
Music Critic

Henry Lewis Sub Par

IN equation, Henry Lewis is to Marilyn Horne as Richard Bonynge is to Joan Sutherland — husband, musical alter-ego, conductor of choice. But at his Boston Symphony debut Friday afternoon at Symphony Hall, Lewis was, in a word, unimpressive.

He gave Boston its first performance of Carl Nielsen's Third Symphony, which though less imaginative in its ideas and more conventionally and unvaryingly scored than the Fourth, Fifth, or Sixth, is nevertheless a work of some power.

Opening movement is direct, concise, rhythmically to the point. In several ways it is suggestive of Mahler, and reminiscent, in particular, of the G Major Symphony—in its loose key scheme, its downbeat triplets, its prominent melodic grace notes, its Laendler-like gait.

But the piece is uneven in quality, and subsequent sections fall off. Some details: in the second movement, the two-voice vocalise seems a silly conceit, for it adds nothing that we couldn't just as easily do without, while in the third movement, there are moments of textural inconsistency, when near the close the winds are paired in thirds and the harmony beneath them drops by thirds, as well, an effect right out of Brahms; lastly the finale, which resolves the harmonic conflict of the preceding movements, doesn't seem persuasive, though I can imagine it being so if the performance is less poorly paced than Lewis's was.

Lewis favored slow tempi all afternoon, but again like Mahler, Nielsen is probably heard at his best when there is a polarity, and exaggeration of temi, a fast that's really fast and slow that's really slow. This wasn't to be had.

I was in my usual impossible seat until after the intermission, and though I saw violins scrubbing away, I heard mostly grumbling of cellos and basses, and have no idea of how Lewis put the piece together.

Ditto for the opener of the afternoon, the overture to Rossini's opera "The Siege of Corinth;" it's a tuneful, noisy, pleasant piece, which was composed before and survived the catostrophic premiere of "Maometto Secondo,' what the opera was first called, went along to Paris with the revamped "Le Siege," and was a success. It had no pretensions and Friday served its purpose well.

I never heard Clifford Curzon when his reputation was being made, and I'm not going to review the embarrassing and incompetent performance of the second Brahms piano concerto that he gave—he clearly has very little left.

Equally disconcerting was the orchestral work; aside from the Andate cello solo that was beautifully played by a discouraged-looking Jules Eskin, it was crass and indifferent. Lewis, who didn't seem to be overloaded with ideas earlier, didn't seem to have any notions about the Brahms, either.

About five seconds into the Funeral March from Beethoven's "Eroica" Symphony, a memorial to President Eisenhower, the audience spontaneously rose to its feet, though a woman in the row before mine stayed seated and wept.

TUESDAY B SERIES

SIXTH PROGRAM
Tuesday evening April 1 1969 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Overture to 'Egmont' op. 84

Symphony no. 1 in C major op. 21

Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

intermission.

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

Leinsdorf Says a Temporary Farewell

Last week Erich Leinsdorf conducted his final concert of the Tuesday "B" Series; as you know, he leaves his post at the end of this season. Mr. Leinsdorf chose an all-Beethoven program—the "Egmont Overture," "Symphony No. I," and the "Eroica." So familiar are these works to Mr. Leinsdorf and his musicians that they could probably play while standing on their heads and munching on sandwiches. In any event, the concert was admirably performed, with close attention to structure and texture, to clarity of phrasing, to dynamics, and, especially in the "Eroica" to the proper conveying of emotional climaxes.

Mr. Leinsdorf, who for the next five years will appear often as guest conductor of the Boston Symphony, has planned a busy schedule. During the late spring and early summer, he will conduct Schumann's "Scenes From Goethe's Faust" in Frankfurt, Germany; will direct the French Orchestre Nationale at the Lausanne Festival in Switzerland and on French TV in a concert which will include Mahler's "Symphony No. 4; with the Tonhalle in Zurich he will perform Stravinsky's "Le Sacre du Printemps," and then go to Tanglewood where, he informs us, "we have an exciting series of programs planned, including several complete performances of Mozart's 'Die Entfuhrnung' and Verdi's 'Otello,' lots of Bhc and Mozart, and the Ninth Symphony of Beethoven."

After Tanglewood Mr. Leinsdorf goes to Buenos Aires to conduct three works at the Teatro Colon—Strauss' "Der Rosenkavalier," Berg's "Wozzeck," and Wagner's "Parsifal."

Mr. Leinsdorf concludes, "My seven years with the Boston Symphony have been enormously enjoyable and rewarding to me personally. I look forward with pleasure to my return as guest conductor."

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446
APR 6 1969
New England Newsclip

46

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WEEKLY CIRC. 26,000

APR 3 1969 New England Newsclip

GAZETTE (e)
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IN equation, Henry Lewis is to Marilyn Horne as Richard Bonynge is to Joan Sutherland — husband, musical alter-ego, conductor of choice. But at his Boston Symphony debut Friday afternoon at Symphony Hall, Lewis was, in a word, unimpressive.

He gave Boston its first performance of Carl Nielsen's Third Symphony, which though less imaginative in its ideas and more conventionally and unvaryingly scored than the Fourth, Fifth, or Sixth, is nevertheless a work of some power.

Opening movement is direct, concise, rhythmically to the point. In several ways it is suggestive of Mahler, and reminiscent, in particular, of the G Major Symphony—in its loose key scheme, its downbeat triplets, its prominent melodic grace notes, its Laendler-like gait.

But the piece is uneven in quality, and subsequent sections fall off. Some details: in the second movement, the two-voice vocalise seems a silly conceit, for it adds nothing that we couldn't just as easily do without, while in the third movement, there are moments of textural inconsistency, when near the close the winds are paired in thirds and the harmony beneath them drops by thirds, as well, an effect right out of Brahms; lastly the finale, which resolves the harmonic conflict of the preceding movements, doesn't seem persuasive, though I can imagine it being so if the performance is less poorly paced than Lewis's was.

Lewis favored slow tempi all afternoon, but again like Mahler, Nielsen is probably heard at his best when there is a polarity, and exaggeration of temi, a fast that's really fast and slow that's really slow. This wasn't to be had.

I was in my usual impossible seat until after the intermission, and though I saw violins scrubbing away, I heard mostly grumbling of cellos and basses, and have no idea of how Lewis put the piece together.

Ditto for the opener of the afternoon, the overture to Rossini's opera "The Siege of Corinth;" it's a tuneful, noisy, pleasant piece, which was composed before and survived the catostrophic premiere of "Maometto Secondo,' what the opera was first called, went along to Paris with the revamped "Le Siege," and was a success. It had no pretensions and Friday served its purpose well.

I never heard Clifford Curzon when his reputation was being made, and I'm not going to review the embarrassing and incompetent performance of the second Brahms piano concerto that he gave—he clearly has very little left.

Equally disconcerting was the orchestral work; aside from the Andate cello solo that was beautifully played by a discouraged-looking Jules Eskin, it was crass and indifferent. Lewis, who didn't seem to be overloaded with ideas earlier, didn't seem to have any notions about the Brahms, either.

About five seconds into the Funeral March from Beethoven's "Eroica" Symphony, a memorial to President Eisenhower, the audience spontaneously rose to its feet, though a woman in the row before mine stayed seated and wept.

TUESDAY B SERIES

SIXTH PROGRAM
Tuesday evening April 1 1969 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Overture to 'Egmont' op. 84

Symphony no. 1 in C major op. 21

Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

Leinsdorf Says a Temporary Farewell

Last week Erich Leinsdorf conducted his final concert of the Tuesday "B" Series; as you know, he leaves his post at the end of this season. Mr. Leinsdorf chose an all-Beethoven program—the "Egmont Overture," "Symphony No. I," and the "Eroica." So familiar are these works to Mr. Leinsdorf and his musicians that they could probably play while standing on their heads and munching on sandwiches. In any event, the concert was admirably performed, with close attention to structure and texture, to clarity of phrasing, to dynamics, and, especially in the "Eroica" to the proper conveying of emotional climaxes.

Mr. Leinsdorf, who for the next five years will appear often as guest conductor of the Boston Symphony, has planned a busy schedule. During the late spring and early summer, he will conduct Schumann's "Scenes From Goethe's Faust" in Frankfurt, Germany; will direct the French Orchestre Nationale at the Lausanne Festival in Switzerland and on French TV in a concert which will include Mahler's "Symphony No. 4; with the Tonhalle in Zurich he will perform Stravinsky's "Le Sacre du Printemps," and then go to Tanglewood where, he informs us, "we have an exciting series of programs planned, including several complete performances of Mozart's 'Die Entfuhrnung' and Verdi's 'Otello,' lots of Bhc and Mozart, and the Ninth Symphony of Beethoven."

After Tanglewood Mr. Leinsdorf goes to Buenos Aires to conduct three works at the Teatro Colon—Strauss' "Der Rosenkavalier," Berg's "Wozzeck," and Wagner's "Parsifal."

Mr. Leinsdorf concludes, "My seven years with the Boston Symphony have been enormously enjoyable and rewarding to me personally. I look forward with pleasure to my return as guest conductor."

SUNDAY STANDARD
TIMES
NEW BEDFORD, MASS.
CIRC. 58,446

APR 6 1969 New England Newsclip

47.

THURSDAY B SERIES

THIRD PROGRAM
Thursday evening April 3 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 6 in F major op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

BSO: Prokofiev a generation later

By Allan Sly

Those were exciting days when the Boston Symphony introduced the Prokofiev piano concertos, one by one, with the composer as soloist. Now, a generation later, the orchestra is recording them all, with John Browning as soloist and Erich Leinsdorf conducting. By including No. 5 in the Easter weekend concerts the organization virtually placed us favorably at a rare banquet. We could recall and compare, and form an opinion of Prokofiev's state of mind while he still lived outside the Soviet Union.

The fifth concerto is essentially cool emotionally, but animated to the point of being nervously tense. The movements are rather short but there are five of them, with a final reference to the opening measures which is followed by a precipitate ending. Mr. Browning's split-second timing and highly charged agility were great assets, well matched by the orchestra.

The concert started imposingly with the Beethoven "Egmont" overture and finished with the grandiloquent Bruckner Symphony No. 6 — which, most strangely, has never until now been played by the BSO. Both these works, earnest and vehement, were well suited to Mr. Leinsdorf and were seasonally most appropriate. The orchestra covered itself in glory. It showed great versatility in this program, and a very high degree of inner adjustment and poise. At times Mr. Leinsdorf's beat seemed a detached thing, but the mutual understanding was evident and the very discrepancies that might puzzle some observers served to reveal to others the depth and extent of what had been achieved in rehearsal.

Heady music

The Bruckner is strong, heady music, but its transports are well spaced by lovely intimate revealings and well-organized build-ups. We hope it will stay in the repertoire. It fills out our knowledge of musical Vienna, adds something to our notions of Wagner (and even, by contrast, Brahms), and when well played, adds luster to both conductor and orchestra.

The two remaining programs this season are important. The next contains the Stravinsky Symphony in C; and the final one includes the Schoenberg "A Survivor from Warsaw" and Beethoven's Ninth.

TWENTY-SECOND PROGRAM
Friday afternoon April 4 1969 at 2 o'clock
Saturday evening April 5 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Overture to 'Egmont'

PROKOFIEV — Piano concerto no. 5 in F op. 55*

Allegro con brio
Moderato ben accentuato
Toccata: allegro con fuoco
Larghetto
Vivo

JOHN BROWNING

intermission

BRUCKNER — Symphony no. 6 in A

Majestoso
Adagio: sehr feierlich
Scherzo: nicht schnell – trio: langsam
Finale: bewegt, doch nicht zu schnell

first performance by the Boston Symphony Orchestra

BOSTON HERALD TRAVELER, SATURDAY, APRIL 5, 1969 B 15

Leinsdorf Shines in Varied BSO Program

By McLAREN HARRIS

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The opening "Egmont" Overture of Beethoven is a work most of us probably know like the backs of our hands, something sufficiently familiar that it has found its way into Disney cartoon scores.

Yet Leinsdorf caused it to emerge in the carefully-phrased, tightly-formed and orchestrally brilliant manner which constitutes its supreme likeness. It is pleasant to discover, in a reading not given to slapdash heroics, how much mileage is still left in such an oft-abused vehicle.

THE CONDUCTOR had help from John Browning for Prokofiev's Fifth Piano Concerto—not that the concerto would otherwise have failed, but because Browning's well-directed energetic impulse qualifies him as a far-above-average Prokofiev exponent.

This is neither the best nor the worst of the composer's efforts in pianistic fields; there are works with greater thematic power and endearing lyric qualities—parts of the Second and Third Concertos, for example—but the Fifth has a distinctive humor about its crackling vitality, a lightness and utter lack of stern feeling in those galloping pages.

The quick movements dominate the score—the pianistically and orchestrally dashing Allegro, the white-hot brilliance of the Toccata, the seeming nervous compulsion of the final Vivo.

But separating these are a Moderato, whose square-metered, disjunctly-twisting theme manages yet to make its lyric point, and the smooth-cornered, quiescent Larghetto. The Fifth is, at the least, a many-faceted experience and in Browning's hands, a fully zestful one.

BROWNING FOUND the right combination of light-minded ferocity, if you will, for yesterday's performance. His approach wasn't harsh or jarringly percussive, but neither was it bland nor without pointed authority. His technical command was buttressed by a power of instant response, by which he placed accents with appropriate strength and unerring accuracy even in the midst of rushing octaves.

The orchestra and Leinsdorf were willing partners all the way, though they never quite matched him for purely diabolical elan.

Warren Storey Smith has a telling anecdote about the Bruckner Symphony No. 6 which received its first BSO performance yesterday and only the second in Boston.

When questioned why he never conducted the Sixth, Bruno Walter said it was because he thought it a weak work and not truly representative of the composer. "I consider myself a Bruckner propagandist," Walter told Smith, "and I refuse to play into the hands of the opposition by performing it!"

WALTER'S CONCLUSION is essentially sound. Though the Sixth calls for an orchestra of Brahmsian proportions, it yet evokes the characteristic Brucknerian feeling of spaciousness in string usage and rockbound majesty in its brass pillars. But given these and the logic of most of its forms, the symphony still cannot rise above the thematic barrenness of its materials.

The first movement pounces upon a motive or two, rescores them, transposes them endlessly, and that is that; the finale virtually stutters with thematic indecision as if Bruckner never knew whether to finish what he began to say and ends up spitting out fragments of everything.

The inner movements are a little greener for imagination—especially the attractive Scherzo, though using string pizzicatos to begin the trio's fanfare strikes one as odd.

SOME HIDEOUS brass intonation at the outset caused me to worry about the remainder, but that situation was swiftly rectified. Brass chords, without which Bruckner would be lost, came forth with undeniable, albeit tonally unfocused, authority.

String textures were rich. Leinsdorf stated his best case for Bruckner's Sixth, but for meaningful mileage in music there must be more than architectural excellence and efficient machinery; there must be a tankful of inspiration.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.
APR 1969

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
APR 5 1969
New England Newsclip

BSO too casual with Bruckner

By MICHAEL STEINBERG
Staff Writer

The ARTS

Bruckner's Symphony No. 6 in A major is probably the least played of the mature ones, those from No. 3 on. It had its first Boston performance only two and a half years ago. And the performance Friday afternoon, conducted by Erich Leinsdorf, was the first by the Boston Symphony Orchestra.

Bruckner himself thought it the boldest of his symphonies. It does not begin with a string tremolando, but it does go on to include all the other Bruckner thumb-prints, the sequences, the stops and starts, the rhythms with mixed twos and threes, the final wrap-up with a quotation from the first movement, and so forth. The general lay-out is also Bruckner's normal one.

It is more exploratory than the other symphonies by virtue of its more intense and vigorous harmonic activity. Certainly the mood and sound are special. It is of unique brightness and lightness and it is, for that matter, not quite as long as most of the others. It comes close, at times, to a kind of gaiety that I find nowhere else in Bruckner.

The Adagio, even though Bruckner does mark it "sehr feirlich" (very solemn), is, a bit like that in the 4th Symphony, in the gracious tradition of Schubert and Schumann more than in the grand one of Beethoven and Wagner. This Adagio is, for me, the loveliest of the four movements and one of Bruckner's most beautiful altogether, and the Scherzo with its strangely abrupt Trio is particularly fine as well. The finale, like most Bruckner finales, does not quite work, but the Symphony as a whole is a fresh and delightful piece in which a high level of invention is sustained.

The performance Friday was disappointing. It was not properly clear in texture, nor, especially in the first movement, was it always aptly paced. The greater problem, however, lay in the unyielding, unbreathing, unfeeling quality of the whole casual, even rather profane, runthrough. At the beginning of the concert, Beethoven's "Egmont" Overture had gotten a similar sort of lick and not much promise.

Prokofiev's Piano Concerto No. 5, written in 1932, is, as far as musical content goes, somewhere on the trivial side of Scharwenka. It is, on the other hand, an occasion for brilliant playing, and John Browning gave it just the glitter and crackle it needed. His brilliant playing was neatly backed up by the orchestra under Leinsdorf.

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BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Beethoven: "Egmont" Overture; Prokofiev: Piano Concerto No. 5, John Browning, soloist; Bruckner: Symphony No. 6 in A major. Friday afternoon at Symphony Hall.

2:00 WGBH-FM — BOSTON SYMPHONY ORCHESTRA. Live from Symphony Hall. Erich Leinsdorf conducts Beethoven's Overture to Egmont," Prokofiev's Piano Concerto No. 5 in F, Op. 55.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
APR 4 1969
New England

THURSDAY B SERIES

THIRD PROGRAM
Thursday evening April 3 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 6 in F major op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

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47.

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The fifth concerto is essentially cool emotionally, but animated to the point of being nervously tense. The movements are rather short but there are five of them, with a final reference to the opening measures which is followed by a precipitate ending. Mr. Browning's split-second timing and highly charged agility were great assets, well matched by the orchestra.

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Heady music

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PROKOFIEV — Piano concerto no. 5 in F op. 55*

Allegro con brio
Moderato ben accentuato
Toccata: allegro con fuoco
Larghetto
Vivo

JOHN BROWNING

intermission

BRUCKNER — Symphony no. 6 in A

Majestoso
Adagio: sehr feierlich
Scherzo: nicht schnell – trio: langsam
Finale: bewegt, doch nicht zu schnell

first performance by the Boston Symphony Orchestra

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
APR 5 1969 New England Newsclip

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By McLAREN HARRIS

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
APR 4 1969 New England

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Staff Writer

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48.

CAMBRIDGE SERIES

SIXTH PROGRAM
Tuesday evening April 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 6 in F major op. 68 'The Pastoral'

- Awakening of happy feelings on reaching the countryside: allegro ma non troppo
- At the brook's edge: andante molto mosso
- Festive gathering of the country people: allegro
- Thunderstorm: allegro
- Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

- Allegro con brio
- Marcia funebre: adagio assai
- Scherzo: allegro vivace
- Finale: allegro molto

By GERALD A. BERLIN

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 10 1969

BSO REFORMS BRUCKNER 6TH

There is a familiar rule of thumb that if a work seldom if ever is performed there must be good reason for it. Of two such pieces on the same program last weekend, one, the Bruckner 6th Symphony in A, was an emphatic exception to the rule; the other, the 5th Prokofiev Piano Concerto, was resounding proof of its validity.

This occasion was the first airing of the Bruckner 6th Symphony by the Boston Symphony Orchestra, and only the second in the city (Prausnitz did it with the New England Conservatory in 1966). Yet, it is vintage Bruckner. There are the child-like building blocks of structure and sound, the theme clusters, the curious admixture of Wagner, Schubert and Beethoven all adding up in the aggregate to pure, eloquent and moving romantic restatement. All the more welcome by virtue of its rarity. By Bruckner measurements the 6th is a mini-symphony, only three-quarters of an hour long. It does not soar off into the empyrean spaces as the last three Bruckner symphonies do, not even in the crown of the work, the affecting Adagio. On the contrary, a sort of pastorale understatement is wholly pervasive, the typically outsized and pulsating scherzo excepted.

Mr. Leinsdorf, as fine a Brucknerian as there is around, and the orchestra accounted for themselves splendidly. Which means finding and holding to the proper tempo in each movement, dramatically underscoring of the contrast dynamics, smoothing over the jerkiness of the thematic transitions and in the process producing great golden cathedrals of sound. This was brass night in Symphony Hall and the choir certainly rose to the challenge.

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This week-end Joseph Silverstein will be the soloist in Bruch's Scottish Fantasy for violin and orchestra. Mr. Leinsdorf will conduct Bach's Sonata No. 1 in C and Stravinsky's Symphony in C.

RECORD AMERICAN, BOSTON, SAT., APRIL 12, 1969

Stravinsky Symphony Rock Solid

By GEORGE GELLES
Music Critic

Stravinsky's blandest title, "Symphony in C," is his most provocative. In 1940, when the work was completed, the symphonic form had been long left for dead by composers most with it, and the key of C was thought a river run dry. The attitude towards classical forms and traditional tonal structures was wider (and less one-sided), of course, but in writing a "Symphony in C" which Erich Leinsdorf and the Boston Symphony played yesterday Stravinsky recalled two powerful and once-prominent fixtures of a repudiated heritage.

He also raised most clearly the tangled issue of the two probable inseparables, form and content, for much of the music, its melodic structure, its rhythmic layout in the large and small, its instrumentation, its ambience in general, is of a piece with contemporaneous Stravinsky.

But although we can grab at matches and isolate strains from the ballets and from "Rake's Progress," the "Symphony" is absolutely unified, rock solid in construction and musically justified in each detail, an eloquent vindication of mid-20th century symphonies in C.

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Max Bruch's "Scottish Fantasy," which had concertmaster Joesph Silverstein as its soloist, is an expertly written, absolutely professional pleasant piece of Kitsch, bad because mindless, but sincere and slick, a real period piece.

I don't care if Silverstein has been playing the "Fantasy" since he was in knickers, which he probably has, or that Bruch has scored for the obvious virtuosic effort, which he certainly has— it was a tremendously effective performance, with the right amount of sentiment and wonderfully played. I wish, though, that the orchestra had gone heavier on the Schmaltz, but the players sounded as bored as they had every right to be.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

APR 12 1969

New England Newsclip

A Bland Afternoon At the Symphony

By HARRY NEVILLE
Staff Writer

Erich Leinsdorf's penultimate Friday afternoon concert with the Boston Symphony was a mixture of bland and blandly played music. There is nothing bland about Bach's Orchestral Suite No. 1, which opened the program, or Stravinsky's Symphony in C, which closed it. But under Leinsdorf's direction, both emerged as something less than vital musical statements.

Similar problems plagued both performances: attacks were not incisive enough, rhythms lacked "bite," counterpoints were not clearly delineated, and balances seemed ill-conceived.

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It is a quaint piece of music that might also be said (grudgingly) to possess some charm — ideal in any event for subscription audiences. Concertmaster Joseph Silverstein was the soloist and he played quite elegantly, showing great respect for the music and never belaboring the obvious.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 12 1969

New England Newsclip

TWENTY-THIRD PROGRAM
Friday afternoon April 11 1969 at 2 o'clock
Saturday evening April 12 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH — Suite no. 1 in C BWV 1066

- Ouverture
- Courante
- Gavotte 1 – gavotte 2
- Forlane
- Menuet 1 – menuet 2
- Bourrée 1 – bourrée 2
- Passepied 1 – passepied 2

BRUCH — Scottish fantasy for violin and orchestra op. 46

- Introduction: grave – adagio cantabile
- Scherzo: allegro
- Andante sostenuto
- Finale: allegro guerriero

JOSEPH SILVERSTEIN *violin*
BERNARD ZIGHERA *harp*

intermission

STRAVINSKY — Symphony in C

- Moderato alla breve
- Larghetto concertante
- Allegretto
- Largo – tempo giusto, alla breve

The Symphony

'Scottish Fantasy' Adds Variety

By McLAREN HARRIS

On paper, Bach's Suite No. 1 for orchestra, Max Bruch's Scottish Fantasy for violin, Opus 46, and Stravinsky's Symphony in C would hardly seem to make up a full-length Symphony program, but in practice the three prove ample in both duration and content — and where the Bruch piece is concerned, variety too.

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PRECISELY this latter point was argued by some of the work's early critics, notably those in Great Britain (naturally). As Philip Hale's program notes have it, the work was first introduced in England as a concerto, prompting criticism for its being neither a concerto in form nor Scottish in content, as Bruch had by no means gone in for literal quotations.

Of course "concerto" is a misnomer and Bruch avoided it, including in its full title a reference to "free use of Scottish folk-melodies." Even so, the personalities of the four movements have more than simply a Scottish flavor. Characteristic phrase patterns as well as melodic turns identify its sources, and Bruch's careful orchestration balance of solo and orchestral parts and variety of material give it far more substance than that of a medley. At the very least it was a refreshing change of pace.

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The performance under Erich Leinsdorf was clean, nicely reticent in dynamic mood and with good internal balance as to Stravinsky's own ideas about instrumental sound —i.e., pointed and tonally differentiated.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

APR 12 1969

New England Newsclip

48.

CAMBRIDGE SERIES

SIXTH PROGRAM
Tuesday evening April 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Symphony no. 6 in F major op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo
At the brook's edge: andante molto mosso
Festive gathering of the country people: allegro
Thunderstorm: allegro
Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio
Marcia funebre: adagio assai
Scherzo: allegro vivace
Finale: allegro molto

By GERALD A. BERLIN

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 10 1969

BSO REFORMS BRUCKNER 6TH

There is a familiar rule of thumb that if a work seldom if ever is performed there must be good reason for it. Of two such pieces on the same program last weekend, one, the Bruckner 6th Symphony in A, was an emphatic exception to the rule; the other, the 5th Prokofiev Piano Concerto, was resounding proof of its validity.

This occasion was the first airing of the Bruckner 6th Symphony by the Boston Symphony Orchestra, and only the second in the city (Prausnitz did it with the New England Conservatory in 1966). Yet, it is vintage Bruckner. There are the child-like building blocks of structure and sound, the theme clusters, the curious admixture of Wagner, Schubert and Beethoven all adding up in the aggregate to pure, eloquent and moving romantic restatement. All the more welcome by virtue of its rarity. By Bruckner measurements the 6th is a mini-symphony, only three-quarters of an hour long. It does not soar off into the empyrean spaces as the last three Bruckner symphonies do, not even in the crown of the work, the affecting Adagio. On the contrary, a sort of pastorale understatement is wholly pervasive, the typically outsized and pulsating scherzo excepted.

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This week-end Joseph Silverstein will be the soloist in Bruch's Scottish Fantasy for violin and orchestra. Mr. Leinsdorf will conduct Bach's Sonata No. 1 in C and Stravinsky's Symphony in C.

28

RECORD AMERICAN, BOSTON, SAT., APRIL 12, 1969

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Music Critic

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He also raised most clearly the tangled issue of the two probable inseparables, form and content, for much of the music, its melodic structure, its rhythmic layout in the large and small, its instrumentation, its ambience in general, is of a piece with contemporaneous Stravinsky.

But although we can grab at snatches and isolate strains from the ballets and from "Rake's Progress," the "Symphony" is absolutely unified, rock solid in construction and musically justified in each detail, an eloquent vindication of mid-20th century symphonies in C.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

APR 12 1969

New England Newsclip

A Bland Afternoon At the Symphony

By HARRY NEVILLE
Staff Writer

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 12 1969

New England Newsclip

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Saturday evening April 12 1969 at 8.30

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Ouverture
Courante
Gavotte 1 – gavotte 2
Forlane
Menuet 1 – menuet 2
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Introduction: grave – adagio cantabile
Scherzo: allegro
Andante sostenuto
Finale: allegro guerriero

JOSEPH SILVERSTEIN *violin*
BERNARD ZIGHERA *harp*

intermission

STRAVINSKY — Symphony in C

Moderato alla breve
Larghetto concertante
Allegretto
Largo – tempo giusto, alla breve

The Symphony

'Scottish Fantasy' Adds Variety

By McLAREN HARRIS

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

APR 12 1969

New England Newsclip

Triangular program at BSO

By Allan Sly

Last weekend's Boston Symphony program (next to last of the current season) was virtually triangular, so widely disparate were the three works played: Bach's Suite No. 1, Bruch's Scottish fantasy, Stravinsky's Symphony in C. For listeners able to turn mental somersaults from one work to the next, it was effective, and it showed how Mr. Leinsdorf and the orchestra can turn themselves on in various ways. Whether the audience as a whole was turned on to the same degree is another question.

The Bach jogged along aimiably, the ouverture neither grave at first nor animated later, but leading naturally to a succession of cool dances—adding up to a non-dynamic but pleasant reminder of life at court, or of some aspects of it, not the more exciting ones, certainly.

Nothing in Symphony Hall can sound like chamber music, so the reduced orchestra, plus inaudible harpsichord (played by a handsome young man whose name could not be discovered in the program book), tended to sound untypical of a symphony concert and yet unlike any other known musical occasion. A listener's unashamed devotion to Bach, however, could spill over to an affectionate endorsement of Mr. Leinsdorf's total musical integrity, clearly evident in the Suite, as it was in the succeeding Bruch Scottish fantasy. In this Joseph Silverstein shone as soloist, together with Bernard Zighera in the prominent harp part. But here was another shortcoming—Bruch's whimsy satisfies neither the emotional hunger nor the ideological necessities of our times. One could walk away with a tune or two, as at Pops; but the occasion honored neither Scotland nor the audiences of the 1880's at whom the work was aimed in the first place.

However, this old favorite has been kept in the BSO's closet since 1922; might it merit another outing if played in a more frankly German romantic manner? Since Mr. Silverstein succeeded Richard Burgin as concertmaster the BSO strings have changed direction; there is now clarity and tidiness, a narrower focus of sound, and when he is heard alone Mr. Silverstein's own playing stands revealed as the target image, so to speak. It is altogether admirable as a style, yet as a vehicle for the romanticism of a Bruch one yearns for more.

After the break the Stravinsky Symphony in C almost compensated for the anomalies described so far. Conductor and orchestra were interested—as who wasn't?—in their task. Every moment counts in this work, cerebration is instant and constant, the material striking, the edifice of tone man-sized, rather than colossal. One can live in it, move around in it, survey it, study it within and without. Mr. Leinsdorf's objective way with it is doubtless quite right, though I hardly feel he identifies himself with it, as we know he does with Beethoven, for example, or even Schoenberg.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
APR 14 1969
New England Newsclip

THE TECH TUESDAY, APRIL 15, 1969

music...

Silverstein at Boston Symphony

By Steven Shladover

This weekend, the Boston Symphony presented the next-to-last program of its Friday-Saturday series for this season. With Erich Leinsdorf conducting, almost at the end of his term as music director, the varied program served to show his adaptibility to a wide range of styles, as well as displaying the capabilities of most of the members of the orchestra. The works chosen for presentation were Bach's Suite No. 1 in C, Max Bruch's Scottish fantasy for violin and orchestra, op. 46, with Joseph Silverstein as soloist, and Stravinsky's Symphony in C. At Friday afternoon's concert, at least, this combination resulted in a very satisfying musical experience.

The Bach Suite, which opened the concert, was distinguished in this performance for the stylistic clarity and purity of the presentation. The work is scored for strings, two oboes and bassoon, rather than for the full orchestra. Leinsdorf used a slightly larger complement of strings than might ordinarily have been expected, but this was justified because of the size of Symphony Hall and the tendency of small ensemble sounds to get lost in it. The woodwinds were a joy to listen to, combining masterful use of tone with perfect coordination and precision playing. The somewhat dry approach in both sound and interpretation was not at all objectionable, although the slightly excessive push Leinsdorf gave the music was not appreciated. The ensemble at the very beginning of the piece was distractingly ragged, but Leinsdorf soon brought things under control, and the remainder of the performance was characterized by precision attacks and a generally pleasing manner.

Silverstein in solo

After the Bach suite gave Leinsdorf an opportunity to show his mastery of the Baroque style and allowed the woodwind and string sections of the orchestra to display their talents, the Bruch Scottish fantasy found Leinsdorf demonstrating his understanding of the romantic style while Joseph Silverstein, the orchestra's concertmaster, was displaying his own considerable talents. The Scottish fantasy is a melodic, somewhat sentimental, piece which is fun to listen to and serves as a very favorable vehicle for the virtuoso violinist. Much of its charm comes from its rather unconventional style, and from the use of a harp accompaniment, a part which, incidentally, was well handled by Bernard Zighera. The performance, on the whole, was in the best high romantic tradition, with full-voiced playing and songful expression. This is a work in which technical facility is vitally important, and Mr. Silverstein came through with flying colors. His intonation was unfailingly accurate and his double-stops could hardly have been bettered. It was encouraging to find that the very elusive balance between orchestra and violin dynamics was found and maintained throughout the performance. In sum, this was an excellent presentation with a large-scale, festive air about it.

Stravinsky Symphony

The second half of the program consisted of the Stravinsky Symphony in C, composed between 1938 and 1940. Although this was written later than Stravinsky's famous ballet scores it came before his turn to atonality. Unlike the ballets, the harmonic texture of the Symphony is quite thin and simple, allowing the individual instruments to be heard separately, rather than having them blend into a cohesive sound. The rhythmic structure, though, is complex and consistently intriguing. This symphony is music of a decidely intellectual, rather than emotional, nature, and for this reason Leinsdorf's somewhat detached approach was highly successful. The orchestral playing was of consistently high quality, and the transparent texture of the sound, coupled with the clarity of the rhythmic treatment, helped greatly in untangling the complex structure of the work. Even though this was a very fine performance of one of Stravinsky's most readily accessible works, the audience failed to appreciate it, and the response was pitifully small.

CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY CIRC. 12,850
APR 3 1969

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,316
APR 12 1969

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500
APR 12 1969
New Eng

Symphony Ends Season On Saturday

The final Boston Symphony Orchestra concerts of the season will take place Friday afternoon and Saturday evening when Erich Leinsdorf conducts Schoenberg's "A Survivor from Warsaw" and Beethoven's Ninth Symphony.

Although he will conduct the opening portion of a Symphony Hall benefit concert for Biafran Relief on Monday, April 28, these are the last full concerts Erich Leinsdorf will conduct in Symphony Hall as music director of the orchestra. He began his tenure at the beginning of the 1962-63 season, and retires in August of this year at the end of the Tanglewood season.

Soloists in the Beethoven Ninth are Jane Marsh, soprano; Josephine Veasey, mezzo - soprano; Placido Domingo, tenor; and Sherrill Milnes, baritone. The Chorus Pro Musica and the New England Conservatory of Music Chorus will also sing.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
APR 13 1969
New England Newsclip

BSO Concert to Be Broadcast In Live Color Tuesday Night

New England music lovers will have just one more chance this season to watch a live color telecast of a Boston Symphony Orchestra concert from Symphony Hall on Tuesday, April 15 at 8:30 p.m.

The program will also be the last telecast from Symphony Hall during Mr. Leinsdorf's tenure as music director.

Broadcast simultaneously in stereo by WGBH-FM, the program opens with Beethoven's Egmont Overture, followed by Bruch's Scottish Fantasy for Violin and Orchestra. Soloist in the Bruch work will be the Boston Symphony's concert master Joseph Silverstein.

After intermission, Erich Leinsdorf will return to the podium to conduct Tchakovsky's Symphony No. 5, one of the most popular works in the entire concert repertoire.

The program is being produced for television by Boston Sympthony producer Jordan Whitelaw and directed by William Cosel of WGBH.

Symphony concerts final

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
APR 13 1969
New England

TENTH PROGRAM
Tuesday evening April 15 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Overture to 'Egmont'

BRUCH — Scottish fantasy for violin and orchestra op. 46
Introduction: grave – adagio cantabile
Scherzo: allegro
Andante sostenuto
Finale: allegro guerriero
JOSEPH SILVERSTEIN *violin*
BERNARD ZIGHERA *harp*

intermission

TCHAIKOVSKY — Symphony no. 5 in E minor op. 64*
Andante – allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso – allegro vivace

The Sound of Music

Romantic Farewell

By Peter M. Knapp

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It was his Symphony Hall farewell to the Tuesday series subscribers as the BSO's music director, though he will direct the Tanglewood programs, and they gave him a standing ovation at the end. The program was telecast by WGBH-TV, Channel 2.

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Orchestral Precision

The performances were all of high standards, illustrating the enormous individual and collective virtuosity of this great orchestra, as well as the discipline Leinsdorf has imposed during his directorship. And for a conductor who has been accused of being emotionally cold, if intellectually precise, Leinsdorf led a hot-hued Tschaikovsky.

The Fifth Symphony, and the Bruch fantasy, are definite creatures of the romantic period. To an unsentimental age, they may appear to be overstuffed relics, overemotional, rhetorical, even bombastic. Yet no music survives on sheer sentimentality and bombast, and many Symphony-goers doubtless yearn for a return to lush melodies and plush orchestration. If Berlioz stays in style, why not Tschaikovsky?

The Scottish fantasy is on a softer scale. Even so, I find the Bruch cloying and dumpy in its accompaniment. The violin part does present some interesting figurations for the soloist and Joseph Silverstein, the Boston Symphony's concertmaster, played it with technical aplomb and a silvery, throbbing tone that seemed ideally suited for its content.

JOSEPH SILVERSTEIN
. . . BSO soloist

Rapid Symphony

The Tschaikovsky symphony featured polished instrumental work — the horns were superb throughout the program — and a high-keyed approach by Leinsdorf. Despite the frenzy of sound, control was maintained, though the finale was taken at a perilous speed, and the allergo of the first movement also moved at a faster-than-desirable clip.

The Beethoven overture set the pace for the evening with a taut, incisive reading, silken string playing, and an exciting, if driven, coda.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
APR 16 1969
New England Newsclip

Triangular program at BSO

By Allan Sly

Last weekend's Boston Symphony program (next to last of the current season) was virtually triangular, so widely disparate were the three works played: Bach's Suite No. 1, Bruch's Scottish fantasy, Stravinsky's Symphony in C. For listeners able to turn mental somersaults from one work to the next, it was effective, and it showed how Mr. Leinsdorf and the orchestra can turn themselves on in various ways. Whether the audience as a whole was turned on to the same degree is another question.

The Bach jogged along aimiably, the ouverture neither grave at first nor animated later, but leading naturally to a succession of cool dances—adding up to a non-dynamic but pleasant reminder of life at court, or of some aspects of it, not the more exciting ones, certainly.

Nothing in Symphony Hall can sound like chamber music, so the reduced orchestra, plus inaudible harpsichord (played by a handsome young man whose name could not be discovered in the program book), tended to sound untypical of a symphony concert and yet unlike any other known musical occasion. A listener's unashamed devotion to Bach, however, could spill over to an affectionate endorsement of Mr. Leinsdorf's total musical integrity, clearly evident in the Suite, as it was in the succeeding Bruch Scottish fantasy. In this Joseph Silverstein shone as soloist, together with Bernard Zighera in the prominent harp part. But here was another shortcoming—Bruch's whimsy satisfies neither the emotional hunger nor the ideological necessities of our times. One could walk away with a tune or two, as at Pops; but the occasion honored neither Scotland nor the audiences of the 1880's at whom the work was aimed in the first place.

However, this old favorite has been kept in the BSO's closet since 1922; might it merit another outing if played in a more frankly German romantic manner? Since Mr. Silverstein succeeded Richard Burgin as concertmaster the BSO strings have changed direction; there is now clarity and tidiness, a narrower focus of sound, and when he is heard alone Mr. Silverstein's own playing stands revealed as the target image, so to speak. It is altogether admirable as a style, yet as a vehicle for the romanticism of a Bruch one yearns for more.

After the break the Stravinsky Symphony in C almost compensated for the anomalies described so far. Conductor and orchestra were interested—as who wasn't?—in their task. Every moment counts in this work, cerebration is instant and constant, the material striking, the edifice of tone man-sized, rather than colossal. One can live in it, move around in it, survey it, study it within and without. Mr. Leinsdorf's objective way with it is doubtless quite right, though I hardly feel he identifies himself with it, as we know he does with Beethoven, for example, or even Schoenberg.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

APR 14 1969 New England Newsclip

music...

Silverstein at Boston Symphony

By Steven Shladover

This weekend, the Boston Symphony presented the next-to-last program of its Friday-Saturday series for this season. With Erich Leinsdorf conducting, almost at the end of his term as music director, the varied program served to show his adaptibility to a wide range of styles, as well as displaying the capabilities of most of the members of the orchestra. The works chosen for presentation were Bach's Suite No. 1 in C, Max Bruch's Scottish fantasy for violin and orchestra, op. 46, with Joseph Silverstein as soloist, and Stravinsky's Symphony in C. At Friday afternoon's concert, at least, this combination resulted in a very satisfying musical experience.

The Bach Suite, which opened the concert, was distinguished in this performance for the stylistic clarity and purity of the presentation. The work is scored for strings, two oboes and bassoon, rather than for the full orchestra. Leinsdorf used a slightly larger complement of strings than might ordinarily have been expected, but this was justified because of the size of Symphony Hall and the tendency of small ensemble sounds to get lost in it. The woodwinds were a joy to listen to, combining masterful use of tone with perfect coordination and precision playing. The somewhat dry approach in both sound and interpretation was not at all objectionable, although the slightly excessive push Leinsdorf gave the music was not appreciated. The ensemble at the very beginning of the piece was distractingly ragged, but Leinsdorf soon brought things under control, and the remainder of the performance was characterized by precision attacks and a generally pleasing manner.

Silverstein in solo

After the Bach suite gave Leinsdorf an opportunity to show his mastery of the Baroque style and allowed the woodwind and string sections of the orchestra to display their talents, the Bruch Scottish fantasy found Leinsdorf demonstrating his understanding of the romantic style while Joseph Silverstein, the orchestra's concertmaster, was displaying his own considerable talents. The Scottish fantasy is a melodic, somewhat sentimental, piece which is fun to listen to and serves as a very favorable vehicle for the virtuoso violinist. Much of its charm comes from its rather unconventional style, and from the use of a harp accompaniment, a part which, incidentally, was well handled by Bernard Zighera. The performance, on the whole, was in the best high romantic tradition, with full-voiced playing and songful expression. This is a work in which technical facility is vitally important, and Mr. Silverstein came through with flying colors. His intonation was unfailingly accurate and his double-stops could hardly have been bettered. It was encouraging to find that the very elusive balance between orchestra and violin dynamics was found and maintained throughout the performance. In sum, this was an excellent presentation with a large-scale, festive air about it.

Stravinsky Symphony

The second half of the program consisted of the Stravinsky Symphony in C, composed between 1938 and 1940. Although this was written later than Stravinsky's famous ballet scores it came before his turn to atonality. Unlike the ballets, the harmonic texture of the Symphony is quite thin and simple, allowing the individual instruments to be heard separately, rather than having them blend into a cohesive sound. The rhythmic structure, though, is complex and consistently intriguing. This symphony is music of a decidely intellectual, rather than emotional, nature, and for this reason Leinsdorf's somewhat detached approach was highly successful. The orchestral playing was of consistently high quality, and the transparent texture of the sound, coupled with the clarity of the rhythmic treatment, helped greatly in untangling the complex structure of the work. Even though this was a very fine performance of one of Stravinsky's most readily accessible works, the audience failed to appreciate it, and the response was pitifully small.

CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY CIRC. 12,850

APR 3 1969

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,316

APR 12 1969

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

APR 12 1969 New Eng

Symphony Ends Season On Saturday

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Although he will conduct the opening portion of a Symphony Hall benefit concert for Biafran Relief on Monday, April 28, these are the last full concerts Erich Leinsdorf will conduct in Symphony Hall as music director of the orchestra. He began his tenure at the beginning of the 1962-63 season, and retires in August of this year at the end of the Tanglewood season.

Soloists in the Beethoven Ninth are Jane Marsh, soprano; Josephine Veasey, mezzo - soprano; Placido Domingo, tenor; and Sherrill Milnes, baritone. The Chorus Pro Musica and the New England Conservatory of Music Chorus will also sing.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

APR 13 1969 New England Newsclip

BSO Concert to Be Broadcast In Live Color Tuesday Night

New England music lovers will have just one more chance this season to watch a live color telecast of a Boston Symphony Orchestra concert from Symphony Hall on Tuesday, April 15 at 8:30 p.m.

The program will also be the last telecast from Symphony Hall during Mr. Leinsdorf's tenure as music director.

Broadcast simultaneously in stereo by WGBH-FM, the program opens with Beethoven's Egmont Overture, followed by Bruch's Scottish Fantasy for Violin and Orchestra. Soloist in the Bruch work will be the Boston Symphony's concert master Joseph Silverstein.

After intermission, Erich Leinsdorf will return to the podium to conduct Tchakovsky's Symphony No. 5, one of the most popular works in the entire concert repertoire.

The program is being produced for television by Boston Symphony producer Jordan Whitelaw and directed by William Cosel of WGBH.

Symphony concerts final

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Although Leinsdorf will conduct the opening portion of an Apr. 28 benefit concert, these appearances are the last full concerts he will lead in Symphony Hall as the orchestra's music director.

Soloists in the Beethoven Ninth will be Jane Marsh, soprano; Josephine Veasey, mezzo-soprano; Placido Domingo, tenor, and Sherrill Milnes, baritone. Milnes also will appear as narrator in the Schoenberg work.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

APR 13 1969 New England

TENTH PROGRAM
Tuesday evening April 15 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Overture to 'Egmont'

BRUCH — Scottish fantasy for violin and orchestra op. 46
Introduction: grave – adagio cantabile
Scherzo: allegro
Andante sostenuto
Finale: allegro guerriero
JOSEPH SILVERSTEIN *violin*
BERNARD ZIGHERA *harp*

intermission

TCHAIKOVSKY — Symphony no. 5 in E minor op. 64*
Andante – allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso – allegro vivace

The Sound of Music

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The performances were all of high standards, illustrating the enormous individual and collective virtuosity of this great orchestra, as well as the discipline Leinsdorf has imposed during his directorship. And for a conductor who has been accused of being emotionally cold, if intellectually precise, Leinsdorf led a hot-hued Tschaikovsky.

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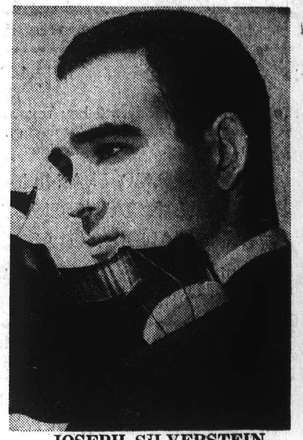
The Scottish fantasy is on a softer scale. Even so, I find the Bruch cloying and dumpy in its accompaniment. The violin part does present some interesting figurations for the soloist and Joseph Silverstein, the Boston Symphony's concertmaster, played it with technical aplomb and a silvery, throbbing tone that seemed ideally suited for its content.



JOSEPH SILVERSTEIN
. . . BSO soloist

Rapid Symphony

The Tschaikovsky symphony featured polished instrumental work — the horns were superb throughout the program — and a high-keyed approach by Leinsdorf. Despite the frenzy of sound, control was maintained, though the finale was taken at a perilous speed, and the allergo of the first movement also moved at a faster-than-desirable clip.

The Beethoven overture set the pace for the evening with a taut, incisive reading, silken string playing, and an exciting, if driven, coda.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

APR 16 1969 New England Newsclip

50.

THURSDAY A SERIES

SIXTH PROGRAM
Thursday evening April 17 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN

Overture to 'Egmont' op. 84

Symphony no. 1 in C major op. 21
- Adagio molto – allegro con brio
- Andante cantabile con moto
- Menuetto: allegro molto e vivace
- Finale: adagio – allegro molto vivace

intermission

Symphony no. 3 in E flat op. 55 'Eroica'*
- Allegro con brio
- Marcia funebre: adagio assai
- Scherzo: allegro vivace
- Finale: allegro molto

End of symphony season

The final concerts of the Boston Symphony's 1968-69 season will be given April 18 and 19 in Symphony Hall. These performances will also mark the last full concerts Erich Leinsdorf will conduct in Symphony Hall, although the music director does not retire officially until the end of the Tanglewood season in August. Schoenberg's "A Survivor from Warsaw" and Beethoven's Symphony No. 9 will be performed by the symphony accompanied by the Chorus Pro Musica, New England Conservatory Chorus, and Jane Marsh, Josephine Veasey, Placido Domingo, and Sherrill Milnes.

MONITOR (M)
BOSTON, MASS.
CIRC. 202,150
APR 17 1969
New England Newsclip

Traveler

Symphony Ends Season On Saturday

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Soloists in the Beethoven Ninth are Jane Marsh, soprano; Josephine Veasey, mezzo - soprano; Placido Domingo, tenor; and Sherrill Milnes, baritone. The Chorus Pro Musica and the New England Conservatory of Music Chorus will also sing.

TWENTY-FOURTH PROGRAM
Friday afternoon April 18 1969 at 2 o'clock
Saturday evening April 19 1969 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG — A survivor from Warsaw op. 46
- SHERRILL MILNES *narrator*
- NEW ENGLAND CONSERVATORY CHORUS
  - Lorna Cooke deVaron *conductor*

first performance by the Boston Symphony Orchestra

intermission

BEETHOVEN — Symphony no. 9 in D minor op. 125
1. Allegro ma non troppo, un poco maestoso
2. Molto vivace – presto
3. Adagio molto e cantabile
4. Presto – allegro
   - Allegro assai
   - Presto
   - Baritone recitative
   - Quartet and chorus: allegro assai
   - Tenor solo and chorus: allegro assai vivace, alla marcia
   - Chorus: andante maestoso
   - Adagio ma non troppo, ma divoto
   - Allegro energico, sempre ben marcato
   - Quartet and chorus: allegro ma non tanto
   - Chorus: prestissimo

- JANE MARSH *soprano*
- JOSEPHINE VEASEY *contralto*
- PLACIDO DOMINGO *tenor*
- SHERRILL MILNES *bass*
- CHORUS PRO MUSICA
  - Alfred Nash Patterson *conductor*
- NEW ENGLAND CONSERVATORY CHORUS
  - Lorna Cooke deVaron *conductor*

Schoenberg's 'Survivor' A Well Chosen Finale

By MICHAEL STEINBERG
Staff Writer

Georg Henschel in 1882 was the first of a number of Boston Symphony conductors who have put Beethoven's 9th on their last programs.

Last Summer, when Erich Leinsdorf, whose concerts Apr. 18 and 19 will be in his final pair here as music director, first mentioned that he intended to precede the 9th with Arnold Schoenberg's "A Survivor from Warsaw," he explained that he thought it valid thus to juxtapose monuments to man's lowest moment and to his highest aspiration.

Rene Leibowitz was, so far as I know, the first conductor to make a program of the two works; another, by coincidence, was James Yannatos of the Harvard-Radcliffe Orchestra, who also made the plan last Summer and carried it out in a Cambridge concert in December.

"A Survivor from Warsaw," finished Aug. 23, 1947, on commission from the Koussevitzky Music Foundation when the composer was about to be 73, was Schoenberg's last complete work for orchestra. It takes about six minutes to perform, and it is, in the words of Robert Craft, "a fully-formed music drama" in which "the economy of statement and compression of the form are extreme, even for Schoenberg." It is scored for harrator, male chorus, and orchestra. The text, in English, with German and Hebrew, is Schoenberg's own, and it treats an episode from the destruction of the Warsaw ghetto. Schoenberg, it seems, learned of the incident directly from one of the survivors.

Germany invaded Poland Sept. 1, 1939. On Nov. 23, Polish Jews were required to wear identifying armbands (blue Star of David on a white ground). Five days later, the notorious Judenraete (Jewish Councils) were established. By the end of January 1940, freedom of movement was, to all intents and purposes, cut off for Jews in Poland. In October of that year, the Warsaw ghetto was defined and closed, an area of 1.3 square miles, enclosing 470,000 persons (Jews, and partners and children of mixed marriages), jammed together at a rate of 7.7 persons per room.

During 1941, the concentration of Polish Jews was completed with the establishment of similar ghettos in Lodz, Krakow, Lublin, Radom, and Lvov.

In the Winter of 1941-42, disease and hunger began to take their toll. Sewage pipes froze, toilets could not be used, and human excrement was dumped in the streets together with garbage. By early 1943, expenditure on food was down to 12 cents a day. The ratio of deaths to births had dropped to 45 to 1, and in January 1943, by which time massive deportations had begun, there were only 70,000 left in Warsaw's getto.

A resistance movement got into action in August 1942, one effective enough to disturb the Germans. April 19, 1943, it came to a battle. There were 2,000-3,000 well equipped Germans and about 1,500 Jews with relatively few weapons, many of them improvised. Early in the morning, the Waffen-SS surrounded, then entered, the ghetto. The Germans made slow progress at first, but by Apr. 22, the Jews began to lose ground rapidly. It was not until the evening of May 16, however, that SS Brigadefuehrer Stroop fired the Tlomacki Synagogue to signal the end of the battle.

Raul Hilberg, in "The Destruction of the European Jews," sums up: "Several thousands of Jews had been buried in the debris, and 56,065 had surrendered. Seven thousand of the captured Jews were shot; another 7,000 were transported to the death camp at Treblinka; another 15,000 were shipped to the concentration and killing center at Lublin; the remainder were sent to labor camps." About five thousand Jews escaped, harrassed by Polish blackmailers; about 200 were left in Warsaw when the Russian Army arrived in January 1945.

Schoenberg's "A Survivor from Warsaw" is adequate to its subject, and that is with its three languages each with its own kind of the most important thing to be said about it. It is a tightly packed masterpiece, declamation (for English, speech-song in which rhythms are fixed, but with pitch contours outlined rather than defined; regular speech for the barking of the German sergeant; song for the Hebrew peroration.)

With terrific concentration, the music travels a course from the explosively brittle to the spacious. The culmination is the singing of the Sh'ma Yisroel (Hear, O Israel,) the central prayer of the Jewish liturgy, whose appearance is an act of faith in the midst of despair. The ending, like that of the 9th, is triumph.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
APR 16 1969
New England Newsclip

50.

THURSDAY A SERIES

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Thursday evening April 17 1969 at 8.30

ERICH LEINSDORF *conductor*

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Overture to 'Egmont' op. 84

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- Andante cantabile con moto
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intermission

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MONITOR (e)
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APR 17 1969

New England Newsclip

Traveler

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first performance by the Boston Symphony Orchestra

intermission

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 16 1969

New England Newsclip

Erich Leinsdorf Saying Farewell With Two Powerful Works

By McLAREN HARRIS

We should find a way to abolish all first and last concerts, all debuts and farewells, for any musician, a conductor especially, who must give a farewell performance is not a man to be envied. Too much is expected of him or too much effort is exerted in his behalf, and the impressions carried away may not be those of which he is worthy.

Now it is Erich Leinsdorf's turn to bid his farewells to Symphony Hall, and he is doing it with two of the most powerful works in vocal-orchestral literature, Schoenberg's "A Survivor from Warsaw" and Beethoven's Ninth Symphony. In spite of the above, neither musicians nor yesterday's Symphony audience nor Leinsdorf himself had cause for regret.

On the surface the performances were not perfect, but there was no mistaking the force of conviction which propelled them. The Schoenberg, a work of less than 10 minutes for narrator, men's chorus and orchestra, recounts the memory of a Nazi prison camp survivor who, semi-conscious after having been beaten, hears his doomed fellow prisoners break spontaneously into the "Shema Yisroel" during a frenzied count-off.

THE INFLECTION of the narration, the far-ranging dynamics of the orchestral portion are as near to graphic in description of moods of desperation and terror as music can be; their iron-fisted grip, savage in the shouts of the Nazi Feldwebel, cannot be missed or pass unfelt even by listeners who think they can't abide Schoenberg's 12-tone idiom.

The performance was well-nigh shattering. Sherrill Milnes' narration, surely much closer to actual speech than the Sprechstimme the composer envisioned, was yet effective in its crystal-clear English and German diction, as was the Hebrew from men's voices of the New England Conservatory Chorus.

Somewhat unexpectedly but nevertheless admirably, "The Survivor from Warsaw" was immediately repeated; though the narration varied in a couple of details, loss of impact was negligible.

IT WAS IN THE Ninth that the impulse outstripped, to some extent, the manifestations of its realization. Strings and in places winds, for example, were on edge and off center of accurate response for a good part of the first movement, and the interpretive direction was not firmly established until sometime in the Scherzo.

The first movement's impression, instead of a majestic spaciousness, was one of hurry and straight-line, albeit ragged, dynamics in its main sections. It gave way to a Scherzo which, however rapid its tempo, managed a powerful, controlled impact (also, there is something about the timpani's corner placement which gives them excessive resonance).

THE FINALE, undeniably, was the signal for gathering strengths. In Leinsdorf's grasp the different tempos, halting, measured and fleeting, underlined their functions of anticipation, transition, verse-setting and building joyful near-hysteria with a common purpose.

The vocal quartet of Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes was especially strong at top and bottom, though internal balance and blend left much to be desired. More than 100 combined voices of the Conservatory Chorus and the Chorus pro Musica fulfilled every opportunity for formidable power.

A concluding ovation for Beethoven, but especially for Leinsdorf was expected, and it came. Leinsdorf's seven-season tenure as music director does not equal Munch's 13 or begin to touch Koussevitzky's 25, and the impressions his departure calls forth are certain to differ.

Yet there is something about the realization that we will not set him again in the same capacity which brought out the sense of duty, the willingness, the compulsion to honor a man of talent and sincerity. Symphony Hall has rarely rung as it did yesterday.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
APR 19 1969
New England Newsclip

Schoenberg drama awesomely performed

By MICHAEL STEINBERG
Staff Writer

The ARTS

Friday afternoon's Boston Symphony concert was the first half of Erich Leinsdorf's final Friday-Saturday pair as the orchestra's Music Director. Having come here in 1962, Leinsdorf will end his duties at the conclusion of the coming season at Tanglewood though he will return as guest conductor during the next five seasons.

Like many of his predecessors, including Sir George Henschel, the Boston Symphony's first conductor, Leinsdorf put Beethoven's 9th Symphony on his farewell program. There was more applause than is usual at a Friday concert and there was a solid round of cheers when the conductor took a solo bow after the Beethoven; it was not an emotional occasion, though. During his seven years here, Leinsdorf had often engaged the audience's respect, but hardly their affection, and his farewell matched his tenure in tone.

Leinsdorf preceded Beethoven's 9th with Schoenberg's "A Survivor from Warsaw," a short, intensely concentrated music drama whose subject is an episode in the battle that began just 26 years ago, 19 April 1943, in the Warsaw ghetto. A survivor tells the story of a group of Jews, who, at the moment of their deportation to the death camp, suddenly, in a last flaring of spirit and faith, burst into singing the prayer Shemah Yisroel.

Schoenberg, who seems to have had the story from an actual Warsaw survivor, wrote the piece in 1947, and it was the last orchestral work he completed. He shaped the narrative so that the singing of the prayer is its culmination. This brief intervention for men's chorus in unison is the only singing we hear in "Survivor," and it appears as the climax of a story told in speech-song (rhythms exactly prescribed, but pitch contours only loosely indicated) for the narrator's account in English, and in which the German sergeant's words are given special profile and character by their delivery in straight, percussive speech.

The compression of the music, its rhythmic life, the ferocious energy of impluse, the richness of cross-reference of languages and corresponding and characteristic vocal techniques, the vividness of musical imagery, the unsurpassed orchestral virtuosity through which that imagery is articulated, all this produces a work that is terrifyingly adequate to its subject.

For one, too, Schoenberg received an adequate performance. To begin with, the playing was so clear and so clean that one could actually follow the acoustic events of the work, and that, as Schoenberg performances go, is in itself rare and noteworthy. That had been generally true as well of Leinsdorf's finely made performance of the Variations, Op. 31, some weeks ago. A certain caution had gone into the achieving of the effect then, but what made Friday's performance of "A Survivor from Warsaw" so marvelous was that all these sharply defined gestures were delivered with electrifying force, and that they were integrated into a tightly coherent progression of tremendous sweep.

Sherrill Milnes did the narration. It was done without a trace of cheap pathos, with an astonishing ability to project situation and character, with complete comprehension of the purpose and effect of Schoenbergian speech-song, with rhythmic vitality, with an extraordinary range of tone color, volume, intensity of attack (used with the utmost virtuosity, though quite unobtrusively), and, most significantly, with evident understanding and depth of feeling. It was one of the greatest vocal performances I have ever heard. The orchestral playing itself was superb, and the singing by the men of the New England Conservatory Chorus was good, if a little weak in sheer physical impact.

Leinsdorf immediately repeated the piece, a move that, to judge from the reception, worked well for most of the audience. The performance of "Survivor" will be remembered as one of the most valued, distinguished, and exciting achievements in Leinsdorf's seven years' directorship here.

The performance of the Beethoven 9th was much like the one Leinsdorf gave at the opening of the 1965-66 season, generally effective in the first movement, in the scherzo, and in the bouncy parts of the finale, but too determinedly straight and unrhetorical for the scherzo's trio, for the great slow movement, and for the

Continued on the Next Page

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
APR 21 1969
New England Newsclip

Schoenberg drama

Cont'd. from Preceding Page

mysterious passages in the finale. Nor was there much trace, this time, of the extremely beautiful playing of the 1965 performances.

The two choruses — Chorus Pro Musica and the New England Conservatory Chorus, prepared respectively by Alfred Nash Patterson and Lorna Cooke deVaron — sang very well. Sherrill Milnes, whose baritone voice has a sound of extraordinary brilliance concentration and power, again distinguished himself remarkably. Placido Domingo lacks the heroic force for the proto-Mahlerian march with the suns flying through heaven's splendid space, but in all other respects his work was stylish, musical, and very agreeable in sound. A mezzo friend once said that one should always wear the brightest possible dress when singing the alto solo in the 9th, otherwise one won't be noticed at all; in sum, the alto has nothing conspicuous to do, and Josephine Veasey, a fine singer, made a solid contribution to the ensemble. Jane Marsh sang the soprano solo with a nice, easy-going athleticism in 1965, but this time she sounded strained and unhappy.

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf conducting Schoenberg: "A Survivor from Warsaw," with Sherrill Milnes, narrator, and the New England conservatory Men's Chorus; Beethoven: Symphony No. 9, with Jane Marsh, soprano, Josephine Veasey, contralto, Placido Domingo, tenor, Sherrill Milnes, bass, the Chorus Pro Musica (Alfred Nash Patterson, conductor), and the New England Conservatory Chorus (Lorna Cooke DeVaron, conductor). Friday afternoon at Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
APR 19 1969
New England Newsclip

Leinsdorf's last

BSO's 'Survivor'

By David Sterritt

Last Friday afternoon Erich Leinsdorf began his final weekly series as music director of the Boston Symphony. After the summer season at Tanglewood he will be seen with the BSO only occasionally, as a guest conductor.

Fittingly, his last program was impressive both in content and in execution. It was received with an ovation that reflected not only the quality of the performance, but also the audience's appreciation for the departing artist.

There were only two pieces. The first was Schoenberg's compressed but emotionally devastating "A Survivor From Warsaw," Op. 46, in its first BSO performance. Lasting not much over five minutes, it is scored for narrator, men's chorus, and orchestra. The narrator's part is written as sprechgesang — the rhythms and approximate pitches are defined, but exact pitch prescription is relinquished in favor of a "speech-song" effect. The exceptions to this come when the narrator repeats the words of a brutal Nazi Sergeant; ordinary speech is used at these points.

The narration (based on a tale told the composer by an actual survivor from the Warsaw ghetto) was performed flawlessly by Sherrill Milnes. The orchestra played clearly and precisely, expressing the work's full emotional content with no loss of detail. Especially exciting was the section just before the chorus begins its climactic prayer (sung Friday by the New England Conservatory Chorus), when the narrator tells of ghetto dwellers counting off before being removed to the gas chambers, the count building to a wild stampede of screaming confusion. Mr. Leinsdorf took the small orchestral units and developed them into a swelling vortex of ever-increasing intensity that appeared far greater than the sum of its parts.

After two readings of the Schoenberg the orchestra proceeded to Beethoven's Symphony No. 9 in D minor, Op. 125. It moved along at a lively pace, with overall clarity and notably strong, flowing string work (that balanced some less than perfect intonation in the woodwinds, most markedly in the Adagio molto e cantabile). Aided by solid choral work in the final movement by the NEC Chorus and the Chorus Pro Musica, it was a rich, sometimes very moving performance of a cherished masterpiece, and as such a suitable finale to the first of Mr. Leinsdorf's farewell appearances.

52

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 24 1969 New England

MUSIC IN REVIEW

By GERALD A. BERLIN

LEINSDORF'S LAST AS DIRECTOR

The first Boston Symphony Orchestra performance of Schoenberg's "A Survivor from Warsaw," Opus 46, and Beethoven's Ninth Symphony constituted Erich Leinsdorf's valedictory here, and they made for an imposing adieu.

The Ninth Symphony, too long to perform with a full first half and too short to occupy an entire program is usually played with the likes of the Coriolanus Overture. Of late the tendency to pair it with the Schoenberg "Survivor" has arisen. This makes sense in timing and particularly in mode, for between them they set forth two very different affirmations of the triumph of the human spirit.

"A Survivor from Warsaw" is Schoenberg's last orchestral work, written after he had returned to the fold of Judaism. It is composed for narrator, men's chorus and orchestra. The narrator's part is in Schoenberg's own English text. Someone who had managed to get out alive from the Warsaw sewers recounts how, as the Germans finally overwhelmed the defenders of the Ghetto and were lining up the remnants for the gas chamber transport, the Jews burst spontaneously into the Shema Yisroel. This grim narrative is attended by a dramatically descriptive and instantly accessible orchestral score, and when the chorus bursts into the prayer the impact is quite shattering.

The role of the narrator was performed by Sherrill Milnes, bass, and the male chorus were members of the New England Conservatory Chorus. Mr. Milnes is a basso with impressive dramatic projection, vocal equipment and stage presence. For all his obvious reserves of power, and despite the printing of Schoenberg's unusual and moving text in the program, the narrator's part was electrically amplified. Any amplification injects an element of artificiality that, by definition, sets the audience at one remove from the performers. This particular amplification was so loud as to cause the narration to overshadow and on occasion altogether to drown out the orchestral score. Happily, Mr. Leinsdorf had the imagination, courage and common sense immediately to repeat the six-minute work, and on the second round it was possible to recoup something of the instrumental dimension. Even so, for this listener, at least, the gratuitous intrusion of Technology was a major though not fatal impairment to the performance.

The Ninth Symphony, it is true, can often sound like a prolonged cliche, but sometimes, not too often, with an inspired reading, one may relive with the old awe the mysteriousness of its opening tremolo, the force of that change from the D minor to the D major in the probing and profound first movement, the propulsiveness of the Scherzo, the ache and breadth of the slow movement, the drama of the recapitulation just before the Cellos whisper the ode for the first time in the Finale and all the rest of it. On such occasions well may one ponder how this great prototype has remained the glory and the despair of every symphonist since Beethoven.

Plainly, I am suggesting, the performance here was in the finer tradition. There was the tension, the sweep of it without the sacrifice of marvelously wrought detail at least for the first three movements and half way through to the last. The qualification stems both from the inherent weakness of the chorale writing, which does not adequately live up to the arguments posed in the preceding portions of the symphony, and, in this performance, from the uneven quality of the solo quartet, which consisted of Mr. Milnes, Jane Marsh, soprano, Josephine Veasey, contralto, and Placido Domingo, tenor. Mr. Milnes carried out his assignment with the nobility and eclat he had shown earlier in the Schoenberg work, but the tenor's recitative was undistinguished, the soprano had more strength than timbre, and the contralto part is a cipher anyway. The choruses which included the Chorus Pro Musica and the New England Conservatory Chorus, demonstrated their usual fine training and musicianship. They came through with enormous vitality and kept the yelping which seems embedded in the uncongenial scoring to a minimum.

At the end Mr. Leinsdorf was accorded an extended standing tribute, something he has gotten far less than he has deserved during his tenure here. Moreover, I suggest, the plaudits were on the merits rather than for the sentiment.

So ends this 1968-1969 season, a season which went off on a moderately high plateau with few enough peaks to h[illegible]ure but no sharp declivities.

Of the instrumental soloists, there were only two violinists as distinguished from a clutch of seven pianists. Arthur Grumiaux in the Berg Concerto and Joseph Silverstein turned in elegant performances, but the pianists were distinctly a mixed bag, running from the deadly dullness of Istomin's Beethoven, Curzon's Brahms and Pennaro's Rachmaninoff, to sizzling traversals by Claude Frank in Mozart's B flat Concerto, Andre Watts in both of Liszt's, John Browning in Prokofieff's Fifth and, of all things, Earl Wild in Scharwenka's old tapestry piece.

Mr. Leinsdorf came through with exceptionally strong readings on several occasions, most notably with the "Eroica," "Pastoral" and Ninth, of Beethoven, the Brahms' Requiem, the concert version of Strauss' "Ariadne," Stravinsky's "Sacre," and Bruckner's Sixth Symphony—enough to ensure the height of any plateau.

There were a number of first performances in Boston or at the BSO, some of them involving quite venerable works but few of works of recent vintage. There were no premieres of any compositions. This speaks for a great deal. There was only one Mahler and one Bruckner work, and one would have hoped for more of these two composers in Mr. Leinsdorf's final season.

All of this suggests further retrospective commentary on the last seven years, and this will be forthcoming in this space next week.

CONCERT ANNOUNCEMENTS AND REVIEWS

Boston Symphony on Tour

Concert Dates	Cities or Series	Prov.	N.Y.-Phil.	N.Y.-Carnegie	Brkln Acad.
Sept.26		53			
Oct.16,18			54		
17					
19					55
24				55,56	
	Northhampton				
	Davis cond.- with his clippings in reg. season page 7,8				
31		--			
Nov.18	Springfield,57				
19	New Haven,59				
20,22			60,61		
21	New Brunswick,60				
23				61	
Dec.17	Hartford,62				
18,20			63		
19					64
21				64	
Jan.15,17			65		
16	Philadelphia (cancelled)				
18					
23		69 (Pretre)		66,67,68	
Feb.27		70			
Mar.10,11	Raleigh,71				
12	Atlanta,72				
13	St. Petersburg,73,74				
14	Ft. Lauderdale,74				
15	Miami Beach,74				
17,(68)	Washington,75 to 78(78)				
19,21			78,79		
20					
22					79
Apr.10		80		79	

52

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 24 1969 New England

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	Davis cond.- with his clippings in reg. season page 7,8				
31		--			
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20,22			60,61		
21	New Brunswick,60				
23				61	
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18,20			63		
19					
21				64	64
Jan.15,17			65		
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18				66,67,68	
23		69 (Protre)			
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14	Ft. Lauderdale,74				
15	Miami Beach,74				
17,(18)	Washington,75 to 78(78)				
19,21			78,79		
20					
22					79
Apr.10		80		79	

B.S.O.
Away —

53

Boston Symphony to Open in Providence

BOSTON (AP) — The Boston Symphony Orchestra in a change from tradition, opens its 88th season tonight with a concert in Providence, R.I.

Customarily, the first concert of the season has been in the orchestra's home grounds, Symphony Hall, and always on a Friday afternoon.

The orchestra has gone to Providence each year for five concerts, on Thursday evenings, beginning in October.

This is Erich Leinsdorf's seventh and final season as music director.

SUN (e)
WESTERLY, R. I.
CIRC. 9,300
SEP 26 1968 New England

ITEM (e)
WAKEFIELD, MASS.
CIRC. 6,600
SEP 26 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
SEP 26 1968

NEWS (e)
GARDNER, MASS.
CIRC. 7,893
SEP 26 1968

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850
SEP 26 1968 New England Newsclip

BSO season opener tonight at Providence

The Boston Symphony Orchestra will open its 88th season tonight at Providence — a departure from its usual procedure of opening on a Friday afternoon at Symphony Hall in Boston.

The BSO normally plays five Thursday evening concerts in Providence each season, starting in early October, but this year the schedule was moved ahead.

The "home" season will be launched Friday at 2.

Erich Leinsdorf, entering his final season as music director, will be on the podium.

The Friday program will open with Mozart's Symphony No. 39 in E flat, K. 543. Beethoven's concert aria "Ah! perfido" will be sung by soprano Marilyn Horne. She will also be heard in the Immolation Scene from Wagner's "Die Gotterdammerung," an excerpt she did with Leinsdorf and the BSO at Tanglewood in 1967. Friday's program will be repeated Saturday at 8:30.

Leinsdorf came to the Boston Symphony in September, 1962. He will leave after Tanglewood 1969, but is to return as guest conductor for five seasons. Miss Horne, whose husband Henry Lewis is conductor of the New Jersey Symphony, is familiar to Opera Company of Boston audiences for her roles in "Carmen" last season and in "Semiramide" in 1965. This weekend's program is her first with the BSO in Boston.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
SEP 26 1968 New England

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800
NOV 1 1968 New England

Music In Review

Boston Symphony At Best Gets Standing Ovation

The Boston Symphony Orchestra, directed by Erich Leinsdorf was at its best in one of its finest programs of happy music Thursday evening in Veterans Memorial Auditorium, Providence.

The opening work, Brahms' "Symphony No. 90 in C," set the mood for the evening with its sober adagio introduction that quickly changed to a nimble and playful allegro assai, then into an andante movement that had a thrilling flute solo by Doriot Anthony Dwyer with responses in the first violin played by Joseph Silverstein.

The following minuet, third movement, had a folksy theme that at times seemed a bit rowdy, or at least unrefined, for so stately a dance, but was beautified by a superb oboe solo. The finale, returning to the brightness of the allegro assai of the first movement, caused lips to smile, eyes to sparkle and feet to dance.

It was the next number, Janacek's "Sinfonietta For Orchestra, opus 60" that brought cheers and an ovation of praise with the brilliance of a brass choir of 12 trumpets, four horns, two bass trumpets, two tenor tubas and one bass tuba, followed by a brass chorus of 10 trumpets backed by the strings, woodwinds and percussion. Leinsdorf was recalled several times for curtain calls.

And the concluding work, "Symphony No. 8 in G-Major," by Anton Dvorak was a masterpiece of ethnic writing. Like Grieg and Sibelius, who described in music the customs and moods of the Scandinavian groups, Dvorak filled this symphony with the Czech music of old Bohemia.

After a brilliant opening movement, allegro con brio, that had a fiery national pride, it swept into an adagio that bespoke a tranquil pastoral happiness in a woodwind chorus led by the flute and English horn.

The allegretto grazioso movement was at times the swaying, soaring waltz rhythm, then a colorful country dance, then changed to a carefree song of rippling waters, broad fields and cool glades, embracing all the earthy, folksy moods of a happy people.

It was climaxed by a finale of the martial rhythm and beat of the parade grounds, then phrases that were reverently religious were followed by interpolations of heroic themes that may have been patriotic hymns.

So, from Brahms merriest of symphonies to Dvorak's nationalistic folk poems, it was joy all the way, and a grateful audience gave Leinsdorf and the orchestra a standing ovation with cheers and hand-clapping applause.

C.H.L.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
SEP 27 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
SEP 26 1968 New England

UNION LEADER (M) & (E)
MANCHESTER, N. H.
SEP 26 1968 New England Newsclip

SUN (e)
LOWELL, MASS.
CIRC. 47,948
SEP 26 1968

ITEM (e)
LYNN, MASS.
CIRC. 34,100
SEP 26 1968

Music Last Night

Boston Symphony Opens Here; Piano Recital at URI

By RUTH TRIPP

Providence was chosen for the opening program of the Boston Symphony Orchestra's fall season last evening. It is the first time in memory that the orchestra has played first in any location other than Symphony Hall in Boston.

Erich Leinsdorf conducted. This will be his last season with the orchestra and if the concert we heard last evening at Veterans Memorial Auditorium is an indication of what to expect, the year will be a memorable one. His conducting transcended any we have heard during his tenure with the Boston orchestra. Handel, Mozart and Wagner were his choices for our listening pleasure and the audience was entranced.

The greatest achievement, from the viewpoint of orchestral brilliance, was the performance of the portions of Wagner's "Die Gotterdammerung." The magnificence of the brass, the skill and artistry of the reeds and the warmth and beauty of the strings combined to produce a memorable program.

The dramatic impact of the music was fully realized, without singers and operatic setting. We could almost relive the fateful Wagnerian legends and we should be eternally grateful for the sensitive portrayal we heard from a virtuoso at the interpretation of this masterpiece. And to think that Leinsdorf conducts without score. Is this not another type of genius?

The fresh and cheerful opening group was Handel's "Water Music," three sections of it. A more fitting musical invitation to a gala could not have been chosen. Every note was in its proper place and as the several instruments threaded their way through the neatly patterned score, it was a foregone conclusion that we were to hear something special.

And for the music lovers who may not have been Wagnerian devotees, there was the Mozart Symphony No. 39 in E flat, K.543. Absolute perfection prevailed in every choir. The conductor made every familiar phrase a thing of beauty with a freshness which showed beyond a doubt why Mozart's music is so captivating. Here again we heard another facet of the Leinsdorf skill and a program, which at first glance may have seemed familiar and trite came to life with extraordinary virtuosity to start our musical season off with unbounded enthusiasm.

intermezzos from Brahms' Op. 116, the E minor, Op. 90 sonata by Beethoven, and the first series of "Images" for piano by Debussy. The closest thing to the truly familiar was the "Reflets dans l'eau" and maybe the "Hommage a Rameau" from that last group.

Another thing to mark is Mr. Rankin's approach. He has a rather clear idea of how he wants to sound and sticks to it. This does not always work to advantage, as last evening it did not with the Brahms. You can enjoy the master of romantic classicism, or classic romanticism, whichever, performed in a reasonably refined manner. But for these ears, at least, there was just too much cool, too much objective lack of involvement as evidenced in a minimum of rubato. You do not want it muddied, but there is lots of room for the lingering phrase, or a rise and fall not merely of dynamics.

For almost the same reasons Beethoven and Debussy came off very well. The two-movement sonata was fresh as could be, nearly Schubertian in its second movement, and the "Images," momentarily getting off to a too dry state, had an excellent feeling for their linear proportions, were not afraid to be climactic, and still held to impressionism's context. It was a good program all told, building upon itself as it went along, and it was good to observe a pianist's forward progress.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050
SEP 27 1968 New England

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 52,417
SEP 26 1968 New England Newsclip

HERALD (m)
RUTLAND, VT.
CIRC. 20,750
SEP 26 1968 New England Newsclip

ITEM (e)
CLINTON, MASS.
CIRC. 3,566
SEP 26 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
SEP 26 1968 New England Newsclip

KENNEBEC JOURNAL (m)
AUGUSTA, ME.
CIRC. 15,150
SEP 26 1968 New England Newsclip

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,050
SEP 26 1968 New England Newsclip

Music In Review

Wagner Redeems Symphony After 'Indifferent' Handel

The Boston Symphony Orchestra, opening its 88th season in Providence Thursday night, receive an ovation from the first night audience in Veterans Memorial Auditorium.

Erich Leinsdorf, who last year announced that he was resigning the directorship of the orchestra at the end of this season, should be convinced that Providence audiences will regret his leaving. His directing of Wagner's orchestral excerpts from "Die Goetterdaemmerung" brought magnificence to a program that began with a cold, lackadaisical indifference in the playing of Handel's dance suite from "Water Music."

It seemed that it was not the same Boston Symphony nor the same Leinsdorf. Of course, each man played his part with the customary tone and precision, but what was lacking was the grandiloquence of expression that these men have given Leinsdorf. The surges of chords were thin, not solid and there seemed to be a contention between the orchestra and leader.

This carried over into the second work, Mozart's "Symphony No. 39 in E-Flat," and the usual Mozart merriment was missing. This may have been because there were fewer instruments than usual for both numbers, and there was a feeling among the listeners that something was amiss.

But after intermission, with a stage crowded with the full complement of musicians, and extras, the magnitude of Wagner's writing and Leinsdorf's reading, was overwhelmingly beautiful. The rich deep-toned chords of the Wagner tubas, four of them, shimmered against the cavernous tones of the double-B flat tubas, while the higher brasses, trombones, trumpets and French horns, eight of them, gave it all a sublime majesty, climaxing with Siegfried's Death in a glorious conclusion.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800
SEP 27 1968 New England

54.

Music to My Ears

Irving Kolodin

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It was particularly provocative to hear Grumiaux, who has made his reputation as an ideally equipped interpreter of the Mozart-Bach literature, in a new confrontation with a demanding work of the most recent Viennese vocabulary. What Berg has expounded is something more than a newly shaped network of tonal values. It embodies psychological overtones and neurotic undertones which must be touched with the gentlest kind of magic for final fulfillment. Much of what was required Grumiaux provided in abundant measure; but the totality—taking in the orchestral participation under Leinsdorf—was lacking in the kind of interpenetration that makes one of two. It remained, persistently, Grumiaux plus Leinsdorf rather than becoming Grumiaux-Leinsdorf. The well made program began with a welcome hearing of the Haydn Symphony No. 90 in C and concluded with Stravinsky's *Le sacre du printemps*.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

NOV 2 1968

LEINSDORF LEADS OPENING CONCERT

Boston Symphony Is Heard in Haydn and Stravinsky

By RAYMOND ERICSON

The Boston Symphony Orchestra, opening its New York season last night at Philharmonic Hall, offered a not too traditional program in — for the orchestra — traditional performances, superbly suave and polished. Erich Leinsdorf's choice of music, nicely contrasted in style and mood, included Haydn's Symphony No. 90 in C, Berg's Violin Concerto and Stravinsky's "The Rite of Spring." Arthur Grumiaux was the soloist in the concerto.

Mr. Leinsdorf created most interest with his version of the Stravinsky score, since it is not a work one associates with him, and this may have been the first time he conducted it here. His reading followed his customary pattern of interpretation in its care, thoughtfulness, even deliberation.

Details Newly Emphasized

In its literalness, the performance might have been ideal as accompaniment to a staged ballet. It should have pleased the composer, although it did not have quite the brilliant, dry textures that Stravinsky gets in his own performances. In the course of it, many normally overlooked details stood out. Since the music has its own built-in power, this was not lacking. Still, there was a certain excitement missing, the kind provided by urgency within the individual phrase or urgency permeating the entire rhythmic structure of the work.

The Haydn symphony, one that is not heard too often in concert, must be as entertaining as any the composer wrote. Under Mr. Leinsdorf's direction, it moved along brightly and smoothly. At times almost too smoothly—the opening section of the slow movement had more honey in the tone than was good for it. But the conductor kept the string tone down, so that all the diverting wind passages, which give the work its special character, exerted their full effect.

Least satisfactorily treated was the Berg concerto, that lyrical requiem for a teen-age girl, Manon Gropius. Mr. Grumiaux is a well-known interpreter of the solo part, and he played it with authority and a ravishing tone. But the performance on his part and Mr. Leinsdorf's was surprisingly impersonal, without much differentiation of approach as the concerto ran its course.

A work that is anything but seemed curiously bland.

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The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

OCT 17 1968

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

OCT 18 1968

New York Post
D. 628,146 SAT. 354,497

OCT 17 1968

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"Le sacre du printemps" is a powerful work, whose impact is shattering when well performed. Under Leinsdorf's skilled direction, it was well performed. The Boston Symphony, one of America's great orchestras, used its full resources in putting the masterpiece across before a full house.

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BILLBOARD
CINCINNATI, OHIO
W. 24,000

NOV 2 1968

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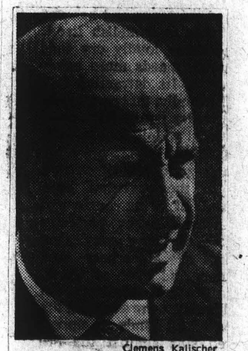
NEW YORKER
NEW YORK, N. Y.
W. 473,000

OCT 26 1968



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The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

OCT 13 1968

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LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000

OCT 10 1968

New England Newsclip

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PARK EAST
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54.

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NEW YORK, N. Y.
W. 443,000

NOV 2 1968

New York Post
D. 628,146 SAT. 354,497

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NOV 2 1968

NEW YORKER
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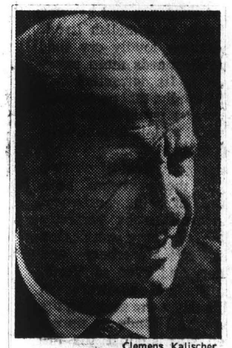

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D. 840,495 SUN. 1,494,704

OCT 13 1968

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000

OCT 10 1968

New England Newsclip

...en

LEONARD LYONS

...iplomatic passport was not recognized ...cials when she arrived here Friday. Her opened and searched . . . Warren Beatty ...rank Sinatra as Elizabeth Taylor's co-star in 20th- ...ty Game in Town" . . . Godfrey Cambridge gave 50 old sweaters and slacks to the Poor People's March. They ...ere reluctant to accept them "because most of our people aren't fat."

S. Hurok will install the 120-member Romanian Folk Ensemble in the Felt Forum of Madison Square Garden . . . Erich Leinsdorf will conduct the Boston Symphony at the Brooklyn Academy of Music Oct. 17 in a special program marking the Czech Republic's 50th anniversary . . . Dick Goodwin is writing, for Look magazine, the story of Steve Smith's session with Sen. McCarthy during the Democratic convention. Goodwin was the only outsider there.

Barbara Rush has mixed reactions to her role in ... Place." At Trader Vic's and in department store... called to her, "Keep up those sexy love se... Rush's mother objects to them and sa... haved like that."

Attorney General Lef... nation to the State S... white-tie to pr... taping of ... mon...

New York Post
D. 628,146 SAT. 354,497
NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932
SEP 9 1968 Buffalo
SEP 11 1968 New England Newsclip

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 1 1968 Buffalo

Leinsdorf Will Open B'klyn Academy Series on Oct. 17

NEW YORK — The 1968-1969 Brooklyn Academy of Music orchestra series begins on Oct. 17 with Erich Leinsdorf and the Boston Symphony, who also perform on Dec. 16 and March 20. William Steinberg and the Pittsburgh Symphony appe... on Nov. 21 with violinist Oliver Buswell IV as ... April 24 with ... Firkusny as so...

The five ... Series ... Ser...

Stern, Jan. 22; vio... Szeryng, Feb. ... ford Curz... cellist ... May ...

CUE
NEW YORK, N. Y.
W. 244,000
NOV 16 1968 Buffalo

with ...
Tebaldi began ...
come to hear one of tw...
as the Principessa di Bouillon. We...
ladies had the stage to themselves, it was ...
grand opera—"You take your side of the audience an... take mine"—and here we had what the Met and opera are all about. Tenor Placido Domingo was ringingly splendid.

Erich Leinsdorf led the Boston Symphony and its brasses at their most sonorous in a program of Mozart, Beethoven, and Wagner at Carnegie Hall on October 19. I won't soon forget it. Marilyn Horne was the soprano soloist, and there's the headline. She delivered Beethoven's "Ah perfido!" tastefully and then, as a culminant Wagnerian excerpt, gave us Brünnhilde's "Immolation Scene." She probably does not yearn to sing that role in any staging and, indeed, is now too young for it. But is there another soprano who can go from an impressive "Carmen" to unsurpassed bel canto and even to the Valkyrie? Name her. Miss Horne is phenomenal, as is Dietrich Fischer-Dieskau. The latter, a drama in himself, again electrified Carnegie Hall with Goethe lieder on October 30. *His* uncanny art smacks of the supernal.

—GREER JOHNSON

Mr. Johnson's recordings reviews appear regularly in Cue.

Boston Symphony Orch. Opens Academy Season

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will open its 81st season at the Academy on Thurs. evening, Oct. 17, at 8:30.

A special all-Czech program commemorating the 50th Anniversary of the First Czech Republic has been prepared by Mr. Leinsdorf and in honor of the occasion, His Excellency Ambassador Karl Duda, Czechoslovakian Ambassador to the United States, will be present with Mme. Duda and members of the Czechoslovakian delegation to the United Nations.

The performance will include Smetana's "From Bohemia's meadows and forests, "Janacek's "Sinfonietta," and "Symphony No. 8 in G Opus 88" by Dvorak.

The Oct. 17 concert is the first of the Academy Orchestra series which includes two other performances by the Boston Symphony Orchestra, with Erich Leinsdorf directing, on Dec. 19 and Mar. 20. The Pittsburgh Symphony Orchestra under the direction of William Steinberg, will be heard on Nov. 21 and April 24.

Patrons from Manhattan and Staten Island will be able to avail themselves of the Express Bus service recently inaugurated by the Academy. The BAM direct round-trip buses leave from 86th St. on the East and West sides of Manhattan, making three additional stops on their way to the Academy. The Staten Island Academy bus leaves from the Municipal Parking Lot at Seaside Blvd. & Sand Lane where free parking with attendants on duty is available.

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500
OCT 19 1968 Buffalo

BROOKLYN, N. Y.
BAY NEWS
W. 14,500
OCT 19 1968 Buffalo

Czech Program

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NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
OCT 17 1968 Buffalo

Leinsdorf to Salute Czechs

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The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
OCT 16 1968 Buffalo

Boston Symphony At Academy

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A special all-Chech program commemorating the 50th Anniversary of the First Czech Republic has been prepared by Mr. Leinsdorf and in honor of the occasion, His Exellency Ambassador Karl Duda, Czechoslovakian Ambassador to the United States, will be present with Mme. Duda and members of the Czechoslovakian delegation to the United States.

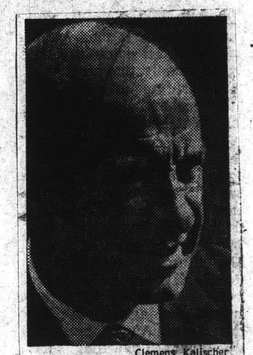
The October 17 concert is the first of the Academy Orchestra series which includes two other performances by the Boston Symphony Orchestra, with Erich Leinsdof directing, on December 19 and March 20. The Pittsburgh Symphony Orchestra under the direction of William Steinberg, will be heard on November 21 and April 24.

NEW YORK
Amsterdam News
W. 75,664
OCT 19 1968 Buffalo

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,074,004 SUN. 3,099,658
OCT 14 1968 Buffalo

Seasonal Bow

The Boston Symphony Orchestra will open its 81st season at the Brooklyn Academy of Music Thursday night. Erich Leinsdorf will conduct.



Clemens Kalischer

Erich Leinsdorf directs the Boston Symphony in four concerts here: two in Philharmonic Hall; one each in Carnegie and Brooklyn.

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250
OCT 13 1968 New England Newsclip

Byron Belt Newhouse Papers 21 Oct 68

ERIC LEINSDORF offered more familiar fare in Saturday's magnificent launching of a special Carnegie Hall series of concerts by the Boston Symphony.

Mozart's Symphony No. 39 opened the program, a pristine interpretation that managed to be both elegant and lively, doing full justice to one of the composer's finest creations.

Soprano Marilin Horne sang Beethoven's concert aria "Ah Perfida!" then Brunnhilde's Immolation in the post-intermission excerpts from Wagner's "Die Gotterdammerung."

Miss Horn continues to fill this reviewer with all sorts of ambivalent feelings. Her voice can be astonishingly beautiful or ugly, frequently within the same phrase. She is noted especially for her technical command of her large voice, but her run in the Beethoven were surprisingly not always clean, and her somewhat detached manner did not bring great impact to it or the Wagner scene.

Whatever was lacking in Miss Horn's performance, the audience adored her and flooded the stage with flowers at the conclusion of the Wagner, which was thrillingly conducted by Leinsdorf and performed brilliantly by the aristocratic Bostonians.

NEW YORK, N. Y.
MANHATTAN EAST
W. 17,000
OCT 18 1968 Buffalo

Boston Symphony at Carnegie Hall

Boston Symphony Orchestra. Erich Leinsdorf opens the annual Carnegie Hall series of four concerts on Saturday evening, October 19, with a program featuring Marilyn Horne, soprano, as soloist: Symphony in E-flat, K. 543 (Mozart); Concert Aria, "Ah Perfido!" (Beethoven); Excerpts from "Gotterdammerung" -- Rhine Journey, Siegfried's Funeral Music, Immolation Scene and Finale (Wagner). Only scattered seats are available.

All tickets on sale at Carnegie Hall Box Office, West 57th Street at Seventh Avenue. No mail or telephone orders can be accepted for these concerts.

New York Post
D. 628,146 SAT. 354,497
SEP 9 1968

LEONARD LYONS

...iplomatic passport was not recognized ...icials when she arrived here Friday. Her ... opened and searched . . . Warren Beatty ... rank Sinatra as Elizabeth Taylor's co-star in 20th-... ity Game in Town" . . . Godfrey Cambridge gave 50 old ..., sweaters and slacks to the Poor People's March. They ...ere reluctant to accept them "because most of our people aren't fat."

S. Hurok will install the 120-member Romanian Folk Ensemble in the Felt Forum of Madison Square Garden . . . Erich Leinsdorf will conduct the Boston Symphony at the Brooklyn Academy of Music Oct. 17 in a special program marking the Czech Republic's 50th anniversary . . . Dick Goodwin is writing, for Look magazine, the story of Steve Smith's session with Sen. McCarthy during the Democratic convention. Goodwin was the only outsider there.

Barbara Rush has mixed reactions to her role in ... Place." At Trader Vic's and in department store... called to her, "Keep up those sexy love se... Rush's mother objects to them and sa... haved like that."

Attorney General Lef... nation to the State S... white-tie to pr... taping of ... mon...

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932
SEP 11 1968
New England Newsclip

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 1 1968

Leinsdorf Will Open B'klyn Academy Series on Oct. 17

NEW YORK — The 1968-1969 Brooklyn Academy of Music orchestra series begins on Oct. 17 with Erich Leinsdorf and the Boston Symphony, who also perform on Dec. 16 and March 20. William Steinberg and the Pittsburgh Symphony app... on Nov. 21 with violinist Oliver Buswell IV as ... April 24 with ... Firkusny as so...

The five ... Series ... Ser...

Stern, Jan. 22; vio... Szeryng, Feb. ... ford Curz... cellist ... Ma...

CUE
NEW YORK, N. Y.
W. 244,000
NOV 16 1968

with ...
Tebaldi began ...
come to hear one of tw...
as the Principessa di Bouillon. We...
ladies had the stage to themselves, it was ...
grand opera—"You take your side of the audience an...
take mine"—and here we had what the Met and opera are all about. Tenor Placido Domingo was ringingly splendid.

Erich Leinsdorf led the Boston Symphony and its brasses at their most sonorous in a program of Mozart, Beethoven, and Wagner at Carnegie Hall on October 19. I won't soon forget it. Marilyn Horne was the soprano soloist, and there's the headline. She delivered Beethoven's "Ah perfido!" tastefully and then, as a culminant Wagnerian excerpt, gave us Brünnhilde's "Immolation Scene." She probably does not yearn to sing that role in any staging and, indeed, is now too young for it. But is there another soprano who can go from an impressive "Carmen" to unsurpassed bel canto and even to the Valkyrie? Name her. Miss Horne is phenomenal, as is Dietrich Fischer-Dieskau. The latter, a drama in himself, again electrified Carnegie Hall with Goethe lieder on October 30. *His* uncanny art smacks of the supernal.

—GREER JOHNSON

Mr. Johnson's recordings reviews appear regularly in Cue.

Boston Symphony Orch. Opens Academy Season

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will open its 81st season at the Academy on Thurs. evening, Oct. 17, at 8:30.

A special all-Czech program commemorating the 50th Anniversary of the First Czech Republic has been prepared by Mr. Leinsdorf and in honor of the occasion, His Excellency Ambassador Karl Duda, Czechoslovakian Ambassador to the United States, will be present with Mme. Duda and members of the Czechoslovakian delegation to the United Nations.

The performance will include Smetana's "From Bohenia's meadows and forests, "Janacek's "Sinfonietta," and "Symphony No. 8 in G Opus 88" by Dvorak.

The Oct. 17 concert is the first of the Academy Orchestra series which includes two other performances by the Boston Symphony Orchestra, with Erich Leinsdorf directing, on Dec. 19 and Mar. 20. The Pittsburgh Symphony Orchestra under the direction of William Steinberg, will be heard on Nov. 21 and April 24.

Patrons from Manhattan and Staten Island will be able to avail themselves of the Express Bus service recently inaugurated by the Academy. The BAM direct round-trip buses leave from 86th St. on the East and West sides of Manhattan, making three additional stops on their way to the Academy. The Staten Island Academy bus leaves from the Municipal Parking Lot at Seaside Blvd. & Sand Lane where free parking with attendants on duty is available.

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500
OCT 19 1968

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BROOKLYN, N. Y.
BAY NEWS
W. 14,500
OCT 19 1968

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
OCT 17 1968

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The New York Times
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NEW YORK
Amsterdam News
W. 75,664
OCT 19 1968

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,074,004 SUN. 3,099,658
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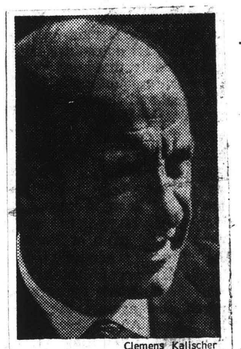

Clemens Kalischer

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TIMES (M)
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NEW YORK, N. Y.
MANHATTAN EAST
W. 17,000
OCT 18 1968

Boston Symphony at Carnegie Hall

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All tickets on sale at Carnegie Hall Box Office, West 57th Street at Seventh Avenue. No mail or telephone orders can be accepted for these concerts.

56.

THE CLASSICS

A Double Blast At Carnegie Hall

By Mark A. Stuart

MARILYN, the golden Horne, came to Carnegie Hall the night of October 19 and dismantled the place.

This has to be the greatest living American girl singer. I doubt, after that night, if any in Europe can match her, either.

This was the night she performed miracles with her breathtakingly beautiful singing of Beethoven's concert aria, "Ah! perfido". To top it off, she shook the hall with the vaulting joy of her singing of Brunnhilde's immolation from Wagner's "Die Gotterdaemmerung".

For sheer smooth artistry and beauty of tone she has to be heard to be believed. A big, powerful voice without shouting or forcing. A sweet voice, under complete control always. A voice with almost unbelievable range, from the purest of high soprano to a true, full contralto. And dramatic, too—always with an effortlessness that is almost supernatural.

Miss Horne was aided by one of America's great orchestras on one of its best nights. The Brahmins of Boston used to say there is no comparison between their home team players and that of any other big league city, and they weren't talking about the Red Sox. They are about right.

This was a night for Erich Leinsdorf. He was playing the music he knows best — Wagner in opera and Beethoven in song. When he played as Miss Horne sang the Beethoven I waited for the fatal misstep. The orchestra was under tight control. Not once did they try to overcome her. Even if I doubt they ever could. This has to be one of the best-disciplined groups playing here and abroad. I have seen only one other orchestra under such tight control — the Leningrad.

Then, in the Wagner, the soaring tones seemed to lift the roof off the famed old hall. The little man on the podium raised his hand to get the powerful leitmotiv of Siegfried's going and he appeared 10 feet tall.

The audience reacted in a paroxysm of joy. They poured down the aisles to cheer Miss Horne and her cohorts onstage. It was the first time in recent memory I saw flowers being hurled from the boxes above to the stage. One little old lady in a white brocaded suit I've seen around the concert halls fairly often was just overcome. She couldn't cheer and she feared her clapping with gloves on wouldn't express her joy enough. She just waved her hand in the air as if saying: "You people are too much."

I saw her at the fifth or sixth curtain call down front. She had been wearing a single yellow rosebud on her suit. She tore it off and handed it up to Miss Horne.

The evening began with an example of softness, as if Leinsdorf wanted to show his men could play that way as well. It was the Mozart Symphony No. 39 with its lilting clarinet tunes and its constricted orchestra. Leinsdorf took his people through it in almost mechanical style, never exciting too much passion, but never missing any chance to show off the lyrical power of the piece.

Then on came Miss Horne in a lovely blue Grecian gown, serene and composed, and the orchestra went into the Beethoven. From the first notes out of her throat you could see the people around you begin turning their heads to each other as if they wished confirmation that what they were hearing wasn't fantasy.

Marilyn Horne: A flawless performance.

The concert aria, in case you aren't familiar with the form, is a piece written for a singing star instead of sandwiched into an opera libretto. The aria is a convenient way of showing off a singer's talent. Why waste a whole opera production when all you wanted to do was show off the singer? That's the way it was in the days of Handel and Beethoven. Mozart wrote more than 50 of them.

Then, after intermission, on came the orchestra with first The Dawn, then Siegfried's Rhine journey, the Interlude from Act One of Gotterdaemmerung, the Prelude to Act II, and Siegfried's Death. Up stepped Miss Horne and all the satirical portrayals of Brunnhilde as an overblown Germanic version of a blitzing linebacker on one of football's great defensive units went out the door.

Miss Horne, without costume, scenery, or supporting cast, made you believe that this was a lover bereft of her loved one, a human being.

The orchestra concluded with the finish to Act III and the house went stark, staring mad.

As the audience poured into the aisles to get down front to yell their lungs out, our aisle was left clear. Running alongside the seats to get backstage came Henry Lewis, Miss Horne's husband and conductor of the New Jersey Symphony. He stopped long enough to acknowledge our expressions of appreciation, then dashed on.

Last summer, after one of his concerts at Waterloo Village, Miss Horne raved backstage to us that her husband was a genius. He can now return the compliment.

If you'd like to hear these protagonists in records, you have a wide choice. Leinsdorf and the Boston have a recording featuring the overtures to the "Flying Dutchman" and "Tanhaeuser" and the preludes to "Tristan and Isolde" and "Die Meistersinger." (RCA LSC-3011). For Beethoven you can try an unusual Symphony No. 4 and the Leonore Overture No. 2. (RCA LSC-3006). Then if you want find out how Leinsdorf is as an accompanying conductor in a concerto, you can try the Tchaikovsky Violin Concerto with Itzhak Perlman as soloist. (RCA LSC-3014).

As for Miss Horne, she used to record quite a bit on London with other artists. Some of the best were the Mozart Requiem with Elly Ameling, Ugo Benelli, and Tugomir Franc. (OSA-1157), and the Beethoven Symphony No. 9 with the Vienna Philharmonic under Hans Schmidt-Isserstedt and Joan Sutherland, James King, and Marti Talvela. (OSA-1159).

With her husband wielding the baton, she has done "Souvenir of a Golden Era" (OSA-1263), arias from "The Barber of Seville", "Otello", and others. The orchestra is L'Orchestre de la Suisse Roamnde. Also "Presenting Marilyn Horne", with Mr. Lewis leading the orchestra of the Royal Opera House at Covent Garden (OSA-25910). Recently she has recorded an album of French arias which I haven't heard yet.

I'll have to, and soon.

Hackensack, N.J.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

OCT 21 1968

BOSTONIANS PLAY WAGNER EXCERPTS

Leinsdorf Leads Orchestra in First of Four Concerts

By ALLEN HUGHES

The 1968-69 series of four Boston Symphony Orchestra concerts sponsored by Carnegie Hall opened there on Saturday night with a kind of sumptuous music-making that only a great orchestra can provide.

The major offering of the evening was a selection of excerpts from Wagner's "Die Götterdämmerung" that included all the major instrumental portions of the opera score. The orchestra sounded magnificent as it played Wagner's ever-amazing music under the direction of Erich Leinsdorf. The color, richness and brilliance could not have been surpassed.

Mr. Leinsdorf conducted these excerpts from memory, and he apparently had every leitmotif in every one of its uses and meanings clearly in mind. Thus, for those acquainted with the Wagner's tetralogy of "Ring" operas, the performance became, quite properly, a recapitulation through music of the entire "Ring" cycle.

Brünhilde's Immolation was the one vocal excerpt presented. It was sung by Marilyn Horne, who seems well along the way to proving that she can sing anything composed for treble voice and sing it well. Her voice can flit through all sorts of intricate ornamentation in the fussiest of Italian music, but it adapted remarkably well to Wagner's demands for breadth and nobility of statement and, at times, sheer volume. Miss Horne does not sound like an ideal Brünnhilde just yet, but in this concert situation she was quite welcome.

Earlier she had sung Beethoven's "Ah, perfido" effectively, if not thrillingly.

The concert got off to a tedious beginning with a performance of Mozart's Symphony No. 39 that was so polished in detail and homogenized in sound that the music was absolutely without savor or spirit.

Horne Stars
Boston Concert

By JOSEPH GALE
Staff Correspondent

NEW YORK—It was a mighty spell: the Boston Symphony Orchestra under Erich Leinsdorf, in the first of Carnegie Hall's orchestra series on Saturday night, and Marilyn Horne in two terrifying arias.

Miss Horne was equally at home in Beethoven's concert aria, "Ah perfido!" as in Brunnhilde's Immolation, though here her voice had more of Sieglinde's warmth than of Brunnhilde's imperiousness.

In opera, the voice would be considered rather light, even warm, if I may say, for this sort of thing, but with Leinsdorf holding back the orchestra, Horne's intelligent singing, the full upper register and the organ-like lower notes blanketed the hall in this most awesome scene ever written for the musical theater. Why has no one tried to film "Der Ring des Nibelungen?"

In "Ah perfido!," though the orchestration is still considerable, Horne's musical vibrato soared above it in an attack that was clear and true. She sang simply and without strain. If there is the equivalent of a Boston sound (as is often said of the orchestra) in vocalism, she has it.

Leinsdorf opened with Mozart's Symphony No. 39 in E flat Major. It was interesting to watch him. Though he is by no means quiescent on the podium, most of his direction emanates from the wrists, which appear to rotate. He is an epicurean stylist, phrasing with clarity and refinement. The silken-stringed orchestra gave him a crystal-pure reading.

Newark Evening News
NEWARK, N. J.
D. 278,235 SUN. 423,157

OCT 21 1968

At Municipal Auditorium

Boston Symphony Orchestra Will Play Lively, Lovely Music Monday Evening

The program to be played by the Boston Symphony Orchestra in Municipal Auditorium tomorrow evening has been announced by the office of Erich Leinsdorf, music director of the orchestra, and is as follows:

Mozart

Sympony No. 39 in E flat K.543

Weill

Suite from "Kleine Dreigroschenmusik fur Blasorchester"
(Suite from "The Threepenny Opera" for Wind Orchestra)

Brahms

Symphony No. 4 in E minor op. 98

This augurs well for an evening of both lively and lovely music — a program that should please concert-goers with a variety of tastes.

Mystery Surrounds Origin

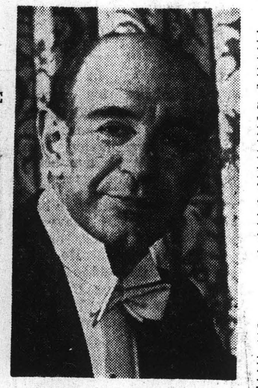
Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, all composed in the summer of 1788, a time when he was beset by debts, worry and discouragement. The demand for his work had fallen off following the poor reception accorded his opera "Don Giovanni" in Vienna in May, 1788.

He had been forced to curtail his activities for the previous year to ready the opera for production and had to borrow money from friends to support himself and his ailing wife — hardly an atmosphere conducive to the creation of the proud, happy E flat major symphony, which overflows with optimism, power and beauty and has a particularly exuberant, festive introduction.

Although Mozart had composed one or more symphonies almost every year since the age of eight, he wrote no more after this summer (of 1788) before his death three and a half years later. Furthermore, there is no record of any performances of these last three symphonies during his lifetime.

Published After Death

Shortly after he died they were published, performed, and their extraordinary



ERICH LEINSDORF

qualities received with amazement. In his last symphonies Mozart abandoned his former habit of using unrelated material in his development sections; he now organized everything in the best symphonic traditions established by Haydn. The development sections are strictly thematic, material often being taken from the subsidiary themes.

In lighter vein is Kurt Weill's musical suite "Kleine Dreigroschenmusik" for wind orchestra, adapted from his opera score for German playwright Bertolt Brecht's "Die Dreigroschenoper," a modernized version of "The Beggar's Opera" written by John Gay in 1728. "Die Dreigroschenoper" was first produced in Berlin in 1928, and Weill published this musical suite during the following year. It was compiled, according to Weill's widow, actress Lotte Lenya, for his own amusement.

The movements of "Kleine Dreigroschenmusik" are taken from the opera score, the vocal parts allotted to an instrument such as the saxophone, clarinet or flute.

When "Die Dreigroschenoper" opened in Berlin, after many difficulties in meshing the somewhat unconventional libretto and score and actors' temperaments, the press was mixed but the show was an immediate success with the public. "From that day," writes Lotte Lenya, "Berlin was swept by a Dreigroschenoper fever. In the streets no other tunes were whistled."

Not Successful

In American the first production in 1933 was not very successful, but the revival in 1955 (in the brilliant English adaptation by Marc Blitzstein), "The Threepenny Opera," ran for over 2000 performances at the Theatre de Lys in New York. In this version Lotte Lenya recreated her original role of Ginny Jenny.

Brahms' Fourth Symphony, interestingly enough, was scheduled to be premiered in Amerina by the Boston Symphony Orchestra on Nov. 27, 1886. The orchestra's music director, Wilhelm Gericke, conducted the symphony at the public rehearsal on Friday, Nov. 26, but was dissatisfied with the performance and withdrew the score for further preparation.

Since the Friday performance was officially a rehearsal, although, according to a newpaper account, Gericke did not at any point stop the orchestra, this was not called a "premiere" and the honor went to Walter Damrosch and the Symphony Society of New York for a performance on Dec. 11 of that year. The work was played in Boston officially for the first time on Dec. 23, 1886.

Little Enthusiasm

Brahms composed the first two movements of the Fourth Symphony in the summer of 1884, the other two the following summer. He, himself, conducted the premiere, at Meiningen in October, 1885. It was greeted at its first performance with somewhat less than the enthusiasm generated by the Second and Third Symphonies. The introspective Brahms had feared this, brooding as he attempted to harness his romantic creativity to reconstructions of the heroic age of classic orchestral music.

The Fourth Symphony, time tested, is now frequently called the greatest of this series. It is the most melancholy and archaic — "a great autumnal picture opening with a theme of extraordinary length and complexity which would have defeated any other composer of the second half of the nineteenth century," according to Paul Henry Land.

The culminating point of the symphony, and perhaps of Brahms' whole art, says Mrs. Lang, is the last movement in which the composer leads us into "the immense halls of baroque music." This is indeed an excellent vehicle for Brahms' magnificent mastery of contrapuntal and variation technique, and we are fortunate to have an opportunity to hear it at the hands of Mr. Leinsdorf and the Boston Symphony Orchestra.

The concert will begin at 8.30 p. m.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

NOV 10 1968

New England Newsclip

57

Boston Symphony Performance Set at Auditorium

In response to popular demand, the Junior League Concert Series has brought the Boston Symphony Orchestra to Springfield 17 times since 1936, the date of its first appearance under the auspices of the Concert Association of Greater Springfield.

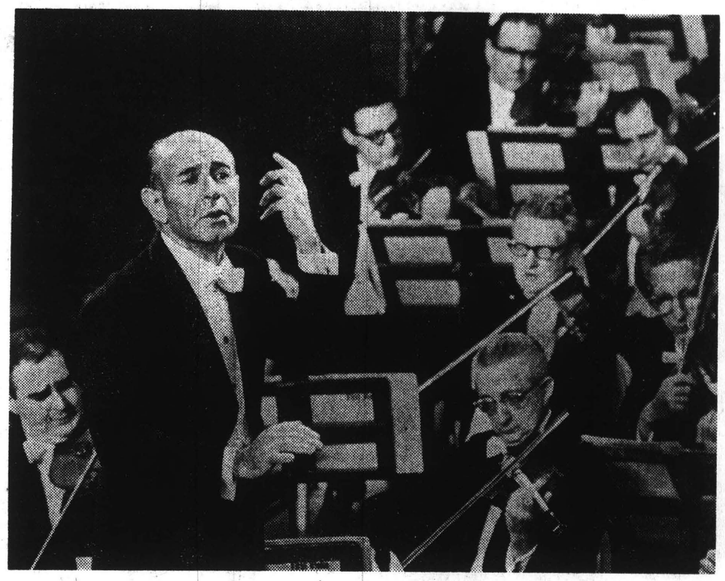
On Nov. 18, at 8.30 p.m. the orchestra will appear at the Municipal Auditorium for the 18th time—the last under the baton of its present conductor, Erich Leinsdorf, who will retire at the end of this season.

Mr. Leinsdorf became music director of the Boston Symphony Orchestra at the beginning of its 82d season in 1962. In so doing, he became the 11th maestro to lead the orchestra in its history and only the third over the previous 38 years.

Orchestra Complete

When a major change is made in the guidance of an orchestra other changes are bound to follow, but Erich Leinsdorf early stated his delight with his new charge, saying: "I am particularly happy about coming here not as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. This enables one to make music without having to go to collect the materials."

And make music they do, year round—with their seven series and the open rehearsals



Erich Leinsdorf and Boston Symphony Orchestra

in Symphony Hall from September through April generally sold out on season subscription. These do not include two series, of five concerts each, in Philharmonic Hall, Lincoln Center, New York.

Pops Concerts

In May and June approximately 90 members of the Boston Symphony present nine weeks of Boston Pops concerts under Arthur Fiedler who also conducts orchestra members in 14 free, open-air Esplanade Concerts at the Hatch Memorial Shell on the Charles River Embankment for two weeks at the conclusion of the Pops season.

The Berkshire Festival at Tanglewood begins the first week in July and lasts for eight weeks, running concurrently with the Berkshire Music Center's "training through performance" school.

In addition, the Boston Symphony several years ago established a new role for its first desk members with the formation of the Boston Symphony Chamber Players. More flexible than a single ensemble with a fixed number of performers, they take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the orchestra's virtuoso principal players.

Chamber Music

This enables them to present chamber music which is not frequently performed, from duos to septets and nonets, as well as works for the more standard ensembles. Because the first desk players do not participate in the nine-week Boston Pops season each spring, their most extensive tours take place in May and June.

In 1966 the Chamber Players toured across the United States and in 1967 they traveled in England, the Soviet Union and West Germany.

The Boston Symphony Orchestra was never simply a small community ensemble. It's founder's policies and his financial support led the orchestra into early and continuous visits to other cities in the East and throughout the country. Boston accepted its early accomplishments with pride and has watched it grow into one of the major musical organizations of the world.

Tickets for the Nov. 18 concert, or subscriptions for the Junior League Series may be obtained at the Forbes & Wallace Box Office, Main Floor, Nov. 13 through 18 between 11 a.m. and 3 p.m. or at the Municipal Auditorium Box Office at 7 p.m. the night of the concert.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

NOV 17 1968

New England Newsclip

Junior League Will Celebrate 35th Concert Season Monday

The Junior League Concert Series will celebrate its 35th season with the appearance of the Boston Symphony Orchestra conducted by Erich Leinsdorf Monday night at 8.30 in the Municipal Auditorium.

Mr. Leinsdorf was named director of the orchestra in 1962, the 11th in its history and only the third in the last 42 years. Concert marks his final appearance in Springfield, as he will retire at the end of the season.

Members of the concert committee include: Mrs. John A. Reardon, chairman; Mrs. Philip A. Brooks, cochairman, Mrs. Donald E. Mahall, secretary; Mrs. James Weldon, president's representative; Mrs. Crawford Lincoln, artists.

Also, Mrs. John W. Robinson, floor chairman; Mrs. Bradford Parker, program; Mrs. Thomas Richardson and Mrs. Lincoln, publicity; Mrs. Robert Gelinas, refreshments; Mrs. Kenneth N. Kinsley, music scholarship; Mrs. Royce A. Cort, Jr., schools, and Mrs. Gilbert P. Ahrens, ushers.

Also assisting are Mrs. David E. Birkhauser, Mrs. Wilfred G. Drouin, Mrs. Richard L. Fenn, Miss Diane Gallan, Mrs. John G. Gallup, Miss Leslie Simons and Mrs. Emanuel S. Tesoro.

Tickets will be on sale Monday from 11 to 3 at the Forbes & Wallace box office. Mrs. Evelyn Macauley will accept orders for subscriptions and individual tickets.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

NOV 15 1968

New England Newsclip

Boston Symphony and Brahms: A Musical Embrace

By DON E. KERR

The Boston Symphony Orchestra gave last night in Springfield's Municipal Auditorium a performance of Brahm's Fourth Symphony that equals and perhaps surpasses any in our relatively short experience, including superlative ones by Boehm and Von Karajan.

It has been said that a Classicalist expresses less than he feels and a Romantic more than he feels. Anyone who would agree with the former part of the statement exhibits a fundamental lack of understanding of the Classical Period, and where the Romantic is concerned it would be more accurate to say that most Romantics tried to express more than they were technically equipped to do with complete success. The exception above all is Johannes Brahms. Opus 98 is a monument of Western Man by one who was surely one of the loneliest of Western men. Eric Leinsdorf's recreation let one feel it all. No need to say more.

Mozart's Symphony 39 came off generally well, the first movement a bit slick (though brought to a smashing good finish), the Andante somewhat ponderous, and the final Allegro approaching indolence (except, again, at conclusion).

The selections from Kurt Weill's music for Bertolt Brecht's "Die Dreigroschenoper" were disappointing. The Overture was much too fast, and the performance generally lacked the derisiveness that the music is sure to have when performed in context and could have had here with a nastier treatment. We wonder if the audience that applauded so loud and long understood what Brecht, and Weill too, was saying about them. ("Nur we im Wohlstand lebt, lebt angenehm.")

This may be one of the last performances in Springfield by a major outside orchestra, unless the Concert Association of Greater Springfield (now assuming the part the Junior League has so valiantly played) receives the support of this area's people. Judging from last night's attendance, the prospects are not good. Springfield people have their heads collectively buried in the sand (as we who live in Winchester Square know only too well).

People get offended if one suggests that there may come a day when the only live performances of symphonic music may be in recording sessions, yet they hasten the day when they leave as many seats vacant as they did last night. Musical circles here are almost hopelessly in-bred and utterly provincial, and will die of attrition without the influence of outside performing groups. Musical life in this city is likewise unthinkable without its own orchestra, but that organization will not last forever with the kind of support it got last week.

Those who really want to see these things survive are going to have to go beyond the price of a ticket. More people are going to have to give sacrificially to music in this area. Nothing good and lasting and worthwhile comes without pain and sacrifice and struggle. Ask Mr. Leinsdorf Ask Robert Staffanson.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932

NOV 19 1968

New England Newsclip

58.

Greet Boston Symphony Conductor

The Boston Symphony opened the Junior League concert series Monday at the Municipal Auditorium under the direction of Erich Leinsdorf. Meeting backstage prior to the concert were, from left, Mrs. Philip C. Steiger, Jr., Junior League president; William P. Simons, 2d, president of the Concert Association of Greater Springfield, and Leinsdorf.

Concert by Boston Symphony Indicates Change in Taste

By R. C. HAMMERICH

The enthusiastic reception given Kurt Weill's little 14-minute suite drawn from his "Threepenny Opera" in Municipal Auditorium Monday night is a sign of the times.

The Boston Symphony Orchestra was laying the first of two concerts sponsored this season by the Junior League, and the other music on the program offered formidible competiton: Mozart's Symphony No. 39 (K.543) and Brahm's Symphony No. 4, both acknowledged masterpieces.

The enthusiasm was another bit of evidence that the taste of the live-music listening public is changing more rapidly than the programs usually offered to them.

Weill's little suite was put together in 1929 for his own amusement a year after he composed the music for the opera.

There were fewer than 1700 in the auditorium to hear it, but they were vastly amused. Weill must have had uncanny musical insight. The suite, composed in the midst of the jazzy '20s, could hardly have been a more entertaining satire of the music of the period.

The score calls for a wind orchestra of 17 or 18 players including such colorful rhythm instruments as banjo and timpani, wood blocks and bells. There is listed, also, a bandoneon, which is a member of the accordion family with a giant keyboard.

The piece is presented in six sections and is an incredible blend of near-dissonance, modified ragtime, jazzy dance rhythms, catchy melodies (i.e., "Mack the Knife") and off-beat tone colors played with a kind of threadbare elegance, a dignified rickytick.

The Mozart symphony which preceded it, I regret to say, was stodgy in comparison. I seldom get sleepy when Mozart is in the air, but I did Monday.

The vaunted Boston sonority was there all right, and the impeccable ensemble unity. But the atmosphere was more pedantic than is usual with this orchestra. . .although there are those listeners who feel that all of conductor Erich Leinsdorf's Mozart is pedantic.

I disagree with that opinion, but the evidence was against me Monday.

The big symphony of the evening was the Brahm's fourth. It came after intermission, and I stayed only long enough to hear the first two movements. I heard nothing to alter my expectation that it was a masterpiece played by a great orchestra. . .but without excitement.

Of course, the Brahms' fourth is not a theatrical piece. It is wide and deep and thoughtful. It should generate a kind of quiet excitement.

I'm afraid after 80 years it becomes difficult not to take Brahms for granted, even when played without noticeable fault, as it was Monday.

The opening piece on the program was Faure's "Death of Melisande," a five-minute lament played to honor Charles Munch, former conductor of Boston's orchestra, who died recently.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

NOV 19 1968

New England Newsclip

ALBANY TIMES UNION
Wednesday, November 20, 1968

047

Boston Symphony on Tour

1905 Hall Is the Music Hub of Springfield

By JAKE SHERMAN

SPRINGFIELD — Civic boosters and music lovers in this central Massachusetts city of 175,000 recall with pride the night the Philadelphia Orchestra played here last year and Eugene Ormandy, in rare remarks from the podium, hailed Municipal Auditorium as "one of the world's great performing halls."

Judging from the diamond-like clarity and brilliance of sound which marked the performance of the Boston Symphony here Monday night, the conductor was quite right.

Strangely enough, Municipal Auditorium is not one of the ultra-modern halls incorporating the very latest acoustical refinements. It was built in 1905, a latter-day Greek temple a few steps away from the banks of the Connecticut River. Actually, the auditorium is part of a downtown civic complex which also includes an identical City Hall and a 200-foot campanile, said to provide on those fabled clear summer days a remarkable panorama of the river valley.

The auditorium, with its two balconies, plunging red drapes and ample gold leaf ornamentation, remains the hub of Springfield musical life. And this seems to consist for the most part of the Springfield Symphony.

Anniversary Season

This orchestra has been giving six concerts a season in the hall since it was organized in 1944, and plans for the big 25th anniversary season coming up next year are undeway. The symphony is said to attract musicians from as far away as Hartford and Boston, though few, oddly, from central Massachusetts' many colleges and universities. Robert Staffanson, a violinist originally from Montana, has conducted the orchestra for the past 14 years.

In addition to its regular schedule, the Symphony offers ten children's concerts. There is also a 150-voice Symphony chorus and a Young People's Symphony, consisting of musicians between the ages of 12 and 21. The latter unit, supported by the Women's Symphony League, gives about a dozen concerts a season.

The other organization — which sponsors concerts here and the one which brought in the Boston Symphony Monday night is the so-called Concert Association of Greater Springfield. The financial power behind this group is actually exerted by the local Junior League which in the past has guaranteed that concerts by name outside orchestras will break even at the box office.

A Mere Two

Selling tickets to these concerts has proved unaccountably difficult, however, with the result that in recent years the League's series has shriveled to a mere two, albeit worthy, events per season. Last year, the group presented the Philadelphia and the Czech Philharmonic. This year, in addition to the Boston, it will bring in the Cleveland Symphony under George Szell Feb. 12.

The burden of underwriting the series has apparently become too much for the League, and it will no longer do so after this year. It is no doubt a decision regrettably taken, but judging from the great patches of empty seats in the 3200-seat auditorium Monday night, at least an understandable one. Greater Springfield, after all, takes in a population of half a million and it is not a poor area. At intermission the audience was told in the most polite fashion, that it had better get on the ball financially if the community were to continue to attract visiting musicians of the highest calibre.

Dedicated to Conductors

Monday night's concert, led by Erich Leinsdorf, was dedicated to Charles Munch, who replaced Serge Koussevitsky as the Boston Symphony's music director in 1949 and continued in that capacity until 1962. Munch died in his sleep two weeks ago in Richmond, Va., after having conducted the Orchestra de Paris in a concert in North Carolina two days earlier.

The orchestra paid homage to its former conductor by playing "The death of Melisande" from Faure's incidental music to "Pelleas and Melisande." Munch, a lover of French impressionist music, had requested many a time that this piece be played to commemorate his death, and the Boston rendered it in truly tender and compelling fashion.

The remainder of the program — Mozart's lovely Symphony No. 39 in E flat, Kurt Weill's jaunty and acrid "Threepenny Opera Suite," and Brahms' introspective Fourth Symphony — was uniformly excellent. The Boston Symphony seems to be a much more cohesive and energetic unit when it plays indoors rather than at Tanglewood. But, no doubt, Springfield's superb acoustics contributed to this impression.

The inclusion of the Threepenny Opera suite was a rare bit of programming and, as a big fan of Weill's music, to me a most welcome one. The selections included the famous Mac the Knife song, the sad and wistful "Polly's Song," the bittersweet "Tango-Ballad" and the "Kanonen-Song" with its Charleston tempo and ironic mockery of war.

The orchestra used Weill's original instrumentation which calls for about 18 musicians and such orchestral novelties as the banjo and bandoneon. The latter, a relative of the piano, contributes much of the tinniness so characteristic of Weill's music.

"Tango Ballad" evoked some clearly uncharacteristic Latin body movements from Leinsdorf. In fact, it looked as if what the normally super-serious conductor were doing was less conducting and more dancing.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

DEC 8 1968

New England Newsclip

Music Beat

Boston Jazz Band Setup Is Unusual

By SKITCH HENDERSON

Distribution was strange for a jazz band: the drums and two timpani down in front, followed up by a small upright piano, then by a man doubling on banjo and guitar and next to him an accordionist. To the right of the leader (opposite the drums): three flutes, a pair of

clarinets, bassoons and trumpets, one trombone and a tuba. The small brass section was conspicuous because of the number of mutes needed for the evening's performance.

Lights Too Bright

The house lights dimmed and the stage lights came on much too bright for most of the players. The band leader came on stage to polite applause, resplendent in Italian - tailored white tie, and stomped off the first number with his right foot a la Stan Kenton.

Among the selections were "Mack the Knife" and other familiar Kurt Weill melodies. The audience was in ecstasy as the band swung up a storm. Even the lady flutist was seen discreetly tapping her foot. The drummer tapped his symbols, pounded on his traps and took shy pokes at other paraphernalia.

This band had played one - nighters from Boston to Belgrade. They had played the good houses and knew their way around. After all, they were the Boston Symphony.

Believe it or not, there they were in this lovely city of Springfield, Mass., with music director Erich Leinsdorf going "one and a two and a. . ."

I had a very interesting talk with the maestro after the concert. "Why shouldn't I do it?" he said. "We are probably the only symphony orchestra in the world that can play a piece like this. No, I didn't call the Plaza for the accordion player; our first cellist happens to play very good accordion. And Charles Smith is known as one of the greatest drummers in the country, even though from the standpoint of protocol we always refer to him as a percussionist. Our banjo man plays in the second violin section and gets a hell of a lot of practice during the Pops season with Arthur Fiedler.

Fun to Hear

"I cannot understand why people should question my programming this kind of a piece. It is music that is fun to hear and that is more than you can say about most of the things written nowadays. Tonight we played music by Schoenberg, Weill, Stravinsky and Rachmaninoff, and you know what sounded modern? Weill."

Mr. Leinsdorf then launched into a dissertation on how much he disliked Rachmaninoff. I had the audacity to disagree and about a half - hour later withdrew under the verbal abuse heaped upon my obvious romantic attitude which simply had nothing to do with good music.

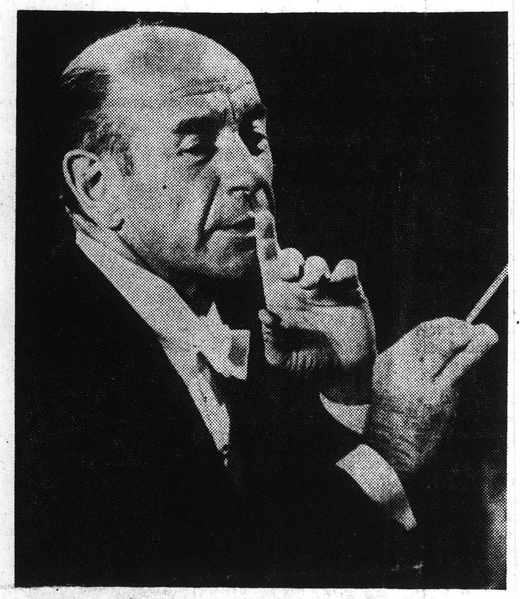
In retrospect, I am amazed at this orchestra. With the exception of Charles Smith and his happy drum set, they played the "Threepenny Opera" music without a change of expression in their classical faces, but it did swing.

The audience also interested me. For some stupid reason, people come to concerts wearing a kind of phony halo. They must never betray their emotions, must always applaud in the right place and above all must look as though they were really having a wonderful time (of course, catching a nap now and then).

But on this occasion, they didn't have to pretend their enjoyment. Lawrence Welk with his South Dakota Bavarian accent could not have topped this. The ultra - conservative Leinsdorf gave the audience a genuine smile when he took his bow.

59.

Woolsey Hall Concert Series



Boston Symphony Orchestra, Erich Leinsdorf (Nov. 19)

The 1968-'69 Woolsey Hall Series will mark its 40th consecutive season of presenting to the music-loving public of the New Haven area, a number of the world's greatest symphony orchestras, concert artists and renowned musical organizations

To celebrate properly the reaching of this two-score milestone, the most exciting group of concert events in the history of the nationally-known series has been arranged. The usual format of seven evening performances will be adhered to, starting on Thursday, October 24, with the local bow of the new "prestige" French symphony, the Orchestre de Paris, and concluding on Tuesday, May 13, with a rare solo performance by the distinguished Soviet cellist, Mstislav Rostropovich.

Dated between these auspicious musical occasions will be the Boston Symphony Orchestra on November 19; the great Italian pianist, Arturo Benedetti Michelangeli, December 10; the young American sensation of the piano world, Andre Watts, January 21; the Cleveland Orchestra. February 11, and the Israel Chamber Orchestra, March 4.

Conducting the group offerings will be Jean Maretinon for the Parisians, Erich Leinsdorf doing the honors for the Bostonians, George Szell on the podium for the Clevelanders, and Gary Bertini directing the 21-member ensemble from Tel Aviv which is making its American debut this season.

Although the Woolsey Hall Series always comprises the leading foreign and American artists, the forthcoming schedule is particularly varied, with performers from France, Italy, Russia and Israel vying with two of America's premier symphonies and one of the newest additions to the pianistic world.

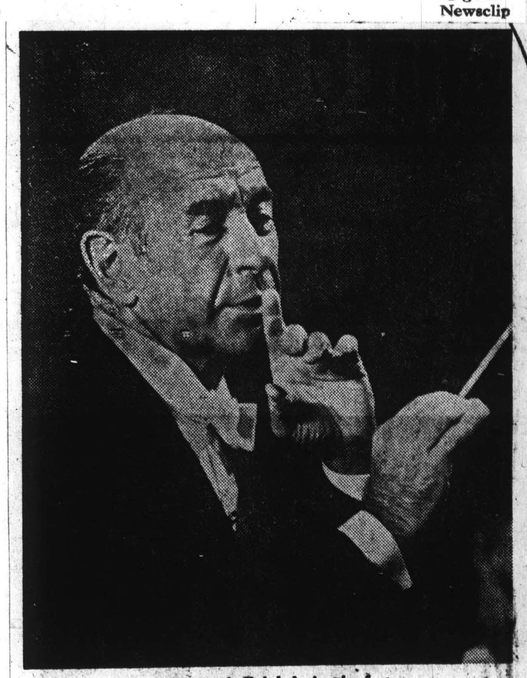
Perhaps another feature worthy of mention is the unusual newness of the performers (to local audiences) on the season's schedule, for outside of the two American symphonic aggregations — without which no Woolsey Hall Series would be complete — all the other artists will be making their first visit to our concert platform.

During its past thirty-nine seasons the Woolsey Hall Series has seen the last twenty-three years sold out by subscription before the open concert, an achievement not enjoyed by any similar group of concert presentations in this country. The far-reaching appeal of the series brings this about, for in addition to the large list of local patrons, many other subscribers come from distant points in the state.

As usual, the Tuesday evening schedule will be followed this season, the one exception being the dating of the Orchestre de Paris on a Thursday, made necessary because of its touring schedule. Curtain time for all concerts will be promptly at 8:30 p.m.

REGISTER (e)
NEW HAVEN, CONN.
CIRC. 104,800

NOV 17 1968 New England Newsclip



Boston's Erich Leinsdorf

Leinsdorf Lists Weill

The Boston Symphony Orchestra, which has been an annual fixture on the Woolsey Hall Series since this nationally-known group of concert offerings was founded in 1929, comes to Woolsey Hall Tuesday evening to give the second concert of the current series. The performance will be under the baton of Music Director Erich Leinsdorf, who has guided the renowned ensemble since the 1962-63 season.

Long recognized as one of the world's foremost program planners, Mr. Leinsdorf has arranged an interesting trio of works for the forthcoming fine music occasion. The opening selection will be Mozart's Symphony No. 39 in E flat, K 543, following which will be heard Kurt Weill's Suite from Kleine Dreigroschemmusik fur Blasorchester.' The concluding programmed work will be Dvorak's Symphony No. 8 in G major, Op. 88.

Tuesday's concert will mark the seventy-third visit of the famed Boston Orchestra to highlight our fine music schedule. Some seasons the Bostonians have come twice, and a few times made three appearances here. In recent years, however, with the increasing demand for their concerts elsewhere, the local showing in recent seasons has been cut to a single visit.

The Woolsey Hall Series will continue with a performance by the distinguished Italian pianist, Arturo Benedetti Michelangeli, on December 10; the young American keyboard sensation, Andre Watts, January 22; the Cleveland Orchestra under the baton of George Szell, February 11; the Israel Chamber Orchestra, making its first American tour, on March 4, and Mstislav Rostropovich, great Russian cellist, on May 13.

REGISTER (e)
NEW HAVEN, CONN.
CIRC. 104,800

NOV 19 1968 New

Boston Symphony Appearing Tonight In Concert Series

The second concert of the current Woolsey Hall Series will take place tonight when the Boston Symphony Orchestra makes its annual local appearance. The 110-member symphonic ensemble will be under the baton of Erich Leinsdorf, music director of the orchestra, and the performance wil begin at 8:30.

The opening selection will be Mozart's Symphony No. 39 in E flat, K 543, to be followed by Kurt Weill's Suite from 'Klein Dreigroschen musik fur Blasorche' from 'The Threepenny Opera.' The last half of the program will be given over to Antonin Dvorak's Symphony No. 8 in G major, Op. 88.

On Dec. 10 Arturo Benedetti Michelangeli, Italian pianist, will give the third concert of the series, followed by Andre Watts, pianist, Jan. 22; the Cleveland Orchestra, Feb. 11; the Israel Chamber Orchestra, March 4, and Mstislav Rostropovich, cellist, on May 13.

POST (e)
BRIDGEPORT, CONN.
CIRC. 81,900

NOV 20 1968 New England Newsclip

Boston Symphony Displays Warm Tone, Precision

Precision attacks, tonal warmth, and ebullient spirits were abundant last night as Erich Leinsdorf and the Boston Symphony orchestra returned to New Haven's Woolsey hall.

Judging from the serenity and vivacity of Mozar's Symphony No. 39, one would be hard put indeed to discover signs of the composer's depressed state at the time of its composition.

Warming to their work after a four square opening movement, the ensemble gave a large scale reading of the symphony, replete with vitality and technical refinement. The Menuetto, with its dance element, was exquisitely played, while the Allegro had the essential effervescence.

Hearty Mozart

Mr. Leinsdorf prefers his Mozart (and other classical works) a trifle hearty, but the finesse of the orchestra should have mollified the purists attending.

In a departure from traditional concert fare, Mr. Leinsdorf programmed an orchestra potpourri from Weill's "Der Dreigroschenoper." The rhythms had appropriate swing and zest, and the interpretation caught the irreverent tone and wit which abound in this score. The humor of Die Ballade vom angenehmen Leben" was splendidly apparent, as was the delicacy and wistful air of "Polly's Lied." It was something of a relief to hear "Die Moritat von Mackie Messer" without the dubious ministrations of pops singers and studio orchestras.

Although the program did not supply the information, readers may be interested to learn that the last mentioned song is based on the moritats sung at European street fairs which detailed the ghastly deeds of notorious criminals of the last century.

Dvorak's G Major Symphony, variously known as the "English," "Pastoral," and "Bohemian," received an expansive, well articulated airing. As the various choirs displayed their rich, molded voices, it was almost possible to forget the unsubtle nature of the work. Little depth, yes, but all the same, a good opportunity for a conductor to revea the quality of his band.

Honoring the memory of Charles Munch, its recently deceased former musical director, the orchestra played "The death of Melisande" from Faure's incidental music to "Pelleas et Melisande."

—RICHARD DAY

Music In Review

'Mack' Cuts Fine Figure

Shades of Beethoven- "Mack the Knife" came to Woolsey Hall Tuesday night with the Boston Symphony Orchestra giving a swinging rendition of Kurt Weill's provocative music for the Three Penny Opera.

Director Erich Leinsdorf appeared to enjoy this bit of whimsicality as much as his audience, and the freely moving dance forms were given a most colorful performance. With guitar, saxaphones, flutes and percussion among other instruments, the suite from "Kleine Dreigroschenmusik fur Blasorchester" included the ballads, tangoes, "Polly's Song" and the pulsing "Mack the Knife" episode and the audience, with toes tapping, (softly) enjoyed it all.

Leinsdorf responded to several recalls at the conclusion, bowing deeply from the waist in mock solemnity. It was a new look at the Boston Symphony from the Woolsey viewpoint.

Mozart's "Symphony No. 39 in E flat K 543" opened the program following a reverent performance of Faure's "Death of Melisande" from "Pelleas et Melisande" in memory of Charles Munch, retired director of the orchestra, who died suddenly two weeks ago in Richmond, Va., where he was to conduct the new Orchestre de Paris.

The Mozart work, one of his last three symphonies, was given an inspired reading by Leinsdorf who built up the emotional span of unusual harmonic combinations to a great degree. Considered one of the finest examples of classic symphony form, it contains the famous, delightful minuet which finds its way into so many concert programs.

The big work was Dvorak's colorful "Symphony No. 8, in G major Op. 88."Rich in melodic content, this "music from the heart" is filled with Slavic melodies which form fanciful elaborations in dance rhythms given graceful emphasis by Leinsdorf and his men.

The program as a whole was sheer delight to hear, and the novelty of introducing the Weill suite was most acceptable to the audience — a change over from wholly formal, classical programs.

Florence Johnson

NEWS
SOUTHINGTON, CONN
WEEKLY CIRC. 5,450

NOV 13 1968 New England Newsclip

The Boston Symphony Orchestra, Erich Leinsdorf, conductor, will be at Yale University, New Haven, as part of the Woolsey Hall Concert Series on Tuesday, Nov. 19. The program will start at 8:30 p.m.

An evening of the music of Argentina with Argentine cellist Adolfo Odnoposoff is scheduled for 8 p.m. next Wednesday, Nov. 20, at Engleman Hall, Southern Connecticut State College, New Haven.

Also planned for next Wednesday is a lecture and musical at the piano and by the Glee Club on "Music in America at the Time of the Revolution" to be given by Roger Ermili, in Alumni Hall, Quinnipiac College, Hamden, at 4 p.m.

JOURNAL-COURIER (m)
NEW HAVEN, CONN.
CIRC. 32,000

NOV 20 1968 New England Newsclip

60.

Boston Symphony to Honor Munch in Rutgers Concert

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

NOV 21 1968

—A special gymnasium concert at Rutgers University, in memory of Charles Munch, will be performed by the Boston Symphony Orchestra on Thursday, Nov.21, at 8:30 p.m.

Munch, one of the outstanding musical figures of modern time, retired in 1962 after 13 years as the Boston Symphony Orchestra's music director. He died Nov. 6.

The concert, under the direction of Erich Leinsdorf, features performances by the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone.

The program consists of Bach's Cantata No. 202 and Brahms' German Requiem.

Also next week on Nov. 19 the celebrated Hungarian Quartet will perform the first of five weekly recitals of all of Beethoven's string quartets. The concerts will be held weekly on Tuesday evenings at 8:30 p.m. in Voorhees Chapel at Douglass College. The Beethoven cycle is heralded as one of the most important and exciting musical events of the Rutgers concert season.

Under Munch's tenure, the Boston Symphony made its first tours abroad. Munch also restored a policy of permitting the public to hear rehearsals. Munch gave strong support to the music of contemporary composers and introduced much music from the French repertoire.

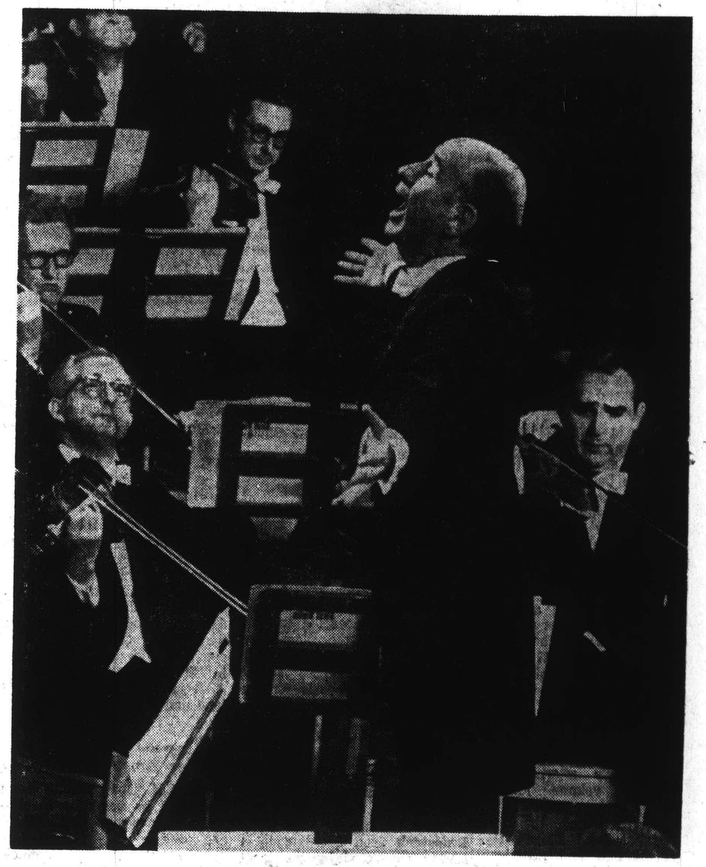
Miss Endich, who frequently appears with the Boston Symphony, has sung with major orchestras on both sides of the Atlantic and throughout the United States, Canada and Mexico. She is as well known as an opera singer and recitalist as she is as an orchestral soloist.

Milnes, who started late on his professional career, is now a regular member of the Metropolitan Opera Company. He has made several recordings and has appeared outside the United States at the operas in Venice, Florence, Milan and Mexico City.

The Rutgers University Choir, which has a long record of fine performances with major symphonies, will be directed by F. Austin Walter.

Tickets for the special concert and the Beethoven cycle are available from the University Concerts Office, 542 George St., this city.

amusements - theater



The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

NOV 22 1968

Music: Boston Symphony

Leinsdorf Leads Suite From '3-Penny Opera'

Erich Leinsdorf

THE unusual program that Erich Leinsdorf and the Boston Symphony gave Wednesday night in Philharmonic Hall had as its highlight a performance of the "Three Penny Opera" Suite that Kurt Weill worked up for his famous score. Seldom does one hear this kind of music at symphony concerts, though it is better than most of the now-languishing material of its period—Germany in the mid-twenties.

There was not only novelty in hearing the Suite, there also was novelty looking at it. Weill scored the music for wind orchestra plus percussion. The tympanist was placed up front, the other players on the side. Arthur Press, blinking in the unaccustomed glare of being a soloist, presided over tympani ,traps, cymbals and the other paraphernalia of 1928-seen through German eyes. Mr. Press is the percussionist of the Boston Symphony.

•

It was fun to hear the music, fun to watch Mr. Press counting his way through the score, fun to watch the staid Boston Symphony players slumming, as it were. There is precedent for this kind of material on the concert stage. Even so solemn a conductor as Otto Klemperer used to do it and, indeed, made a recording of the suite in pre-war days. What was not so much fun was Mr. Leinsdorf's interpretation. Can he ever relax? He led the "Three Penny" music in a relentless manner, full of tension, virtually devoid of charm or period flavor.

On the first half of the program were the two antipodes of 20th-century music, Arnold Schoenberg and Igor Stravinsky. Schoenberg's "Kammersymphonie" was followed by three excerpts from Stravinsky's "Chant du Rossignol." North and South, positive and negative, proton and electron: Schoenberg with his lush, thick, Wagnerian and Mahlerian harmonies, his seriousness, his strong roots in the 19th century; Stravinsky with his complete anti-Wagnerianism, his clarity, sharp intelligence, pointed writing, wit.

Jorge Bolet was soloist on the last work of the program, Rachmaninoff's "Rhapsody on a Theme of Paganini." For the last 30 years this work has been beloved of all pianists. Everybody plays it, and everybody plays it much the same way, with driving rhythm, clarity above all, pushing left hand, little pedal, infinite pains to clarify articulation. The idea has been, it would appear, to duplicate Rachmaninoff's own playing.

Mr. Bolet had different ideas. Some of them did not always come off, but at least he brought some original viewpoints to this overplayed work. His tempos were a little slower than most, he lingered over phrases, he used a greatly reduced scale of dynamics. He also was content to let the orchestra often take the lead. Passages where the piano accompanied were very subdued.

As a technician, Mr. Bolet is in a class virtually by himself. Without exerting himself in the least he is on top of every note, and they roll out, no matter how complicated the figuration, in the most unforced and elegant possible. The cadenza leading into the 12th variation was a shower of perfectly placed sparks. And when he decided it was time, Mr. Bolet demonstrated that he could take charge in an authoritative fashion.

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But often he underplayed. Or, to put it another way, the orchestra overplayed. Mr. Bolet brought unusual color and and sublety to this performance, but some of it was wasted because the orchestra drowned him out. Better liaison between him and the conductor was needed. Nevertheless, it was a pleasure for once to hear a performance of the "Paganini" that was not punched out.

As a preface to the program, Mr. Leinsdorf conducted "The Death of Melisande" from the Fauré suite, in memory of Charles Munch.

HAROLD SCHOMBERG.

The Program

BOSTON SYMPHONY, Erich Leinsdorf conducting, with Jorge Bolet, pianist. At Philharmonic Hall.

The Death of Melisande, from Pelleas and Melisande ..... Faure
Kammersymphonie ..... Schoenberg
Kleine Dreigroschenmusik ..... Weill
Rhapsody on a Theme of Paganini ..... Rachmaninoff
Le Chant du Rossignol ..... Stravinsky

Symphony To Entertain

NEW BRUNSWICK—The Boston Symphony will give a special concert at 8:30 p.m. next Thursday in the Rutgers gymnasium in memory of Charles Munch.

Munch, who died Nov. 6, retired in 1962 after 13 years as music director of the Boston Symphony.

The concert, under the direction of Erich Leinsdorf, features performances by the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone.

The program consists of Bach's Cantata No. 202 and Brahms' German Requiem.

On Tuesday, the Hungarian Quartet will give the first of five weekly recitals which will include all of Beethoven's string quartets. The concerts will be at 8:30 p.m. Tuesdays in Voorhees Chapel on the Douglass College campus.

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 51,539

NOV 14 1968

CONCERT—Soloist Saramae Endich, will perform Nov. 21 in concert at Rutgers homoring Charles Munch, above, while at right, Erich Leinsdorf will conduct Boston Symphony Orchestra.

The Home News
NEW BRUNSWICK, N. J.
D. 50,429 SUN. 51,726

NOV 14 1968

Boston Symphony Performing At Rutgers Tonight

A special Gymnasium concert at Rutgers University, in memory of Charles Munch, will be performed by the Boston Symphony Orchestra tonight at 8:30 p.m.

Mr. Munch, one of the outstanding musical figures of modern time, retired in 1962 after 13 years as the Boston Symphony Orchestra's music director. He died Nov. 6.

The concert, under the direction of Erich Leinsdorf, features performances by the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone.

The program consists of Bach's Cantata No. 202 and Brahms' German Requiem.

Tickets for the special concert are available from the University Concerts Office, 542 George St., New Brunswick.

MANVILLE, N. J.
NEWS
W. 2,500

NOV 21 1968

SOMERSET, N. J.
FRANKLIN NEWS-RECORD
W. 3,000

NOV 21 1968

Leinsdorf at Rutgers

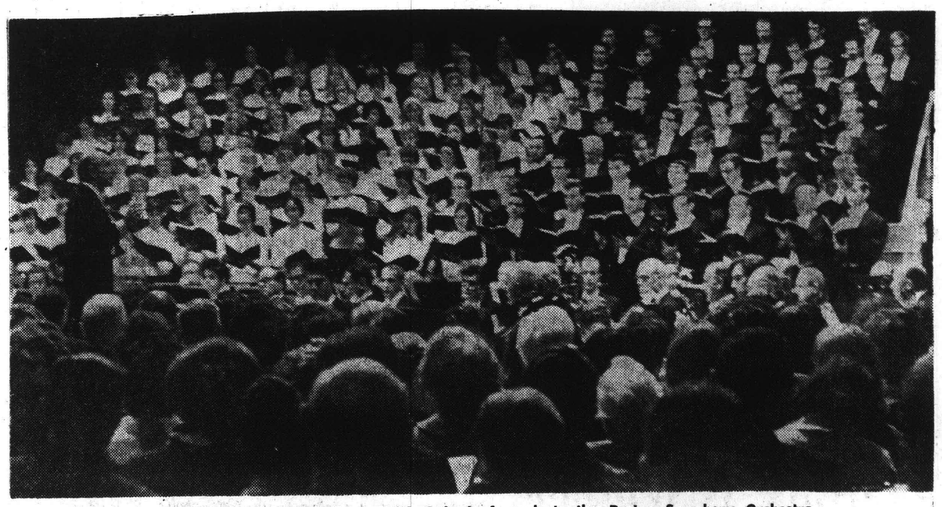
The Boston Symphony Orchestra will perform a special concert Thursday in memory of Charles Munch, late director of the orchestra, at the Rutgers University Gymnasium in New Brunswick.

The concert, under the direction of Erich Leinsdorf, will feature the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone. The program will include Bach's Cantata No. 202 and Brahms' German Requiem.

Miss Endich has sung with major orchestras throughout the United States and Europe. Milnes is a member of the Metropolitan Opera Company.

The Sunday Star-Ledger
NEWARK, N. J.
SUN. 403,863

NOV 17 1968



MEMORIAL CONCERT — Erich Leinsdorf conducts the Boston Symphony Orchestra which along with the Rutgers University Choir paid tribute last night to the late conductor, Charles Munch with a concert at the Rutgers University Gymnasium.

Symphony Announces New Brunswick Date

NEW YORK — The Boston Symphony Orchestra will give New York concerts on Nov. 20 and 22 in Philharmonic Hall and on Nov. 23 in Carnegie Hall. It will also play in Springfield, Mass. on Nov. 18; New Haven on Nov. 19; and New Brunswick on Nov. 21. All concerts will begin at 8:30 p.m. and will be conducted by the Orchestra's music director, Erich Leinsdorf.

THE MORNING CALL
PATERSON, N. J.
D. 25,812

NOV 11 1968

The Home News
NEW BRUNSWICK, N. J.
D. 50,429 SUN. 51,726

NOV 22 1968

61.

NEW YORK
AND
BROOKLYN DAILY
D. 35,343

NOV 11 1968

Erich Leinsdorf will conduct the Boston Symphony Orchestra at Carnegie Hall on Saturday, November 23 in Bach's Cantata No. 51 and Brahm's German Requiem. Sololists will be Saramae Endich, soprano, Sherrill Milnes, baritone and the Rutgers University choir.

▶ The Boston Symphony, marking its last season under conductor Erich Leinsdorf, made some of the biggest roof-raising Wagnerian sounds Carnegie Hall has reverberated to since Toscanini's death—in a program highlighted by Leinsdorf's own arrangement of scenes from Wagner's *Gotterdammerung*. A few weeks later Leinsdorf reversed the sonic effect in Lincoln Center, using just a dozen or so BSO players to perform Kurt Weill's light and jazzy *Threepenny Opera Suite*, the type of non-stuffy work more concerts nowadays could use.

Senior Scholastic 1-10-69
Scholastic Teacher

THE NEW YORK TIMES, TUESDAY, NOVEMBER 26, 1968

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cent writing it is e narily fresh
and charming. Mr. Dia apparently
a guitarist of special technical endowments and an artist of sensibility. The evening ended with Debussy's "Trois Nocturnes."

IF the American Symphony's program was an unusual one, it was outdone in Philharmonic Hall last Wednesday evening by the Boston Symphony, under Erich Leinsdorf. Following a ceremonial performance of "The Death of Mélisande," from Gabriel Fauré's incidental music for Maeterlinck's play, in memory of Charles Munch, Mr. Leinsdorf conducted Arnold Schoenberg's Kammersymphonie, Opus 9b, an early work, which, despite all the fuss about its containing chords built out of fourths instead of thirds, sounds like a sort of "Tristan und Isolde" pushed to an unhealthily neurotic extreme. I have never particularly admired it, though I prefer it by far to Schoenberg's later, twelve-tone compositions. Next came Stravinsky's symphonic poem "Le Chant du Rossignol," a concert version of the ballet by the same title, which was in turn excerpted from an early opera. It dates from the time when Stravinsky was playing the barbaric Slav, and it has some appealing moments, though it consists largely of rhythmic and instrumental tricks and has little musical substance. After the intermission, Mr. Leinsdorf performed a suite from the "Kleine Dreigroschenmusik" for wind instruments, by Kurt Weill, which made the Boston Symphony players sound like a timid jazz band. All the same, there was a refreshing vulgarity about this work that contrasted with what went before. Weill was no great melodist, but he did write one unforgettable melody in "The Moritat of Mac the Knife," and this in itself made the suite worth listening to. To top things off, the formidable Cuban pianist Jorge Bolet appeared as soloist in Rachmaninoff's "Rhapsody on a Theme by Paganini"—a great showoff piece for piano virtuoso, and played in an especially sensitive manner. —WINTHROP SARGEANT

BOSTON SYMPHONY IN MUNCH TRIBUTE

It was a fine gesture for Erich Leinsdorf and the Boston Symphony Orchestra to dedicate their Carnegie Hall concert on Saturday night to the memory of the orchestra's late music director, Charles Munch. The major work on the program was the Brahms "German Requiem."

Mr. Leinsdorf has this music in his bones and as he led the work it became a worthy tribute to his predecessor. By weighting the etxture in favor of the upper winds and strings, Mr. Leinsdorf achieved a crystalline clarity and lean orchestral sonority that would warm the heart of any Toscanini devotee.

The Rutgers University Choir abetted the conductor's conception by producing a full yet precisely focused choral tone. Adding to the list of excellences were the floating soprano of Saramae Endich and Sherrill Milnes's virile declamation of the baritone solos.

The Requiem was preceded by Bach's Cantata No. 202, delightfully sung by Miss Endich. Mr. Leinsdorf's handpicked chamber ensemble provided wonderfully clean and stylish accompaniments.

PETER G. DAVIS.

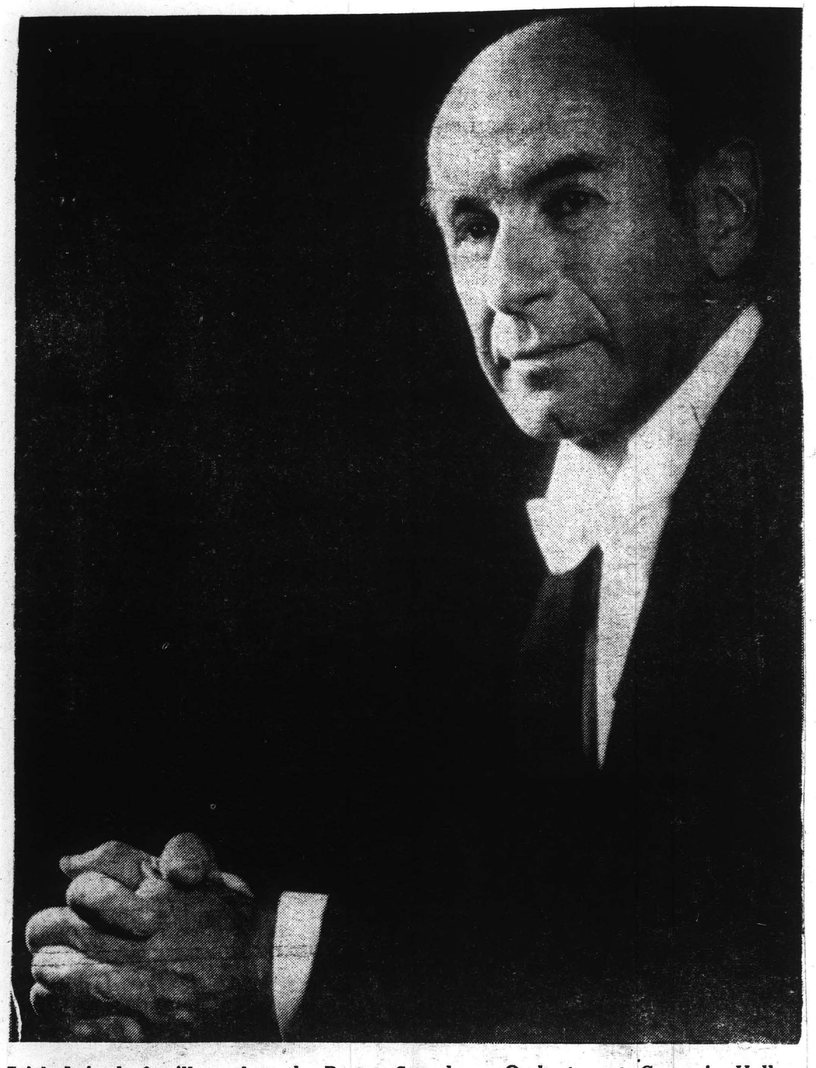
NEW YORKER
NEW YORK, N. Y.
W. 473,000

NOV 30 1968

61.

NEW YORK
AND
BROOKLYN DAILY
D. 35,343

NOV 11 1968



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Senior Scholastic 1-10-69
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THE NEW YORK TIMES, TUESDAY, NOVEMBER 26, 1968

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PETER G. DAVIS.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

NOV 30 1968

62.

Concert Time

Boston Symphony a Hartford Custom

The Boston Symphony Orchestra, which has been performing for Hartford audiences since the 1890's, will be heard again Dec. 17 at 8:15 p.m. Erich Leinsdorf, who will leave the orchestra at the end of next summer, will conduct.

For this program Dr. Leinsdorf has selected: Beethoven's First Symphony; Weill's Kleine Dreigroschenmusik; and Brahms' Symphony No. 4 in E minor. The Weill work, from his "Three-Penny Opera," has not previously been performed in a Bushnell Symphony Series concert.

The Boston concert is the third in this season's Bushnell series, which has already presented the Philadelphia and Pittsburgh Symphony orchestras. Coming later in the season are the Cleveland, under George Szell and the Toronto Symphony, under Seiji Ozawa. Tickets for the Dec. 17 concert are now available in the Bushnell box office.

Of interest to music lovers is the fact that Leinsdorf will be succeeded in Boston by William Steinberg, Pittsburgh Symphony conductor. Steinberg has indicated that next season he will conduct both the Pittsburgh and Boston orchestras, a feat he expects to be able to handle by giving up guest-conducting the New York and many other orchestras.

TIMES (E)
HARTFORD, CONN.
CIRC. 134,700

DEC 15 1968 New England Newsclip

CONDUCTOR ERICH LEINSDORF

Leinsdorf on Farewell Tour

ERICH LEINSDORF, retiring next summer as conductor of the Boston Symphony Orchestra, makes his final Hartford appearance in that role Tuesday at 8:15 p.m. at the Bushnell Memorial Hall. Tickets are available at the Bushnell box office.

COURANT (m)
HARTFORD, CONN.
CIRC. 150,750

DEC 1 1968 New England Newsclip

MILFORD CITIZEN
MILFORD, CONN.
DAILY - CIR. 7400

DEC 8 1968 New England Newsclip

Boston Symphony In Hartford Concert

The third tour week of the current Boston Symphony Orchestra season opens Tuesday December 17 in Hartford, with an all-orchestral concert conducted by the Orchestra's Music Director, Erich Leinsdorf. Two symphonies, Beethoven's first and Brahms's fourth, will be played, as well as the Suite from the **Threepenny Opera** by Kurt Weill.

In New York City, the Orchestra's third Philharmonic Hall programs, Wednesday/Friday December 18/20, will feature pianist Earl Wild in a performance of the Scharwenka piano concerto no. 1, a work performed by the Orchestra this season for the first time since 1913. Also to be played are Schoenberg's Variations op. 31 and Scenes from **Romeo and Juliet**, by Prokofiev.

For the second of this season's concerts at the Brooklyn Academy, Thursday, December 19, the program will be the same as the Hartford program.

On Saturday, December 21 at Carnegie Hall, Mr. Leinsdorf will open the concert with the Debussy Rhapsody for saxophone and orchestra. Felix Viscuglia, who will play the saxophone solo, is the bass clarinetist of the Boston Symphony Orchestra.

Pianist Claude Frank also appears as soloist at Carnegie Hall, joining Mr. Leinsdorf and the Orchestra for a performance of Mozart's piano concerto in B flat, K.595. The concluding works are the Kurt Weill Suite from the **Threepenny Opera**, and Stravinksy's **Le sacre du printemps**.

TIMES (E)
HARTFORD, CONN.
CIRC. 134,700

DEC 3 1968 New England Newsclip

Boston Symphony Comes to Bushnell

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will perform works by Beethoven, Brahms, and Kurt Weill when it appears in Hartford Dec. 17 for the third concert in this year's Bushnell Symphony Series.

Since Leinsdorf will retire from his position with the orchestra next summer, the concert will mark his final appearance in Hartford as its conductor.

The program will be Beethoven's Symphony No. 1 in C major; Kurt Weill's Suite from "The Threepenny Opera"; and Brahms' Symphony No. 4.

The Weill suite has never been performed in the Bushnell series, though it incorporates six pieces from the opera, which ran off-Broadway for more than 2,000 performances.

The Boston Symphony has performed more concerts in Hartford than any other visiting orchestra. Since the Bushnell was opened in 1930, it has played at least one concert annually in the auditorium.

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900

DEC 2 1968 New England Newsclip

ext. 425)
Dec. 17 — BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor. Bushnell Memorial Hall, Hartford. 8:15 p.m. (525-3177)

BEE
NEWTOWN, CONN.
WEEKLY CIRC. 7,900

DEC 13 1968 New England Newsclip

Boston Symphony In Hartford December 17

The third tour week of the current Boston Symphony Orchestra season opens Tuesday, December 17 in Hartford, with an all - orchestral concert conducted by Erich Leinsdorf.

Two symphonies, Beethoven's first and Brahm's fourth, will be played, as well as the Suite from the Threepenny Opera by Kurt Weill.

COURANT (m)
HARTFORD, CONN.
CIRC. 150,750

DEC 18 1968 New England

Leinsdorf And Boston At Bushnell

Erich Leinsdorf and the Boston Symphony were presented in the Bushnell Symphony Series at the Memorial auditorium Tuesday night.

The program:
Symphony No. 1 ——— Beethoven
Suite, "Threepenny Opera" —— Weill
Symphony No. 4 ——— Brahms

Well, Hartford audiences have always gone for that longhair stuff, of course. And last night it was with the three B's again — Beethoven, Brahms and Mac the Knife — that Erich Leinsdorf and the Boston Symphony fetched 'em at the Bushnell.

German apparently isn't the language of greatest familiarity here, and numerous customers were unable to translate with certainty the yardlong title of the Weill score as it appeared on the program: "Kleine Dreigroschenmusik feur Blasorchester." But by the time the players were into the first bars of "Mac the Knife," came the dawn. A huge chuckle of happy recognition rolled across the house. And when the Suite came to its rousing end, the delighted audience was ready to cheer. 'Tis, as the man said, 'Tis the season to be jolly. Jolly it was.

Fault of Perfection

This is not to say it was the best performance of music from the "Dreigroschenoper" I have heard. The fault, such as it was, lay in the very perfection of the playing by the combo of a dozen men from Boston. They were slick and suave as all get out. For symphony halls, perhaps this is the ticket. But for essence of Weill, something less virtuostic, something more flavored with honkytonk, is what the doctor ordered. I could see Mr. Leinsdorf and the boys in the Persian Room. It was a little harder to imagine them in some smoky dive of Weill's gone-by Germany. Jazz, and all the jazz—you have to be careful not to smooth it off too much.

Well, anyway, perhaps this is carping. It was all very pleasant fun. And where virtuosity counts, the Boston Symphony surely had it last night. The performances of the Beethoven First Symphony and of the Brahms Fourth, were splendid. Mr. Leinsdorf took the first two movements of the Beethoven in lovely lyric style. Doubtless it won't be considered authentic by some that they should have been given an almost Mendelssohnian quality, but it sounded very enchanting indeed. And the last two movements sprang into great elan and vitality, which was very stimulating. Whether this was an entirely calculated contrast I couldn't say. Why bother, when it's fine?

The Halcyon Days

In the Brahms, the Boston orchestra had returned to its halcyon days. Following the regime of the late great Dr. Koussevitzky, it had developed something of a French manner of playing, a very transparent, sparse, cool kind of statement. Mr. Leinsdorf has performed the miracle of retaining the clarity and melding the sound. The first quality arises from the marvelous balance of instruments he has attained. The second lies in Mr. Leinsdorf's very fluid readings of the music, plus a more romantic temper. Thus last night's Brahms came off golden in sound and in sentiment. It was big and Olympian, intense and emotional. The orchestra played it simply handsomely. All in all, this was a resplendent occasion, tinged, I suppose, with a feeling of parting's sweet sorrow and that Mr. Leinsdorf isn't likely to be back here with the Boston again. He gave us a lot to remember him by.

—T.H.P.

63.

Music

Now There's a Forgotten Composer for You

By HAROLD C. SCHONBERG

I NEVER thought I'd live to see the day, but here it is — or will be, on Wednesday. Earl Wild will play the Piano Concerto in B flat minor by Franz Xaver Scharwenka, with the Boston Symphony conducted by Erich Leinsdorf.

Now there's a forgotten composer for you, though I imagine that piano students still play his Polish Dance in E flat minor. He himself recorded it, shortly before World War I, along with two other disks for the Columbia company in New York. Scharwenka was no stranger here, having run a conservatory in this city and having made extensive tours of the country. There are photographs of him at the time. He wears a fur hat and fur-trimmed coat, has a strong face and a virile mustache: very much the dashing, romantic Pole. His Piano Concerto in B flat minor was composed in 1877 and was highly regarded in its day. Liszt was impressed when he heard it, and that connoisseur of piano music and piano playing, James Gibbons Huneker, thought the second subject of the first movement one of the most beautiful inspirations of the then modern school.

*

But the concerto disappeared after World War I. Perhaps it occasionally turns up at conservatory concerts here and there, but there has been no public performance in my time. It is music that ran counter to the esthetic of the new schools of the 20th century, and in the last 50 years if anybody mentioned it, it was only to sneer. Scharwenka's music had vanished, like the horse, the two-cylinder motor car, the Gibson girl, potted palms and the piano concertos of Rubinstein, Moszkowski, Herz, Litolff, d'Albert, Dreyschock and the other virtuoso composers of the 19th century.

Scharwenka (1850-1924) was born in a section of Poland that was part of Prussia, studied in Berlin, made his debut in 1869 and went on to a fine career as pianist and teacher. In 1881 he opened his own conservatory in Berlin, and 10 years later came to New York as head of the Scharwenka Conservatory of Music. Then he went back to Berlin, in 1898, and opened another conservatory. He was very well known as a pianist, and there is a flattering description of his playing in the 1910 edition of Grove's Dictionary. "As a pianist," says Grove's, "Xaver Scharwenka is renowned above all his other qualifications for the beautiful quality of his tone, which is rich, round, soft, yet great, and singing, for which it would be difficult to name another living pianist as his equal. His power is enormous, yet he never bangs, and has no mannerisms, his arms and body at the piano appearing to be almost without movement. If he is a specialist . . . it is of Chopin, whose nationality he partly shares, but of the other great masters his readings are always grand and musicianly, while to hear him play a waltz of Strauss is as dance-inspiring as the magic bells of Papageno." Those Columbia records do not support so great a tribute, and the playing is sloppy, though the famous Polish Dance does go with elegance and spirit.

To understand the B flat minor Concerto, it is necessary to understand the spirit in which it was written. The score is representative of an entire class of 19th-century works—the virtuoso salon concerto. The idea was, primarily, to entertain. It is doubtful if Scharwenka, when writing this concerto, had any ideas about immortality or competing with Brahms and Beethoven.

The music, like nearly all other examples in this genre, followed a pattern. There is a first movement in sonata form, with an orchestral introduction and an entrance of the piano in which great chords, arpeggios and scale passages are hurled around. One of the movements that follows is sure to be fluffy, cute and salon-like. The last movement is always a fast-moving, energetic affair in which the musical substance is light and the fireworks heavy.

All right. Nobody, not even the composer, was going to pretend that this is great music. What it does have is pianistic ingenuity. It was written in an era when the pupils of Liszt were flooding the market (shortly to be followed by the pupils of Leschetizky), an era when the virtuoso was king. The idea was to provide the virtuoso with a brilliant, effective showpiece. If the composer could get some ingenuity and melodic appeal into his music, so much the better. A few composers did. The Henselt F minor Concerto held on to the 1920's, and the Rubinstein D minor a generation after that.

*

On all accounts the Scharwenka B flat minor Concerto succeeds in achieving what it set out to do. Melodically it has a good deal of charm — period charm, to be sure, but authentic of its kind. And the writing for solo piano is dazzling — full of ideas, full of brilliance, and even a good deal of originality. No wonder the concerto became as popular as it did, and no wonder virtually every important pianist rushed to play it. And, it naturally follows, no wonder audiences loved it. Only a more severe age would turn its nose up at such innocent, good-natured, sparkling music. But it so happened that a severe age did come, and the Scharwenka, along with the other works of its kind, was swept into the dustbin.

Works like the Scharwenka should be revived, and Leinsdorf is to be congratulated for his enterprise in programing it. Not only enterprise, but daring. It actually takes daring to program so dated a work, one so utterly out of fashion, one so despised by the taste-makers. But if nothing else, the Scharwenka will be a relief from the endless rounds of Beethoven and Brahms concertos that have been so prevalent the last few years. Infinitely greater as music, those works have nevertheless been overexposed. The way young musicians act, these days, you'd think no other music had been written. Yet there is the whole 19th century to explore, and the Scharwenka next Wednesday will illustrate a facet of the repertory that could well be occasionally examined.

*

We already have gone through the baroque revival, in which one wretched work after the other has been revived. Those dry, impersonal, tonic-dominant, pattern-ridden concerti grossi and trio sonatas, one sounding like the other! Yet they are being listened to seriously, and nobody condemns a Pugnani or a Locatelli baroque concerto for not being on the level of a Bach work. Yet when it comes to romantic music there is a double standard. There will be those next Wednesday who will laugh at the Scharwenka, mentally measuring it against the Brahms B flat or the Beethoven G major. And that is exactly the wrong way to approach the B flat minor Concerto. It must be taken as a period piece, just as the concertos of Locatelli, Pugnani *et al.* are period pieces. It must be judged not in relation to our time, but in relation to its time. Anyway, I will make a prediction. I predict that the audience on Wednesday will have a ball, will find the concerto enchanting and will go wild at the end.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
DEC 15 1968

Music: Scharwenka's Rare Piano Concerto No. 1 in B Flat Minor

Earl Wild Is Pianist for Bravura Work

By HAROLD C. SCHONBERG

THERE was an unexpected change in last night's program of the Boston Symphony in Philharmonic Hall. Erich Leinsdorf, just recovering from the flu (he had to skip last week's concerts in Boston) opened the evening with Rossini's "L'Italiana in Algeri" Overture instead of the Variations for Orchestra by Arnold Schoenberg. Presumably he did not have the chance to rehearse the very difficult Variations, and he put in something that he and the orchestra would have no trouble speeding through.

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DEC 20 1968

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Music

Now There's a Forgotten Composer for You

By HAROLD C. SCHONBERG

I NEVER thought I'd live to see the day, but here it is — or will be, on Wednesday. Earl Wild will play the Piano Concerto in B flat minor by Franz Xaver Scharwenka, with the Boston Symphony conducted by Erich Leinsdorf.

Now there's a forgotten composer for you, though I imagine that piano students still play his Polish Dance in E flat minor. He himself recorded it, shortly before World War I, along with two other disks for the Columbia company in New York. Scharwenka was no stranger here, having run a conservatory in this city and having made extensive tours of the country. There are photographs of him at the time. He wears a fur hat and fur-trimmed coat, has a strong face and a virile mustache: very much the dashing, romantic Pole. His Piano Concerto in B flat minor was composed in 1877 and was highly regarded in its day. Liszt was impressed when he heard it, and that connoisseur of piano music and piano playing, James Gibbons Huneker, thought the second subject of the first movement one of the most beautiful inspirations of the then modern school.

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But the concerto disappeared after World War I. Perhaps it occasionally turns up at conservatory concerts here and there, but there has been no public performance in my time. It is music that ran counter to the esthetic of the new schools of the 20th century, and in the last 50 years if anybody mentioned it, it was only to sneer. Scharwenka's music had vanished, like the horse, the two-cylinder motor car, the Gibson girl, potted palms and the piano concertos of Rubinstein, Moszkowski, Herz, Litolff, d'Albert, Dreyschock and the other virtuoso composers of the 19th century.

Scharwenka (1850-1924) was born in a section of Poland that was part of Prussia, studied in Berlin, made his debut in 1869 and went on to a fine career as pianist and teacher. In 1881 he opened his own conservatory in Berlin, and 10 years later came to New York as head of the Scharwenka Conservatory of Music. Then he went back to Berlin, in 1898, and opened another conservatory. He was very well known as a pianist, and there is a flattering description of his playing in the 1910 edition of Grove's Dictionary. "As a pianist," says Grove's, "Xaver Scharwenka is renowned above all his other qualifications for the beautiful quality of his tone, which is rich, round, soft, yet great, and singing, for which it would be difficult to name another living pianist as his equal. His power is enormous, yet he never bangs, and has no mannerisms, his arms and body at the piano appearing to be almost without movement. If he is a specialist . . . it is of Chopin, whose nationality he partly shares, but of the other great masters his readings are always grand and musicianly, while to hear him play a waltz of Strauss is as dance-inspiring as the magic bells of Papageno." Those Columbia records do not support so great a tribute, and the playing is sloppy, though the famous Polish Dance does go with elegance and spirit.

To understand the B flat minor Concerto, it is necessary to understand the spirit in which it was written. The score is representative of an entire class of 19th-century works—the virtuoso salon concerto. The idea was, primarily, to entertain. It is doubtful if Scharwenka, when writing this concerto, had any ideas about immortality or competing with Brahms and Beethoven.

The music, like nearly all other examples in this genre, followed a pattern. There is a first movement in sonata form, with an orchestral introduction and an entrance of the piano in which great chords, arpeggios and scale passages are hurled around. One of the movements that follows is sure to be fluffy, cute and salon-like. The last movement is always a fast-moving, energetic affair in which the musical substance is light and the fireworks heavy.

All right. Nobody, not even the composer, was going to pretend that this is great music. What it does have is pianistic ingenuity. It was written in an era when the pupils of Liszt were flooding the market (shortly to be followed by the pupils of Leschetizky), an era when the virtuoso was king. The idea was to provide the virtuoso with a brilliant, effective showpiece. If the composer could get some ingenuity and melodic appeal into his music, so much the better. A few composers did. The Henselt F minor Concerto held on to the 1920's, and the Rubinstein D minor a generation after that.

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On all accounts the Scharwenka B flat minor Concerto succeeds in achieving what it set out to do. Melodically it has a good deal of charm — period charm, to be sure, but authentic of its kind. And the writing for solo piano is dazzling — full of ideas, full of brilliance, and even a good deal of originality. No wonder the concerto became as popular as it did, and no wonder virtually every important pianist rushed to play it. And, it naturally follows, no wonder audiences loved it. Only a more severe age would turn its nose up at such innocent, good-natured, sparkling music. But it so happened that a severe age did come, and the Scharwenka, along with the other works of its kind, was swept into the dustbin.

Works like the Scharwenka should be revived, and Leinsdorf is to be congratulated for his enterprise in programing it. Not only enterprise, but daring. It actually takes daring to program so dated a work, one so utterly out of fashion, one so despised by the taste-makers. But if nothing else, the Scharwenka will be a relief from the endless rounds of Beethoven and Brahms concertos that have been so prevalent the last few years. Infinitely greater as music, those works have nevertheless been overexposed. The way young musicians act, these days, you'd think no other music had been written. Yet there is the whole 19th century to explore, and the Scharwenka next Wednesday will illustrate a facet of the repertory that could well be occasionally examined.

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We already have gone through the baroque revival, in which one wretched work after the other has been revived. Those dry, impersonal, tonic-dominant, pattern-ridden concerti grossi and trio sonatas, one sounding like the other! Yet they are being listened to seriously, and nobody condemns a Pugnani or a Locatelli baroque concerto for not being on the level of a Bach work. Yet when it comes to romantic music there is a double standard. There will be those next Wednesday who will laugh at the Scharwenka, mentally measuring it against the Brahms B flat or the Beethoven G major. And that is exactly the wrong way to approach the B flat minor Concerto. It must be taken as a period piece, just as the concertos of Locatelli, Pugnani *et al.* are period pieces. It must be judged not in relation to our time, but in relation to its time. Anyway, I will make a prediction. I predict that the audience on Wednesday will have a ball, will find the concerto enchanting and will go wild at the end.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

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Music: Scharwenka's Rare Piano Concerto No. 1 in B Flat Minor

Earl Wild Is Pianist for Bravura Work

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64.

Leinsdorf To Conduct

Erich Leinsdorf will conduct the Boston Symphony Orchestra Thursday in a concert at the Brooklyn Academy of Music. The 8:30 p.m. program will feature Beethoven's "Symphony No. 1 in C Major, Op. 21" and Brahms' "Symphony No. 4 in E Minor, Op. 98."

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,099,658
DEC 15 1968

Boston at Carnegie

The Boston Symphony Orchestra under the baton of Erich Leinsdorf, with piano soloist Claude Frank, will perform on Saturday, December 21, at 8.30 p. m. at the Carnegie Hall. The program will include the Mozart Piano Concerto in B-flat major, K. 595, Debussy's Rhapsodie for Saxophone and Orchestra (with soloist Felix Viscuglia), Stravinsky's "The Rite of Spring," and Kurt Weill's Suite for Winds from "The Threepenny Opera" ("Kleine Dreigroschenmusik fuer Blasochester"). Available tickets range from $3 to $7.

On Thursday, December 19, at 8.30 p. m. at the Brooklyn Academy of Music, the Boston Symphony will be heard in the Weill work, Brahms' Symphony No. 4, and Beethoven's Symphony No. 1.

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
DEC 19 1968

The Evening Star
WASHINGTON, D. C.
D. 309,245 SUN. 358,738
DEC 23 1968

Symphony Borrows Key Man in Concert

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Flu struck the orchestra's virtuose kettle-drum player, Everett Firth, one of the key men in the programmed performance of Stravinsky's "The Rite of Spring."

Conductor Erick Leinsdorf, music director of the Boston Symphony, knew that much of the audience had come to hear this particular work. So he arranged to borrow the New York Philharmonic's world famous Saul Goodman for the evening performance.

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The audience did indeed hear "The Rite of Spring" and few were aware they were hearing the combined talents of the Boston Symphony and the New York Philharmonic.

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 55,900
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New England Newsclip

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COURANT (m)
HARTFORD, CONN.
CIRC. 150,750
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New England Newsclip

THE NEW YORK TIMES, SUNDAY, DECEMBER 22, 1968

Office Absenteeism Up 50% Here in Flu Outbreak

By WILLIAM E. FARRELL

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Ralph C. Gross, the president of the association, which represents a majority of the city's big businesses, said that an informal survey of personnel managers of banks, insurance companies, retail stores and other businesses was taken on Friday.

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HIGH FIDELITY / musical america
Apr. '69

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ARTHUR SATZ

64.

Leinsdorf To Conduct

Erich Leinsdorf will conduct the Boston Symphony Orchestra Thursday in a concert at the Brooklyn Academy of Music. The 8:30 p.m. program will feature Beethoven's "Symphony No. 1 in C Major, Op. 21" and Brahms' "Symphony No. 4 in E Minor, Op. 98."

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,099,658

DEC 15 1968

Boston at Carnegie

The Boston Symphony Orchestra under the baton of Erich Leinsdorf, with piano soloist Claude Frank, will perform on Saturday, December 21, at 8.30 p. m. at the Carnegie Hall. The program will include the Mozart Piano Concerto in B-flat major, K. 595, Debussy's Rhapsodie for Saxophone and Orchestra (with soloist Felix Viscuglia), Stravinsky's "The Rite of Spring," and Kurt Weill's Suite for Winds from "The Threepenny Opera" ("Kleine Dreigroschenmusik fuer Blasochester"). Available tickets range from $3 to $7.

On Thursday, December 19, at 8.30 p. m. at the Brooklyn Academy of Music, the Boston Symphony will be heard in the Weill work, Brahms' Symphony No. 4, and Beethoven's Symphony No. 1.

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500

DEC 19 1968

The Evening Star
WASHINGTON, D. C.
D. 309,245 SUN. 358,738

DEC 23 1968

Symphony Borrows Key Man in Concert

NEW YORK (UPI)—A sold-out house at Carnegie Hall Saturday night heard the Boston Symphony Orchestra's full program despite a last-minute emergency that threatened to upset it.

Flu struck the orchestra's virtuoso kettle-drum player, Everett Firth, one of the key men in the programmed performance of Stravinsky's "The Rite of Spring."

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The audience did indeed hear "The Rite of Spring" and few were aware they were hearing the combined talents of the Boston Symphony and the New York Philharmonic.

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 55,900

DEC 23 1968

New England Newsclip

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COURANT (m)
HARTFORD, CONN.
CIRC. 150,750

DEC 23 1968

New England Newsclip

THE NEW YORK TIMES, SUNDAY, DECEMBER 22, 1968

Office Absenteeism Up 50% Here in Flu Outbreak

By WILLIAM E. FARRELL

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ARTHUR SATZ

65

SCARSDALE INQUIRER
Thursday, January 9, 1969

Erich Leinsdorf To Conduct In New York City

The Boston Symphony Orchestra will perform in New York City Wednesday and Friday evenings at 8:30, January 15 and 17. The orchestra will be conducted by its Music Director, Erich Leinsdorf, in the two Philharmonic Hall concerts featuring Andre Watts as soloist in the Franck Symphonic variations and the Liszt Concerto no. 1 in E flat. The seventy-fifth birthday of Walter Piston will be marked by a performance of his Prelude and allegro for organ and strings.

On Saturday evening January 18, Mr. Leinsdorf will conduct the orchestra in the first New York performance of the original 1912 version of Richard Strauss's opera "Ariadne auf Naxos." Claire Watson, Beverly Sills, Robert Nagy, and John Reardon head the concert performance cast as they did two weeks earlier in Boston when the work received its American premiere.

New York Post
D. 628,146 SAT. 354,497

JAN 16 1969

Words and Music

By Harriett Johnson

Leinsdorf Leads Watts in 2 Works

Erich Leinsdorf's program last night with the Boston Symphony in Philharmonic Hall was non-controversial and doubly exciting because 22-year-old Andre Watts was on-stage at the piano during the entire second half of the concert. He played the Cesar Franck "Symphonic Variations for Piano and Orchestra," and the Liszt Piano Concerto No. 1 in E Flat Major.

So much has been written about Watts in superlatives that it becomes boring repeatedly to pile them on. But we must give him his due. There is little doubt that for his age bracket, he is the most extraordinarily gifted, most mature, most musically expansive and unneurotic American concert pianist currently playing the major circuit.

There is an emotional fierceness in his personality which, when it counted, made him play as if he were attacking a prey. Part of this is his strong, intense rhythmic control. His stance made it look as if the prey were Leinsdorf but the musical results denied any such nonsense. He and the maestro were superbly sympathetic collaborators in both works.

Leinsdorf embraced him like a son, and Watts grinned at the applause like the prince of modesty he is away from the piano. Once he touches the keys he becomes the commanding general.

While Watts' playing wasn't musically tense, and while his performances were spectacularly clear, (the opening octaves in the Liszt were amazing in this respect) he did show some tension in tonal quality. There was a wiry timbre, not noticeable in my previous experience. It showed through all the astonishing and most rewarding aspects of his playing.

Piston's Birthday Honored

For the most part, his phrasing was deeply sensitive but his opening statements in the Franck lacked something in communicating the theme. Unfairly neglected in recent years as a concert piece, the Franck is individual in its chromatic style and immensely effective. Certainly Watts made it brilliantly so. The Liszt was performed as if electrified by a dozen generators.

Leinsdorf opened the program with Walter Piston's "Prelude and Allegro for Organ and Strings," a noble piece which takes pride in its debt to Bach. It was performed in honor of Piston's 75th birthday which is Monday. Berj Zamochian was the expert soloist. Beethoven's Symphony No. 6 in F Major, Op. 68, "The Pastoral," followed, in an interpretation which was extremely precise, but still sprinted along fluidly and buoyantly when this behavior was beneficial. It was as if spring were just around the corner.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1.494.704

JAN 16 1969

BROOKVILLE REPORTER
Thursday, January 9, 1969

Boston Symphony To Make Appearance

Following the fourth Symphony Hall concert of its Tuesday "B" series, conducted by Charles Wilson, the Boston Symphony Orchestra will spend the rest of the week in New York City.

On Wednesday and Friday evenings at 8:30 p.m. Jan. 15 and 17, the Orchestra will be conducted by its Music Director, Erich Leinsdorf, in two Philharmonic Hall concerts featuring Andre Watts as soloist in two works, the Franck Symphonic variations and the Liszt Concerto no. 1 in E flat. The seventy-fifth birthday of Walter Piston will be marked by a performance of his Prelude and allegro for organ and strings.

On Saturday evening January 18, Mr. Leinsdorf will conduct the first New York performance of the original 1912 version of Richard Strauss' opera Ariadne auf Naxos. Claire Watson, Beverly Sills, Robert Nagy, and John Reardon head the concert performance cast as they did two weeks earlier in Boston when the work received its American premiere.

BROOKLYN DAILY EAGLE
Saturday, January 18, 1969

BROOKLYN KINGS COURIER
Saturday, January 18, 1969

Boston Symphony At Philharmonic

Following the fourth Symphony Hall concert of its Tues. "B" series, conducted by Charles Wilson, the Boston Symphony Orchestra will spend the rest of the week in New York City.

On Wed. and Fri. evenings at 8:30, Jan. 15 and 17, the Orchestra will be conducted by its Music Director, Erich Leinsdorf, in two New York Philharmonic Hall concerts featuring Andre Watts as soloist in two works, the Franck Symphonic variations and the Liszt Concerto No. 1 in E flat. The seventy-fifth birthday of Walter Piston will be marked by a performance of his Prelude and allegro for organ and strings

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NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500

JAN 30 1969

THE BOSTONIANS

The Boston Symphony Orchestra's January 15 concert at Philharmonic Hall came to life in its second half with the taking of center stage by Andre Watts as piano soloist in Franck's "Symphonic Variations" and Liszt's E-flat Concerto. The Franck went rippling along, and Erich Leinsdorf's conducting gave glistening support. But if the Franck rippled, the Liszt exploded. Young Mr. Watts poured the octaves on with power that seemed to feed on itself. And the trills and other cascades of notes that light up the Liszt style were tossed off in a great illusion of ease.

The concert began with Walter Piston's short, Koussevitzky-era Prelude and Allegro for Organ and Strings, and its solidly built, fluent euphony provided real musical pleasure. Less happy was Leinsdorf's way with the Beethoven Pastoral Symphony. Its first two movements are perhaps the most boring Beethoven in the repertoire, and the conductor's weird tempo changes in the opening movement only added discomfort to the boredom. Leinsdorf simply could not seem to make the music move, not even in the songful finale.

—Leighton Kerner

Music: Watts and Liszt

Pianist Triumphs With Boston Symphony

By HAROLD C. SCHONBERG

WHATEVER excitement there was in last night's Boston Symphony Orchestra concert in Philharmonic Hall came from André Watts. The young pianist had the last half of the program, and rather than a large-scale concerto he chose two one-movement works—Franck's Symphonic Variations and the Liszt E flat Concerto.

Mr. Watts from the beginning has identified himself with the romantic repertory, and he has developed into a whale of a virtuoso pianist. He has many things going for him. By now his flashy technique is rock-solid dependable, he can achieve a massive sonority without banging, and the sheer momentum with which he engulfs the keyboard has something kinetic about it. He races along and never loses breath. It is the audience that gets out of breath. This kind of playing may not be a profound experience, but it, certainly is an exciting one.

●

In addition he has a decided charisma that comes right over the footlights. This cannot be taught. The great pianists are born with it—an ability to communicate, an ability to impress one's personality on the music. Mr. Watts has this in good measure. Part is natural showmanship, and that is not to be despised in the virtuoso literature. A good deal of the fun comes from the sport the pianist makes of the music. But part also is instinctive, and Mr. Watts seems to know exactly when to let loose, when to take the audience with him.

He played the Franck Symphonic Variations in a lively manner, with fast tempos, perfect articulation and bracing rhythm at the end. The Liszt, which was the work that brought him fame, went in an athletic, exuberant manner. There were some liberties, there were a few sections where Mr. Watts verged on bad taste.

But overriding everything was the red-blooded attack, the concept of Artist-as-Hero so integral to the Liszt E flat. Mr. Watts, a throwback to an older generation of pianists, stormed through the work, taking chances, not worrying about a missed note or two (not that there were any). It was terribly exciting, and in this kind of literature Mr. Watts impresses as the greatest thing that has come along since Johann Sebastian Namath.

●

Erich Leinsdorf's accompaniments were perfectly integrated. No matter where Mr. Watts went, there was the orchestra, anticipating everything. It also could be said that there was Mr. Watts, anticipating the orchestra. He may be a throwback, but he is also a musician who listens to the orchestra and looks at the conductor. Ensemble as well as virtuosity has been part of his schooling.

The first half of the concert had two works—Walter Piston's Prelude and Allegro for Organ and Strings, played in honor of his 75th birthday, and the Beethoven "Pastoral" Symphony. Berj Mankochian was the organist in the characteristically smooth, logical, impersonal Piston score. In the Beethoven the orchestra played well, naturally, and faithfully followed Mr. Leinsdorf's clear, cold, metronomic ideas about the music.

Henry Grossman

André Watts

The Program

BOSTON SYMPHONY ORCHESTRA, with Erich Leinsdorf conducting; Andre Watts, pianist; Charles Wilson, organist. At Philharmonic Hall.

Prelude and Allegro for Organ and Strings ..... *Piston
Symphony No. 6 ("Pastoral") ..... Beethoven
Symphonic Variations ..... Franck
Piano Concerto No. 1 ..... Liszt

Meet Andre Watts, A Piano Virtuoso

By PERDITA DUNCAN

Andre Watts will give his only New York recital this season at the Brooklyn Academy of Music on Saturday evening, January 25 at 8:30 p.m. His program will include works by Liszt, Chopin, Schubert and Castaldo. (The latter is his teacher of theory and composition.)

In February 1963, when he was almost 17, Mr. Watts was introduced to the television audience by Leonard Bernstein as soloist for a New York Philharmonic Young People's Concert. Twenty days later, he substituted for the ailing Glen Gould at a regular Philharmonic concert and received the season's wildest ovation.

In the intervening six years, he has made successful appearances with a dozen major U.S. symphony orchestras; European debuts with the London and the Berlin Philharmonic orchestras; a world tour for the U.S. State Department playing in Paris, Munich, Milan, Athens, Teheran, etc. In each city his triumph was unprecedented, with critics runinng out of superlatives to afford him the highest critical acclaim.

5th Anniversary

In January 1968, Mr. Watts celebrated the fifth anniversary of his historic debut in a reunion performance with Leonard Bernstein and the N.Y. Philharmonic. That appearance made him a legend in his own lifetime at the age of 22.

Yet, Andre Watts has retained a boyish charm, a warmth and simplicity that is disarming. In talking to him, one gets the feeling that he accepts all the acclaim with a sense of wonder that it is all happening to him. He is thoroughly dedicated to his art and regards the long hours of practice as bringing him nearer to his goal.

When he is not on tour, he maintains a tight, busy schedule, leaving New York at 6 a.m. to go to Baltimore, where he is studying at the Peabody Conservatory of Music for his Bachelor of Music Degree with Leon Fleisher. After a full day's session, he returns to New York late at night, and when time permits, he practicse 6-8 hours a day.

Hsi favorite composers are Haydn, Beethoven, Schubert, Chopin and Liszt. He could not name a favorite composition not indicate the most difficult work he had ever played. He did point out that the introspective works require intense concentration.

As easy as it appears for him, he is ever concerned with how the hammers strike the piano strings, for only in keeping this in mind can he achieve an iridescent play of tone color.

Mr. Watts' closest companion is his mother, Maria Alexandra Watts. Hungarian by birth, she married an Afro-American career soldier in Germany. A good pianist herself, she gave young Andre his first lessons. She has reared her phenomenally gifted child with great insight and affection, yet maintaining a certain discipline. She is not unduly awed by his prodigious talent and keeps all that has happened in his career in proper perspective.

It is a certainty that Mr. Watts achievements in the world of music have kindled the admiration of the world and that he stands tall among the elite of pianists, who give the highest spiritual pleasure to their audiences.

Watts' Glowing Performance Lights Up Hall

NEW YORK — Andre Watts gave a stunning performance in Liszt's "Piano Concerto No. 1" with Erich Leinsdorf and the Boston Symphony at Philharmonic Hall on Jan. 17. Watts' impeccable technique and strong personality have established him as a young sensation, and the Columbia Records artist, playing before a sold-out house, as usual, lived up to his growing reputation.

For the 22-year-old artist, who also was superb in Franck's "Symphonic Variations for Piano and Orchestra," the Liszt concerto, which he has recorded for Columbia with Leonard Bernstein and the New York Philharmonic, is a specialty and his dynamism brought new life to the warhorse.

Leinsdorf and the Boston, RCA artists, played splendidly in the two works with Watts, as well as in Beethoven's "Symphony No. 6 (Pastoral)." Leinsdorf and the Boston are recording the Beethoven symphonies for RCA. The program opened with Piston's "Prelude and Allegro for Organ and Strings" in honor of the composer's 75th birthday. Berj Zamkochian, who has recorded for RCA and the Gregorian Institute of America, was excellent as the soloist in the Piston work.

FRED KIRBY

BILLBOARD
CINCINNATI, OHIO
W. 24,000

FEB 1 1969

Music in Review

by Perdita Duncan

Watts With Boston Symphony

Andre Watts, pianist, appeared as guest artist with the Boston Symphony Orchestra last Wednesday and Friday evening at Philharmonic Hall.

He played two works in the second half of the program, Cesar Franck's "Symphonic Variations for Piano and Orchestra" and Liszt's "Piano Concerto No. 1 in E-flat Major".

His performance held the audience spellbound as he delved into the inner sonorities of the music, playing them with a tender passion, a soaring beauty and an individual virtuosity that was breathtaking in its scope.

Mr. Watts has always been an artist who has perfect rapport with the conductor. He and Erich Leinsdorf were a perfect team to bring off the musical event of the season. As Mr. Leinsdorf leaned affectionately toward Mr. Watts, the young artist projected every nuance of the Liszt, giving it a refinement, delicacy, subtle color and crystalline brilliance.

The trills were shimmering and evanescent as moonbeams and his fingers raced up and down the piano as lightly as scudding clouds. Liszt had no better interpreter than the young virtuoso, Andre Watts.

The other works on the program were Walter Piston's "Prelude and Allegro for Organ and Strings", and Berj Zamkochian as organist and Beethoven's "Pastoral" Symphony.

ANDRE WATTS

N. Y. AMSTERDAM NEWS, Sat., Jan. 25, 1969

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Piston's Birthday Honored

For the most part, his phrasing was deeply sensitive but his opening statements in the Franck lacked something in communicating the theme. Unfairly neglected in recent years as a concert piece, the Franck is individual in its chromatic style and immensely effective. Certainly Watts made it brilliantly so. The Liszt was performed as if electrified by a dozen generators.

Leinsdorf opened the program with Walter Piston's "Prelude and Allegro for Organ and Strings," a noble piece which takes pride in its debt to Bach. It was performed in honor of Piston's 75th birthday which is Monday. Berj Zamochian was the expert soloist. Beethoven's Symphony No. 6 in F Major, Op. 68, "The Pastoral," followed, in an interpretation which was extremely precise, but still sprinted along fluidly and buoyantly when this behavior was beneficial. It was as if spring were just around the corner.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
JAN 16 1969

BRONXVILLE REVIEW REPORT
Thursday, January 9, 1969

Boston Symphony To Make Appearance

Following the fourth Symphony Hall concert of its Tuesday "B" series, conducted by Charles Wilson, the Boston Symphony Orchestra will spend the rest of the week in New York City.

On Wednesday and Friday evenings at 8:30 p.m. Jan. 15 and 17, the Orchestra will be conducted by its Music Director, Erich Leinsdorf, in two Philharmonic Hall concerts featuring Andre Watts as soloist in two works, the Franck Symphonic variations and the Liszt Concerto no. 1 in E flat. The seventy-fifth birthday of Walter Piston will be marked by a performance of his Prelude and allegro for organ and strings.

On Saturday evening January 18, Mr. Leinsdorf will conduct the first New York performance of the original 1912 version of Richard Strauss' opera Ariadne auf Naxos. Claire Watson, Beverly Sills, Robert Nagy, and John Reardon head the concert performance cast as they did two weeks earlier in Boston when the work received its American premiere.

BROOKLYN DAILY EAGLE
Saturday, January 18, 1969

BROOKLYN HEIGHTS COURIER
Saturday, January 18, 1969

Boston Symphony At Philharmonic

Following the fourth Symphony Hall concert of its Tues. "B" series, conducted by Charles Wilson, the Boston Symphony Orchestra will spend the rest of the week in New York City.

On Wed. and Fri. evenings at 8:30, Jan. 15 and 17, the Orchestra will be conducted by its Music Director, Erich Leinsdorf, in two New York Philharmonic Hall concerts featuring Andre Watts as soloist in two works, the Franck Symphonic variations and the Liszt Concerto No. 1 in E flat. The seventy-fifth birthday of Walter Piston will be marked by a performance of his Prelude and allegro for organ and strings

On Sat. evening, Jan. 18, Mr. Leinsdorf will conduct the first New York performance of the original 1912 version of Richard Strauss's opera Ariadne auf Naxos Claire Watson, Beverly Sills, Robert Nagy, and John Reardon head the concert performance cast as they did two weeks earlier in Boston when the work received its American premiere

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
JAN 30 1969

THE BOSTONIANS

The Boston Symphony Orchestra's January 15 concert at Philharmonic Hall came to life in its second half with the taking of center stage by Andre Watts as piano soloist in Franck's "Symphonic Variations" and Liszt's E-flat Concerto. The Franck went rippling along, and Erich Leinsdorf's conducting gave glistening support. But if the Franck rippled, the Liszt exploded. Young Mr. Watts poured the octaves on with power that seemed to feed on itself. And the trills and other cascades of notes that light up the Liszt style were tossed off in a great illusion of ease.

The concert began with Walter Piston's short, Koussevitzky-era Prelude and Allegro for Organ and Strings, and its solidly built, fluent euphony provided real musical pleasure. Less happy was Leinsdorf's way with the Beethoven Pastoral Symphony. Its first two movements are perhaps the most boring Beethoven in the repertoire, and the conductor's weird tempo changes in the opening movement only added discomfort to the boredom. Leinsdorf simply could not seem to make the music move, not even in the songful finale.

—Leighton Kerner

Music: Watts and Liszt

Pianist Triumphs With Boston Symphony

By HAROLD C. SCHONBERG

WHATEVER excitement there was in last night's Boston Symphony Orchestra concert in Philharmonic Hall came from André Watts. The young pianist had the last half of the program, and rather than a large-scale concerto he chose two one-movement works—Franck's Symphonic Variations and the Liszt E flat Concerto.

Mr. Watts from the beginning has identified himself with the romantic repertory, and he has developed into a whale of a virtuoso pianist. He has many things going for him. By now his flashy technique is rock-solid dependable, he can achieve a massive sonority without banging, and the sheer momentum with which he engulfs the keyboard has something kinetic about it. He races along and never loses breath. It is the audience that gets out of breath. This kind of playing may not be a profound experience, but it certainly is an exciting one.

●

In addition he has a decided charisma that comes right over the footlights. This cannot be taught. The great pianists are born with it—an ability to communicate, an ability to impress one's personality on the music. Mr. Watts has this in good measure. Part is natural showmanship, and that is not to be despised in the virtuoso literature. A good deal of the fun comes from the sport the pianist makes of the music. But part also is instinctive, and Mr. Watts seems to know exactly when to let loose, when to take the audience with him.

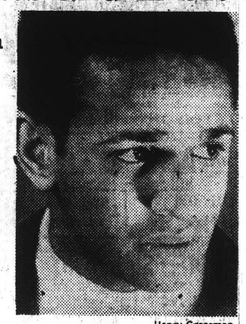
He played the Franck Symphonic Variations in a lively manner, with fast tempos, perfect articulation and bracing rhythm at the end. The Liszt, which was the work that brought him fame, went in an athletic, exuberant manner. There were some liberties, there were a few sections where Mr. Watts verged on bad taste.

But overriding everything was the red-blooded attack, the concept of Artist-as-Hero so integral to the Liszt E flat. Mr. Watts, a throwback to an older generation of pianists, stormed through the work, taking chances, not worrying about a missed note or two (not that there were any). It was terribly exciting, and in this kind of literature Mr. Watts impresses as the greatest thing that has come along since Johann Sebastian Namath.

●

Erich Leinsdorf's accompaniments were perfectly integrated. No matter where Mr. Watts went, there was the orchestra, anticipating everything. It also could be said that there was Mr. Watts, anticipating the orchestra. He may be a throwback, but he is also a musician who listens to the orchestra and looks at the conductor. Ensemble as well as virtuosity has been part of his schooling.

The first half of the concert had two works—Walter Piston's Prelude and Allegro for Organ and Strings, played in honor of his 75th birthday, and the Beethoven "Pastoral" Symphony. Berj Mankochian was the organist in the characteristically smooth, logical, impersonal Piston score. In the Beethoven the orchestra played well, naturally, and faithfully followed Mr. Leinsdorf's clear, cold, metronomic ideas about the music.



Henry Grossman

André Watts

The Program

BOSTON SYMPHONY ORCHESTRA, with Erich Leinsdorf conducting; Andre Watts, pianist; Charles Wilson, organist. At Philharmonic Hall.

Prelude and Allegro for Organ and Strings ..... Piston
Symphony No. 6 ("Pastoral") .. Beethoven
Symphonic Variations ..... Franck
Piano Concerto No. 1 ..... Liszt

Meet Andre Watts, A Piano Virtuoso

By PERDITA DUNCAN

Andre Watts will give his only New York recital this season at the Brooklyn Academy of Music on Saturday evening, January 25 at 8:30 p.m. His program will include works by Liszt, Chopin, Schubert and Castaldo. (The latter is his teacher of theory and composition.)

In February 1963, when he was almost 17, Mr. Watts was introduced to the television audience by Leonard Bernstein as soloist for a New York Philharmonic Young People's Concert. Twenty days later, he substituted for the ailing Glen Gould at a regular Philharmonic concert and received the season's wildest ovation.

In the intervening six years, he has made successful appearances with a dozen major U.S. symphony orchestras; European debuts with the London and the Berlin Philharmonic orchestras; a world tour for the U.S. State Department playing in Paris, Munich, Milan, Athens, Teheran, etc. In each city his triumph was unprecedented, with critics runinng out of superlatives to afford him the highest critical acclaim.

5th Anniversary

In January 1968, Mr. Watts celebrated the fifth anniversary of his historic debut in a reunion performance with Leonard Bernstein and the N.Y. Philharmonic. That appearance made him a legend in his own lifetime at the age of 22.

Yet, Andre Watts has retained a boyish charm, a warmth and simplicity that is disarming. In talking to him, one gets the feeling that he accepts all the acclaim with a sense of wonder that it is all happening to him. He is thoroughly dedicated to his art and regards the long hours of practice as bringing him nearer to his goal.

When he is not on tour, he maintains a tight, busy schedule, leaving New York at 6 a.m. to go to Baltimore, where he is studying at the Peabody Conservatory of Music for his Bachelor of Music Degree with Leon Fleisher. After a full day's session, he returns to New York late at night, and when time permits, he practicse 6-8 hours a day.

Hsi favorite composers are Haydn, Beethoven, Schubert, Chopin and Liszt. He could not name a favorite composition not indicate the most difficult work he had ever played. He did point out that the introspective works require intense concentration.

As easy as it appears for him, he is ever concerned with how the hammers strike the piano strings, for only in keeping this in mind can he achieve an iridescent play of tone color.

Mr. Watts' closest companion is his mother, Maria Alexandra Watts. Hungarian by birth, she married an Afro-American career soldier in Germany. A good pianist herself, she gave young Andre his first lessons. She has reared her phenomenally gifted child with great insight and affection, yet maintaining a certain discipline. She is not unduly awed by his prodigious talent and keeps all that has happened in his career in proper perspective.

It is a certainty that Mr. Watts achievements in the world of music have kindled the admiration of the world and that he stands tall among the elite of pianists, who give the highest spiritual pleasure to their audiences.

Watts' Glowing Performance Lights Up Hall

NEW YORK — Andre Watts gave a stunning performance in Liszt's "Piano Concerto No. 1" with Erich Leinsdorf and the Boston Symphony at Philharmonic Hall on Jan. 17. Watts' impeccable technique and strong personality have established him as a young sensation, and the Columbia Records artist, playing before a sold-out house, as usual, lived up to his growing reputation.

For the 22-year-old artist, who also was superb in Franck's "Symphonic Variations for Piano and Orchestra," the Liszt concerto, which he has recorded for Columbia with Leonard Bernstein and the New York Philharmonic, is a specialty and his dynamism brought new life to the warhorse.

Leinsdorf and the Boston, RCA artists, played splendidly in the two works with Watts, as well as in Beethoven's "Symphony No. 6 (Pastoral)." Leinsdorf and the Boston are recording the Beethoven symphonies for RCA. The program opened with Piston's "Prelude and Allegro for Organ and Strings" in honor of the composer's 75th birthday. Berj Zamkochian, who has recorded for RCA and the Gregorian Institute of America, was excellent as the soloist in the Piston work.

FRED KIRBY

BILLBOARD
CINCINNATI, OHIO
W. 24,000
FEB 1 1969

Watts With Boston Symphony

Andre Watts, pianist, appeared as guest artist with the Boston Symphony Orchestra last Wednesday and Friday evening at Philharmonic Hall.

He played two works in the second half of the program, Cesar Franck's "Symphonic Variations for Piano and Orchestra" and Liszt's "Piano Concerto No. 1 in E-flat Major".

His performance held the audience spellbound as he delved into the inner sonorities of the music, playing them with a tender passion, a soaring beauty and an individual virtuosity that was breathtaking in its scope.

Mr. Watts has always been an artist who has perfect rapport with the conductor. He and Erich Leinsdorf were a perfect team to bring off the musical event of the season. As Mr. Leinsdorf leaned affectionately toward Mr. Watts, the young artist projected every nuance of the Liszt, giving it a refinement, delicacy, subtle color and crystalline brilliance.

The trills were shimmering and evanescent as moonbeams and his fingers raced up and down the piano as lightly as scudding clouds. Liszt had no better interpreter than the young virtuoso, Andre Watts.

The other works on the program were Walter Piston's "Prelude and Allegro for Organ and Strings", and Berj Zamkochian as organist and Beethoven's "Pastoral" Symphony.

ANDRE WATTS

N. Y. AMSTERDAM NEWS, Sat., Jan. 25, 1969

66.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

JAN 12 1969

New England Newsclip

B.S.O. taking 'Ariadne' to Carnegie Hall

The Boston Symphony will take its concert production of the Strauss opera "Ariadne auf Naxos" to Carnegie Hall Saturday. This will be the New York premiere of the original, 1912 version. It comes two weeks after the U.S. premiere at Symphony Hall.

Erich Leinsdorf will conduct and the leading roles again will be sung by sopranos Claire Watson and Beverly Sills, tenor Robert Nagy and baritone John Reardon.

The orchestra's New York tour also will include concerts Wednesday and Friday at Philharmonic Hall. Tuesday's concert here at 7:30 will be led by assistant conductor Charles Wilson and will include Strauss' "Don Juan," Stravinsky's "Jeu de cartes" and the Sibelius Symphony No. 2.

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The Sunday Star-Ledger
NEWARK, N. J.
SUN. 403,863

JAN 12 1969

OPERA NEWS
VOLUME 33/NUMBER 10 JANUARY 4, 1969/35 CENTS

Claire Watson will make her New York opera debut on January 18 in the title role of Strauss' *Ariadne auf Naxos*, a concert performance to be given at Carnegie Hall by the Boston Symphony Orchestra under Erich Leinsdorf. In September the American soprano starred in a new Munich production of *Arabella*, an opera she will repeat in Vienna in May.

Long Island Press
JAMAICA, N. Y.
D. 348,294 SUN. 406,966

JAN 12 1969

* * *

CONCERTS for other orchestras are usually available at the box office, frequently at concert time. Since many of these are important and attractive they should not be overlooked.

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On Saturday at 8:30 in Carnegie Hall, Leinsdorf will conduct a rare concert of Richard Strauss' exquisite "Ariadne auf Naxos" with Claire Watson in the title role, Beverly Sills as the high vocalizing Zerbinetta, assisted by Robert Nagy and John Reardon. In his last full season as music director, Leinsdorf has the Bostonian playing more superbly than ever.

MT. KISCO PATENT TRADER
Saturday, January 18, 1969

Opera to premiere

NEW YORK — The original version of Richard Strauss' opera "Ariadne auf Naxos," premiered in 1912 in Stuttgart, will be heard for the first time in New York at the Boston Symphony concert in Carnegie Hall at 8:30 p.m. Saturday. Erich Leinsdorf will conduct.

Words and Music

By Harriett Johnson

Leinsdorf in Ariadne #1 Premiere

Thirty-nine members of the Boston Symphony were on-stage Saturday night in Carnegie Hall but what counted were two local daughters, both radiant, youthful personalities: 41-year old Claire Watson, and 39-year old Beverly Sills. Neither one is in the Metropolitan Opera, and both should be.

Erich Leinsdorf conducted the first N. Y. performance of Richard Strauss' "Ariadne auf Naxos," version # 1, with Miss Watson in the title role, and with Miss Sills as the devilishly fascinating, light-weight Zerbinetta who executes the longest, most difficult aria in the coloratura repertoire. Leinsdorf had done the concert-form American premiere Jan. 3 in Boston with the same cast.

Why the revised version is performed by most major opera companies is too involved to recount in detail here. But "Ariadne, No. 1" is much shorter, as there is no half-hour sung prologue as in "Ariadne No. 2" but what is sung, except for Zerbineota's enlarged role, is much the same. And it is glorious music.

Watson Magnificent Ariadne

Karl Boehm, the greatest living expert on Strauss, who will lead the premiere of the Met Opera's new production of "Die Rosenkavalier," Thursday, prefers, as most conductors do, the revised version, and says, in giving his reasons: "In the second 'Ariadne,' the role of Zerbinetta, though still fiendishly difficult, at least become singable."

But Saturday, Miss Sills sang the original and made it also singable. She changed the notes a bit in the big aria to avoid the two high F sharps, but these really *are* unsingable except for a freak voice, which most certainly couldn't deliver the rest of the 23-page aria as Miss Sills did so brilliantly. And just as Miss Watson was so magnificently, the serious, emotionally elevated, passionate woman, Ariadne, so Miss Sills was the proverbial vacillating flirt, living for a day, not as Ariadne, for eternity.

While Miss Sills is justly known and celebrated here for her rare talents, Miss Watson, has spent most of her professional life in Europe. As Ariadne she demonstrated a glowing musicianship and power of communication that made every note shine with meaning. Her voice was somewhat diffused and unsteady in the beginning, and she overexceeded its limits to the point of roughness in the lower register. Yet, for anyone of Miss Watson's overpowering intensity, and considering the occasion, this is understandable. She improved greatly as she continued.

Leinsdorf's on-stage orchestra was not sympathetic to the singers who were placed backstage on platforms. Many times the ensemble between leading singers and orchestra miscalculated. The same can be said for the four clowns and the three nymphs. Their voices didn't blend among themselves nor with the orchestra. John Reardon, the most important clown, Harlequin, was amusing and soprano Benita Valente, as Najade, was the best of the nymphs.

Met tenor Robert Nagy as Bacchus was a novelty in a leading role. He sings character roles at the Met but judging by this performance, he should be doing more important parts. There is a one-dimensional quality to his style and vocal production which would benefit, I should think, by a stint at the N.Y. City Opera in leading roles, meanwhile continuing at the Met as he has been.

Thus, "Ariadne auf Naxos" under Leinsdorf was far from a perfect evening, but an exciting one. As the opera is a satirical melange, the words of Monsieur Jourdain, the bourgeois gentleman, who had sat silent onstage during the entire show, were in character: He summed it up in [illegible] provising on [illegible] English, from thal's libretto: "When you come right down to it, culture is fabulous."

Well, at least, "Ariadne auf Naxos" is.

New York Post
D. 628,146 SAT. 354,497

JAN 20 1969

CRITIC-AT-LARGE by Byron Belt

Newhouse Newspapers 20 June 69

Boston's 'Ariadne' Superb

Two first performances in New York dominated the weekend music and dance scene with the Boston Symphony and Harkness Ballet providing one hit and one miss.

The hit was Erich Leindorf's superbly conducted concert presentation of the original version of Richard Strauss' glorious romantic opera "Ariadne auf Naxos." The lush score requires only a small orchestral ensemble of virtuoso soloists, and what soloists the Boston Symphony has! The performance featured an almost ideal reading by the conductor and his 36 instrumentalists.

The cast was crowned by Claire Watson's triumphant portrayal of the title role. Miss Watson an American, is a leading singer of the Munich opera but should be far better known here than she is. Her Ariadne was womanly, radiant and vocally magnificent.

The other leading female role of Zerbinetta was sung by Beverly Sills. Appallingly gowned, Miss Sills found the challenging pyrotechnics of the music considerably beyond her. Usually a meticulous singer, the soprano tired halfway through her long scene, and the rather desperate nature of her accomplishment seriously weakened the performance as a whole.

* * *

RISING TO A RARE opportunity in a major role, Met tenor Robert Nagy sang a Bacchus of considerable power and vocal beauty. The concluding duet with Ariadne is one of Strauss' most magnificent creations, and Mr. Nagy and Miss Watson sang it with considerable eloquence.

John Reardon was outstanding as Harlekin, singing with rich, well focused tone. Benita Valente and Carole Bogard sang exquisitely in crucial smaller roles, and James Billings proved a young tenor worth watching.

Saturday's stunning Carnegie Hall opera performance followed upon a pair of concerts at Philharmonic Hall in which Mr. Leinsdorf and his orchestra accompanied pianist Andre Watts in electrifying performances of the Symphonic Variations of Franck and the First Piano Concerto of Liszt.

Dare we add how great it was to have "America the Beautiful," which we feel should be our national anthem, sung at the program's conclusion?

* * *

STAR QUALITY is somewhat lacking in the current Harkness Ballet season, but there are some splendid young dancers in the company.

Do not, however, be fooled by excessively enthusiastic reports of the newest entry into the weak Harkness reportory, "Grand Pas Espagnol." This new work by Benjamin Harkarvy to music of Moszkowski is a pretty anemic attempt to capture the grand spirit of the old-fashioned Spanish flavored Russian ballet of another day.

Of the six dancers, Lonee Isaksen alone presently has the style and quality to carry off the rather feeble flambuoyancy of the latest work, but the remaining dancers should be better once opening night nerves are under stronger control.

Norman Alker's "Night Song" is a much finer ballet, and is danced splendidly in a poetic mixture of classic and modern styles by a large ensemble headed by Bonnie Mathis and Morton Winston.

NEW YORK

The Boston Symphony Orchestra, in Carnegie Hall on January 18, presented a performance of Strauss' *Ariadne auf Naxos* so exciting that it can only be called historic. Conductor Erich Leinsdorf, giving the New York premiere of the opera's 1912 version, stuck strictly to Strauss' orders for thirty-odd virtuoso instrumentalists. The result proved spectacular: solo violin, trumpet and French horn stood out in an orchestra that sounded rich but never opaque. Leinsdorf also managed to vary the comic and serious elements of the opera so that neither predominated.

This version of *Ariadne*, composed to be played with Molière's *Bourgeois Gentilhomme* and lacking the Prologue composed in 1916, has some musical variations from the more familiar score, such as an additional solo for Zerbinetta just before Bacchus' entrance. The most significant change is the amusing ending, in which M. Jourdain (of Molière) comments that *Ariadne* would of course be a masterpiece if only it had been written by Mozart. This conclusion, of but a few minutes' duration and accompanied by Strauss in a neoclassic vein, takes away the overpowering sweetness of the final duet.

The singing? The kind to tell your grandchildren about, and all done by Americans. As Ariadne, Claire Watson made her local debut and showed off a voice of power, purity and great beauty. She does not show an Italianate vibrancy, but her voice has warmth in its size and production. She sang the lows and highs of Ariadne with no strain and surmounted the glorious line of "Es gibt ein Reich" in the grand manner.

As her comic counterpart, Zerbinetta, Beverly Sills gave New York a performance of the century. Strauss might have written the role to do away with coloratura sopranos, what with a written-out cadenza and incredible *fioriture* going up to F-sharps in the big aria, "Grossmächtige Prinzessin." This, in its original form, is higher, longer and more intricate than in Strauss' revision. Unfazed by any difficulty, Miss Sills sang every note in spades and received a standing ovation for an interpretation thoroughly in the *commedia dell'arte* spirit.

Robert Nagy, as Bacchus, lent his stentorian tones to a rhapsodic duet. Though his long suit is not lyricism, he sang everything with style and a degree of charm. John Reardon, sounding full-voiced and virile, made a splendid impression as Harlekin, and Malcolm Smith (Truffaldin), John Ferrante (Brighella) and James Billings (Scaramuccio) all sang their roles well. The three pseudo-Rhinemaidens—Najade, Dryade and Echo, played by Benita Valente, Eunice Alberts and Carole Bogard—made a good impression. Miss Bogard, in her solo work, let go with some glittering sounds equal to the general excellence of the principals. S.J.

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

FEB 22 1969

Long Island Press
JAMAICA, N. Y.
D. 348,294 SUN. 406,966

JAN 20 1969

N. Y. DAILY [illegible]
Friday, January 17, 1969

BOSTON SYMPHONY AT CARNEGIE HALL

The original version of Richard Strauss' opera, "Ariadne auf Naxos," premiered Oct. 25, 1912, in Stuttgart, will be heard for the first time in New York at the Boston Symphony concert in Carnegie Hall, Saturday, Jan. 18, at 8:30 P.M.

Erich Leinsdorf will conduct, and the soloists will be: Claire Watson, Beverly Sills, Robert Nagy, John Reardon, John Ferrante, James Billings, Eunice Alberis, Malcolm Smith and Benita Valente.

Andrew Raeburn, assistant to Mr. Leinsdorf and program editor for the orchestra, will read the only speaking part.

The operatic collaboration between Richard Strauss and librettist Hugo von Hofmannsthal began (1906-1909) with "Elektra" and reached its apogee with "Der Rosenkavalier" in 1911. The original Ariadne was a promising younger singer later known throughout the world as Maria Jeritza.

Based on the Greek legend of Ariadne (daughter of King Minos of Crete), the myth has provided plots for numerous composers — among them, Monteverdi, Porpora and Handel.

The Strauss version is a play within a play, based on the premise that a certain M. Jourdain has commissioned a young composer (thought to be Mozart) to write an opera on the Ariadne theme. Rehearsals have taken place and the opera begins as the composer is about to conduct the first performance.

66.

SUNDAY GLOBE
BOSTON, MASS.
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Leinsdorf in Ariadne #1 Premiere

Thirty-nine members of the Boston Symphony were on-stage Saturday night in Carnegie Hall but what counted were two local daughters, both radiant, youthful personalities: 41-year old Claire Watson, and 39-year old Beverly Sills. Neither one is in the Metropolitan Opera and both should be.

Erich Leinsdorf conducted the first N. Y. performance of Richard Strauss' "Ariadne auf Naxos," version # 1, with Miss Watson in the title role, and with Miss Sills as the devilishly fascinating, light-weight Zerbinetta who executes the longest, most difficult aria in the coloratura repertoire. Leinsdorf had done the concert-form American premiere Jan. 3 in Boston with the same cast.

Why the revised version is performed by most major opera companies is too involved to recount in detail here. But "Ariadne, No. 1" is much shorter, as there is no half-hour sung prologue as in "Ariadne No. 2" but what is sung, except for Zerbineota's enlarged role, is much the same. And it is glorious music.

Watson Magnificent Ariadne

Karl Boehm, the greatest living expert on Strauss, who will lead the premiere of the Met Opera's new production of "Die Rosenkavalier," Thursday, prefers, as most conductors do, the revised version, and says, in giving his reasons: "In the second 'Ariadne,' the role of Zerbinetta, though still fiendishly difficult, at least become singable."

But Saturday, Miss Sills sang the original and made it also singable. She changed the notes a bit in the big aria to avoid the two high F sharps, but these really *are* unsingable except for a freak voice, which most certainly couldn't deliver the rest of the 23-page aria as Miss Sills did so brilliantly. And just as Miss Watson was so magnificently, the serious, emotionally elevated, passionate woman, Ariadne, so Miss Sills was the proverbial vacillating flirt, living for a day, not as Ariadne, for eternity.

While Miss Sills is justly known and celebrated here for her rare talents, Miss Watson, has spent most of her professional life in Europe. As Ariadne she demonstrated a glowing musicianship and power of communication that made every note shine with meaning. Her voice was somewhat diffused and unsteady in the beginning, and she overexceeded its limits to the point of roughness in the lower register. Yet, for anyone of Miss Watson's overpowering intensity, and considering the occasion, this is understandable. She improved greatly as she continued.

Leinsdorf's on-stage orchestra was not sympathetic to the singers who were placed backstage on platforms. Many times the ensemble between leading singers and orchestra miscalculated. The same can be said for the four clowns and the three nymphs. Their voices didn't blend among themselves nor with the orchestra. John Reardon, the most important clown, Harlequin, was amusing and soprano Benita Valente, as Najade, was the best of the nymphs.

Met tenor Robert Nagy as Bacchus was a novelty in a leading role. He sings character roles at the Met but judging by this performance, he should be doing more important parts. There is a one-dimensional quality to his style and vocal production which would benefit, I should think, by a stint at the N.Y. City Opera in leading roles, meanwhile continuing at the Met as he has been.

Thus, "Ariadne auf Naxos" under Leinsdorf was far from a perfect evening, but an exciting one. As the opera is a satirical melange, the words of Monsieur Jourdain, the bourgeois gentleman, who had sat silent onstage during the entire show, were in character: He summed it up in cockney English, improvising on von Hofmannsthal's libretto: "When you come right down to it, culture is fabulous."

Well, at least, "Ariadne auf Naxos" is.

New York Post
D. 628,146 SAT. 354,497

JAN 20 1969

CRITIC-AT-LARGE by Byron Belt

Newhouse Newspapers 20 June 9

Boston's 'Ariadne' Superb

Two first performances in New York dominated the weekend music and dance scene with the Boston Symphony and Harkness Ballet providing one hit and one miss.

The hit was Erich Leindorf's superbly conducted concert presentation of the original version of Richard Strauss' glorious romantic opera "Ariadne auf Naxos." The lush score requires only a small orchestral ensemble of virtuoso soloists, and what soloists the Boston Symphony has! The performance featured an almost ideal reading by the conductor and his 36 instrumentalists.

The cast was crowned by Claire Watson's triumphant portrayal of the title role. Miss Watson an American, is a leading singer of the Munich opera but should be far better known here than she is. Her Ariadne was womanly, radiant and vocally magnificent.

The other leading female role of Zerbinetta was sung by Beverly Sills. Appallingly gowned, Miss Sills found the challenging pyrotechnics of the music considerably beyond her. Usually a meticulous singer, the soprano tired halfway through her long scene, and the rather desperate nature of her accomplishment seriously weakened the performance as a whole.

* * *

RISING TO A RARE opportunity in a major role, Met tenor Robert Nagy sang a Bacchus of considerable power and vocal beauty. The concluding duet with Ariadne is one of Strauss' most magnificent creations, and Mr. Nagy and Miss Watson sang it with considerable eloquence.

John Reardon was outstanding as Harlekin, singing with rich, well focused tone. Benita Valente and Carole Bogard sang exquisitely in crucial smaller roles, and James Billings proved a young tenor worth watching.

Saturday's stunning Carnegie Hall opera performance followed upon a pair of concerts at Philharmonic Hall in which Mr. Leinsdorf and his orchestra accompanied pianist Andre Watts in electrifying performances of the Symphonic Variations of Franck and the First Piano Concerto of Liszt.

Dare we add how great it was to have "America the Beautiful," which we feel should be our national anthem, sung at the program's conclusion?

* * *

STAR QUALITY is somewhat lacking in the current Harkness Ballet season, but there are some splendid young dancers in the company.

Do not, however, be fooled by excessively enthusiastic reports of the newest entry into the weak Harkness reportory, "Grand Pas Espagnol." This new work by Benjamin Harkarvy to music of Moszkowski is a pretty anemic attempt to capture the grand spirit of the old-fashioned Spanish flavored Russian ballet of another day.

Of the six dancers, Lonee Isaksen alone presently has the style and quality to carry off the rather feeble flambuoyancy of the latest work, but the remaining dancers should be better once opening night nerves are under stronger control.

Norman Alker's "Night Song" is a much finer ballet, and is danced splendidly in a poetic mixture of classic and modern styles by a large ensemble headed by Bonnie Mathis and Morton Winston.

NEW YORK

The Boston Symphony Orchestra, in Carnegie Hall on January 18, presented a performance of Strauss' *Ariadne auf Naxos* so exciting that it can only be called historic. Conductor Erich Leinsdorf, giving the New York premiere of the opera's 1912 version, stuck strictly to Strauss' orders for thirty-odd virtuoso instrumentalists. The result proved spectacular: solo violin, trumpet and French horn stood out in an orchestra that sounded rich but never opaque. Leinsdorf also managed to vary the comic and serious elements of the opera so that neither predominated.

This version of *Ariadne*, composed to be played with Molière's *Bourgeois Gentilhomme* and lacking the Prologue composed in 1916, has some musical variations from the more familiar score, such as an additional solo for Zerbinetta just before Bacchus' entrance. The most significant change is the amusing ending, in which M. Jourdain (of Molière) comments that *Ariadne* would of course be a masterpiece if only it had been written by Mozart. This conclusion, of but a few minutes' duration and accompanied by Strauss in a neoclassic vein, takes away the overpowering sweetness of the final duet.

The singing? The kind to tell your grandchildren about, and all done by Americans. As Ariadne, Claire Watson made her local debut and showed off a voice of power, purity and great beauty. She does not show an Italianate vibrancy, but her voice has warmth in its size and production. She sang the lows and highs of Ariadne with no strain and surmounted the glorious line of "Es gibt ein Reich" in the grand manner.

As her comic counterpart, Zerbinetta, Beverly Sills gave New York a performance of the century. Strauss might have written the role to do away with coloratura sopranos, what with a written-out cadenza and incredible *fioriture* going up to F-sharps in the big aria, "Grossmächtige Prinzessin." This, in its original form, is higher, longer and more intricate than in Strauss' revision. Unfazed by any difficulty, Miss Sills sang every note in spades and received a standing ovation for an interpretation thoroughly in the *commedia dell'arte* spirit.

Robert Nagy, as Bacchus, lent his stentorian tones to a rhapsodic duet. Though his long suit is not lyricism, he sang everything with style and a degree of charm. John Reardon, sounding full-voiced and virile, made a splendid impression as Harlekin, and Malcolm Smith (Truffaldin), John Ferrante (Brighella) and James Billings (Scaramuccio) all sang their roles well. The three pseudo-Rhinemaidens—Najade, Dryade and Echo, played by Benita Valente, Eunice Alberts and Carole Bogard—made a good impression. Miss Bogard, in her solo work, let go with some glittering sounds equal to the general excellence of the principals. S.J.

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

FEB 22 1969

Long Island Press
JAMAICA, N. Y.
D. 348,294 SUN. 406,966

JAN 20 1969

N. Y. [illegible]
Friday, January 17, 1969

BOSTON SYMPHONY AT CARNEGIE HALL

The original version of Richard Strauss' opera, "Ariadne auf Naxos," premiered Oct. 25, 1912, in Stuttgart, will be heard for the first time in New York at the Boston Symphony concert in Carnegie Hall, Saturday, Jan. 18, at 8:30 P.M.

NE

Erich Leinsdorf will conduct, and the soloists will be: Claire Watson, Beverly Sills, Robert Nagy, John Reardon, John Ferrante, James Billings, Eunice Alberts, Malcolm Smith and Benita Valente.

Andrew Raeburn, assistant to Mr. Leinsdorf and program editor for the orchestra, will read the only speaking part.

The operatic collaboration between Richard Strauss and librettist Hugo von Hofmannsthal began (1906-1909) with "Elektra" and reached its apogee with "Der Rosenkavalier" in 1911. The original Ariadne was a promising younger singer later known throughout the world as Maria Jeritza.

Based on the Greek legend of Ariadne (daughter of King Minos of Crete), the myth has provided plots for numerous composers — among them, Monteverdi, Porpora and Handel.

The Strauss version is a play within a play, based on the premise that a certain M. Jourdain has commissioned a young composer (thought to be Mozart) to write an opera on the Ariadne theme. Rehearsals have taken place and the opera begins as the composer is about to conduct the first performance.

67.

Music to My Ears

Irving Kolodin

Beverly Sills Takes Lead Role In Concert 'Ariadne auf Naxos'

Triumphs Over Difficulties as Zerbinetta—Leinsdorf Conducts Bostonians

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The work was given its premiere in Stuttgart more than 56 years ago, in October, 1912. This original version would undoubtedly have attempted here before now had Strauss and his librettist, Hugo von Hofmannsthal, not revised the work into the longer and easier version widely known today.

The original version was intended to replace the Turkish ballet as the entertainment called for by Monsieur Jourdain in Moliere's play "Le Bourgeois Gentilhomme." When this idea proved unsatisfactory in early performances, an operatic Prologue was added to "Ariadne" to make it into a full-fledged opera.

Zerbinetta Hard to Find

The part of Zerbinetta is so difficult in the simplified second version that it is virtually impossible to find anyone who can sing it satisfactorily from start to finish, but the original version is even wilder and longer.

The amazing Beverly Sills had a go at it on Saturday night that ended in triumph. Her big scene lasted approximately 15 minutes, and much of the time she was batting out roulades, racing up and down horrendous arpeggios, trilling through scales and doing all sorts of things most sopranos would not even attempt as vocalises in the privacy of their own studios. All the while, Miss Sills was smiling, and she had the audience smiling with and for her. At the end, it roared its approval, and rightly so.

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Other Principals in Press

Hers was, of course, the most spectacular contribution contribution of the evening, but it was by no means the only good one. Claire Watson was impressive as Ariadne, Robert Nagy was notably strong as Bacchus and John Reardon excellent as Harlekin.

Estimable performances were also given by Benita Valente, Eunice Alberts, and Carol Bogard in the lesser female roles, and Malcolm Smith, John Ferrante and James Billings in the smaller male ones.

The hero of the evening was Erich Leinsdorf, whose control and shaping of the work were masterly. The great reduced Boston Symphony played beautifully, and Mr. Leinsdorf kept its sonorities lustrous and full-bodied without overwhelming the singers at any point. The ensembles were phrased and balanced to perfection.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

JAN 20 1969 New England Newsclip

A Week of Novelties, New and Less New

THANKS TO the enterprise of Erich Leinsdorf, the virtuosity of an ensemble of his Boston Symphony musicians, and an able cast headed by Claire Watson and Beverly Sills, enough New Yorkers to fill Carnegie Hall can now claim something denied them previously—acquaintance with Strauss's *Ariadne auf Naxos* as it was originally (1912) written. That, of course, was as a pendant to Molière's *Le bourgeois gentilhomme*. It soon became apparent that the production possibilities of this combination were limited, and Strauss, in collaboration with the resourceful Hugo von Hofmannsthal, converted (1916) the pendant into a self-sufficient jewel.

As must be true with any conversion, there are pluses and minuses, as the admirably prepared performance under Leinsdorf made clear. Primary minus, of course, is the absence of the beautifully crafted prologue which Strauss-Hofmannsthal invented to precede their self-sufficiently inimitable (and highly individual) retelling of the myth linking Bacchus and Ariadne. Principal plus is the presence of Zerbinetta's coloratura showpiece "Grossmächtige Prinzessin" in all its original, awesome complexity. Miss Sills's triumphant solution of its technical problems not only earned her a storm of applause which caused the performance to be suspended temporarily, but also demonstrated Strauss's wisdom in reducing its complexities from awesome to merely intimidating, in the revision now commonly heard. Contrary to some opinion, the revision is not so much "easier" to sing as it is less exacting. That is, the order of difficulty is similar, but the second version is more considerate of a high soprano's stamina, and appreciably, if not substantially, shorter. Miss Sills, for this part, had invented a kind of "parody" tone which she made phenomenally manageable, at some sacrifice in fullness and color.

In other respects, the "original" *Ariadne*, followed with a score of the revised version, proved to be about 94.7 per cent the same as the form in which it is commonly heard. Aside from an extension here, a contraction there, the conspicuous difference was the reappearance of Zerbinetta during the Bacchus-Ariadne duet, just before the latter's agonized "Theseus!" Its elimination was one instance of a second thought being better than the first. Indeed, almost all the changes are contributory to a tighter, better-organized theater piece.

Though Miss Watson, as Ariadne, did not have a platform equal to Miss Sills's on which to exhibit herself (the incipient applause after "Es gibt ein Reich" was waved off by Leinsdorf, though he condoned a complete stop after the Sills aria), she performed in a manner to make her absence from opera stages of her own country (she is American born) a matter of more than curiosity. Somewhat tremulous at the beginning, she not only sustained her effort over the full course, but was singing better at the end than at the start. Also of interest was the emergence of Robert Nagy, familiar as a very loud *comprimario* at the Met, into the prominence of a leading tenor. His Bacchus was not the most vibrant imaginable, but it was strongly, securely projected. Others included Benita Valente, Carole Bogard, and Eunice Alberts as an uncommonly well-blended trio; John Reardon as Harlekin and Malcolm Smith as Truffaldin.

SR/February 1, 1969

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

FEB 1 1969

Freitag, 24. Jänner 1969 VOLKSBLATT / KULTUR

Sensationelle Strauss-Premiere

Leinsdorf präsentiert Ur-„Ariadne" auf dem Konzertpodium

Von unserem New-Yorker Korrespondenten Robert Breuer

Elektrisierende Stimmung herrschte in der Carnegie Hall lange vor Beginn der New-Yorker Erstaufführung von Richard Strauss' „Ariadne auf Naxos" in der Stuttgarter Originalfassung als eine „nach dem ‚Bürger als Edelmann' zu spielende Oper in einem Aufzuge". Erich Leinsdorf hatte mit dem Bostoner Sinfonieorchester einen Ausflug nach New York unternommen, um das in Boston viermal aufgeführte Werk auch in der Musikhauptstadt des Landes zu präsentieren.

Zwar gab es keine Sonderzüge wie einst, als solche aus Berlin zum Dresdner „Rosenkavalier" geführt wurden, dennoch: die gesamte Musikwelt und viele Gäste aus nah und fern füllten den großen Konzertsaal bis zum letzten Stehplatz. Die Aufnahme der Aufführung (die einige Schwächen hatte) war ein monumentales und in seiner spontanen Einhelligkeit ein selten erlebtes Bekenntnis des Publikums zur schöpferischen Größe Hugo von Hofmannsthals und Strauss'. Der Komponist wußte, daß er „seinem geliebten P." die Wahrheit schrieb, als er, nach den ersten Orchesterproben zu „Ariadne", am 6. Juni 1912 aus Stuttgart seiner Gattin berichtete: „Es klingt prachtvoll, schöner als alles, was ich bisher gemacht habe. Ein ganz neuer Stil und neue Klangwolken." Das Werk ist das Juwel unter seinen Bühnenwerken geblieben, als das man es am 25. Oktober 1912 im Kleinen Haus des Königlichen Hoftheaters zu Stuttgart noch gar nicht so recht erkannte. Von der Molière-Komödie getrennt und ohne das später entstandene Vorspiel, ist die einaktige Oper an sich einem Torso vergleichbar. Strauss nahm an der Urfassung ein Dutzend größerer Änderungen vor, Striche brachten die Oper in ein ausbalanciertes Verhältnis zu der Länge des köstlichen Vorspiels.

Die ohne Regiezutaten konzertmäßig gebotene Wiedergabe durch die erlesenen Kammermusiker des Bostoner Orchesters übte magische Wirkung. Leinsdorfs absolutes Beherrschen und sicheres Deuten der Partitur ließ deren verborgenste Schönheiten aufstrahlen, auch in den bisher unbekannt gewesenen Passagen, die nach dem Auftritt des Bacchus den Fortgang der Handlung etwas verzögern. Die Rolle des Monsieur Jourdain war auf einige nichtssagende Schlußworte zusammengestrichen; der Darsteller des vornehmen Bürgers saß an der linken Seite des Podiums in einem Straßenanzug und machte, ehe er sprach, auf viele Leute den Eindruck eines an den Vorgängen unbeteiligten Feuerwehrmannes oder Polizisten. In Sportröcken über Rollkragenpullovern konnten sich die Darsteller der Zerbinetta begleitenden Spaßmacher nicht als Commedia-dell'-arte-Figuren entpuppen. Doch von diesen wohl unvermeidbaren Schwächen abgesehen, war die Aufführung eine dem Geist des Werkes entsprechende Großtat.

Claire Watson, die gefeierte Sopranistin der Wiener und Bayerischen Staatsoper, eroberte das Publikum ihrer Vaterstadt durch eine gesanglich makellose Porträtierung der sterbensmüden, verlassenen und dann zu neuem Leben und zu neuer Liebe erwachten Ariadne. Da saß nicht nur jeder Ton, es wurde auch jedem Wort seelischer Gehalt verliehen und das Mysterium der Verwandlung glaubhaft gemacht. Das Fehlen von Kostüm, Kulisse, Gebärde und Spiel wog die sublimierte Verinnerlichung auf, mit der sich die Künstlerin in schlichter Vornehmheit diese Rolle gänzlich zu eigen gemacht hat. Auch wer — von Selma Kurz und Maria Ivogün bis zu Erna Berger, Adele Kern und Erika Köth — Sängerinnen in der Glanzzeit ihrer Laufbahn als Zerbinetta erleben durfte, mußte das Bemühen der rothaarigen Beverly Sills, die figürlich der reizenden, koketten Komödiantin nicht ideal entspricht, anerkennen; nach dem hinreißenden Vortrag der großen Arie brach Jubel los, der Leinsdorf minutenlang an der Fortsetzung der Aufführung hinderte. Prächtiges Heldentenorformat dokumentierte der Amerikaner Robert Nágy als Bacchus: Man hat seit Set Svanholm keinen Künstler gehört, der die etwas statisch gezeichnete Figur mit so echtem, innerem Feuer in einen lebenden Menschen und liebenden Gott verwandeln konnte.

Die Ovationen nach Aufführungsende währten geschlagene zwanzig Minuten und waren von unbeschreiblicher Dankbarkeit für alle und jeden einzelnen der ausführenden Kräfte getragen. Sie erreichten den Höhepunkt, als Leinsdorf — einen befrackten Octavian spielend — mit tiefer Verbeugung jeder der fünf Sängerinnen eine Rose „seiner Anerkennung" überreichte.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 721,397 SUN. 708,047

JAN 25 1969

His Heart May Not Attune Again

By DELOS SMITH

NEW YORK — When Erich Leinsdorf demoted the mighty Boston Symphony to an opera orchestra accompanying singers, he revealed his heart is warming to an old love and may never again attune itself to Boston.

He did it last week, and in Boston, too. One of the world's most renowned symphonic instruments was required to devote two concerts to providing background for 10 singers in a run-through of Richard Strauss' first version of his opera "Aiadne auf Naxos."

It was Leinsdorf's prerogative. He is music director of the Boston Symphony and will be until next summer's end when his resignation becomes effective. And it could have been answer enough for those supporters of the orchestra who had been hoping he would reconsider and also an answer to the question concerning his conductorial future.

When Leinsdorf took over the Boston in 1962, he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other, some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the workload too heavy and the hope was that the workload could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Boston still has its pride. To old-line traditional Bostonians it is humiliating to share a music director with any orchestra, particularly one which was non-existent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic event of little interest to symphonic audiences.

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Ariadne auf Naxos" into the opera which remains viable in the opera house to this very day. The first version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

JAN 25 1969

THE real treat of the week was provided by Erich Leinsdorf and the Boston Symphony in Carnegie Hall on Saturday night. This was a concert performance of Richard Strauss's opera "Ariadne auf Naxos" in the original, 1912 version, with Beverly Sills in the role of Zerbinetta, Claire Watson as Ariadne, Robert Nagy as Bacchus, and the smaller remaining parts equally well cast. The 1912 version seems to differ from the one we know in that it contains a different arrangement in the sequence of a few passages, and ends not with Bacchus's triumphant aria but with some fireworks by Zerbinetta and a spoken comment about culture by Monsieur Jourdain, the *bourgeois gentilhomme*, the patron who is supposed, of course, to have commissioned "Ariadne." Miss Sills delivered her most taxing and important aria with extraordinary brilliance, hitting her two high notes right on the bull's-eye. Miss Watson was ideal in the more placid but no less taxing role of Ariadne, and Mr. Nagy was fine in his trumpeting tenor part. As always, "Ariadne" proved to be a total delight, and it is just the sort of thing that Mr. Leinsdorf does well. —WINTHROP SARGEANT

THE MET AS MUSEUM

MUSIC

Eric Leinsdorf

Surely it did not speak well for Ru ment of the Metropolitan Opera wh ment there all season came fro had nothing to do and

There are better Strauss sopranos around than Rysanek or Reri Grist, the Met's charming but woefully small-voiced Sophie, and two of them—both Americans—caused a sensation at Carnegie Hall when the Boston Symphony, under Erich Leinsdorf, did a brisk, if brittle, concert performance of *Ariadne auf Naxos,* in its original (1912) version. In any version, *Ariadne* is more of Hofmannsthal's undramatic abstract concepts lathered over with a lot of now soured Strauss *schlag*. It's to be tolerated only for its vocal fireworks. Beverly Sills simply stopped the show at Carnegie by breezing through Zerbinetta's fiendish coloratura chores with seeming ease, and Claire Watson, making a belated New York debut, sang with great evenness and warmth in the duller title role. Mr. Bing has done without both ladies for ten years. Let's hope Karajan signs them up. HARRIS GREEN

COMMONWEAL
NEW YORK, N. Y.
W. 46,000

MAY 2 1969

67.

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Irving Kolodin

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As must be true with any conversion, there are pluses and minuses, as the admirably prepared performance under Leinsdorf made clear. Primary minus, of course, is the absence of the beautifully crafted prologue which Strauss-Hofmannsthal invented to precede their self-sufficiently inimitable (and highly individual) retelling of the myth linking Bacchus and Ariadne. Principal plus is the presence of Zerbinetta's coloratura showpiece "Grossmächtige Prinzessin" in all its original, awesome complexity. Miss Sills's triumphant solution of its technical problems not only earned her a storm of applause which caused the performance to be suspended temporarily, but also demonstrated Strauss's wisdom in reducing its complexities from awesome to merely intimidating, in the revision now commonly heard. Contrary to some opinion, the revision is not so much "easier" to sing as it is less exacting. That is, the order of difficulty is similar, but the second version is more considerate of a high soprano's stamina, and appreciably, if not substantially, shorter. Miss Sills, for this part, had invented a kind of "parody" tone which she made phenomenally manageab'e, at some sacrifice in fullness and color.

In other respects, the "original" *Ariadne*, followed with a score of the revised version, proved to be about 94.7 per cent the same as the form in which it is commonly heard. Aside from an extension here, a contraction there, the conspicuous difference was the reappearance of Zerbinetta during the Bacchus-Ariadne duet, just before the latter's agonized "Theseus!" Its elimination was one instance of a second thought being better than the first. Indeed, almost all the changes are contributory to a tighter, better-organized theater piece.

Though Miss Watson, as Ariadne, did not have a platform equal to Miss Sills's on which to exhibit herself (the incipient applause after "Es gibt ein Reich" was waved off by Leinsdorf, though he condoned a complete stop after the Sills aria), she performed in a manner to make her absence from opera stages of her own country (she is American born) a matter of more than curiosity. Somewhat tremulous at the beginning, she not only sustained her effort over the full course, but was singing better at the end than at the start. Also of interest was the emergence of Robert Nagy, familiar as a very loud *comprimario* at the Met, into the prominence of a leading tenor. His Bacchus was not the most vibrant imaginable, but it was strongly, securely projected. Others included Benita Valente, Carole Bogard, and Eunice Alberts as an uncommonly well-blended trio; John Reardon as Harlekin and Malcolm Smith as Truffaldin.

SR/February 1, 1969

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

FEB 1 1969

Freitag, 24. Jänner 1969 VOLKSBLATT / KULTUR

Sensationelle Strauss-Premiere

Leinsdorf präsentiert Ur-„Ariadne" auf dem Konzertpodium

Von unserem New-Yorker Korrespondenten Robert Breuer

Elektrisierende Stimmung herrschte in der Carnegie Hall lange vor Beginn der New-Yorker Erstaufführung von Richard Strauss' „Ariadne auf Naxos" in der Stuttgarter Originalfassung als eine „nach dem ‚Bürger als Edelmann' zu spielende Oper in einem Aufzuge". Erich Leinsdorf hatte mit dem Bostoner Sinfonieorchester einen Ausflug nach New York unternommen, um das in Boston viermal aufgeführte Werk auch in der Musikhauptstadt des Landes zu präsentieren.

Zwar gab es keine Sonderzüge wie einst, als solche aus Berlin zum Dresdner „Rosenkavalier" geführt wurden, dennoch: die gesamte Musikwelt und viele Gäste aus nah und fern füllten den großen Konzertsaal bis zum letzten Stehplatz. Die Aufnahme der Aufführung (die einige Schwächen hatte) war ein monumentales und in seiner spontanen Einhelligkeit ein selten erlebtes Bekenntnis des Publikums zur schöpferischen Größe Hugo von Hofmannsthals und Strauss'. Der Komponist wußte, daß er „seinem geliebten P." die Wahrheit schrieb, als er, nach den ersten Orchesterproben zu „Ariadne", am 6. Juni 1912 aus Stuttgart seiner Gattin berichtete: „Es klingt prachtvoll, schöner als alles, was ich bisher gemacht habe. Ein ganz neuer Stil und neue Klangwolken." Das Werk ist das Juwel unter seinen Bühnenwerken geblieben, als das man es am 25. Oktober 1912 im Kleinen Haus des Königlichen Hoftheaters zu Stuttgart noch gar nicht so recht erkannte. Von der Molière-Komödie getrennt und ohne das später entstandene Vorspiel, ist die einaktige Oper an sich einem Torso vergleichbar. Strauss nahm an der Urfassung ein Dutzend größerer Änderungen vor. Striche brachten die Oper in ein ausbalanciertes Verhältnis zu der Länge des köstlichen Vorspiels.

Die ohne Regiezutaten konzertmäßig gebotene Wiedergabe durch die erlesenen Kammermusiker des Bostoner Orchesters übte magische Wirkung. Leinsdorfs absolutes Beherrschen und sicheres Deuten der Partitur ließ deren verborgenste Schönheiten aufstrahlen, auch in den bisher unbekannt gewesenen Passagen, die nach dem Auftritt des Batchus den Fortgang der Handlung etwas verzögern. Die Rolle des Monsieur Jourdain war auf einige nichtssagende Schlußworte zusammengestrichen; der Darsteller des vornehmen Büngers saß an der linken Seite des Podiums in einem Straßenanzug und machte, ehe er sprach, auf viele Leute den Eindruck eines an den Vorgängen unbeteiligten Feuerwehrmannes oder Polizisten. In Sportröcken über Rollkragenpullovern konnten sich die Darsteller der Zerbinetta begleitenden Spaßmacher nicht als Commediadell'-arte-Figuren entpuppen. Doch von diesen wohl unvermeidbaren Schwächen abgesehen, war die Aufführung eine dem Geist des Werkes entsprechende Großtat.

Claire Watson, die gefeierte Sopranistin der Wiener und Bayerischen Staatsoper, eroberte das Publikum ihrer Vaterstadt durch eine gesanglich makellose Porträtierung der sterbensmüden, verlassenen und dann zu neuem Leben und zu neuer Liebe erwachten Ariadne. Da saß nicht nur jeder Ton, es wurde auch jedem Wort seelischer Gehalt verliehen und das Mysterium der Verwandlung glaubhaft gemacht. Das Fehlen von Kostüm, Kulisse, Gebärde und Spiel wog die sublimierte Verinnerlichung auf, mit der sich die Künstlerin in schlichter Vornehmheit diese Rolle gänzlich zu eigen gemacht hat. Auch wer — von Selma Kurz und Maria Ivogün bis zu Erna Berger, Adele Kern und Erika Köth — Sängerinnen in der Glanzzeit ihrer Laufbahn als Zerbinetta erleben durfte, mußte das Bemühen der rothaarigen Beverly Sills, die figürlich der reizenden, koketten Komödiantin nicht ideal entspricht, anerkennen; nach dem hinreißenden Vortrag der großen Arie brach Jubel los, der Leinsdorf minutenlang an der Fortsetzung der Aufführung hinderte. Prächtiges Heldentenorformat dokumentierte der Amerikaner Robert Nágy als Bacchus: Man hat seit Set Svanholm keinen Künstler gehört, der die etwas statisch gezeichnete Figur mit so echtem, innerem Feuer in einen lebenden Menschen und liebenden Gott verwandeln konnte.

Die Ovationen nach Aufführungsende währten geschlagene zwanzig Minuten und waren von unbeschreiblicher Dankbarkeit für alle und jeden einzelnen der ausführenden Kräfte getragen. Sie erreichten den Höhepunkt, als Leinsdorf — einen befrackten Octavian spielend — mit tiefer Verbeugung jeder der fünf Sängerinnen eine Rose „seiner Anerkennung" überreichte.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

JAN 25 1969

THE real treat of the week was provided by Erich Leinsdorf and the Boston Symphony in Carnegie Hall on Saturday night. This was a concert performance of Richard Strauss's opera "Ariadne auf Naxos" in the original, 1912 version, with Beverly Sills in the role of Zerbinetta, Claire Watson as Ariadne, Robert Nagy as Bacchus, and the smaller remaining parts equally well cast. The 1912 version seems to differ from the one we know in that it contains a different arrangement in the sequence of a few passages, and ends not with Bacchus's triumphant aria but with some fireworks by Zerbinetta and a spoken comment about culture by Monsieur Jourdain, the *bourgeois gentilhomme*, the patron who is supposed, of course, to have commissioned "Ariadne." Miss Sills delivered her most taxing and important aria with extraordinary brilliance, hitting her two high notes right on the bull's-eye. Miss Watson was ideal in the more placid but no less taxing role of Ariadne, and Mr. Nagy was fine in his trumpeting tenor part. As always, "Ariadne" proved to be a total delight, and it is just the sort of thing that Mr. Leinsdorf does well. —WINTHROP SARGEANT

His Heart May Not Attune Again

By DELOS SMITH

NEW YORK — When Erich Leinsdorf demoted the mighty Boston Symphony to an opera orchestra accompanying singers, he revealed his heart is warming to an old love and may never again attune itself to Boston.

He did it last week, and in Boston, too. One of the world's most renowned symphonic instruments was required to devote two concerts to providing background for 10 singers in a run-through of Richard Strauss' first version of his opera "Aiadne auf Naxos."

It was Leinsdorf's prerogative. He is music director of the Boston Symphony and will be until next summer's end when his resignation becomes effective. And it could have been answer enough for those supporters of the orchestra who had been hoping he would reconsider and also an answer to the question concerning his conductorial future.

When Leinsdorf took over the Boston in 1962, he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other, some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the workload too heavy and the hope was that the workload could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Boston still has its pride. To old-line traditional Bostonians it is humiliating to share a music director with any orchestra, particularly one which was non-existent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic event of little interest to symphonic audiences,

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Ariadne auf Naxos" into the opera which remains viable in the opera house to this very day. The first version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 77,590 SUN. 702,047

JAN 25 1969

THE MET AS MUSEUM

MUSIC

Eric Leinsdorf

Surely it did not speak well for Ru ment of the Metropolitan Opera wh ment there all season came fro had nothing to do and

There are better Strauss sopranos around than Rysanek or Reri Grist, the Met's charming but woefully small-voiced Sophie, and two of them—both Americans—caused a sensation at Carnegie Hall when the Boston Symphony, under Erich Leinsdorf, did a brisk, if brittle, concert performance of *Ariadne auf Naxos,* in its original (1912) version. In any version, *Ariadne* is more of Hofmannsthal's undramatic abstract concepts lathered over with a lot of now soured Strauss *schlag*. It's to be tolerated only for its vocal fireworks. Beverly Sills simply stopped the show at Carnegie by breezing through Zerbinetta's fiendish coloratura chores with seeming ease, and Claire Watson, making a belated New York debut, sang with great evenness and warmth in the duller title role. Mr. Bing has done without both ladies for ten years. Let's hope Karajan signs them up. HARRIS GREEN

COMMONWEAL
NEW YORK, N. Y.
W. 46,000

MAY 2 1969

68.

MUSIK

"Ariadne" — neu entdeckt und umjubelt

New Yorker Erstaufführung der Urfassung der Strauss-Oper

Die New Yorker Erstaufführung der Urfassung von Richard Strauss' "Ariadne auf Naxos" als eine "nach dem 'Bürger als Edelmann' des Molière zu spielende Oper in einem Aufzug" begegnete ungeheurem Interesse. Erich Leinsdorf hatte ein auf drei Dutzend Mann reduziertes Ensemble des Bostoner Symphonieorchesters in die Carnegie Hall gebracht, um die viermal in Boston aufgeführte Originalfassung auch in der Musikmetropole des Landes zu präsentieren. Die Aufnahme der Aufführung (die einige Schwächen hatte) im völlig ausverkauften Saal war ein selten erlebtes, spontanes und einhelliges Bekenntnis des Publikums zur schöpferischen Grösse Hugo von Hofmannsthals und des Komponisten, die das Werk "Max Reinhardt in Verehrung und Dankbarkeit gewidmet" haben.

Strauss wusste, dass er "seinem geliebten P." die Wahrheit schrieb, als er nach den ersten Orchesterproben zu "Ariadne" aus Stuttgart seiner Gattin berichtete: "Es klingt prachtvoll, schöner als alles, was ich bisher gemacht habe. Ein ganz neuer Stil und neue Klangwolken." Die Oper ist das einzigartige Juwel unter seinen Bühnenwerken geblieben, als das man es 1912 im Kgl. Hoftheater zu Stuttgart noch gar nicht so recht erkannte. Der Theaterzettel der Uraufführung wies ausser Reinhardt (als "Leiter der Aufführung") und Strauss (als Dirigent) grosse Namen auf: in der Molière-Komödie waren Victor Arnold, Else Heims, Jakob Tiedtke, Josef Danegger, Ernst Matray und Grete Wiesenthal beschäftigt; die Hauptrollen der Oper sangen Mizzi Jeritza, Hermann Jadlowker und Margarethe Siems.

Da die Darbietung eines Sprechstückes und einer Oper Theatern und Zuhörern Schwierigkeiten bereitete, wurde "Ariadne" vom "Bürger als Edelmann" separiert und von den Autoren durch ein Vorspiel ergänzt, in dem der Rolle eines jungen Komponisten sowohl von Hofmannsthal als auch von Strauss Hauptwert beigemessen wurde. Um dem Ganzen entsprechendes Gleichgewicht zu geben, nahm Strauss an der Urfassung ein Dutzend grösserer Änderungen, vor allem Striche, vor und erleichterte auch die Koloraturrolle der Zerbinetta.

* * *

Das ohne Regiezutaten im ursprünglichen Gewand in Konzertform dargebotene Werk übte magische Wirkung. Leinsdorfs restloses Beherrschen der Partitur liess alle verborgensten Schönheiten aufleuchten; die Intimität und Subtilität der Musik, in der ganze Strecken vom Klavierquartett oder -quintett (mit Streichern oder Bläsern) begleitet werden, wurde nicht immer gewahrt. Die markantesten unter den bisher nicht gekannten Passagen sind Einschübe während des Auftritts des Bacchus und im Finale; dort verzögern sie den Fortgang der Handlung, da setzen sie den dithyrambischen Steigerungen nochmals das verspielte Getändel Zerbinettas und ihrer Begleiter entgegen.

Claire Watson (Ariadne)
Die in München und Wien tätige Sopranistin, eine Schülerin Elisabeth Schumanns, sang mit ausserordentlichem Erfolg zum erstenmal in ihrer Geburtstadt New York.
Photo: Fayer (Wien)

Die Sprechrolle des Monsieur Jourdain war auf einige Schlussworte zusammengestrichen; der Darsteller des vornehmen Bürgers trug einen Strassenanzug und sass wie ein unbeteiligt dem Spiel zusehender Polizist in der linken Ecke des Podiums. In Sportröcken über Rollkragen-Pullover konnten sich die von John Reardon (als Harlekin) etwas lustlos angeführten vier Spassmacher nicht als commedia dell'arte-Figuren entpuppen. Von diesen, wohl unvermeidbaren Mängeln abgesehen, war die Aufführung eine dem Geist des Werkes entsprechende Grosstat.

Claire Watson, langjähriges Mitglied der Bayerischen und Wiener Staatsopern, eroberte das Publikum ihrer Vaterstadt New York durch eine vollendete Porträtierung der verlassenen, sterbensmüden und dann zu neuem Leben und zu neuer Liebe erwachenden Ariadne. Sie machte diese Verwandlung mit jedem Ton und jedem Wort glaubhaft. Das Fehlen von Kostüm, Kulisse, Gebärde und Spiel wog die sublimierte Verinnerlichung auf, mit der sich die Künstlerin diese Rolle gänzlich zu eigen gemacht hat. Prächtiges Heldentenorkaliber dokumentierte der Amerikaner Robert Nagy als Bacchus; seit Svanholm wohl der erste Künstler, der aus der statisch gezeichneten Figur mit so echtem inneren Feuer ein gottgleiches Menschenwesen geschaffen hat.

Auch wer (von Selma Kurz und Maria Ivogün bis zu Erna Berger, Adele Kern und Erika Köth) grosse Koloratursängerinnen in der Glanzzeit ihrer Laufbahn als Zerbinetta erleben durfte, musste bedingungslos die überragende Leistung der rothaarigen Beverly Sills anerkennen. Sie ist nicht das Idealbild der koketten Komödiantin; aber nach dem hinreissenden Vortrag der grossen Arie brach Jubel los, der die Aufführung für viele Minuten unterbrach.

Die Ovationen nach Schluss waren von unbeschreiblicher Intensität; sie erreichten nach zahllosen Hervorrufen aller Künstler den Höhepunkt, als Leinsdorf, einen befrackten Octavian spielend, jeder der fünf Solistinnen mit tiefer Verbeugung eine Rose seiner Anerkennung überreichte. **Robert Breuer**

AUFBAU, FRIDAY, JANUARY 24, 1969

Boston Symphony: Ariadne auf Naxos

During any concert season there are occasions when a performance overrides its shortcomings, whatever they may be, to become an entirely memorable musical experience. Such an evening was that spent in the company of the Boston Symphony, which under the direction of Erich Leinsdorf presented a concert version of Richard Strauss's *Ariadne auf Naxos* in the early (1912) edition. This was the Strauss-Hofmannsthal pendant to Molière's *Le Bourgeois gentilhomme* and differs from the later, all-opera, version in the omission of the Prologue and the expansion of various parts of the work. The chief differences, however, are two: one, Zerbinetta's fireworks-display coloratura aria is half-again as long, with one section transposed up a tone; and two, the work ends not on the *Verklärung* of Ariadne and Bacchus but on Zerbinetta and her troupe, who keep the focus on the wry irony of the situation. In the first instance Strauss's later shortening was sound, on humanitarian if on no other grounds (the embellishments do reach a plateau of unmitigated, wretched excess), but the latter change is a pity, for the opera should not close on the Bacchus-Ariadne duet, which is the weakest part of the score. Otherwise, in both versions, *Ariadne* is as continuously, sensuously inventive as any opera written in this century and probably as any since *Così fan tutte*.

The performance grew from the bedrock of Leinsdorf's control and the crisp yet responsive ensemble playing of members of the Boston Symphony, who made one hell of a glorious noise.

Beverly Sills: one is stumm.

The trios of comics and spirits were good if not ideal, the Harlequin of John Reardon combined fine vocalism and excellent characterization. Robert Nagy's Bacchus was appropriately leather-lunged and forceful, and Claire Watson's burnished top tones projected Ariadne with a great deal of nobility and beauty. Before Beverly Sills's Zerbinetta I remain, as she says all women do before a new God, *stumm* (here to be translated as, struck dumb). She received a standing ovation after her rendition of that fiendish aria, and it was deserved not because she negotiated the course without stumbling but because she did it like a queen. The effortless ease with which she sang was only one facet of her triumph: more amazing was the amount of character she projected while she was singing and the varieties of color and shading she brought to its different sections. This last quality separates her from almost every other coloratura soprano, and gives her singing that warmth and diversity which complement the vocal-exercise side of the voice. Sills also sang beautifully the rest of the way, but her rendition of The Fiend will always remain one of the incredible vocal memories. As Don Giovanni would say, *brava, brava, arcibrava*.

The memorability of the evening, however, lay in the fact that this one performance did not overshadow the rest, but fitted into it as part of the ensemble. An evening of music-making of the highest order. PATRICK J. SMITH

CUE
NEW YORK, N. Y.
W. 244,000
FEB 15 1969

JOHNSON ON MUSIC

Inspired Strauss, and uninspired c

Strauss and von Hofmannsthal bequeathed to us two versions of their "Ariadne auf Naxos." The 1912 "original" and shorter of the pair recently came to Carnegie Hall in concert version and it shot forth fireworks. With members of the Boston Symphony, conductor Erich Leinsdorf (who has recorded the longer "Ariadne" for RCA) was exemplary even though he and his men bodily obscured the soloists. What soloists! Incredibly enough, American soprano Claire Watson was making her New York debut as Ariadne—she is good to look at and she sang her noble role nobly and persuasively. From an evening which had no vocal letdowns, I must single out the three nymphs by Benita Valente, Eunice Alberts, and Carole Bogard along with the Harlekin by John Reardon and the Bacchus by Robert Nagy. There remains Beverly Sills. As Zerbinetta, Miss Sills had to execute what is usually called the most difficult coloratura music yet written. She seemed undisturbed by the rumor. Some of the defining things about Miss Sills are these: she seems to find the "impossible" exhilarating; she seems to say, "It was written, so it can be sung"; she is like that famous mountain climber who climbed what was there. She soars with such élan that critiques amount to love letters.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 728,276
JAN 26 1969

The Music Beat

A Daring Young Soprano On Strauss Opera Trapeze

5454

By MAX de SCHAUENSEE
Bulletin Music Critic

IT MAY BE of some interest to opera lovers in this city to hear about a thrilling performance of Richard Strauss' "Ariadne auf Naxos," presented by Erich Leinsdorf and his Boston Symphony in New York's Carnegie Hall, last weekend.

Strauss enthusiasts flocked from near and far to hear this original 1912 version of a rarely given opera. The performance constituted a United States premiere. When the opera was revised in 1916, drastic changes were made. That is the version that is generally heard today.

Within the frame of Carnegie Hall, a sharply etched demonstration showed how a very sophisticated and tricky score can be given a reading of surpassing smoothness and suggestibility. This, of course, can only be achieved through many rehearsals which, apparently, the Boston group must have been able to obtain.

• • •

THE EVENING proved a triumph for Beverly Sills as Zerbinetta. That character's famous aria is much more elaborate and extended (15 minutes) in this earlier version. Objections from sopranos who had to negotiate this coloratura nightmare caused Strauss to shorten it and eliminate some of the near-impossible acrobatics.

Miss Sills, however, sang it without flinching. She found her way blithely and securely through a maize of runs, trills, leaps, arpeggios, staccati, and stratospheric notes. What must have been an endurance test won her the ovation of the evening.

Miss Sills is at the moment the most talked-about singer on the horizon. She has enjoyed extended articles in our leading magazines, and her recent recording has won salvos of applause with hardly (if any) dissenting voices. All this she has richly deserved.

What a pity that one of our Philadelphia companies has not had the foresight to secure her before her super-star status sends her skyhigh in price. It would have been nice for Philadelphians to hear her as Lucia the other night. Perhaps we are too apt to bring the same singers back to a city which is already in a rut.

• • •

ANOTHER THOUGHT that came to me while listening to Strauss' score, is that not only do we not hear works of our immediate time (Boston does, thanks to impresario Sarah Caldwell) but for too many years now, we have not even heard the more sophisticated works, the works for which people travel to European festivals.

Philadelphia opera buffs with money at hand can, of course, journey to Munich or to Salzburg to enjoy this jet-set repertoire, for it is the operatic jet set (and there is one) that most loudly proclaims the virtues of such operas.

Besides "Ariadne," New York will hear more Strauss — the Met's "Die Frau Ohne Shatten," and "Rosenkavalier," and performances of "Capriccio," by the New York City Opera next Fall.

Will the new metroliners on the Penn Central to New York tempt Philadelphia fans to be more adventurous? Or how about journeying out to Santa Fe this coming summer where the United States premiere of a Penderecki opera will be given?

It does seem that this city (and I except the newly unearthed Donizetti-Bellini excavations) has its share of old, waning favorites and operas that add up to a dreary and familiar grind.

MUSIC / David Hamilton

NATION
NEW YORK, N. Y.
W. 30,000
MAR 31 1969

The most interesting Strauss operatic performance of the season took place in Carnegie Hall, where on January 18 the Boston Symphony Orchestra presented a concert performance of the original 1912 score of *Ariadne auf Naxos*. This opera was first planned and presented in conjunction with Hofmannsthal's adaptation of Molière's *Le bourgeois gentilhomme*, the simultaneously performed *opera seria* and *commedia dell' arte* replacing Molière's Turkish ceremony; later, when it became evident that good performances of the combined play and opera were difficult to arrange, Hofmannsthal devised a prologue for musical setting that would establish the necessary dramatic situation for the opera-pastiche. In his 1916 setting of that Prologue, Strauss makes no attempt to achieve a musical continuity, presumably to throw into relief the opera-within-the-opera. However, the highly stylized libretto of the latter, with its clear articulation into "numbers," called forth from Strauss a consistency of structural coherence and harmonic direction that he rarely achieved in his operatic works. The busy but directionless "symphonic recitative" of *Rosenkavalier* is avoided here, and within the closed musical forms a high level of craftsmanship is almost continuously evident, especially in harmonic details and in the prodigiously inventive scoring for chamber orchestra (the string divisions, doublings with winds, and the disposition of harmonium, celesta, piano and two harps in the *tutti* climaxes are brilliantly arranged for maximum sonority).

The additional music found in the 1912 version (mostly for Zerbinetta; in the revision she lost an aria announcing Bacchus' arrival, and her big rondo was abbreviated and simplified) results in a considerable change of emphasis, for the *commedia dell' arte* characters originally had a much larger role in the later part of the opera. From the correspondence it is clear that Strauss wanted to revise them away entirely at the end, and only at Hofmannsthal's insistence did he insert a single line for Zerbinetta to express her worldly view of what is to Ariadne a mystical transcendence, not just a shift of affections to a new lover. However, the original version makes this point much more satisfactorily and retains a balance between the two elements right to the end of the opera. It is regrettable that the final pages of the 1912 score, with a speech for Monsieur Jourdain and references to the *Bourgeois gentilhomme* score, effectively preclude its use with the later prologue.

The Carnegie Hall performance was certainly one of the most notable achievements of Leinsdorf's Boston tenure, for the score can rarely have been played so well; in both line and detail, it was masterful. The evening's special pleasure was the spectacularly accurate and endearingly insouciant Zerbinetta of Beverly Sills; Strauss's *reductio ad absurdum* of the coloratura showpiece can fall flat on its face if not tossed off to perfection, but Miss Sills has skill to spare, and her obvious conviction that it was all only slightly more difficult than *Heidenröslein* added an extra layer of icing to the whole deliciously grotesque confection. Claire Watson's sympathetic Ariadne was also on the positive side, and Robert Nagy offered a powerful, if somewhat unvaried Bacchus. A concurrently released recording of the revised version (see listing below) is a serviceable addition to the catalogue, with some smaller roles better sung than they were in the Boston performance; by comparison, however, Kempe leads a neat and careful performance rather than a brilliant one. What is now called for is a recording of the 1912 *Ariadne*, not just another duplication of existing recordings.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
APR 1969

68.

MUSIK

"Ariadne" — neu entdeckt und umjubelt

New Yorker Erstaufführung der Urfassung der Strauss-Oper

Die New Yorker Erstaufführung der Urfassung von Richard Strauss' "Ariadne auf Naxos" als eine "nach dem 'Bürger als Edelmann' des Molière zu spielende Oper in einem Aufzug" begegnete ungeheurem Interesse. Erich Leinsdorf hatte ein auf drei Dutzend Mann reduziertes Ensemble des Bostoner Symphonieorchesters in die Carnegie Hall gebracht, um die viermal in Boston aufgeführte Originalfassung auch in der Musikmetropole des Landes zu präsentieren. Die Aufnahme der Aufführung (die einige Schwächen hatte) im völlig ausverkauften Saal war ein selten erlebtes, spontanes und einhelliges Bekenntnis des Publikums zur schöpferischen Grösse Hugo von Hofmannsthals und des Komponisten, die das Werk "Max Reinhardt in Verehrung und Dankbarkeit gewidmet" haben.

Strauss wusste, dass er "seinem geliebten P." die Wahrheit schrieb, als er nach den ersten Orchesterproben zu "Ariadne" aus Stuttgart seiner Gattin berichtete: "Es klingt prachtvoll, schöner als alles, was ich bisher gemacht habe. Ein ganz neuer Stil und neue Klangwolken." Die Oper ist das einzigartige Juwel unter seinen Bühnenwerken geblieben, als das man es 1912 im Kgl. Hoftheater zu Stuttgart noch gar nicht so recht erkannte. Der Theaterzettel der Uraufführung wies ausser Reinhardt (als "Leiter der Aufführung") und Strauss (als Dirigent) grosse Namen auf: in der Molière-Komödie waren Victor Arnold, Else Heims, Jakob Tiedtke, Josef Danegger, Ernst Matray und Grete Wiesenthal beschäftigt; die Hauptrollen der Oper sangen Mizzi Jeritza, Hermann Jadlowker und Margarethe Siems.

Da die Darbietung eines Sprechstückes und einer Oper Theatern und Zuhörern Schwierigkeiten bereitete, wurde "Ariadne" vom "Bürger als Edelmann" separiert und von den Autoren durch ein Vorspiel ergänzt, in dem der Rolle eines jungen Komponisten sowohl von Hofmannsthal als auch von Strauss Hauptwert beigemessen wurde. Um dem Ganzen entsprechendes Gleichgewicht zu geben, nahm Strauss an der Urfassung ein Dutzend grösserer Änderungen, vor allem Striche, vor und erleichterte auch die Koloraturrolle der Zerbinetta.

* * *

Das ohne Regiezutaten im ursprünglichen Gewand in Konzertform dargebotene Werk übte magische Wirkung. Leinsdorfs restloses Beherrschen der Partitur liess alle verborgensten Schönheiten aufleuchten; die Intimität und Subtilität der Musik, in der ganze Strecken vom Klavierquartett oder -quintett (mit Streichern oder Bläsern) begleitet werden, wurde nicht immer gewahrt. Die markantesten unter den bisher nicht gekannten Passagen sind Einschübe während des Auftritts des Bacchus und im Finale; dort verzögern sie den Fortgang der Handlung, da setzen sie den dithyrambischen Steigerungen nochmals das verspielte Getändel Zerbinettas und ihrer Begleiter entgegen.

Claire Watson (Ariadne)
Die in München und Wien tätige Sopranistin, eine Schülerin Elisabeth Schumanns, sang mit ausserordentlichem Erfolg zum erstenmal in ihrer Geburtstadt New York.
Photo: Fayer (Wien)

Die Sprechrolle des Monsieur Jourdain war auf einige Schlussworte zusammengestrichen; der Darsteller des vornehmen Bürgers trug einen Strassenanzug und sass wie ein unbeteiligt dem Spiel zusehender Polizist in der linken Ecke des Podiums. In Sportröcken über Rollkragen-Pullover konnten sich die von John Reardon (als Harlekin) etwas lustlos angeführten vier Spassmacher nicht als commedia dell'arte-Figuren entpuppen. Von diesen, wohl unvermeidbaren Mängeln abgesehen, war die Aufführung eine dem Geist des Werkes entsprechende Grosstat.

Claire Watson, langjähriges Mitglied der Bayerischen und Wiener Staatsopern, eroberte das Publikum ihrer Vaterstadt New York durch eine vollendete Porträtierung der verlassenen, sterbensmüden und dann zu neuem Leben und zu neuer Liebe erwachenden Ariadne. Sie machte diese Verwandlung mit jedem Ton und jedem Wort glaubhaft. Das Fehlen von Kostüm, Kulisse, Gebärde und Spiel wog die sublimierte Verinnerlichung auf, mit der sich die Künstlerin diese Rolle gänzlich zu eigen gemacht hat. Prächtiges Heldentenorkaliber dokumentierte der Amerikaner Robert Nágy als Bacchus; seit Svanholm wohl der erste Künstler, der aus der statisch gezeichneten Figur mit so echtem inneren Feuer ein gottgleiches Menschenwesen geschaffen hat.

Auch wer (von Selma Kurz und Maria Ivogün bis zu Erna Berger, Adele Kern und Erika Köth) grosse Koloratursängerinnen in der Glanzzeit ihrer Laufbahn als Zerbinetta erleben durfte, musste bedingungslos die überragende Leistung der rothaarigen Beverly Sills anerkennen. Sie ist nicht das Idealbild der koketten Komödiantin; aber nach dem hinreissenden Vortrag der grossen Arie brach Jubel los, der die Aufführung für viele Minuten unterbrach.

Die Ovationen nach Schluss waren von unbeschreiblicher Intensität; sie erreichten nach zahllosen Hervorrufen aller Künstler den Höhepunkt, als Leinsdorf, einen befrackten Octavian spielend, jeder der fünf Solistinnen mit tiefer Verbeugung eine Rose seiner Anerkennung überreichte. **Robert Breuer**

AUFBAU, FRIDAY, JANUARY 24, 1969

Boston Symphony: Ariadne auf Naxos

During any concert season there are occasions when a performance overrides its shortcomings, whatever they may be, to become an entirely memorable musical experience. Such an evening was that spent in the company of the Boston Symphony, which under the direction of Erich Leinsdorf presented a concert version of Richard Strauss's *Ariadne auf Naxos* in the early (1912) edition. This was the Strauss-Hofmannsthal pendant to Molière's *Le Bourgeois gentilhomme* and differs from the later, all-opera, version in the omission of the Prologue and the expansion of various parts of the work. The chief differences, however, are two: one, Zerbinetta's fireworks-display coloratura aria is half-again as long, with one section transposed up a tone; and two, the work ends not on the *Verklärung* of Ariadne and Bacchus but on Zerbinetta and her troupe, who keep the focus on the wry irony of the situation. In the first instance Strauss's later shortening was sound, on humanitarian if on no other grounds (the embellishments do reach a plateau of unmitigated, wretched excess), but the latter change is a pity, for the opera should not close on the Bacchus-Ariadne duet, which is the weakest part of the score. Otherwise, in both versions, *Ariadne* is as continuously, sensuously inventive as any opera written in this century and probably as any since *Così fan tutte*.

The performance grew from the bedrock of Leinsdorf's control and the crisp yet responsive ensemble playing of members of the Boston Symphony, who made one hell of a glorious noise.

Beverly Sills: one is stumm.

The trios of comics and spirits were good if not ideal, the Harlequin of John Reardon combined fine vocalism and excellent characterization. Robert Nagy's Bacchus was appropriately leather-lunged and forceful, and Claire Watson's burnished top tones projected Ariadne with a great deal of nobility and beauty. Before Beverly Sills's Zerbinetta I remain, as she says all women do before a new God, *stumm* (here to be translated as, struck dumb). She received a standing ovation after her rendition of that fiendish aria, and it was deserved not because she negotiated the course without stumbling but because she did it like a queen. The effortless ease with which she sang was only one facet of her triumph: more amazing was the amount of character she projected while she was singing and the varieties of color and shading she brought to its different sections. This last quality separates her from almost every other coloratura soprano, and gives her singing that warmth and diversity which complement the vocal-exercise side of the voice. Sills also sang beautifully the rest of the way, but her rendition of The Fiend will always remain one of the incredible vocal memories. As Don Giovanni would say, *brava, brava, arcibrava*.

The memorability of the evening, however, lay in the fact that this one performance did not overshadow the rest, but fitted into it as part of the ensemble. An evening of music-making of the highest order. PATRICK J. SMITH

CUE
NEW YORK, N. Y.
W. 244,000

FEB 15 1969

JOHNSON ON MUSIC

Inspired Strauss, and uninspired c

Strauss and von Hofmannsthal bequeathed to us two versions of their "Ariadne auf Naxos." The 1912 "original" and shorter of the pair recently came to Carnegie Hall in concert version and it shot forth fireworks. With members of the Boston Symphony, conductor Erich Leinsdorf (who has recorded the longer "Ariadne" for RCA) was exemplary even though he and his men bodily obscured the soloists. What soloists! Incredibly enough, American soprano Claire Watson was making her New York debut as Ariadne—she is good to look at and she sang her noble role nobly and persuasively. From an evening which had no vocal letdowns, I must single out the three nymphs by Benita Valente, Eunice Alberts, and Carole Bogard along with the Harlekin by John Reardon and the Bacchus by Robert Nagy. There remains Beverly Sills. As Zerbinetta, Miss Sills had to execute what is usually called the most difficult coloratura music yet written. She seemed undisturbed by the rumor. Some of the defining things about Miss Sills are these: she seems to find the "impossible" exhilarating; she seems to say, "It was written, so it can be sung"; she is like that famous mountain climber who climbed what was there. She soars with such élan that critiques amount to love letters.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 728,276

JAN 26 1969

The Music Beat

A Daring Young Soprano On Strauss Opera Trapeze

By MAX de SCHAUENSEE
Bulletin Music Critic

3454

IT MAY BE of some interest to opera lovers in this city to hear about a thrilling performance of Richard Strauss' "Ariadne auf Naxos," presented by Erich Leinsdorf and his Boston Symphony in New York's Carnegie Hall, last weekend.

Strauss enthusiasts flocked from near and far to hear this original 1912 version of a rarely given opera. The performance constituted a United States premiere. When the opera was revised in 1916, drastic changes were made. That is the version that is generally heard today.

Within the frame of Carnegie Hall, a sharply etched demonstration showed how a very sophisticated and tricky score can be given a reading of surpassing smoothness and suggestibility. This, of course, can only be achieved through many rehearsals which, apparently, the Boston group must have been able to obtain.

• • •

THE EVENING proved a triumph for Beverly Sills as Zerbinetta. That character's famous aria is much more elaborate and extended (15 minutes) in this earlier version. Objections from sopranos who had to negotiate this coloratura nightmare caused Strauss to shorten it and eliminate some of the near-impossible acrobatics.

Miss Sills, however, sang it without flinching. She found her way blithely and securely through a maize of runs, trills, leaps, arpeggios, staccati, and stratospheric notes. What must have been an endurance test won her the ovation of the evening.

Miss Sills is at the moment the most talked-about singer on the horizon. She has enjoyed extended articles in our leading magazines, and her recent recording has won salvos of applause with hardly (if any) dissenting voices. All this she has richly deserved.

What a pity that one of our Philadelphia companies has not had the foresight to secure her before her super-star status sends her skyhigh in price. It would have been nice for Philadelphians to hear her as Lucia the other night. Perhaps we are too apt to bring the same singers back to a city which is already in a rut.

• • •

ANOTHER THOUGHT that came to me while listening to Strauss' score, is that not only do we not hear works of our immediate time (Boston does, thanks to impresario Sarah Caldwell) but for too many years now, we have not even heard the more sophisticated works, the works for which people travel to European festivals.

Philadelphia opera buffs with money at hand can, of course, journey to Munich or to Salzburg to enjoy this jet-set repertoire, for it is the operatic jet set (and there is one) that most loudly proclaims the virtues of such operas.

Besides "Ariadne," New York will hear more Strauss — the Met's "Die Frau Ohne Shatten," and "Rosenkavalier," and performances of "Capriccio," by the New York City Opera next Fall.

Will the new metroliners on the Penn Central to New York tempt Philadelphia fans to be more adventurous? Or how about journeying out to Santa Fe this coming summer where the United States premiere of a Penderecki opera will be given?

It does seem that this city (and I except the newly unearthed Donizetti-Bellini excavations) has its share of old, waning favorites and operas that add up to a dreary and familiar grind.

MUSIC / David Hamilton

NATION
NEW YORK, N. Y.
W. 20,000

MAR 31 1969

The most interesting Strauss operatic performance of the season took place in Carnegie Hall, where on January 18 the Boston Symphony Orchestra presented a concert performance of the original 1912 score of *Ariadne auf Naxos*. This opera was first planned and presented in conjunction with Hofmannsthal's adaptation of Molière's *Le bourgeois gentilhomme*, the simultaneously performed *opera seria* and *commedia dell' arte* replacing Molière's Turkish ceremony; later, when it became evident that good performances of the combined play and opera were difficult to arrange, Hofmannsthal devised a prologue for musical setting that would establish the necessary dramatic situation for the opera-pastiche. In his 1916 setting of that Prologue, Strauss makes no attempt to achieve a musical continuity, presumably to throw into relief the opera-within-the-opera. However, the highly stylized libretto of the latter, with its clear articulation into "numbers," called forth from Strauss a consistency of structural coherence and harmonic direction that he rarely achieved in his operatic works. The busy but directionless "symphonic recitative" of *Rosenkavalier* is avoided here, and within the closed musical forms a high level of craftsmanship is almost continuously evident, especially in harmonic details and in the prodigiously inventive scoring for chamber orchestra (the string divisions, doublings with winds, and the disposition of harmonium, celesta, piano and two harps in the *tutti* climaxes are brilliantly arranged for maximum sonority).

The additional music found in the 1912 version (mostly for Zerbinetta; in the revision she lost an aria announcing Bacchus' arrival, and her big rondo was abbreviated and simplified) results in a considerable change of emphasis, for the *commedia dell' arte* characters originally had a much larger role in the later part of the opera. From the correspondence it is clear that Strauss wanted to revise them away entirely at the end, and only at Hofmannsthal's insistence did he insert a single line for Zerbinetta to express her worldly view of what is to Ariadne a mystical transcendence, not just a shift of affections to a new lover? However, the original version makes this point much more satisfactorily and retains a balance between the two elements right to the end of the opera. It is regrettable that the final pages of the 1912 score, with a speech for Monsieur Jourdain and references to the *Bourgeois gentilhomme* score, effectively preclude its use with the later prologue.

The Carnegie Hall performance was certainly one of the most notable achievements of Leinsdorf's Boston tenure, for the score can rarely have been played so well; in both line and detail, it was masterful. The evening's special pleasure was the spectacularly accurate and endearingly insouciant Zerbinetta of Beverly Sills; Strauss's *reductio ad absurdum* of the coloratura showpiece can fall flat on its face if not tossed off to perfection, but Miss Sills has skill to spare, and her obvious conviction that it was all only slightly more difficult than *Heidenröslein* added an extra layer of icing to the whole deliciously grotesque confection. Claire Watson's sympathetic Ariadne was also on the positive side, and Robert Nagy offered a powerful, if somewhat unvaried Bacchus. A concurrently released recording of the revised version (see listing below) is a serviceable addition to the catalogue, with some smaller roles better sung than they were in the Boston performance; by comparison, however, Kempe leads a neat and careful performance rather than a brilliant one. What is now called for is a recording of the 1912 *Ariadne*, not just another duplication of existing recordings.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 139,000

APR 1969

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

PROVIDENCE SERIES
VETERANS MEMORIAL AUDITORIUM
THIS THURSDAY AT 8:30
GEORGES PRETRE *Guest Conductor*
LALO: 'Le Roi d'Ys' Overture
SIBELIUS: Symphony No. 5
MESSIAEN: Chronochromic (1960)
RAVEL: La Valse

Ticket Prices: $4, $5, $6, $7

Tickets may be purchased at:
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256 Weybosset St., Providence
TELEPHONE: GA 1-1434

Baldwin Piano **RCA Records**

Third Concert Given By Boston Symphony

By RUTH TRIPP

The third concert of the Boston Symphony Orchestra series here was marked by two important "firsts." A near capacity audience at Veterans Memorial Auditorium had the pleasure of greeting Georges Pretre, who was making his debut as guest conductor with this orchestra.

In line with true French tradition, his program featured three works by composers of his native land. Of these, Olivier Messiaen's "Chronochromie" for large orchestra was given its first performance by the Boston orchestra and its first performance in Rhode Island, a fact which need not be stated since it would take a group of the size, importance and skill enjoyed by the Boston Symphony to undertake the huge task.

The concert opened with the Overture to Lalo's "Le Roi d'Ys" and closed with the magnificent Ravel ballet "La Valse." We also heard the Symphony No. 5 by Sibelius. It was truly an important concert.

Georges Pretre is a conductor whose stage presence and manner of conducting are a fortunate combination of two of the great conductors who presided over this great orchestra for many years. Pretre has the fire and command which Koussevitzky could muster, plus the grace and innately musical communication which always marked a Charles Munch performance. It was an evening of recollection for the first half of the program.

The Lalo Overture was a magnificent display of pure musical effects and within minutes of the start, the listeners were aware of the refinement of tone, the electric changes of mood and the beauty of phrasing which came from every section of the orchestra. We heard an inspired performance. No small part of the pleasure came from the lovely cello solo by Jules Eskin.

The excitement of the program, however, came with the contemporary work by Messiaen. For this work, the conductor used a score, the only time during the concert. Small wonder, when one considered the size of the orchestra and the wide distribution of the various assignments. The percussion section had a genuine field day and for this part alone, the performance was worth hearing.

All the program notes in the book could not explain or enlighten the audience about the style. Each listener, to his own satisfaction, could determine what he heard. For me, there was a huge water wheel turning laboriously and sending off showers of strange sounds. Words revolved around in one's mind as the music went on.

Georges Pretre went on turning page after page of the voluminous score and at times he turned back two or three as if to make sure that none of the strange sounds had escaped into limbo. It was when the string section took its turn at unfolding its part of the puzzle, that we heard all 12 tones in retrograde and in several other directions simultaneously. It could have been centrifugal or centripetal motion but it had little to do with music.

A hum of conversation began to rise in the audience and when this strophe was finished there was an interruption of applause with a few moderate "boos." Pretre went on turning pages. There were a few more of the grateful pauses between sections and finally the work ended with much applause, a great many loud "boos" and one lusty shout of "encore" (he was a young man who sat near me).

The conductor brought the orchestra to its feet to share in the tumultuous applause, all the while, silencing the objectors with a nonchalant wave of the hand.

What remains to this listener of the impressions of this strange work, is tremendous respect for the virtuosity of the percussion section and the reeds. The strange Messiaen sounds fare much better from those areas than from the strings.

The Ravel interpretation was a tremendous triumph. The baton was once more inspired by the powerful rhythm of the score and, by the final applause, it would seem that all was forgiven and Pretre was once more a great favorite.

His Sibelius reading was of the sort to make one realize the magnificence of the writing. When Pretre builds a climax of tone, it has regal proportions. This was truly a memorable concert, the Messiaen work included.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,100

JAN 24 1969 New England Newsclip

THURSDAY

THE BOSTON Symphony Orchestra will give a concert at 8:30 p.m. in the Veterans Memorial Auditorium. Georges Pretre will be guest conductor.

The program follows:

Lalo ..... 'Le Roi d'Ys' Overture
Sibelius ..... Symphony No. 5
Messiaen ..... Chronochromie (1960)
Ravel ..... La Valse

The Providence Sunday Journal, January 19, 1969

Some Events Canceled, Postponed

Symphony to Play Tonight

The Boston Symphony will play its scheduled concert at 8:30 tonight in Veterans Memorial Auditorium, but the lingering effects of the snow storm forced several other events to be canceled or postponed.

An official of the Boston Symphony said its 106 members will be here "if they have to come by dog sled to do it."

The program will include Tchaikovsky's Fifth Symphony and the Beethoven Fourth Piano Concerto. It will be the final appearance of Erich Leinsdorf as the orchestra's music director and conductor.

Among those meetings canceled was the Providence School Committee meeting scheduled for tonight. Louis I. Kramer, acting superintendent of schools, said the meeting has been rescheduled for next Thursday at 8:30 p.m.

At least three other events or meetings scheduled for last night were canceled.

One of these was the Head Start Follow Through Parents Advisory Committee meeting, for which no new date has been set.

Another was the annual meeting of the Travelers Aid Society of Rhode Island, Inc., which was scheduled in the John Brown House at 52 Power St.

The Providence Recreation Department's Nok-Hockey tournament, scheduled yesterday, was postponed until 3:30 p.m. tomorrow at the Joslin Gymnasium.

The United Presbyterian Church on Chalkstone Avenue canceled its Lenten service, which was scheduled for tonight.

A concert by the Rhode Island Civic Chorale and Orchestra, scheduled for Saturday night at the Veterans Memorial Auditorium, also has been postponed. It will be held March 23 at 4 p.m. in the auditorium. Mrs. Richard McKenzie, executive director, said a rehearsal scheduled at Classical High School was postponed last week because of the fire that destroyed the former Big Bear Market nearby. The storm forced the cancellation of rehearsals on Monday and Tuesday this week.

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,900

FEB 27 1969 New England Newsclip

PROVIDENCE, R. I. (UPI)—French conductor Georges Pretre makes his debut with the Boston Symphony Orchestra here Thursday night in the third of the symphony's five annual appearances. Pretre also will be guest conductor in Boston.

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 52,417

JAN 22 1969 New England

FRENCH CONDUCTOR Georges Pretre will make his debut with the Boston Symphony Orchestra Thursday at 8:30 p.m. in the Veterans Memorial Auditorium.

Music In Review

Boston Symphony Applauded Except In 'Conglomeration'

Georges Pretre, guest conductor making his debut with the Boston Symphony Orchestra, was enthusiastically welcomed with resounding applause Thursday evening in Veterans Memorial Auditorium, Providence.

His conducting is elegance con fuoco (with fire) as was the sound the orchestra produced in the opening work, Lalo's "Overture to 'Leroi d'Ys' " and it gave him the opportunity to display his own podium mannerisms that seemed to please both audience and musicians. The following Sibelius "Symphony No. 5 in E-Flat" was more sobering, almost grim in some of its passages, but ending on a high pitch of jubilation.

There was a break in the increasing admiration for this capable young maestro when, after intermission, he began to lead this enlarged orchestra — hanging cymbals and gongs, chimes, xylophones and bells, glockenspiel, Chinese cymbals and tom-tom — and it seemed ludicrous at times to see 105 musicians on stage with only six violinists playing each in a different key while the 99 others sat idle. The whole work was a conglomeration of fragmented sounds that ranged from twittering bird calls to steamboat whistles, from tinkling temple bells to the Big Ben's booming stroke. So much of it was boring and the rest so disturbing that the audience began talking and at one point broke into derisive laughter.

It appeared that Pretre sensed the ludicrous mood of the listeners and cut short the performance because the score on his lecturn was as thick as an unabridged Webster and he closed it about one-third way through. There were "boos" among the handclapping and some laughter.

This was entitled "Chronochromie for Large Orchestra" by Messiaen, and, according to the program notes, was translated "Color of Time" from the Greek, and it also was patterned after the ancient Greek tragedy. Also, the note informed that "...it is generally understood that the number of permutations of several distinct objects increases immeasurably with the addition of each new unit...."

And that is exactly what it was, and exactly the way it sounded. I am pleased that it was explained to me.

But the audience forgave Mr. Pretre when he concluded the program with a magnificent performance of Ravel's "La Valse — choreographic poem," that was as colorful, graceful and swirlingly swift as a Degas' painting of a corps de ballet. The applause was deafening.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

JAN 24 1969 New England

EAGLE (E)
CLAREMONT, N. H.
CIRC. 7,000

JAN 22 1969 New England Newsclip

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932

JAN 22 1969 New England Newsclip

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017

JAN 22 1969 New England Newsclip

FRENCH CONDUCTOR

PROVIDENCE, R.I. (UPI)— French conductor Georges Pretre makes his debut with the Boston Symphony Orchestra here Thursday night in the third of the symphony's five annual appearances. Pretre also will be guest conductor in Boston.

CHRONICLE (e)
NORTH ATTLEBORO, MASS.
CIRC. 4,780

JAN 22 1969 New England Newsclip

NEWS (e)
MALDEN, MASS.
CIRC. 10,832

JAN 22 1969 New England Newsclip

70.

Music Last Night

Leinsdorf in His Farewell Providence Appearance

By EDWIN SAFFORD

Erich Leinsdorf made his final Providence appearance last evening as the Boston Symphony Orchestra's music director at Veterans Memorial Auditorium. Whether by design, as if not to make a big issue of the occasion, or for lack of preparation time, the program was not particularly impressive on paper. It contained the Beethoven Fourth Piano Concerto, with Eugene Istomin as soloist, and Tchaikovsky's Fifth Symphony.

Actually, Mr. Leinsdorf was substituting, on fairly short notice, for the orchestra's assistant conductor, Charles Wilson, originally scheduled to appear. The much-played Tchaikovsky thus took the place of Richard Strauss and Igor Stravinsky, works by whom had been promised earlier. It seemed to matter little to the audience, however, since reaction was very much on the positive side at evening's end.

The conductor and soloist were in close agreement as to how the Beethoven should go. It is not a brilliant display piece and they did not try to make it so. From a seat under the balcony, its dynamic scale did sound somewhat on the quiet side, and that location easily could be responsible.

Nevertheless, work as he might, Eugene Istomin's performance was less than imposing on the whole. There was accuracy enough, and some gratefully delicate playing when called for, but climaxes were lacking. This left the wonderful, short middle movement, with its meditative dialogue between orchestra and piano, the concerto's most effective and moving moment.

As might be expected, Mr. Leinsdorf did not rob the Tchaikovsky Fifth of its romantic essence. Nor did he allow it to sink into pure sentimentality entirely, although with the second theme of the first movement that peril came close. Anyway, at the rousing conclusion he was greeted with an equally rousing applause.

If there were those who were disappointed not to have something more challenging to listen to, the conductor does not leave the orchestra's podium until the end of summer at Tanglewood. Between now and then, presumably, that factor will be different.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,100

FEB 28 1969

New England Newsclip

Pianist, Boston Orchestra Thrill Providence Audience

Thursday night was a night of sweet fulfillment for Eugene Istomin, young American pianist, and the Boston Symphony Orchestra in Veterans Memorial Auditorium, Providence.

A nearly filled auditorium arose and cheered at the close of an abbreviated concert that included only two works — Beethoven's "Piano Concerto No. 4 in G-Major," and Tchaikovsky's "Symphony No. 5 in E-Minor."

Istomin's piano art is distinguished by his gift to define and reproduce the idiom of the composer without theatrical enrtitment but with the thoroughness that would have delighted Beethoven as it did his audience, and apparently, the members of the orchestra and Erich Leinsdorf, conductor.

Istomin was marvelous in the exact timing and spacing in his flashing cadenzas with the shrill, bird-like tones in the upper register, and the warmth of sound and shimmering tenderness in the romantic passages.

Leinsdorf guided the orchestral accompaniment with a marchless timing of the soloist's entries and terminations, touching the spirit with the gentleness of the romantic moods and building to almost a frenzy in the measured pace of the mounting crescendos as though he was the pianist and the orchestra was his instrument.

This carried over into the Tchaikovsky after intermission. The almost melancholy first movement, starting with andante, and continuing into allegro con anima, seemed sorrowful even in joy. But the throat-catching horn solo, in the second movement, andante cantabile, followed by the full orchestra enlarging the theme with fervor and eloquence brought a breathless stillness to the audience that resembled mass enchantment.

In the darkly brooding and brightly happy moods, such as the third movement waltz, allegro moderato, there were flashing plays of light and shadow, there was passionate intensity in lovely and lingering melodies, all unsurpassed in artistic grandeur that makes Tchaikovsky's Fifth an immortal work of art, and Leinsdorf's directing a dazzling virtuosity.

G.H.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

FEB 28 1969

New England Newsclip

Boston Symphony in Providence Concert

Charles Wilson, Assistant conductor of the Boston Symphony Orchestra, will conduct the fourth Providence concert of the current season at Veterans Memorial Auditorium, Thursday, February 27 at 8:30 p.m. Pianist Eugene Istomin will be soloist in Beethoven's Piano concerto no. 4 in G.

The remainder of the program will consist of Richard Strauss' Don Juan and Igor Stravinsky's ballet 'Jeu de cartes' composed in 1937 for George Ballanchine and the American Ballet.

American Eugene Istomin made his debut with the Boston Symphony Orchestra in 1952 and has since appeared with the Orchestra in Boston, New York, Tanglewood and on tour. He has perofrmed on all six continents giving extensive recitals, appearing with major orchestras and making records.

SUN (e)
WESTERLY, R. I.
CIRC. 9,300

FEB 16 1969

New England Newsclip

Boston Symphony to Keep Date; Other Events Are Off

The Boston Symphony will play its scheduled concert at 8:30 tonight in Veterans Memorial Auditorium, but the lingering effects of the snow storm forced several other events to be canceled or postponed.

An official of the Boston Symphony said its 106 members ill be here "if they have to come by dog sled to do it."

The program will include Tchaikovsky's Fifth Symphony and the Beethoven Fourth Piano Concerto. It will be the final appearance of Erich Leinsdorf as the orchestra's music director and conductor.

Among those meetings canceled was the Providence School Committee meeting scheduled for tonight. Louis L. Kramer, acting superintendent of schools, said the meeting has been rescheduled for next Thursday at 8:30 p.m.

At least three other events or meetings scheduled for last night were canceled.

One of these was the Head Start Follow Through Parents Advisory Committee meeting, for which no new date has been set.

Another was the annual meeting of the Travelers Aid Society of Rhode Island, Inc., which was scheduled at the John Brown House at 52 Power St.

The Providence Recreation Department's Nok-Hockey tournament, scheduled yesterday, was postponed until 3:30 p.m. tomorrow at the Joslin Gymnasium.

The United Presbyterian Church on Chalkstone Avenue canceled its Lenten service, which was scheduled for tonight.

A concert by the Rhode Island Civic Chorale and Orchestra, scheduled for Saturday night at the Veterans Memorial Auditorium, also has been postponed. It will be held March 23 at 4 p.m. in the auditorium. Mrs. Richard McKenzie, executive director, said a rehearsal scheduled at Classical High School was postponed last week because of the fire that destroyed th former Big Bear Market nearby. Th storm forced the cancellation of rehearsals on Monday and Tuesday this week.

The chorale and orchestra had hoped to rehearse at the auditorium last night and put on Saturday's concert as scheduled, but snow drifts outside the auditorium made it impossible to move two pianos and an organ inside.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,100

FEB 27 1969

New England Newsclip

Symphony Tours Southeast U.S.

BOSTON — The Boston Symphony Orchestra leaves this weekend for the Southeastern United States, beginning a two-week tour which includes the orchestra's first appearances in Florida.

Erich Leinsdorf, music director of the orchestra, will conduct all concerts and Lilian Kallir will appear as piano soloist in three cities, playing the Mendelssohn g minor concerto.

Opening March 10 and 11 with two already-sold-out concerts in the William Neal Reynolds auditorium in Raleigh, N. C. (which for these concerts has a seating capacity of 9000), the orchestra next goes to Atlanta, Georgia, for a March 12 appearance in 4600-seat Robert Maddow hall of the Atlanta Civic Center.

The first of three Florida cities in which the orchestra performs is St. Petersburg on March 13 at the Bayfront Center Auditorium.

On March 14, the orchestra plays in the 2560-seat War Memorial auditorium in Fort Lauderdale, and on March 15 in the 3500-seat Miami Beach auditorium. These concerts also are already sold out.

From Miami Beach, the Boston Symphony flies to Washington, D. C. for two concerts and then to New York for the 1968-69 season's fifth and final series of concerts in Philharmonic and Carnegie hall and at the Brooklyn Academy of Music. In addition to Miss Kallir in Washington, the noted baritone Hermann Prey will also appear with the orchestra at Philharmonic hall, singing Mahler's Songs of a Wayfarer.

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017

MAR 7 1969

New England Newsclip

Symphony Orchestra On Two-Week Tour

The Boston Symphony Orchestra leaves this weekend for the southeastern United States, beginning a two-week tour which includes the orchestra's first appearances in Florida. Erich Leinsdorf will conduct all concerts and Lilian Kallir will appear as piano soloist in three cities, playing the Mendelssohn G Minor Concerto.

Opening tomorrow and Tuesday with two already-sold-out concerts in the William Neal Reynolds Auditorium in Raleigh, N.C. the orchestra next goes to Atlanta March 12, St. Petersburg on March 13, Fort Lauderdale on March 14 and Miami Beach on March 15.

From Miami Beach, the Boston Symphony flies to Washington D.C. for two concerts and then to New York for the fifth and final series of concerts in Philharmonic and Carnegie Halls and at the Brooklyn Academy of Music. In addition to Miss Kallir in Washington, baritone Hermann Prey will also appear with the orchestra at Philharmonic Hall, singing Mahler's "Songs of a Wayfarer."

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAR 9 1969

New England Newsclip

Boston Symphony to tour Southeast

The Boston Symphony will tour the Southeast for two weeks beginning March 10, opening with two concerts in Raleigh, N.C. The Symphony will return to Boston via Washington, D.C., and New York with concerts in Philharmonic Hall and Carnegie Hall.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

MAR 8 1969

New England Newsclip

The Raleigh Times
RALEIGH, N. C.
D. 23,979

MAR 11 1969

Orchestra Proves Top Rating

Last night's Boston Symphony concert was top entertainment.

The orchestra, playing two concerts for the Friends of the College, is rated the best in the country. They proved it.

Erich Leinsdorf, the director,

A Review

is a no-nonsense conductor. He used no score and began conducting swiftly in an authoritative, angular fashion. The music of the Beethoven Eighth Symphony came out crisp.

He made it sound restrained and joyous, both at the same time with no sloppy sentimentalism.

It is a superb orchestra — average age 44 — and the members show the results of Leinsdorf's seven years of direction.

To many, the hit of the evening was the second selection, the Mendelssohn Piano Concerto No. 1 in G. Minor, with soloist Lilian Kallir. Miss Kallir is a striking, slim, tall young woman who plays with lovely abandon.

As she bent over the keys, she looked more like the advertisement of a "forbidden" perfume than any of the professional pianists we have seen lately in Raleigh.

She has played with the Boston Symphony often and shows perfect rapport with the orchestra and Leinsdorf. Her technique was exciting, and her playing inspired. She was applauded repeatedly, and at the conclusion of the concerto, Leinsdorf bent low and kissed her hand.

After intermission, Leinsdorf led into the Tschaikovsky Fifth in E Minor and gave it such a rousing interpretation it did not sound like the old "war horse" of concerts. The solo horn passage in the second movement was particularly beautiful. The waltz theme was done in an airy fashion, and the upswing of the theme at the end was properly impressive.

The Boston Symphony is judged by some to be the best in the United States. If money talks, its price for the two concerts at the Coliseum is $25,000. Just think, you are hearing it at the proportionate price of $1.

—N. D. Styron

Boston Symphony Concert In Tune With Reputation

The noted Boston Symphony came to Raleigh Monday night and proved worthy of its reputation and that of its director, Erich Leinsdorf.

It was a thoroughly conventional program which Mr. Leinsdorf chose to show off his polished ensemble and expert section leaders in masses of tremendous and glorious sound. And it was a romantic program from the beginning of a rather routine Beethoven Eighth symphony, one of the composer's most charming and melodic, to a smashingly dramatic Tchaikovsky Fifth which completed the program.

In the latter, Mr. Leinsdorf called for an almost frenetic performance with crashing climax on top of crashing climax, and his men were equal to his demands in almost every instance. One wondered if they would ever make the sound he demanded at the pace he set. It was probably the most dramatic Tchaikovsky Fifth ever heard here.

But the real triumph of the evening was Lillian Kallir's performance of Mendelssohn Piano Concerto Number 1 in G minor. Miss Kallir made it a real tour-de-force which was especially characterized by style — that elusive quality which is so often missing in pianists. Her technique was superb and her phrasing a joy. She and Mr. Leinsdorf were obviously en rapport and together produced a polished and stunning performance. Mendelssohn, a piano virtuoso himself, was, one felt, looking down from heaven in approval.

Let us have this superb combination again in the near future.

— NELL HIRSCHBERG

Raleigh News & Observer
3-11-69

Raleigh Times 3-11-69

Boston Maestro No Fiery Long-Hair

By N. D. STYRON
Times Staff Writer

Erich Leinsdorf is no long-haired musician.

The conductor of the Boston Symphony Orchestra is direct, down to earth, and even his sideburns are uncompromising.

As he came off the chartered plane yesterday with the more than 100 orchestra members to play at yesterday's and today's Friends of the College concerts, he did not look like a fiery maestro.

In fact, he looked pleasantly relaxed in his golden brown turtle neck shirt. At 57, Erich Leinsdorf is trim, of middle height, with few wrinkles, no sagging chin and little hair. His manner is easy without being overly sauve — and he smiles firmly and often.

"A conductor is a man who stands in front of an orchestra slicing up air," — this, Erich Leinsdorf said, is his wife's description of a conductor.

She couldn't come to Raleigh with him because of her mother's illness, he said. They were married this past August, after Leinsdorf's 29-year-old marriage had terminated. Mrs. Leinsdorf is 33-year-old Vera Graf from Buenos Aires, a former professional violinist.

Where is home since remarrying? "You can say it is on the green wagon — the gypsy wagon," Leinsdorf said.

Then he gave an itinerary for next summer when he retires from the Boston Symphony. It includes new opera productions in South America, films in Vienna, television in Paris, broadcasts in London and guest appearances with various orchestras. He ended his recital of plans with a projected tour in commemoration of the Beethoven year next July, 1970.

And yet the reason he gave for resigning from the Boston Symphony, which he has directed since 1962, is he wanted a "less confining schedule.

He talks fluently without a noticeable foreign accent although he was born in Vienna and came to the United States in the late 1930's.

Asked what he thought of concertizing away from the metropolitan areas such as Raleigh, he said, "This is very important, because I am afraid that too many orchestras will not be able to exist in a few years. This is due to shortages of good players and 'good' money.

"Not all the orchestras will be able to survive. Those that do will have to serve whole sections of the country."

"What do I think of your Coliseum? I haven't seen it, but I have heard that you have the largest two-night audience in the world.

"You ask about the Boston Symphony. We are parting friends. I will go back to guest conduct there next December. I tell them — no tearful farewells. Yes, I love the Boston Symphony ladies. Well, you wouldn't expect me to say anything bad, would you? After all, they have a great many relatives down here who read your papers.

"What is my theory of conducting? It's a constant alternation — leading and following, sometimes in the same measure. Take the first horn solo in Tschaikovsky's Fifth that we play tonight. This solo tests every resource of the horn player — and so you let him pace it.

"Music making is a constant give and take — it is not imposing one's will over the whole," he concluded.

The Atlanta Journal
AND
THE ATLANTA CONSTITUTION
SUN.

FEB 23 1969

Erich Leinsdorf will conduct the Boston Symphony in a concert sponsored by the Atlanta Music Club March 12 at 8:30 p.m. in the Atlanta Civic Center.

The 106-member orchestra will play "Don Juan" by Richard Strauss; Arnold Schoenberg's Variations, Op. 31, and Beethoven's "Eroica" Symphony No. 3.

The Boston Symphony is in its 88th season, has recorded for 50 years and gives annual concert tours of the country.

72.

ATLANTA Music CLUB

ALL-STAR CONCERT SERIES PRESENTS

THE

BOSTON SYMPHONY

Erich Leinsdorf conducts this internationally renowned 106 member orchestra in the world's greatest music.

TONIGHT - 8:30!

CIVIC CENTER AUDITORIUM

Prices (Incl. Tax) $2.50, $3.50, $5.00, $6.00, $7.50

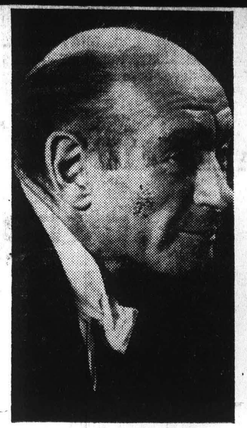
TICKETS AT CABLE PIANO CO. UNTIL 5 P.M.
TICKETS AT CIVIC CENTER FROM 7 P.M.

GOOD SEATS AVAILABLE AS LATE AS PERFORMANCE TIME!

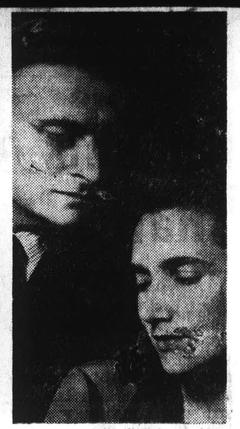
REGINE CRESPIN

ARTUR RUBENSTEIN

ANDRES SEGOVIA



ERICH LEINSDORF



MENUHIN

COMING ALL-STAR SERIES IS JUST THAT

The 1968-1969 All Star Concert Series might best be described as "a household series" in that every attraction for the coming season is "a household word."

The series includes Yehudi and Hephzibah Menuhin, Nov. 16; Regine Crespin, Feb. 11, 1969; Arthur Rubinstein, Feb. 23; The Boston Symphony, March 12; and Andres Segovia, March 26.

There is no increase in season ticket prices this year and all concerts will be held in the new Robert Maddox Hall of the Atlanta Civic Center at 8:30 p.m., except the Rubinstein offering, which will be at 3 p.m.

OPENING THE star-filled series will be Yehudi Menuhin, world-famous violinist, with his equally famous sister Hephzibah at the piano.

While maintaining their American citizenship, the Menuhins have resided in London with their families. Yehudi Menuhin's annual tours all over the world have established him as a violinist of unquestionable integrity. His sister Hephzibah also established an international reputation before retiring to raise a family. It is only in the last decade that she came out of retirement to perform occasional concerts with her brother and other members of the Menuhin family.

FOLLOWING THE Menuhins will be Regine Crespin—star soprano of the Metropolitan Opera Co., the Paris, Berlin and La Scala operas — one of the world's most universal artists with an international reputation for her combined acting and vocal talents.

Miss Crespin was the first soprano ever to record complete and sing the two leading roles of Brunnhilde and Sieglinde in Wagner's "Die Walkuere".

The immortal Arthur Rubinstein, favorite of the world and Atlanta, comes as the only afternoon offering of the series. There is little that need be said about the brilliant pianism of Rubinstein. His previous appearances in Atlanta to capacity audiences speak for themselves.

ONE OF THE world's leading symphonies, The Boston Symphony, comes to Atlanta under the direction of Erich Leinsdorf. This 106-member orchestra came into existence in 1881 through the endeavors of an enterprising Boston banker, Henry Lee Higginson.

In 1962 Leinsdorf became the eleventh conductor of the symphony. The intensive concert schedule runs throughout the year with a seven-month winter season in Symphony Hall, Boston; and on tour, two months of Pops under Arthur Fiedler each spring, two weeks free open air concerts and eight weeks at Berkshire Festival.

"There is no guitar but the Spanish guitar and Andres Segovia is its prophet," said a New York newspaper of the closing attraction on the All Stars Series.

Andres Segovia gave the first guitar recital ever to be heard in New York.

A native of Spain, Segovia made his first appearance at the age of 14 in Granada, and within a short time his name was known throughout Spain. His concerts have created sensations and have resulted in sold-out houses everywhere.

The Atlanta Journal AND THE ATLANTA CONSTITUTION
SUN. 523,581
JUN 9 1968

THE ATLANTA CONSTITUTION
D. 200,603
MAR 8 1969

Leinsdorf, Symphony Really Fine

Erich Leinsdorf conducted the Boston Symphony in the fourth All Star Concert for the Atlanta Music Club at the Civic Center Wednesday night. What a real joy it is to hear a visiting orchestra in the new Civic Center with its warm acoustics and presence.

From the outset it was evident that Leinsdorf controls a well-oiled musical machine of great capacity.

In Strauss' "Don Juan," Opus 20, we heard the marvelous welling up of the justly famous strings of the Boston Symphony. I frankly doubt that we shall hear a better brass or woodwind section. The in-tuneness was uncanny.

Leinsdorf conducts with considerable bravado and seems to pluck the brass sounds right out of the air with his left hand.

This lush opener was followed with the Schoenberg "Variations," Opus 31. The conductor made some short, pointed remarks about the piece and then proceeded to do excellent justice by a tough score.

The orchestra is to be commended for programming a 12-tone work of modest length for Atlanta. There weren't many people whistling Schoenberg in the lobby at intermission, but that's all right, we heard a significant work exceptionally well played.

After intermission, we settled back to a distinguished reading of the Beethoven "Eroica" with as beautiful an articulation of detail and balance of the several choirs of the orchestra as this reviewer has heard.

Leinsdorf accomplished this delineation with such skill that it never became precious or fussy, just first-class Beethoven. The forward thrust was excellent and the evening ended with a highly musical pleasure for the audience. The programming was fine and the playing first rate.—WILLIAM WEAVER

THE ATLANTA CONSTITUTION
D. 200,603
MAR 13 1969

MUSIC CLUB SERIES

A Noteworthy Night By Boston Symphony

By CHAPPELL WHITE
Atlanta Journal Music Critic

The Boston Symphony Orchestra, under its regular conductor, Eric Leinsdorff, made its first Atlanta appearance in several years Wednesday night in the Civic Center as part of the Atlanta Music Club's All-Star Series.

The program was made up of two staples of the symphonic repertory, Richard Strauss's tone poem, "Don Juan," and Beethoven's "Eroica" symphony, and one major work that is better known by reputation than by performance, Schoenberg's "Variations for Orchestra."

Despite Schoenberg's prestige and the enormous influence he has exerted on the course of music in this century, his works appear infrequently on concert programs. If all the performances could be as this one was, that situation might be remedied.

Leinsdorf, obviously, believes in this music, and he is thoroughly at home both in its ordered complexity and its particular intense expression, and his orchestra, of course, is of the caliber that can handle the difficulties of the style without apparent struggle.

THE "VARIATIONS for Orchestra" is a 12-tone piece, but it really presents no difficulties to a generation that has gone through the post-Webern style, electronic music, and aleatory music.

Even if the tone row itself remains (perhaps intentionally) obscure to the listener, the motivic unity and the musical continuity are clear. The orchestral texture is transparent and quite varied, the climaxes seem well motivated, and the expression, despite its intensity, has a certain reserve. For me, not normally close to the Schoenberg group, the "variations" furnished a consistently absorbing experience.

Leinsdorf introduced "Variations" with a few lucid words of explanation which were, I thought, in good taste and certainly helpful with a work unfamiliar to most of the audience.

The other two works were given solid, well-paced readings, and it is no criticism of Leinsdorf's thoughtful interpretations to say the major interest on this occasion was how beautifully the Boston Symphony played.

It is still a great orchestra. Its virtuosity is dazzling, its tone is perfectly balanced and rich in sound, and hterrsrisaeeeeofv power that gives flexibility at all times.

UNFORTUNATELY, some of the impact seemed lost Wednesday night. This impression was doubtless caused in part by the location of my seats, which are far to the side—the dullest spot in the hall for orchestral music. Others reported the situation was only slightly better elsewhere.

Apparently, the sound shell was not properly adjusted, and certainly the side curtains were allowed to extend onto the stage.

The Civic Center has exceptionally fine acoustics for a hall of its size. It is a pity for a great visiting orchestra not to have the full advantage of them at their best.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 251,203
MAR 13 1969

CONCERT ON MARCH 12

Boston Symphony to Visit

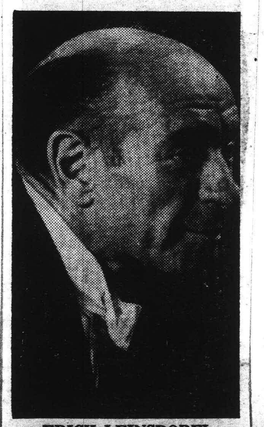
Erich Leinsdorf will conduct the world famed Boston Symphony Orchestra at the Atlanta Civic Center at 8:30 p.m. March 12, sponsored by the Atlanta Music Club.

The Boston orchestra came into existence in 1881 and has an illustrious musical history. Among its conductors have been some of the most famous: Wilhelm Gericke, Arthur Nickisch, Pierre Monteux, Serge Koussivitzky, Charles Munch and Arthur Fiedler. In 1962, Erich Leinsdorf took the baton, the 11 conductor of the orchestra and only the third in 38 years.

Almost every music lover has at least one recording of the Boston orchestra, and through tours at home and abroad, recordings, radio and television broadcasts, the orchestra is one of the most widely heard.

To maintain an orchestra of this size and caliber is an enormous undertaking. It has a reputation for its excellence of strings . . . all 57 of them . . . and it has an overall personnel of 106, 102 men and four women. In the 1968-69 season, cost of the orchestra's maintenance, including the Berkshire Music Festival at Tanglewood, is well over $3 million, all defrayed by subscriptions and sponsors in its home city.

The Boston symphony has appeared in Atlanta many times, but this will be its first concert at the Atlanta Civic Center.



ERICH LEINSDORFL

Erich Leinsdorf And Symphony Due March 12

Erich Leinsdorf will conduct the Boston Symphony in a concert March 12 at 8:30 p.m. in the Atlanta Civic Center.

The concert will be sponsored by the Atlanta Music Club and is open to the public.

On the program will be "Don Juan" by Richard Strauss, Arnold Schoenberg's Variations Op. 31; and Beethoven's "Eroica" Symphony No. 3.

The 106-member orchestra is in its 88th season, and gives annual concert tours. It will come to Atlanta from Raleigh, N.C., then fly to Florida for three additional concerts with the last being in Miami.

This season is the last for Leinsdorf who has conducted since 1962 and retires this year. A Boston Symphony tradition is that a retiring conductor plays Beethoven's Ninth Symphony closing his last program.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 251,203
FEB 17 1969

IN CIVIC CENTER

Leinsdorf, Symphony To Perform

Erich Leinsdorf will conduct the Boston Symphony Orchestra in Atlanta Wednesday in a program of classical, romantic and modern works.

Erich Leinsdorf

The Atlanta Civic Center will be the Boston Symphony's second stop on a two-week tour including Florida, North Carolina, and Washington, D.C.

The group will perform at 8:30 p.m. in the Robert Maddox Hall of the Civic Center.

Works on the program are Richard Strauss' "Don Juan," Arnold Schoenberg's Variations Op. 31 and Beethoven's Symphony No. 3, "Eroica."

THE ATLANTA CONSTITUTION
D. 200,603
MAR 1 1969

BOSTON SYMPHONY

Leinsdorf To Conduct Concert

Erich Leinsdorf, director of the Boston Symphony Orchestra, will conduct it in Atlanta on Wednesday at 8:30 p.m. in the Atlanta Civic Center.

The symphony will be making its third appearance on a five-city Southeastern tour. The program in Atlanta will be "Don Juan" by Strauss; Schoenberg's Variations Op. 31 and Beethoven's "Eroica" Symphony No. 3.

FOUNDED IN 1881, the Boston Symphony has grown to a size of 106 musicians and operates on a budget of more than $3 million annually.

Leinsdorf, music director since 1962, is the 11th director of the orchestra. He came to Boston with an outstanding background of opera having worked as music consultant and conductor of the Metropolitan Opera in New York and as director of the New York City Opera.

Leinsdorf has announced he will retire from the symphony after this season.

The Atlanta concert is sponsored by the Atlanta Music Club.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 251,203
MAR 11 1969

Evening Independent
ST. PETERSBURG, FLA.
D. 24,299
MAR 5 1969

73.

Leinsdorf Conducts Bayfront Concert

Boston Symphony Conductor Erich Leinsdorf Exhorts His First Violin Section.

Theatre & The Arts

The Bayfront Center theatre tonight will be the scene of music provided by an acclaimed conductor and an equally lauded symphony orchestra.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, its musical director, will perform in concert beginning at 8:15.

Featured numbers on the program will be Beethoven's "Symphony No. 8," Mendelssohn's "Concerto No. 1" and Tschaikovsky's "Symphony No. 5."

Featured soloist for the evening will be pianist Lilian Kallir performing the Mendelssohn work.

The Boston Symphony, with a budget of more than $3-million for this season, was first heard in performance in 1881 in the Boston Music Hall. Now, the symphony makes its home in the Symphony Hall in Boston, performing more than a score of concerts there each season.

The 106-member orchestra, for its Bayfront Center appearance, will be led by its musical director since 1962. Leinsdorf, who will retire from that post at the end of this performance season, is the 11th conductor the symphony has had in its lifetime.

Miss Kallir, a native of Austria, made her musical debut at the age of 4. Since, she has performed in solo and with many of the outstanding orchestras in the world.

She and her husband, pianist Claude Frank, are members of the faculty of the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood during the summers.

Tickets for tonight's concert are $5.50 to $8.50 and are available at the Bayfront box office.

TONIGHT
THURSDAY, MARCH 13th - 8:15
Bayfront Center
The
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, *Conductor*
program
- *Beethoven* — Symphony No. 8
- *Mendelssohn* — Concerto No. 1
  Lilian Kallir, *Piano*
- *Tschaikowski* — Symphony No. 5

TICKETS: Orch. $5.50, 6.50, 7.50. Balc. $5.50, 6.50
Dress Cir. $8.50
BOX OFFICE OPEN TODAY
9:30 A.M. UNTIL PERFORMANCE

Beethoven's Week

Erich Leinsdorf

By MARY NIC SHENK
Times Music Writer

Ludvig van Beethoven — musical bridge.

He was literally the stylistic bridge between classicism and romanticism. This week he is a performance bridge between the Boston Symphony Orchestra and the Florida Gulf Coast Symphony and the choral bridge between Pinellas and Hillsborough counties.

The great B, whose December birthday has been immortalized by Peanuts and Schroeder, this week will have his March (1827) death commemorated in the Tampa Bay area with four concerts in three days by two outstanding orchestras, conductors and choral groups.

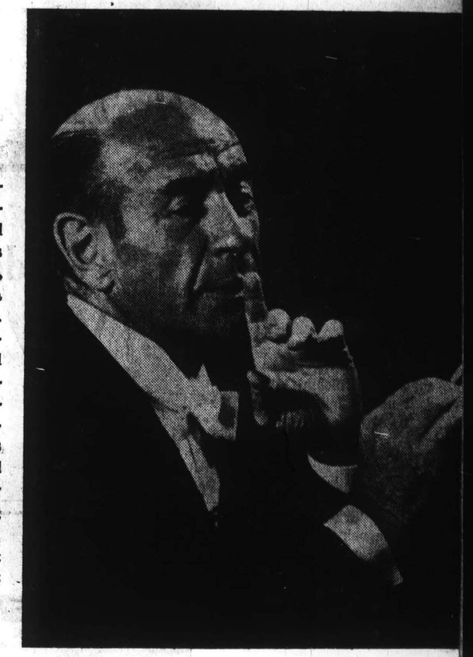
The visiting Boston Symphony Orchestra under conductor Erich Leinsdorf, will play the composer's "Symphony No. 8" Thursday at 8:15 p.m. at Bayfront Theatre in St. Petersburg. On the same night in Tampa the Florida Gulf Coast Symphony, under conductor Irwin Hoffman, will play the first of three concerts featuring the Beethoven "Symphony No. 9" with guest soloists and a 150-voice chorus from St. Petersburg, Tampa and Clearwater. The concert will be presented Thursday and Friday in Tampa's McKay Auditorium and Saturday at St. Petersburg's Bayfront Theatre. All concerts are at 8:30 p.m.

Irwin Hoffman

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 156,300 SUN. 170,826
MAR 9 1969

Shhhhh! Fine Music On Its Way

Erich Leinsdorf, musical director of the Boston Symphony Orchestra since the initial concert of the orchestra's 82nd season on Sept. 21, 1962, will head his musicians in a program of music 8:15 p.m. March 13 in the Bayfront Center theatre. Guest artist will be pianist Lilian Kallir performing Mendelssohn's "Concerto No. 1." Also on the program will be Beethoven's "Symphony No. 8" and Tschaikowsky's "Symphony No. 5." Tickets for the concert range from $5.50 to $8.50 and are available at the Bayfront Center box office, 400 First St. S.



Evening Independent
ST. PETERSBURG, FLA.
D. 24,299
MAR 13 1969

A World Career

Erich Leinsdorf is leaving the Boston Symphony as its permanent conductor at the end of this, his seventh, season. But he is not leaving the world of conducting. If anything, he is really entering worldwide guest conducting.

Definite commitments already are made into 1970 and Leinsdorf opened the door to a possible Florida appearance during a recent interview with The Times.

"YES," HE said, "I would be interested in an invitation to guest conduct the London Symphony Orchestra in Florida next summer (1970)."

After the Boston Symphony Orchestra (BSO) spring season closes, Leinsdorf will go to Europe to conduct in London, Frankfurt, Paris and Zurich. He will return to the U.S. for the Tanglewood Festival in July and August and then go to Buenos Aires to conduct opera. (His 33-year-old wife of seven months, violinist Vera Graf, is from Buenos Aires).

FOLLOWING the South American engagements Leinsdorf will return to Paris to conduct, make some films

(Please See LEINSDORF, 2-G)

Leinsdorf

FROM 1-G

with the Vienna Philharmonic in his native Austria (he left as a refugee in 1937 to join the Metropolitan Opera at the recommendation of Toscanini) and then back to Boston to guest conduct at Thanksgiving. Amsterdam, Milan and London are already on the Leinsdorf agenda for early 1970.

Leinsdorf was relaxing in Boston between a morning rehearsal and evening concert during a telephone interview.

"From where I'm sitting I can see a blizzard outside," the 57-year-old conductor said. "I hope you will have some nice weather for us when we get to Florida."

Despite Leinsdorf's successes with the BSO and the demand for him as a guest conductor, he is more admired than loved by audiences — and orchestras. Some say he doesn't have charisma. Some attribute his leaving the BSO to his lack of "communication" or enthusiasm with people. Leinsdorf's own reason for leaving the permanent conducting position is pressure — from increasing numbers of concerts, from lack of rehearsal time, from programming.

"I DIDN'T want to go on conducting 100 concerts a year," Leinsdorf said in a New York Times interview last month. "Really, the job of musical director is every day more and more an absurdity, and not only in Boston. I might swallow the 100-concerts-a-year routine if as musical director I could do interesting works, too. I speak now not of ordinary premieres, they are a dime a dozen, but of important works."

Although Leinsdorf says he never experienced programming vetoes by the BSO administration during his seven years, he did remark, "I understand now that guest conductors are being asked to include one standard symphony on each program."

"LEINSDORF told The Times, "The problem of programming has increased in order to meet the different tastes of today's subscription audiences. It is a tough problem, because programming must be different for different audiences."

Leinsdorf is optimistic ("I'm a pessimistic optimist today") about the financial futures of orchestras. "Some will drop out of existence because they don't have skillful money raisers. But this may be good. It may shock others into action."

AS A BOARD member of the Kennedy Center for the Performing Arts in Washington, Leinsdorf says there is a "small" crisis which he feels hasn't been properly evaluated. "I wish I knew where the money is coming from to finish the building before they insist on discussing programming."

74.

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 73,900
MAR 17 1969

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Variations for Orchestra Op. 31 ..... Schoenberg
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PICTORIAL LIFE
FORT LAUDERDALE, FLA.
MONTHLY - CIRC. N.AVAIL.
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The Tampa Times
TAMPA, FLA.
D. 37,953
MAR 14 1969

New York Post
D. 628,146 SAT. 354,497
MAR 11 1969

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SUN.
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ARNOLD LEON

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St. P. Times
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A
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REVIEW

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St. P. Times
3-14-69

ALEXANDRIA, VA.
GAZETTE
D. 15,500

MAR 1 8 1969

Boston Symphony To Appear In Constitution Hall

The Boston Symphony Orchestra, Erich Leinsdorf, music director, is making its final of two Washington appearances of the season tonight in Constitution Hall as part of the Washington National Symphony's series of subscription pairs. Wednesday subscribers attend the Boston Symphony on Monday night, and Tuesday subscribers attend on their regular night. Both concerts will be at 8:30 p.m.

This year will mark Erich Leinsdorf's final appearances as music director of the Boston Symphony, a post he will have held for seven years.

Mr. Leinsdorf will conduct an all-Beethoven program consisting of two symphonies: Symphony No. 6 ("Pastoral") and Symphony No. 3 ("Eroica").

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

MAR 1 6 1969 New England Newsclip

Boston Symphony Orchestra Ends Spring Tour This Week

Concluding its annual spring tour, the Boston Symphony flies from Miami Beach to Washington, D.C. for concerts on Monday and Tuesday at Constitution Hall. Erich Leinsdorf, the orchestra's music director, will conduct both concerts.

Piano Soloist

Lilian Kallir will be piano soloist on Monday for the Mendelssohn Piano concerto No. 1. The remainder of the progra is Varese's Deserts, and Tchaikovsky's Symphony No. 5.

The Tuesday program will consist of two symphonic works by Beethoven, the Symphonies No. 6. 'The Pastoral' and No. Leinsdorf and members of the ward M. Kennedy will host Leinsdorf and membersof the orchestra at a dinner - party following the Monday concert. Sen. Kennedy is a member of the board of trustees of the orchestra.

In Philharmonic Hall

On Wednesday and Friday, the orchestra will play its fifth and final pair of Philharmonic Hall concerts for the 1968 - 1969 season. Erich Leinsdorf will conduct and Hermann Prey will be baritone soloist in Mahler's 'Lieder eines fahrenden Gesellen.' The remainder of the program is Varese's Deserts, composed for orchestra and tape recorder and Tchaikovsky's Symphony No. 5.

On Thursday, the orchestra will make its fourth and final appearance at the Brooklyn Academy of Music for the 1968 - 1969 season. erich Leinsdorf will conduct Mozart's Oveture to the 'Marriage of Figaro' and Beethoven's Symphony No. 3. Lilian Kallir will be piano soloist in Mendelssohn's Piano Concerto No 1.

On Saturday, at Carnegie Hall Erich Leinsdorf makes his final appearance in New York City as music director of the Boston Symphony Orchestra. Leinsdorf will retire as music director of the orchestra at the conclusion of the 1969 Tanglewood season. He will conduct Beethoven's Symphonies No. 6 'The Pastoral' and No. 3 'Eroica'.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 539,508

MAR 2 4 1969

The Washington concert audience appeared to be its usual glittering, staid self as the people filed into Constitution Hall to hear the visiting Boston Symphony Orchestra perform. But the Washingtonians, long schooled in baroque and romantic music, were shocked to hear **Edgar Varese's** contemporary work, *Deserts*. During the three brief electronically taped passages, many in the audience giggled and guffawed. When it was over, the hall erupted with shouts of "Boo!" and "Bravo!" For about five minutes Constitution Hall sounded more like a baseball stadium than a concert hall. At first the boos seemed to be winning, but the bravos were about to tie the score when Boston Symphony conductor **Erich Leinsdorf** waved his arms for silence. As the uproar subsided, he grinned and said: "We are delighted to learn that in Washington not only politics is controversial." Then the hullabaloo began all over again. Writing in the Washington Post the next day, critic Paul Hume thanked Mr. Leinsdorf for "shaking the National Symphony audience out of its usual lethargy." Wrote Mr. Hume: Mr. Leinsdorf did "his best, and it was a stupendous best to drag that audience, kicking, screaming, talking, snickering, and picking its nose, into the musical arena of its own day."

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 856,621 SUN. 1,145,695

MAR 1 9 1969

'Deserts' Concert Gets Boos, Bravos

BY PAUL HUME
Exclusive to The Times from the Washington Post

WASHINGTON — Such booing I cannot remember ever hearing in Washington's Constitution Hall. It went on for about 5 minutes Monday night after Erich Leinsdorf finished conducting "Deserts" by Edgar Varese.

The Boston Symphony conductor stood in the center of the stage, almost motionless, while around him roared alternating waves of "boo!" and "bravo!" At first it seemed as if the boos were winning but after a while those stoutly on the side of the controversial music tied the score.

Finally Leinsdorf waved his arms for silence. As it gradually emerged from the hullabaloo, he smiled as he said, "We are delighted to learn that in Washington not only politics is controversial."

People who Gape

The uproar began all over again. It was a real tribute to the soon-to-retire leader of the Boston Symphony that he succeeded to an unprecedented degree in shaking the National Symphony subscription audience out of its usual lethargy.

He had done his best, and it was a stupendous best, to drag that audience, kicking, screaming, talking and snickering into the musical arena of its own day.

Here were thousands of people who gape at Apollo 9, marvel in open-mouthed wonder at men walking in space, and contemplate, as if it were their birthright, the prospect of citizens of this country walking on the surface of the moon.

They were booing music whose intent is to suggest "all physical deserts (of sand, sea, snow, of outer space, of empty city streets) but also the deserts in the mind of man . . . also that remote inner space no telescope can reach, where man is alone, a world of mystery and essential loneliness."

Sensations of Sound

All this Varese projects with an orchestra of about 24 players, including an enlarged percussion section. Three times into the music the composer interjects electronically taped sequences that draw the listener near to the edge of the horrors of suffering and desolation.

Leinsdorf and his men worked miraculously to re-create the sensations of sound moving through time and space that reside in the score.

How different the reception would have been for "Deserts" had the audience heard Beethoven Tuesday night's audience head Beethoven all the way, with the symphonies 6 and 3. Leinsdorf's farewell to Washington as music director of the Boston Symphony. He has done us no greater service than to honor us with his tremendous account of "Deserts."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAR 2 0 1969 New England Newsclip

Booed in Washington

Paul Hume is The Washington Post music critic whom President Truman threatened to punch in the nose after Mr. Hume had written that Margaret Truman, then on a concert tour, can't sing.

So his qualifications as a defender of the Boston Symphony Orchestra, roundly booed in Washington Monday night after it finished Edgar Varese's "Deserts," leave us up in the air. If Margaret truly cannot sing, then it follows that Mr. Hume knows what he is talking about, the Boston orchestra's performance was as superb as he says it was, and Washingtonians are barbarians. The vice versa also follows, the whole obviously involving, by indirection, the kind of judgment which is not going to be ventured here by a sensitive-nosed coward.

To be booed in Washington may not have the same wallop as being banned in Boston, but the Boston Symphony, conductor Erich Leinsdorf and composer Varese are in good company for all that, no matter what some of the lovers of the old classics may think of their excursion into "rhythmically and dynamically controlled sounds designed to suggest all physical deserts and also that remote inner space no telescope can reach." Igor Fedorovich Stravinsky is no slouch, for instance, yet his Rites of Spring provoked a riot at its Paris premiere. And in an earlier day, signs were sometimes hung in concert halls of Berlin and Vienna reading, "Exit—in case of Brahms."

This is about as far as we now can go in the way of scolding square Washingtonians. They may not know music but they know what they like. Translate this into German and it transports you right back to the early 19th century when public ridicule almost drove that era's Varese, Richard Wagner, right out of composition.

Anyway, Boston Symphony, come home. WE still love you.

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WASHINGTON, D. C.
D. 467,505 SUN. 600,357

MAR 1 9 1969

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

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MAR 1 9 1969 New England Newsclip

Capital boos BSO's 'Deserts'

By PAUL HUME
Washington Post

WASHINGTON — Such booing I cannot remember ever hearing in Washington's Constitution Hall. It went on for about five minutes Monday night after Erich Leinsdorf finished conducting "Deserts" by Edgar Varese.

The Boston Symphony conductor stood in the center of the stage, almost motionless, while around him roared alternating waves of "boo!" and "bravo!" At first it seemed as if the boos were winning but after a while those stoutly on the side of the controversial music tied the score.

Finally Leinsdorf waved his arms for silence. As it gradually emerged from the hullabaloo, he smiled as he said: "We are delighted to learn that in Washington not only politics is controversial."

The uproar began all over again. It was a real tribute to the soon-to-retire leader of the Boston Symphony that he succeeded to an unprecedented degree in shaking the National Symphony subscription audience out of its usual lehargy. He had done his best, and it was a stupendous best, to drag that audience, kicking, screaming, talking, snickering and picking its nose, into the musical arena of its o vn day.

Here were thousands of people who gape at Apollo 9, marvel in open-mouthed wonder at men walking in space, and contemplate, as if it were their birthright, the prospect of citizens of this country walking the surface of the moon. They were booing music whose intent is to suggest "all physical deserts (of sand, sea, snow, of outer space, of empty city streets, but also the deserts in the mind of man . . . also that remote inner space no telescope can reach, where man is alone, a world of mystery and essential loneliness."

Leinsdorf and his men worked miraculously to recreate the sensations of sound moving through time and space that reside in the score. In the Varese world, sound is paramount, but it must be controlled rhythmically and dynamically. These controls were in superb array last night. The speakers for the taped portions of the music seemed to be placed in the organ chambers, from which points they filled the large hall with ease.

Varese worked several years before he achieved the third and last sequence of taped sounds, the version heard Monday night. He was dissatisfied with earlier attempts, partly because the electronic equipment available at first was not as versatile as the synthesizers that quickly followed.

QUESTION OF TIME

By Alan M. Kriegsman

". . . and all impartial musicians and music lovers were in perfect agreement that never was anything as incoherent, shrill, chaotic and ear-splitting produced in music. The most piercing dissonances clash in a really atrocious harmony, and a few puny ideas only increase the disagreeable and deafening effect."

No, it's not a quote from one of the irate customers at Constitution Hall Monday night, after the Boston Symphony's performance of Varese's "Deserts." It might as well be, though, since it expresses the same sentiments conveyed by the boos of the disaffected. In fact, however, these were the words of a Vietnamese critic in 1806 reacting to the "Fidelio" Overture by Beethoven, whose 3d and 6th Symphonies were roundly cheered last night in a second Boston Symphony program.

Plus ca change, plus c'est la meme chose. Beethoven, who died in 1827, was vilified during his lifetime by those whom Charles Ives used to call the "lily-eared." Varese, dead only a few years, is now castigated for the same sins—daring, imagination and disrespect for convention. This does not make him a Beethoven, though there are many who deem him one of the most visionary, original creators of our time. His music proves clearly how much better tuned in he was to the temper of life around him than some of the "impartial music lovers" who survive him. Two hundred years from now, maybe he'll be sharing the "yeas" with Beethoven, while some kindred free spirit of those days to come is being hooted for his courage.

So much for bygones. But after Monday night's fracas, nearly anything conductor Erich Leinsdorf and the Bostonians might have chosen to do would have seemed anticlimactic. This goes especially for Beethoven, who, at the perspective of nearly two centuries, is so immovably embalmed as a "classic" that it would take a madman like G. B. Shaw to challenge his stature.

As it was, Leinsdorf picked music specially close to his heart for what was his last appearance in Washington as music director of the Boston Symphony. He turned in some good, regulation Beethoven that had some gripping moments, though not enough of them to make more than a ripple in the endless ocean of Beethoven interpretation. The Sixth was the more human of the two, but even the "Eroica" seemed less militant and unbending than Leinsdorf's customary way with this composer.

The orchestra sounded rather out of sorts, though. Balances were poor, and the ensemble was almost embarrassingly frayed in some spots, especially through the "Eroica's" last two movements.

It will not be for his Beethoven, however, that many Washingtonians will remember Leinsdorf's final Boston stint.

Rather he will be recalled as the man who unmasked our symphony audience, who showed us the difference between those who welcome the ongoing adventure of music, and those who merely use it to massage their preconceptions.

They Say . . .

Boston Symphony Conductor **Erich Leinsdorf**, acknowledging the boos he received after the orchestra's performance of **Varese's** "Deserts," a weird modern composition: "We appreciate your cheers as well as your boos. Men can explore the outer regions of space and don't know what they're going to find. And now men are trying to explore the outer regions of sound." . . . Anthropologist **Margaret Mead**, saying students distrust those in power because those in power distrust themselves: "What has happened . . . is that we have displaced onto the young our own sense of malaise, our distrust of our ability to cope with the deep changes we have brought about in the world; and the young are acting on our communication to them."

The Evening Bulletin
PHILADELPHIA, PA.
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MAR 2 0 1969

76.

Booing Varese: Structure, Simplicity and the Effort to Understand

By Paul Hume

It was an old fight that broke out in Constitution Hall the night Erich Leinsdorf played "Deserts" by Edgard Varese. Booing and snorting are no novelties in the history of Varese performances. They have been heard in one form or another almost every time a new work of Varese has been played.

In a way Leinsdorf reminded me of one of his famous predecessors in this country, Theodore Thomas. There was a man who pioneered in the United States both in the repertoire he introduced to this country and in the standards of playing he required from his orchestras. He was the first man to play two of the orchestral suites of Bach in America. He gave the U.S. premieres of Harold in Italy by Berlioz, the Fourth and Seventh Symphonies of Bruckner, the Second of Sibelius, and four Strauss tone poems: Till Eulenspiegel, Don Quixote, Heldenleben, and Macbeth.

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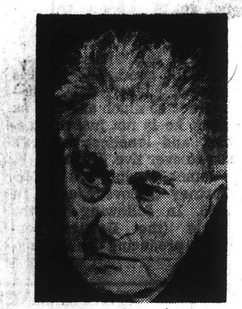
In the early days of Varese his music was performed by Leopold Stokowski, Eugene Goossens, Vladimir Golschmann, Hermann Scherchen and other conductors who had both an honest interest in new music, and the particular ability to penetrate inside a new work and then persuade their unwilling orchestras to play it for audiences who were rarely inclined to like it.

Karl Muck, one of the most celebrated conductors in the early part of this century, once made a pertinent comment to his close friend, Varese, when he said, "I sometimes play music I don't like, but which I know to be good. And precisely because I don't like it, it is my duty to work harder on the score."

That is, of course, the honest and admirable approach of a musician of conscience and intellect. It takes a man like that to face first an unfriendly ensemble of musicians, and then the predictable disapproval of an audience which would, today, be far easier to rouse to thunderous heights by giving them one more repetition of a symphony by Beethoven or Tchaikowsky.



Edgard Varese

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The mail in the days immediately following Leinsdorf's playing of "Deserts" was interesting and, generally, thoughtful and pertinent.

One man wrote, " 'Deserts' is simply noise. Noise without melody, harmony, structure, or any of the other elements of what is entitled to be called 'music.' "

My correspondent is, to use his word, "simply" wrong. "Deserts" may sound to him like noise, without melody, harmony, structure. But I assure him that one of its chief elements is that of harmony. That choir of winds, composed of pairs of flutes, clarinet, horns and tubas, with three trumpets and three trombones, was very busy creating harmony. That harmony was heard in a different plane from that which we are accustomed to hearing, in no way prevents it from being a totally valid harmony.

As for structure, it is not likely that there exists any other score that has been so carefully, so minutely worked out in terms of structure. The structure of "Deserts" is not that of, say, Beethoven's C Sharp Minor Quartet, or the Prelude to Wagner's "Tristan," or Stravinsky's "Sacre du Printemps," to name three revolutionary works.

Neither is the structure of the new home of the Berlin Philharmonic that of Chicago's famous Auditorium, or Frank Lloyd Wright's Taliesins or that of the Kreeger house by Philip Johnson. Nor is the structure of El Greco's Vision of Toledo that of Marcel Duchamp's Nude Descending the Staircase. But a structure that exists in time and space is the ground plan of "Deserts."

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But that is NOT it! ! Beethoven is neither clear nor simple and anyone who thinks so, while in no way demeaning Beethoven, for that is as impossible as it is to demean Varese, since both men have finished their work and are dead, deludes himself. Is Beethoven's *Misso Solemnis* simple How ridiculous. Its notes tax the greatest performers, its complexities baffled a Toscanini to the end of his career. Its deepest meanings? Who knows?

Is Beethoven's Great Fugue simple? No one has yet been able to play it without failing somewhere along the line, no matter how glorious the failure. Is the C Sharp Minor Quartet *clear*? No one who involves himself in playing it or in truly listening to it thinks so. No, Schroeder, clear and simple Beethoven is not. His first symphony began with a series of dissonances and his last symphony created an uproar by the unprecedented addition of a chorus and soloists.

One brief footnote on the matter of the booing. Another letter writer accused me of having switched horses in recent years. He wrote that, whereas for many years I urged people to express their likes and dislikes audibly, he said that after the uproar at the Boston Symphony concert, I chastised those who did just that.

Not at all. I described what I saw and heard: "kicking, screaming, talking, snickering and picking their noses." I did not object to it, I merely reported it. I was delighted at the booing, although I was on the side of the bravoing. What would have appalled me would have been silence from those who so strongly disliked the music. That would have been tragic.

More of our concerts ought to include something novel of sufficient vigor and quality to shake us out of the comfortable lethargy which continued evenings of Rossini-Dvorak-Mendelssohn or unthinking all-Beethoven make so easy. If we do not hear music of this caliber then Leonard Bernstein is right, and our concert halls have indeed become museums where we admire the works of the past. When that happens symphonic music will die, for new growth is essential to the tree of music.

On that tree, Edgard Varese is a solid branch.

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New England Newsclip

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MAR 30 1969

To Boo or Not to Boo, That Is the Question

By McLAREN HARRIS

Zounds! Such goings-on as befell the Symphony week before last! The flagship of Bostonian culture makes a voyage to major cities to the south, and what happens? It received a reaction decidedly most untoward. The orchestra was actually—booed!

Now before umbrage overwhelms reason, let us look at that episode once again. During the return leg of its two-week tour the orchestra gave concerts in Washington's Constitution Hall and in New York's Carnegie Hall and were greeted with a mixture of cheers and boos with the latter perhaps predominant. However, the boos were not for the orchestra or for Erich Leinsdorf; they were for Edgar Varese's "Deserts."

"Deserts," you may recall, was played at Symphony Hall on Feb. 28-March 1. It was by no means booed. May we conclude, therefore, that Boston is by comparison to New York and Washington progressive, flexible in its tastes, a fertile ground for the performance of new works?

NO BOSTON is not especially forward-looking or open-minded. Boston is scared. Boston is scared of its Puritan ancestors, who taught us that displays of emotion were improper in public, and of later ancestors who taught us to "respect the arts."

But more particularly, Boston is frightened to death of making a mistake in judgment, of being wrong in assessing some emergent talent. Ever since it was discovered to be in error about Brahms' Second Symphony (as was practically everyone else), Boston has been slow to express musical opinions, especially unfavorable ones.

The Brahms Second incident is brought home to local audiences every time the work is performed here—how both audience and critics, when Georg Henschel introduced it during the BSO's first season in 1882, gave it a hostile greeting, applying such terms to it as "turgid," "evil-sounding," an "unmitigated bore" and "cold-blooded."

This grievous happening now hangs about our subconscious like an albatross, and as if in penance the Symphony's public has now taken the Second to heart as its favorite among Brahms' four.

SEEMINGLY RESOLVED never to let it happen again, audiences here are reluctant to give vocal criticism for fear of incurring the wrath and ridicule of future generations for artistic non-recognition.

Instead, if we don't like a work, we proffer a grudgingly polite reception. We extend a spattering of applause, thereby damning it with faint praise. That may be equally effective, but it's not nearly as much fun.

I'm not arguing against Varese or "Deserts." I rather enjoyed it. I'm against compotent cursing of bureaucracy from the electorate.

IT IS NOT so onerous a sin to be wrong in judging new works; one can always change his mind, and most of us won't be around to account for our judgments to later generations anyway. And it can be argued that audiences are completely within their rights to choose works which have meaning for them and to reject those whose relevance can be found only in a future age.

I suspect that in a viable artistic climate a new work is better hooted than passed without any indication of what the listeners' actual opinions were. And I should think conductors and orchestras would appreciate an audience whose response they knew to be genuine, whether in praise or condemnation. In almost all cases, hooting is not directed at the musicians and they know it. They get paid anyway.

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NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000
MAR 31 1969

Insights and Outsights

By EDWIN SAFFORD

Booooooooing the BSO

PROVIDENCE HAS THE dubious distinction of beating our nation's capital in booing the Boston Symphony Orchestra this season.

We did it during and after the orchestra's performance of Olivier Messiaen's *Chronochromie* under Georges Pretre's direction in January. Washington did it for Edgard Varese's *Deserts* when that work was given in Erich Leinsdorf's final Constitution Hall series as the orchestra's music director last week.

The point of bringing this up here is not booing, although I would like to say I am not against it. Any kind of lively reaction, be it boo or bravo, shows an audience doing something besides listening with half an ear. Nothing is more dispiriting to performers than polite applause that barely outlasts their departure from the stage.

No, my point is why Maestro Leinsdorf, in his last appearance here as the BSO's chief in February did not give us a more interesting program. The Beethoven fourth piano concerto and Tchaikovsky's fifth symphony together hardly inspire excitement.

This may be flogging a dead issue. And I know that scheduling forced a change in conductorial order. Leinsdorf preceded assistant conductor Charles Wilson instead of following him on the season's Veterans Auditorium concert, as originally planned. Rehearsal time could have necessitated relying on the tried and true.

Nevertheless I regret most strongly, indeed jealously, that the importance of the occasion — a farewell of sorts — was overlooked. Would it not have given the event greater significance if a work such as *Deserts* had been played? Varese, after all, and for all his small output, is one of the most influential composers on our younger musicians.

It is too late, of course, to do anything but sputter. But sputter I will. I would hate to think the BSO, which has been coming to Providence since 1883, might be so timid about our reactions as to risk controversy only once a season.

76.

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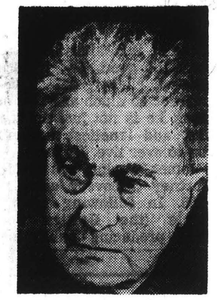

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Booooooooing the BSO

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We did it during and after the orchestra's performance of Olivier Messiaen's *Chronochromie* under Georges Pretre's direction in January. Washington did it for Edgard Varese's *Deserts* when that work was given in Erich Leinsdorf's final Constitution Hall series as the orchestra's music director last week.

The point of bringing this up here is not booing, although I would like to say I am not against it. Any kind of lively reaction, be it boo or bravo, shows an audience doing something besides listening with half an ear. Nothing is more dispiriting to performers than polite applause that barely outlasts their departure from the stage.

No, my point is why Maestro Leinsdorf, in his last appearance here as the BSO's chief in February did not give us a more interesting program. The Beethoven fourth piano concerto and Tchaikovsky's fifth symphony together hardly inspire excitement.

This may be flogging a dead issue. And I know that scheduling forced a change in conductorial order. Leinsdorf preceded assistant conductor Charles Wilson instead of following him on the season's Veterans Auditorium concert, as originally planned. Rehearsal time could have necessitated relying on the tried and true.

Nevertheless I regret most strongly, indeed jealously, that the importance of the occasion — a farewell of sorts — was overlooked. Would it not have given the event greater significance if a work such as *Deserts* had been played? Varese, after all, and for all his small output, is one of the most influential composers on our younger musicians.

It is too late, of course, to do anything but sputter. But sputter I will. I would hate to think the BSO, which has been coming to Providence since 1883, might be so timid about our reactions as to risk controversy only once a season.

77.

NEWS OF MUSIC

The Boston's Varese Stirs Audience Boos

By DONALD MINTZ
Star Staff Writer

Boston Symphony Orchestra, Erich Leinsdorf, conductor. Soloist: Lilian Kallir, piano. At Constitution Hall. Program: Deserts, Varese; Piano Concerto No. 1 in G minor, Op. 25, Mendelssohn; Symphony No. 5 in E minor, Op. 64, Tchaikowsky.

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Still, 1954 is a long time ago as electronic music goes, and Varese's tape already has a distinctly historical sound about it, a fact that does not, however, make it one whit less valid now than it was when it was conceived.

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MAR 18 1969

THE WASHINGTON DAILY NEWS
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M.B.

Sen. and Mrs. Edward M. Kennedy visit backstage with Boston Symphony Orchestra Conductor and Mrs. Erich Leinsdorf during intermission at Constitution Hall.
AP Wirephoto

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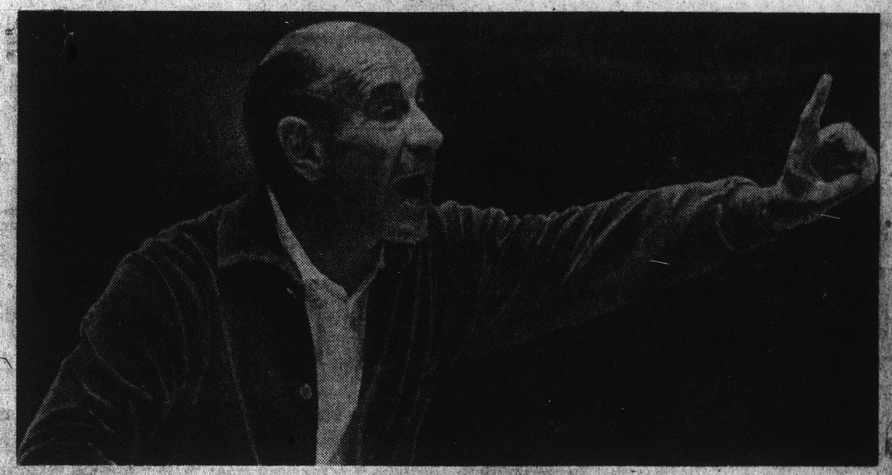

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The Bravos vs. the Boos

BOSTON, From B1

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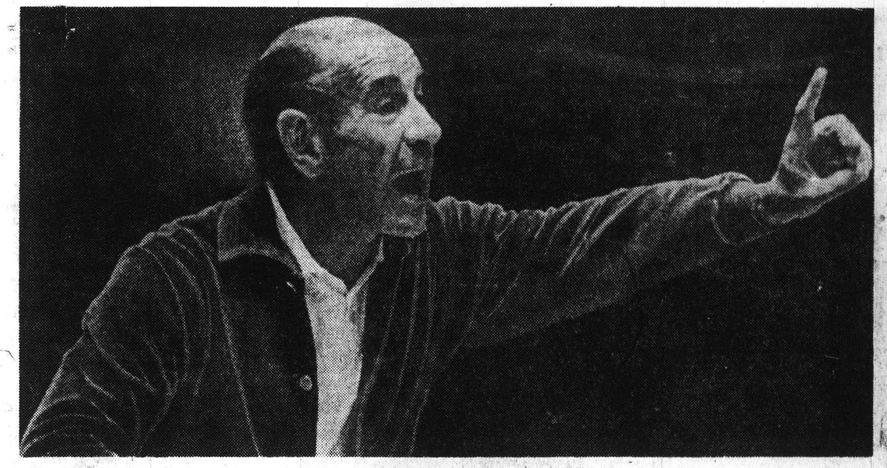

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NEWS OF MUSIC

Leinsdorf Conducts Patricianly in Finale

By LAWRENCE SEARS
Contributing Critic

Boston Symphony Orchestra Erich Leinsdorf, conductor. At Constitution Hall. All-Beethoven Program: Symphony No. 6 in F, Op. 68 (Pastoral); Symphony No. 3 in E-Flat, Op. 55 (Eroica).

Last night Erich Leinsdorf and the Boston Symphony Orchestra treated their capacity Constitution Hall audience to an evening of superlative programming, patrician conducting and indifferent playing.

They purified the air (and their listener's ears) by playing two Beethoven symphonies, the "Pastoral" and the "Eroica." This was quite a change from their Monday program that featured the electronic music of "Deserts" by Edgar Varese, plus the melancholy meanderings of Mendelssohn and Tschaikovsky. The former roused the audience to boos and the latter put critics into a lethargy. Last night we were safe in the conservative haven of tonic-dominant harmony.

Beethoven's "Pastoral" symphony, No. 6 in F, Op. 68, opened the concert, and Leinsdorf injected a little personality into his glacial baton style.

There were several rubatos, notably at the end of the first movement, just after Beethoven imitates the Nightingale, Quail and the Cuckoo. The Andante made lavish use of the lower strings in their accompaniment to the solos. It was one of the few times we can recall hearing these elaborate figurations at their proper dynamic marking. The composer indicated "piano," but too many conductors read this as "pianissimo," and the details are lost.

Flat horn chords heralded the Summer Storm movement. The magic which Beethoven works with the orchestra helped distract us. Not so much, however, that we failed to appreciate the tight rein which Leinsdorf exerted on the last five measures of the closing movement, delivering the arched string phrases and the horn call to merge precisely with the final chords.

Intermission brought an unusual promenade of unisex outfits which often had us guessing. This was as colorful an audience as you would find at the opening of the opera.

There seemed to be a different Leinsdorf and orchestra in charge of the "Eroica." The mood was olympian, but unpredictable, like a god beserk. The opening chords contained majesty, yet they did not try to stop the world in its orbit. A Funeral March came and went its way, unaccountably fitting easily into the context of the other movements. The Scherzo began dangerously fast. After the Trio, it resumed the headlong plunge.

And so it went, an "Eroica" filled with tremendous possibilities, yet strangely underrehearsed. The enthusiastic audience cried Bravo! but this must be considered in recognition of other performances than this one.

This was the last of the two farewell appearances here by Leinsdorf before his retirement.

There also was a third one on the radio Sunday afternoon, a delayed broadcast by WGMS of the January presentation of the opera "Ariadne auf Naxos, by Richard Strauss. It featured superlative work by a stunning cast, headed by soprano Beverly Sills as Zerbinetta. This served to recall Leinsdorf to one of his earliest loves — opera.

There are rumors of more opera in his future. We would be fortunate, indeed, if the Kennedy Center would bring him back for more symphonic and operatic dates.

The Evening Star
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D. 309,245 SUN. 358,738
MAR 19 1969

...ng extra- ... as well as playing. In ... at the Library of Congress this ... program will include Satie's "Three Pieces in the Shape of a Pear" and "Carnival at New Orleans" by Milhaud.

Speaking of visiting orchestras, it is great news that Erich Leinsdorf will play "Deserts," by Edgar Varese on the first of his two concerts here for National Symphony subscribers on March 17 and 18. But why is he gypping the second night audience with two Beethoven symphonies? Now *there's* a pair of novelties for you, and with the Beethoven 200th anniversary staring us in the face next season. Come, come, Mr. Leinsdorf!

An Unusual Setting

The Old Presbyterian Meeting House in Alexandria will be the unusual setting for a concert of chamber music on Friday at 8:30 p.m. The Northern Virginia Fine Arts Association is presenting the University of Maryland Woodwind Quintet with pianist Emerson Meyers. Tickets at the Atheneum, 201 Prince St., Alexandria.

—*Paul Hume*

The Washington Post
WASHINGTON, D. C.
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MAR 4 1969

MUSIC ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.
APR MAY 1969

Philharmonic Hall; March 19, 1969; Boston Symphony Orchestra; Erich Leinsdorf, conductor; Hermann Prey, baritone.

A stimulating trio of contrasting selections found the Bostonians (on their last visit here during Mr. Leinsdorf's tenure) giving a rather mixed account of themselves. Edgar Varèse had long anticipated recent trends in music. In his 1953 *Déserts* he alternated four instrumental sections (without strings) with three of "organized sounds", prepared electronic tapes emanating from two speakers on stage. While electronic music has come a long way since, Mr. Varèse here exploited the field as comprehensively as most latter-day tinkerers. Unlike these, he achieved combinations, contrasts and descriptions with definite emotional charges through imaginative and pointillistically transparent use of the gamut of sounds in both media. Mahler's *Wayfarer Songs* found in Mr. Prey a most sympathetic protagonist. Despite the handicap of having to grapple with its high tessitura against some overenthusiastic orchestral levels, he projected the hero's suffering with virile, warmly colored and clearly enunciated singing. Meanwhile Mr. Leinsdorf, perhaps still Varèse-oriented, appeared to be striving for harsh and coldly analytical sonorities. The concluding Tchaikovsky *Fifth Symphony* featured high speeds, sharp brass-percussion accents, some unconvincingly mannered slow themes, and almost embarrassingly cheap treatment of the obvious in the *Finale*.—Harry Fuchs.

And the press says . . .
"(Prey) fine artist . . . stylish . . . interpretation . . . smoothness of voice, exemplary diction . . . exquisite phrasing . . . the Tchaikovsky *Fifth Symphony* received a well-planned . . . beautifully rendered performance." — *N.Y. Times; 3/20/69; Harold C. Schonberg.*

Varese Gets Booed In New York, Too

Edgar Varese's "Deserts," which drew both boos and cheers when Erich Leinsdorf and the Boston Symphony Orchestra performed it here Monday night, produced the same reaction in New York on Wednesday.

Though the work is 15 years old and has been available on a record for nearly a decade, part of the New York audience, though supposedly more sophisticated than its Washington counterpart, seems to have had its troubles with the piece.

According to United Press International, Leinsdorf turned to the crowd and said, "We appreciate your cheers as well as your boos. Men can explore the outer regions of space and don't know what they're going to find. And now men are trying to explore the outer regions of sound."

The Sunday Star
WASHINGTON, D. C.
SUN. 358,738
MAR 23 1969

Maestro Cheers The Booing

Special to Buffalo Evening News

NEW YORK, March 20—When boos sounded through Philharmonic Hall after the ultramodern "Deserts" of the late Edgar Varèse, conductor Erich Leinsdorf of the visiting Boston Symphony Orchestra wasn't at all disturbed. The maestro turned to the audience and said:

"We appreciate your cheers as well as your boos. Men can explore the outer regions of space and don't know what they're going to find.

"And now men are trying to explore the outer regions of sound." The Varese "Deserts" was presented in the first Buffalo of the Arts under Lukas Foss a couple of seasons ago, to an appreciative audience and a favorable press.

Buffalo Evening News
D. 284,568 SAT. 299,069
MAR 20 1969

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,892 SUN. 56,019
MAR 20 1969

CRITIC-AT-LARGE by Byron Belt

Leinsdorf Quiets Boos

Erich Leinsdorf milked the boos which greeted last evening's Boston Symphony Orchestra performance of Edgar Varese's "Deserts" with all the aplomb of a prima donna milking applause.

The boos and the conductor's handling of them constituted one of Leinsdorf's finest moments and a short speech transformed the boos to cheers.

The cause of all the uproar was a 1954 score by the late Edgar Varese, who himself just a few seasons back had bowed to unrelenting booing when Leonard Bernstein conducted "Deserts" in a New York Philharmonic concert devoted to the avant garde.

The piece itself is not all that wild. True, its scoring for winds and percussion plus three putbursts of pre-recorded "organized sound" does still fall a little uneasily upon the conservative ears of subscription audiences, but "Deserts," for all its din and doodles is a remarkably clean-textured and beautifully organized composition.

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Mahler's songs fell upon the ears of the disturbed audience like cool balm. In truth, the balm was probably just a bit too cool, for Prey and Leinsdorf seemed to share a rather aloof conception of Mahler's high powered romanticism.

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If Serkin didn't convince his hearers of Reger's genius, he never will—for the performance was absolutely fabulous.

Long Island Press
JAMAICA, N. Y.
D. 348,294 SUN. 406,966
MAR 20 1969

Director changes boos to cheers

By BYRON BELT

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PHILADELPHIA DAILY
NEWS
D. 238,837
MAR 20 1969

78.

NEWS OF MUSIC

Leinsdorf Conducts Patricianly in Finale

By LAWRENCE SEARS
Contributing Critic

Boston Symphony Orchestra Erich Leinsdorf, conductor. At Constitution Hall. All-Beethoven Program: Symphony No. 6 in F, Op. 68 (Pastoral); Symphony No. 3 in E-Flat, Op. 55 (Eroica).

Last night Erich Leinsdorf and the Boston Symphony Orchestra treated their capacity Constitution Hall audience to an evening of superlative programming, patrician conducting and indifferent playing.

They purified the air (and their listener's ears) by playing two Beethoven symphonies, the "Pastoral" and the "Eroica." This was quite a change from their Monday program that featured the electronic music of "Deserts" by Edgar Varese, plus the melancholy meanderings of Mendelssohn and Tschaikovsky. The former roused the audience to boos and the latter put critics into a lethargy. Last night we were safe in the conservative haven of tonic-dominant harmony.

Beethoven's "Pastoral" symphony, No. 6 in F, Op. 68, opened the concert, and Leinsdorf injected a little personality into his glacial baton style.

There were several rubatos, notably at the end of the first movement, just after Beethoven imitates the Nightingale, Quail and the Cuckoo. The Andante made lavish use of the lower strings in their accompaniment to the solos. It was one of the few times we can recall hearing these elaborate figurations at their proper dynamic marking. The composer indicated "piano," but too many conductors read this as "pianissimo," and the details are lost.

Flat horn chords heralded the Summer Storm movement. The magic which Beethoven works with the orchestra helped distract us. Not so much, however, that we failed to appreciate the tight rein which Leinsdorf exerted on the last five measures of the closing movement, delivering the arched string phrases and the horn call to merge precisely with the final chords.

Intermission brought an unusual promenade of unisex outfits which often had us guessing. This was as colorful an audience as you would find at the opening of the opera.

There seemed to be a different Leinsdorf and orchestra in charge of the "Eroica." The mood was olympian, but unpredictable, like a god beserk. The opening chords contained majesty, yet they did not try to stop the world in its orbit. A Funeral March came and went its way, unaccountably fitting easily into the context of the other movements. The Scherzo began dangerously fast. After the Trio, it resumed the headlong plunge.

And so it went, an "Eroica" filled with tremendous possibilities, yet strangely underrehearsed. The enthusiastic audience cried Bravo! but this must be considered in recognition of other performances than this one.

This was the last of the two farewell appearances here by Leinsdorf before his retirement.

There also was a third one on the radio Sunday afternoon, a delayed broadcast by WGMS of the January presentation of the opera "Ariadne auf Naxos, by Richard Strauss. It featured superlative work by a stunning cast, headed by soprano Beverly Sills as Zerbinetta. This served to recall Leinsdorf to one of his earliest loves — opera.

There are rumors of more opera in his future. We would be fortunate, indeed, if the Kennedy Center would bring him back for more symphonic and operatic dates.

The Evening Star
WASHINGTON, D. C.
D. 309,245 SUN. 358,738

MAR 19 1969

...g extra-
...as well as playing. In
... at the Library of Congress this
... program will include Satie's "Three Pieces in the Shape of a Pear" and "Carnival at New Orleans" by Milhaud.

Speaking of visiting orchestras, it is great news that Erich Leinsdorf will play "Deserts," by Edgar Varese on the first of his two concerts here for National Symphony subscribers on March 17 and 18. But why is he gypping the second night audience with two Beethoven symphonies? Now *there's* a pair of novelties for you, and with the Beethoven 200th anniversary staring us in the face next season. Come, come, Mr. Leinsdorf!

An Unusual Setting

The Old Presbyterian Meeting House in Alexandria will be the unusual setting for a concert of chamber music on Friday at 8:30 p.m. The Northern Virginia Fine Arts Association is presenting the University of Maryland Woodwind Quintet with pianist Emerson Meyers. Tickets at the Atheneum, 201 Prince St., Alexandria.

—*Paul Hume*

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357

MAR 4 1969

MUSIC ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIR. N. AVAIL.

APR MAY 1969

Philharmonic Hall; March 19, 1969; Boston Symphony Orchestra; Erich Leinsdorf, conductor; Hermann Prey, baritone.

A stimulating trio of contrasting selections found the Bostonians (on their last visit here during Mr. Leinsdorf's tenure) giving a rather mixed account of themselves. Edgar Varèse had long anticipated recent trends in music. In his 1953 *Déserts* he alternated four instrumental sections (without strings) with three of "organized sounds", prepared electronic tapes emanating from two speakers on stage. While electronic music has come a long way since, Mr. Varèse here exploited the field as comprehensively as most latter-day tinkerers. Unlike these, he achieved combinations, contrasts and descriptions with definite emotional charges through imaginative and pointillistically transparent use of the gamut of sounds in both media. Mahler's *Wayfarer Songs* found in Mr. Prey a most sympathetic protagonist. Despite the handicap of having to grapple with its high tessitura against some overenthusiastic orchestral levels, he projected the hero's suffering with virile, warmly colored and clearly enunciated singing. Meanwhile Mr. Leinsdorf, perhaps still Varèse-oriented, appeared to be striving for harsh and coldly analytical sonorities. The concluding Tchaikovsky *Fifth Symphony* featured high speeds, sharp brass-percussion accents, some unconvincingly mannered slow themes, and almost embarrassingly cheap treatment of the obvious in the *Finale*.—Harry Fuchs.

And the press says . . .
"(Prey) fine artist . . . stylish . . . interpretation . . . smoothness of voice, exemplary diction . . . exquisite phrasing . . . the Tchaikovsky *Fifth Symphony* received a well-planned . . . beautifully rendered performance." — *N.Y. Times; 3/20/69; Harold C. Schonberg.*

Varese Gets Booed In New York, Too

Edgar Varese's "Deserts," which drew both boos and cheers when Erich Leinsdorf and the Boston Symphony Orchestra performed it here Monday night, produced the same reaction in New York on Wednesday.

Though the work is 15 years old and has been available on a record for nearly a decade, part of the New York audience, though supposedly more sophisticated than its Washington counterpart, seems to have had its troubles with the piece.

According to United Press International, Leinsdorf turned to the crowd and said, "We appreciate your cheers as well as your boos. Men can explore the outer regions of space and don't know what they're going to find. And now men are trying to explore the outer regions of sound."

The Sunday Star
WASHINGTON, D. C.
SUN. 358,738

MAR 23 1969

Maestro Cheers The Booing

Special to Buffalo Evening News

NEW YORK, March 20—When boos sounded through Philharmonic Hall after the ultramodern "Deserts" of the late Edgar Varèse, conductor Erich Leinsdorf of the visiting Boston Symphony Orchestra wasn't at all disturbed. The maestro turned to the audience and said:

"We appreciate your cheers as well as your boos. Men can explore the outer regions of space and don't know what they're going to find.

"And now men are trying to explore the outer regions of sound." The Varese "Deserts" was presented in the first Buffalo of the Arts under Lukas Foss a couple of seasons ago, to an appreciative audience and a favorable press.

Buffalo Evening News
D. 284,568 SAT. 299,069

MAR 20 1969

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,892 SUN. 56,019

MAR 20 1969

CRITIC-AT-LARGE by Byron Belt

Leinsdorf Quiets Boos

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The boos and the conductor's handling of them constituted one of Leinsdorf's finest moments and a short speech transformed the boos to cheers.

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The piece itself is not all that wild. True, its scoring for winds and percussion plus three putbursts of pre-recorded "organized sound" does still fall a little uneasily upon the conservative ears of subscription audiences, but "Deserts," for all its din and doodles is a remarkably clean-textured and beautifully organized composition.

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Mahler's songs fell upon the ears of the disturbed audience like cool balm. In truth, the balm was probably just a bit too cool, for Prey and Leinsdorf seemed to share a rather aloof conception of Mahler's high powered romanticism.

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Long Island Press
JAMAICA, N. Y.
D. 348,294 SUN. 406,966

MAR 20 1969

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PHILADELPHIA DAILY
NEWS
D. 238,837

MAR 20 1969

79.

Music

Bostonians' Audience Boos Varese 'Deserts'

By HAROLD C. SCHONBERG

THERE was booing in Philharmonic Hall Wednesday night, and from the sedate Boston Symphony audience yet. The occasion was the conclusion of Edgard Varese's "Déserts." During the performance there was considerable laughter and talking. At the end there was a volley of boos. There were also cheers from sveral young people in the audience, who rose from their seats and let Erich Leinsdorf know that somebody was on his side.

Mr. Leinsdorf cocked his head and listened to the booing. Then he held up his hand. There was silence.

"We are just as thankful for the boos as for the applause," he said. He paused. "If man wants to explore space—we don't know for what purpose—he wants to explore sound, too." There was appreciative laughter and applause. But it cannot be said that "Déserts" was a success. The majority of the audience reacted to it as though coming into contact with original sin for the first time.

•

Varèse composed "Déserts" in 1954, and it is considered one of his most important scores. For years he had been pointing toward it. In such pieces as his famous "Ionization" he had, in effect, composed electronic music before there was any such thing as electronic music. Eventually the tape process was developed, and Varèse took advantage of it. Using a wind and percussion orchestra, he alternated the live sounds with electronic ones.

The tapes that Varèse put together for "Déserts" represent an early phase in the development of the medium. Composers working in electronic music in the early nineteen-fifties had a limited amount of experience and were apt to fall back on much the same vocabulary of sound. Varèse, like all the others, used a mixture of pitched and unpitched sounds, with the usual whooshes and static-like noises. There is more interest in the orchestral writing, in which a post-serial kind of writing can be heard, together with Varèse's preoccupation with explosive sonorities and layers of sounds.

•

The remainder of the program was more conventional. It consisted of Mahler's "Lieder eines fahrenden Gesellen" and the Tchaikovsky Fifth Symphony. Hermann Prey was the baritone soloist, and this fine artist served up his usual stylish kind of interpretation. There were smoothness of voice, exemplary diction, exquisite phrasing and a dignified approach to Mahler's sentimental world. This is the cycle that contains so many of the tunes that were to find their way into Mahler's First Symphony.

The Tchaikovsky Fifth received a well-planned and beautifully rendered performance. How those Boston strings can sing out! Mr. Leinsdorf had no unconventional ideas about the music, although the way he slowed the lyric subject of the first movement was something entirely his own. It worked, however. Elsewhere there was the characteristic Leinsdorf emphasis on clarity, the expert balances and the unflagging rhythm. The conductor seems to like this score, and he himself seemed to enter into it and make himself at home, something that cannot be said of his work in other phases of the repertory.

Carnegie Bills

The Vienna Choir boys will give their second and last concert of the season at 3 p.m. today at Carnegie Hall. Soviet pianist Vladimir Ashkenazy will make his final New York appearance of the season at 8:30 p.m. tomorrow at Carnegie Hall. Both concerts are being presented by S. Hurok. . . . Erich Leinsdorf will lead the Boston Symphony Orchestra in an all-Beethoven program at Carnegie Hall at 8:30 p.m., Saturday.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,099,658

MAR 16 1969

Boston Symphony Bows Out

The Boston Symphony Orchestra will conclude the Carnegie Hall Series with an All-Beethoven Concert tomorrow, at 8:30 P.M.

The program consists of the Symphony No. 6 in F Major ("Pastoral") and the Symphony No. 3 in E-flat, Opus 55 ("Eroica"). The concert is almost completely sold out. Some few seats, if available, at Carnegie Hall box office.

NEW YORK, N. Y.
EAST SIDE NEWS
W. CIRC. N. AVAIL.

MAR 21 1969

New York Post
D. 628,146 SAT. 354,497

MAR 20 1969

Leinsdorf Plays Last Concert as Boston Leader

Bob Greene
Erich Leinsdorf

The Boston Symphony Orchestra concert at Carnegie Hall on Saturday night marked Erich Leinsdorf's final New York City appearance in his official capacity as the orchestra's principal conductor and music director. At the end of this summer's Tanglewood season, Mr. Leinsdorf will relinquish his post to William Steinberg to concentrate on extensive freelance concert and opera activities in this country, Europe and South America.

So the occasion was very much of an "Auf Wiedershn" affair. Mr. Leinsdorf is bound to be a frequent contributor to New York's musical life in the coming years—he will, in fact, appear here as the Boston orchestra's guest conductor next December.

Whatever historians will have to say about Mr. Leinsdorf's six-year tenure, one fact is surely incontestable: He has built the Boston Symphony into a trim, athletic precision instrument well schooled in the classic German repertory. It was therefore wholly appropriate that Mr. Leinsdorf's farewell program Saturday night consisted simply of two symphonies by Beethoven, the "Pastoral" and the "Eroica."

The performances were precisely what one has come to expect from the Boston Symphony: lean instrumental tone, admirable textural clarity, sensible tempos, letter-perfect execution. Both scores were presented for inspection with complete impersonality; the character of the music flowed purely from Beethoven's notes, with the conductor acting only as the humble intermediary.

Whether one warms to this somewhat noninterpretational approach is very much a matter of personal taste. For all its perfection of execution, the "Pastoral" emerged as a rather chilly, graceless and unsmiling statement. In the "Eroica," on the other hand, Mr. Leinsdorf's objectivity was not only less damaging, but actually resulted in a performance overwhelming for its austere beauty and dramatic power.

PETER G. DAVIS.

The New York Times
NEW YORK, N. Y.
D. 810,495 SUN. 1,494,704

MAR 24 1969

Words and Music

By Harriett Johnson

Leinsdorf Opens Final Boston Week

Erich Leinsdorf began his final Philharmonic Hall appearances last night as music director of the Boston Symphony and the event was notable for the speech he made if not for his interpretations of the works performed.

He opened the program, which will be repeated tomorrow night, with "Deserts" by Edgar Varese, French-born avant-garde pioneer who died in 1965. Varese's widow was in the audience.

For many ears, the brassy, percussive short snorts and long agonies of this composer make most difficult listening, and "Deserts" went on for 25 minutes. At his mildest, Varese is not easy but when he is expressing deserts of earth, of sea, of outer space and particularly "the deserts in the mind of man," as in this music, the purpose accentuates the idiom.

As James Lyons' program notes described it, "Deserts stands beyond events. It is suffering, horror, desolation themselves."

Uses Amplified Tapes

The composition is scored for brass, percussion and electronically organized tapes. Thus the vibrations sent forth last night were from the complex instrumental stentorian ensemble plus tapes transmitted through two amplifiers placed at stage left and right. The general impression was that of listening to grandiose sound effects for a doomed invasion of a planet far gloomier and colder than Mars. Pluto or Jupiter would do.

At the work's conclusion there was a volume of boos as well as mild applause. Eventually Leinsdorf raised his hand for silence and said: "We are just as grateful for the boos as for the applause. If man wants to explore [illegible] can also explore sound."

He followed with a somewhat indifferent performance of Mahler's beautiful song cycle, "Songs of a Wayfarer," sung in German baritone Hermann Prey. Neither Prey nor the conductor plumbed deeply into the music but the result, nonetheless, by contrast from the Varese, thrilled the audience and the comment from the couple behind me appeared to be typical: "Wasn't that beautiful?"

Tchaikovsky's Symphony No. 5 in E Minor closed the program in an interpretation that fussed over detail more than it explored the big line and Slavic impact of the music. Leinsdorf, however, whipped up the orchestra to some tingling climaxes, and the audience burst into applause before the final chords as if to say, "This really is it." The ovation continued as I left the hall.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

MAR 20 1969

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

MAR 21 1969

Review of repeat concert on p. 80

The Houston Post
D. 274,248 SUN. 304,238

MAR 21 1969

Debbie Bryant, Miss America of 1966, will be the TV hostess for the Miss America Pageant in Atlantic City, NJ, next September. **Bert Parks** will be master of ceremonies for the 14th year . . . **Mrs Dwight D. Eisenhower,** saying she has lost 15 pounds during the long vigil by her husband's hospital bedside in Washington, reports the former President "has some good days and some bad days." He's being treated after a series of heart attacks, plus intestinal surgery and pneumonia. She has spent most of 10 months in a suite near her husband . . . Former Secretary of State **Dean Rusk** smiled at co-ed pickets at Mills College in Oakland, Calif, but declined to accept their anti-war leaflets. Rusk appeared at a student-faculty question-and-answer meeting . . . Conductor **Erich Leinsdorf** led the Boston Symphony Orchestra through **Varese's** "Deserts" at New York's Philharmonic Hall and drew the usual response—boos. Leinsdorf, accustomed to similar reactions to the weird modern composition which includes tape-recorded sounds, says the boos mean the audience has become involved with the music . . .

NEW YORK POST
Thursday, March 20, 1969

47

Music and Dance Tonight

Metropolitan Opera: "Adriana Lecouvreur," with Renata Tebaldi, Regina Resnik, Placido Domingo, Anselmo Colzani, Morley Meredith; Fausto Cleva conducting; Metropolitan Opera House, 8.

New York City Opera: "Rigoletto" premiere, new production; with Patricia Brooks, Louis Quilico, Michele Molese, Malcolm Smith, William Ledbetter; Gabor Otvos conducting (debut); directed by Frank Corsaro, sets by Lloyd Evans, costumes by Jose Varona; N.Y. State Theater, 7:45.

City Center Joffrey Ballet: Scotch Symphony," "Opus 65." "Nightwings," "William Tell Variations"; N.Y. City Center, 8:30.

Julliard Dance Ensemble; Julliard Concert Hall, 130 Claremont Av., 8:15.

New York Philharmonic: Pierre Boulez conducting; Malcolm Frager, soloist in Bartok's "Concerto No. 1 for Piano and Orchestra"; Philharmonic Hall, 8:30. Program repeated tomorrow at 2.

Moscow State Symphony: Evgeni Svetlanov conducting; Larisa Avdeyeva, mezzo-soprano; Carnegie Hall, 8:

Boston Symphony Orchestra: Erich Leinsdorf conducting; Lilian Kallir, soloist in Mendelssohn's "Piano Concerto No. 1 in G minor"; Brooklyn Academy of Music, 8:30

NE

Carnegie Hall

Beethoven Concert

By ALAN BRANIGAN
Evening News Music Critic

NEW YORK — An all Beethoven concert, which used to be common occurence, has achieved the status of a rarity in these days of peculiar programming. That it is still a good idea was made plain Saturday night at Carnegie Hall. Only two Beethoven works, both symphonies, No. 3 and No. 6, were on the list. A standing-room-only audience turned out to hear them, and responded with evident pleasure to the music of the greatest symphonist.

Beyond a doubt there were other factors in the evening that added to the public interest. The performing group was the Boston Symphony and the concert marked the final appearance in the orchestra's Carnegie series of the departing conductor, Erich Leinsdorf. And so, in a way, it was a salute to the artists as well as to the material on hand.

Somewhat surprisingly, in the Symphony No. 6, the "Pastorale," the results were not quite as laudable as one might have expected. The Boston should be able to play Beethoven's famous hymn to nature with utter perfection, and often has done, but this is not what happened. Various choirs of the orchestra seemed to be out of step with others, the accompaniments to themes did not mesh with the subjects on hand and it seemed that an unpleasant, coarse wind was blowing across the Viennese countryside where Beethoven heard the quail, the cuckoo and the nightingale and saw the peasants dancing.

The jagged playing ceased after the first two movements and a new spirit of accuracy set in, leading up to a finale of splendid sound and considerable drama, as the countryside was drenched in a summer storm.

Rapid March

Following an unusually lengthy intermission, Leinsdorf and his men — and a few women who have joined up — trooped back onto the stage and gave one of the most astonishing and beautiful performances of the Symphony No. 3 that one could ever wish to hear. One might have quarreled with parts of the interpretation — the slow movement seemed quite fast for a funeral march — but surely this is a matter of taste.

But even at the unusually hot pace, the movement worked. The moods of tragedy were there, in Beethoven's agonized chords on the woodwinds, and the hushed solemnity of the somber main theme as well as in the cheerful major melodies that were present to assuage all grief. The scherzo ticked along like a well-oiled clock, the trio's horns rollicked in amusing fashion and the finale's playful moods were captured to perfection. Best of all was the headlong opening movement of the "Eroica," which somehow imparted a truly Napoleonic flavor.

Part of the perfection was certainly the flawless way in which the Boston players established the various fugal passages. Each voice was heard in exactly the right proportion to the whole, even when four themes were going at once, and the intensity and warm bright tone marked the performance as something quite special.

Leinsdorf's presided over the evening with something approaching majesty in every gesture. One of the visual pleasures of the musical scene resides in watching this maestro as he signals an entrance, sustains a note on the trumpets, cuts off a fermata with a casual wave and, at the end, clutches the final chord to his bosom, as if he didn't want to let it go. The Boston has been fortunate to have him as a guide and mentor.

N. Y. EAST SIDE NEWS
Friday, March 21, 1969

Boston Symphony Bows Out

NE

The Boston Symphony Orchestra will conclude the Carnegie Hall Series with an All-Beethoven Concert tomorrow, at 8:30 P.M.

The program consists of the Symphony No. 6 in F Major ("Pastoral") and the Symphony No. 3 in E-flat, Opus 55 ("Eroica"). The concert is almost completely sold out. Some few seats, if available, at Carnegie Hall box office.

Evening News
NEWARK, N. J.
D. 278,235 SUN. 423,157

MAR 24 1969

90.

Music In Review

Boston Symphony Ends Concert Series Pleasingly

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Charles Wilson conducted the orchestra in a splendid interpretation of Beethoven's heroic "Overture to 'Egmont'," and James Browning, one of America's great, young pianists, thrilled his audience with a brilliant performance of Prokofiev's "Piano Concerto No. 5 in F."

Browning made this sparkling work a dazzling opus with his youthful zest, and his crisp staccato keyboard manners with Prokofiev's exciting harmonics and dynamics showed him to be a performer who loves what he plays.

Prokofiev is difficult to take for the traditionalist and Browning is on the youthful side of the generation gap. He has been conditioned by his contemporaries to like the non-traditional and to consider it trite. However, his young freshness and self assurance, his vigor and enthusiasm, compels his audience to love him and whatever he chooses to play. Hewas cheered for last night's performance.

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The critics have disagreed for years on what Sibelius was trying to say even though Sibelius said that his "Symphony No. 2 in D-Major" had no literary significance. The magnificent music he wrote was evident in the concluding work of this program, and the Boston Spmphony Orchestra proved last night that his Symphony No. 2 is a masterpiece as musically grand as Beethoven's beloved Fifth.

C.H.L.

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800
APR 11 1969
New England Newsclip

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The concert concluded the Boston's 1968-1969 Philharmonic Hall series. Next season, William Steinberg, who succeeds Leinsdorf as music director, will conduct two of the five concerts here. The others will be conducted by Leinsdorf, Claudio Abbado, and Colin Davis. Soloists will include pianists Alexis Weisenberg, violinist Joseph Silverstein and cellist Jules Eskin. **FRED KIRBY**

BILLBOARD
CINCINNATI, OHIO
W. 24,000
APR 5 1969

Music Last Night

Boston Symphony Heard In 84th Season's Finale

By RUTH TRIPP

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John Browning was soloist in Prokofiev's Piano Concerto No.5 in F,Op.55. The concert opened with Beethoven's Overture to "Egmont" and closed with the Sibelius Symphony No. 2 in D major, Op.43.

Charles Wilson has a decisive approach to his task and the vigorous manner with which he delineates the score before him shows visually what one may expect to hear. His "Egmont" interpretation was clear and traditional and the orchestra responded with its usual virtuosity.

The Prokoiev concerto was the high point. There was perfect understanding between soloist and conductor and the amazing changes of rhythm in the difficult work were accompanied with perfect smoothness. The accompaniment was as hope for. John Browning is one of the rare pianists of the percussive school of playing who can also settle in to the melodic portions of a work and make them a beautiful song. There were only a few sections in the Prokoviev but they were real gems. His technique is extraordinary and there was a sharp point to the tones of the rhythmic patterns of the score which brought them to the listeners with a telling effect.

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JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,100
APR 11 1969
New England Newsclip

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LOEFFLER	Two rhapsodies for oboe, viola and piano
DIEMENTE	Quartet for flute, clarinet, vibraphone and bass
SCHOENBERG	String trio op. 45
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May 7	The Boston Symphony Wind Quintet with Gilbert Kalish *piano* Armando Ghitalla *trumpet* William Gibson *trombone*
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BILLBOARD
CINCINNATI, OHIO
W 21 40

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B. S. O. CHAMBER CONCERTS

Will Offer Concert

This Violone Ensemble of the Boston Symphony Orchestra, from left to right, Joseph Hearne, bass; Max Hobart, violin; Earl Hedberg, viola; Alfred Schneider, violin; and Robert Ripley, cello, will present a concert of chamber music Monday, Sept. 30, at 3 p.m. in the Mount Wachusett College library. This program, open to the public at no charge, is the second in the President's Hour series sponsored to promote art and culture among the students and public.

NEWS (e)
GARDNER, MASS.
CIRC. 7,893

SEP 27 1968 New England Newsclip

Hub Symphony To Give Concert At Mt. Wachusett

Five members of the famous Boston Symphony Orchestra, billed as the Violone Ensemble, will present a concert of chamber music Monday, at 3:00 p.m. in the Mount Wachusett Community College library, according to Edward J. Hall, Jr., chairman of The President's Hour Committee.

The concert is the second Hour program of the current school year to promote culture and the arts among students, faculty and the general public in the North Worcester County community.

The string quintet will perform selections by such great composers as Mozart, Skorzeny, Rossini and Dvorak which were so enthusiastically received at the Berkshire Festival in Tanglewood this summer.

The ensemble is composed of Max Hobert, violin; Alfred Schneider, violin; Earl Hedberg viola; Robert Ripley, cello; and Joseph Hearne, bass.

The following musical selections will be offered:

From Mozart: String Quartet in B flat Major K. 458; Allegro vivace assai; Menuetto moderato, Adagio; Allegro assai.

From Skorzeny: Second suite (1954) for violin, viola and double bass; Pradudium; Intermezzo canonico; Lied, Kehraus.

From Rossini: Sonata No. 6 in D major for strings; Allegro spiritoso; Andante assai, Tempesta allegro.

From Dvorak: Quintet in G major opus 77; Allegro con fuoco; Scherzo allegro vivace; Poco andante, Allegro assai.

The concert is free to students and the public.

SENTINEL (e)
FITCHBURG, MASS.
CIRC. 20,496

SEP 27 1968 New England Newsclip

trumpets, ... Ingraham, French horn, and Thompson Hanks, tuba.

Memorial Concert

The annual Thomas Hovey Gage Memorial Concert will be given on April 13 by the Boston Symphony String Trio. All are principals with the Boston Symphony.

Joseph Silverstein was appointed concertmaster in 1962; Burton Fine became first violist in 1964, and Jules Eskin, first cellist in 1964.

All are graduates of the Curtis Institute at Philadelphia and faculty member of the Berkshire Music Center, Tangelwood.

One couldn't ask for a better balanced series — music for strings, woodwinds, brasses, chorus, two pianos, and jazz.

Following the example of the Boston Symphony, the Cleveland Orchestra has formed a chamber ensemble which will make its debut on Sept. 15. It has 20 musicians from the parent orchestra and will be conducted by concertmaster Rafael Druian.

Gunther Schuller, president of the New England Conservatory, visited the conservatory's summer school at Castle Hill, Ipswich two weeks ago.

... the

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

SEP 1 1968 New England Newsclip

Pequot Concerts Feature Boston Trio Next Sunday

FAIRFIELD — The Boston Symphony String trio will be featured in the opening concert of the Pequot library association's three program fall series, it was announced yesterday.

The Boston trio will perform Oct. 13 at 4 p.m. in the Pequot avenue auditorium.

An ensemble of principal players of the Boston Symphony orchestra, the trio features Joseph Silverstein, violinist; Burton Fine, violist, and Jules Eskin, cellist.

They will play Schubert's "String Trio in B flat Major," Dohnanyi's "Serenade in C major, opus 10," and the "String Trio in G major, opus 9" by Beethoven.

Concertmaster of the Boston symphony, Joseph Silverstein was appointed to that post in 1962. He has played 19 concertos with the symphony and the Boston Pops orchestra since his appointment. He records frequently with the Boston Symphony Chamber Players and also is featured in Bartok and Stravinsky concertos recorded by the full symphony.

Former Research Chemist

Burton Fine came to the Boston Symphony in 1963 as a second violinist and was appointed Principal Viola the following year. Previously he was for nine years a research chemist with the National Aeronautics and Space administration in Cleveland, and was active there in leading chamber groups.

Jules Eskin became Principal Cellist in 1964 when he joined the Boston symphony after several seasons in that chair with the Cleveland orchestra. He has appeared in recital throughout this country and Europe and also played several seasons in Puerto Rico with Pablo Casals and at Marlboro with Rudolf Serkin.

Each of the String Trio musicians studied at the Curtis institute. All are now on the faculty of the Berkshire Music center.

D. Frederic DeHaven, library music director, with Mrs. Lawrence J. Hughes and Mrs. Davis A. Sill, co-chairmen of the Pequot Concerts committee, are in charge of arrangements for the three programs which comprise the library's 16th annual musical series.

Programs to follow are performances by the Venetian Brass ensemble of New York, Nov. 1, and by the Trio Flauto Dolce, Jan. 24.

Concert Committee

Area residents, serving on the concerts committee include Mrs E. Dean Edmonds, Mrs. Richard Hall, Mrs. Morehead Patterson, Mrs. H. Boone Porter, Mrs. Samuel G. Waugh, and Frederick R. Lack, all of Southport; Mrs. Charles D. Cox, Mrs. Radley Daly, Mrs. Hubert T. Mandeville, Mrs. Henry Rudkin, and Mrs. Harry Shaw, of Greenfield Hill; Mrs. Herbert Cohen, Mrs. Winnifred Merrifield, Mrs. Sanford J. Perlis, Mrs. John Senior, Jr., and Mrs. George Silk of Westport and Green Farms; Mrs. Roy Witmer of Bridgeport; and Manson Welch of Newtown.

Fairfield County music organizations as well as school music departments are cooperating to insure the widest possible participation in the series by serious young local musicians, the chairmen indicated.

A limited number of general student tickets also will be available at reduced prices. Tickets are being distributed through committee members and also may be obtained or reserved through the Pequot library.

SUNDAY POST
BRIDGEPORT, CONN.
CIRC. 82,450

OCT 6 1968 New England Newsclip

POST (e)
BRIDGEPORT, CONN.
CIRC. 81,900

OCT 14 1968 New England Newsclip

Boston Symphony Trio To Open Concert Series

WATERTOWN — The annual membership drive of the Watertown Concert Association is currently under way for the 1968-69 concert series which opens on Oct. 21 at 8:30 p.m. in Bingham Auditorium of Taft School with the appearance of The Boston Symphony String Trio.

The membership drive is being conducted under the chairmanship of Mrs. John Atwood and Mrs. John Ferguson, and captains for the Watertown phase of the drive are Mrs. Eldridge Camp and Mrs. Harold Crepon.

Adult membership for the 1968-69 series is available for $8, and student series membership is available for $5.

The association has announced that, due to the generosity of Taft School, the series this year will include five concerts, or two concerts in addition to the regular three offered in previous season, with the additional two concerts offered in collaboration with the Alfred E. Hart Series of The Taft School, and offered free of charge.

The first concert of the 1968-69 series is scheduled for Oct. 21, and will feature the appearance of The Boston Symphony String Trio with Joseph Silverstein, violinist, Burton Fine, on viola, and Jules Eskin, cello. The three are principal players of the violin, viola, and cello sections of the Boston Symphony Orchestra, and will perform a program of selections by Schubert, Dohnanyi, and Beethoven.

The second concert, one of the Alfred E. Hart Series, will feature the appearance of The Lyric Winds, featuring Susan Alder on flute, Marsha Heller, oboe, and Peter Simmons on bassoon. This concert is scheduled for Nov. 25.

The third concert will be held on Feb. 3, and will feature Nina Dova, soprano-guitarist, who previously performed locally in the association's 1966 series.

The fourth concert, scheduled for March 3, will feature William Matthews, and will be the second concert of the Alfred E. Hart Series. Matthews is a classical guitarist, who has delighted audiences throughout the east and mid-western states since his successful performances on television.

The fifth and final concert of the series will be held on May 5.

Headliners are Patricia and William Medley, duo-pianists, described as one of the outstanding duo-piano teams in the nation today.

All concerts are held at 8:30 p.m.

AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,850

OCT 3 1968 New England Newsclip

Polish Shown In Boston Symphony Trio's Concert

From the "home of the bean and the cod" to Southport's Pequot library yesterday came yet another formidable ensemble devoted to the furtherance of the chamber music literature, the Boston Symphony String Trio.

Comprised of Joseph Silverstein, Boston Symphony concert master, Burton Fine and Jules Eskin, respectively, principal violist and cellist of that august body, the group played trios by Schubert, Beethoven and Dohnanyi in a manner which belied its comparatively recent formation.

After a bit of dryness in the Schubert first movement, the musicians experienced no difficulty in realizing the second movement air of repose or the weightlessness of the scherzo. The concluding rondo was played with such finesse that a conception of sound transformed to soft, warm sunlight rose unbidden in the listener's mind.

Food For Thought

The Dohnanyi Serenade in C major, Op. 10, small, but effective for its revelation of the composer's maturing style, reminded that the Hungarian is entitled to more frequent airings and quite possibly larger recognition.

Characteristic of Dohnanyi's musical personality, which was early influenced by Brahms, and swayed not a jot by contemporary musical theories, are the commanding melodic line, engaging rhythmic structure, sharply defined athletic form, and consistent freshness.

The trio fully matched the quality and vitality of the score, playing incisively and maintaining unsullied balance between economic expression and emotional outpouring. The dream like passages of the third movement found exquisiteness with a rhapsodic quality.

Last on the program was Beethoven's early Trio in G major, one of three comprising Op. 9. Dedicated to the Russian Count Browne (out of gratitude for the presentation of a horse), these works are serious rather than diverting in nature. Perhaps their most remarkable quality is the texture, so rich as to suggest a quartet.

The reading was one of massive technical finish, the restrained instead of the virtuoso variety, with superb fidelity as regards style and content.

Indigenous to the ensemble are polished ease and clarity, an interpretational style inclined not to the academic coldness exhibited by many American string groups, but to a sort of controlled warmth, with a tonal quality agreeable, yet never extravagant. Such playing reminds of a mixture of champagne and rocket fuel; it's very exhilarating.

RICHARD DAY

82.

BSO ensembles opener

By Craig Stinson

When the Boston Symphony Orchestra announced that the first in its series of chamber concerts this year would feature a new ensemble called Boston Musica Antiqua, this listener conceived high hopes of hearing some out-of-the-way older music played by first-rate professional musicians. Since one ordinarily has to go to amateur societies or to specialist organizations not resident in Boston for a broadening of one's music-historical horizons, there is room here for our symphony players to make an important cultural contribution.

Unfortunately these hopes were brought crashing to the ground by the concert Monday evening at Jordan Hall. In the first place, the ensemble picked for its program works by Rameau, Telemann, and Vivaldi, those very contemporaries of J. S. Bach who have been for years among the staples of the music appreciation business, and who are in no sense really old composers.

Secondly—and what is far more important—the approach taken by this ensemble embodied just about everything that is old-fashioned in performances of the pre-symphonic literature. Harpsichordist Betsy G. Moyer's realization of the continuo part consisted of the barest chords, played with a minimum of embellishment and none of the other kinds of extemporization that were expected of a baroque keyboard player. And as for the rest of the group (Phillip Kaplan, John Holmes, Roger Shermont, and Martin Hoherman on flute, oboe, violin, and cello, respectively), they gave one heavy, somnambulant reading after another in what seemed like a deliberate effort to prove that baroque music is dull.

There was one unusual piece, a Trio by someone with the surname Loeillet. But it was typical of the evening's abuse of history that the program did not say which Loeillet, offering instead a combination of the birth date of brother Jacques with the death date of brother Jean-Baptiste.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 7
New England Newsclip

At Jordan Hall

Musica Antiqua Is Disappointing

By McLAREN HARRIS

Last night's opening Ensembles of the Boston Symphony concert at Jordan Hall, presented by the five-member Boston Musica Antiqua, was largely a disappointment in matters of both program and execution.

The music consisted of six works by four composers — Rameau, Telemann, Vivaldi and Loeillet — whose lives almost exactly paralleled each other, having all been born within a span of six years (Jean) Baptiste Loeillet was born in 1680, not 1685 as the program states). Further, five out of the six works were cast in the same slow-fast-slow-fast sonata da chiesa pattern (with liberties in Telemann's G major Quartet). The concert was essentially a one-idiom, single-scheme affair.

THE LONE EXCEPTION. was Rameau's "V Concert" (Concerto No. 5, we suppose) for flute, cello and harpsichord, but it was also given poor representation. The opening fugue was too slow, clicking away like the ticking of a clock, without contrapuntal life; it formed a limp contrast with the middle slow movement, which remained overly bound to meter and dynamically flat, especially in Phillip Kaplan's flute-playing. The finale was again timid.

Violinist Roger Shermont, cellist Martin Hoherman and harpsichordist Betsy Moyer seemed prepared to make something out of the following G minor Quartet of Telemann, but again a monochromatic flute performance hindered the overall result.

One of the evening's highlights was Hoherman's performance of Vivaldi's Cello Sonata No. 1, in which he combined virtuosity and sustained energy with a keen sense for contrast, treating each thematic repetition with differing intensity. Mrs. Moyer's keyboard work was likewise capable, though there was scant relief in registration between the two manuals, the only apparent difference being a four-foot stop in the upper.

THE OTHER TRUE highlight was John Holmes' oboe-playing in the second movement of Telemann's G major Quartet for violin, flute, oboe and continuo, when he added some dazzling ornamentation to the return of the Vivace. Shermont, Hoherman and Moyer handled Loeillet's Sonata a trois well, Shermont's playing being particularly con amore, while Telemann's Trio in C minor (flute, oboe, cello) sounded a trifle thin in the absence of the harpsichord, resembling the trio-sonata texture of treble-treble-bass.

Extra points go to Hoherman, who kept his cool after missing his music for the final Telemann and passing an anxious moment trying to find the trap-door stage exit.

If you're wondering why you haven't heard about this series before or why so few attended, it's because it wasn't publicized. The second of six programs, featuring the Boston Symphony String Trio, will be on Jan 8.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
NOV 5 1968
New England

Epstein's impressive 'String Trio' well done by Symphony group

By HARRY NEVILLE
Associate Critic

BOSTON SYMPHONY STRING TRIO, with pianist Gilbert Kalish. Schumann, Piano Quartet; Epstein, String Trio (1964); Beethoven, Piano Trio in D, Op. 70, No. 2. Wednesday evening at Jordan Hall.

The Boston Symphony String Trio played only one string trio during its Jordan Hall recital Wednesday night, and it was not surprising to find them functioning best in the kind of music for which they were founded. By far the most enjoyable performance of the evening was that of the String Trio (1964) by a composer identified simply but unhelpfully as Epstein.

This sample of his work was quite effective — very forthright in its appeal, yet not blatantly so. Epstein's harmonic, melodic and rhythmic language could hardly be called "modern" at this date; in all these respects he clearly owes a debt, whether consciously or not, to Bartok — more specifically to that composer's string quartets, of whose instrumental devices the Trio is virtually a thesaurus.

That Epstein has not translated these into a language completely his own is true, but this is not a crucial consideration. Antecedents and labels are unimportant in view of the fact that he speaks convincingly and has made a fine contribution to the rather meager string trio literature.

Undoubtedly Epstein's work received the lion's share of rehearsal time, but this alone would not account for the much less impressively quality of the Schumann and Beethoven performances. These were characterized by some very timid string playing, which one would gather was intentional since it was so persistent.

Perhaps, it was meant to convey some very restrained notion of the music. Infortunately it resulted in bad balances, because the pianist had quite different ideas. Although not distinguished, his playing at least had the virtue of being direct. Viola and violin lines were often barely audible in the resulting clash — especially in the Schumann where much of the violin part lies in a rather low register.

It was as though the string players had wanted to avoid any suggestion of vulgarity in some of Schumann's more obvious tunes, but what they served in its place was no more acceptable.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JAN 9 1969
New England Newsclip

At Jordan Hall

Superior Chamber Music

By McLAREN HARRIS

Pianist Gilbert Kalish joined Boston Symphony principals Joseph Silverstein (Violin), Burton Fine (viola) and Jules Eskin (cello) to produce some superior chamber music-making in a quartet by Schumann and trios by David Epstein and Beethoven last night at Jordan Hall.

Kalish is both a fine chamber partner and an excellent musician. His work in Schumann's E flat Piano Quartet, Op. 47, and in Beethoven's E flat Piano Trio, Op. 70, No. 2, was strong and sturdy, and for a moment early in the Schumann I even worried about the strings being able to keep up with him. But this feeling quickly subsided, for nowhere was his playing heavy; it was energetic, and sensitively so. He keeps a metric pulse flowing evenly, yet not rigidly, and he knows what to do with the dynamic shape of a line without shaking the stage timbers with horrendous accents.

The Schumann, after all, does contain a prominent piano role, and thus its success in all but a few bars of the final presto owed much to Kalish's execution. It was still a true partnership, however, and the strings were responsible for the beautifully sustained melodic thread in the Andante as well as a nimble Scherzo.

Such success was repeated by Kalish-Silverstein-Eskin in the Beethoven (the D major Trio, Op. 70, No. 1, subtitled "The Ghost" was listed but Silverstein stated "we feel somewhat more material than that, and as No. 2 is the work we prepared, we'll play it." Material indeed; the beauties of line, especially during the inner movements, were nearly tangible.

The central work was the String Trio composed in 1964 by David Epstein, MIT music professor. I was rather impressed with his work—its lucid serial scheme, its dynamic and textural variety, the relative brevity of its movements (and that is no backhanded compliment). Although the first movement is an Andante, the strength of its motives, dynamics and instrumental effects (notably tremolos) give it the weight of the customary first Allegro. The Lento contains both tenderness and mystery, to look at it subjectively, and the final Passacaglia fantastica is well-constructed, the theme remaining distinctive throughout its various guises.

Silverstein's, Fine's and Eskin's collective effort here was as strong as elsewhere. This program was without any soft spots to complain about, either in program or execution, and who can ask for more?

Herald Traveler

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
JAN 10 1969
New England Newsclip

BSO String Trio Most Consistent

By GEORGE GELLES
MUSIC CRITIC

Among the ensemble moonlighting under BSO aegis, the Bosto Symphony String Trio—Joseph Silverstein, Burton Fine and Jules Eskin—does the most consistently interesting work, and though its Monday night concert at Jordan Hall was no knock-out, it did have three special pleasures: two pieces and a pianist.

David Epstein, professor of music at MIT and conductor of the school's orchestra, is unlike so many young composers in that he turns for inspiration—or, at least, did in his "String Trio," which was heard—not to Stravinsky or Schoenberg—but to Bartok.

In sound, in gesture, in style, the Bartok quartets are inescapable in Epstein's score, yet is it very much his own piece. It has a rhythmic ingenuity and liveliness, shows a fine ear for finding unhackneyed sonorities, and in its brevity is becomingly modest. It was the first piece I've heard by Epstein and I'd like to hear more.

It was also good to hear Beethoven's Trio, Opus 70, No. 2, the least played of his half dozen piano trios and in many ways the most wonderful—unique, for instance, in the expansiveness of its third movement, its gentleness and its very figuration, all quintessentially Schubert.

The pianist who lent so much to this performance and to that of Schumann's Piano Quartet, Op. 47—one of the very best chamber players around—was Gilbert Kalish. His work had intelligence, an excellent sense of ensemble; and even if performances didn't always come off, Kalish's playing had a purposeful direction about it

The Cchumann fared least well. While the Aanante went nicely, the gorgeous opening melody beautifully played by Eskin, the Scherzo lacked the taut Mendelsshon-like tension it needed, and the outer movements hectically barreled alons without really settling down.

In the Beethoven, too, it wa the relaxed, lyrical movement (the third especially that wes the smoothest. And lastly, th Epstein sounded fine.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JAN 4 1969
New England Newsclip

4 BSO Players In Quartet Concerts

Four players involved in the annual Boston Symphony-Japan Philharmonic exchange of musicians are giving quartet concerts. Personnel are the B.S.O.'s Ronald Knudsen, violin, and George Humphrey, viola, and Eiichi Tanaka, a violinist currently with the B.S.O, and cellist Soichi Katsuta, 1966-67 who is continuing his study in Boston.

Their program, which was given first on Feb. 2 at the Harvard Music Assn., will be repeated Feb. 16 in Paine Hall of the Harvard University Music Building. Works include the Arriaga Quartet No. 1, Yashiro's Quartet, the Schubert Quartetsatz and Thompson's Quartet No. 2.

Violone Ensemble To Play Monday

The Violone Ensemble, comprised of members of the Boston Symphony Orchestra, will appear on Monday at 8:30 p.m. in Jordan Hall as the third in a series of six chamber music concerts offered by the Ensembles of the Boston Symphony.

Members of the Violone Ensemble are Max Hobert and Alfred Schneider, violins, Earl Hedberg, viola, Robert Ripley, cello, and John Hearne, bass. The program includes Mozart's Quartet, K. 458, "The Hunt," Skorzeny's Second Suite (1954) and Dvorak's Quintet in G major.

Remaining tickets from $1.50 to $5 are on sale at the Jordan Hall box office.

Harold Traveler 1-25

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
JAN 21 1969
New England Newsclip

Violone Ensemble

The Violone Ensemble, comprised of members of the Boston Symphony Orchestra, will appear on Monday, Jan. 27, at 8:30 p.m., in Jordan Hall as the third in a series of six chamber music concerts by ensembles of the Boston Symphony.

The program includes Mozart's Quartet K. 458, "The Hunt"; Skorzeny's Second Suite (1954); and Dvorak's Quintet in G Major.

Violone a Fine Ensemble

By McLAREN HARRIS

If one may go by past experience with the Ensembles of the Boston Symphony, last night at Jordan Hall we heard both the first and last of the Violone Ensemble. And if true, it's a pity, for the five members play as if they have put some work into it; the result is a group worth keeping around.

Of course, Alfred Schneider and Max Hobart, violins, Earl Hedberg, viola, Robert Ripley, cello, and Joseph Hearne, double bass, don't comprise a violone ensemble at all; a violone is an obsolete form of double-bass viol. But they do make up an aggregation of strings individually and collectively full-toned and closely attuned to one another in both technical and interpretive intentions.

Last night they performed works for three, four and five strings: Mozart's Quartet in B flat, "The Hunt," a Second Suite (1954) for violin, viola and double bass by Fritz Skorzeny (who seems to be a new name to me) and Dvorak's Quintet in G, Opus 77.

THE TONAL WARMTH of the four strings (minus Hearne) was immediately apparent in Mozart's K. 458. The "dark" tones were produced with no hindrance to lightness of motion, and energy was always bound with expression. The Menuetto, slightly on the fast side of Moderato, had a welcome lyric quality which softened the usual jounciness of meter.

Skorzeny's four-movement Second Suite, despite its somewhat unusual combination, is a pleasant, well-crafted work bringing out contrapuntal and lyric elements in a chromatic but always tonal harmonic scheme. The Praeludium, with its ostinato underpinnings, and the Intermezzo canonico, are principally of contrapuntal order; the following Lied contains melody which waxes quite tender, and the final Kehraus (quite appropriately the "last dance") combines both.

Not the least of the Skorzeny's success was due to Hearne's double-bass playing —agile, accurately placed and tonally secure. Hobart and Hedberg were in solid straits as well.

THE DVORAK QUINTET, having the resources of highest to lowest strings, is nearly symphonic in outlook, offering the variety of expression and rhythm (those familiar dactyls) one may find in Opus 88 and Opus 95. In this romantic mold, full of determination and passion, the full tonal weight of the ensemble could be brought to bear, and the result was wel done, without intonational squabbles, with internal balance and common conviction.

Violones or no, these five are a fine Ensemble.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
JAN 28 1969
New England

BSO Chamber Players On Channel 2 Jan. 28

A color telecast of a concert by the Boston Symphony Chamber Players will be on Channels 2 and 44 Tuesday, Jan. 28 at 9 p.m.

The Chamber Players perform Sextet, for Piano and Winds by Poulenc, featuring pianist Richard Goode and Boston Symphony principals Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarnet; Sherman Walt, bassoon and James Stagliano, French Horn.

Also on the program will be Schubert's "Trout Quintet." With Goode again at the piano, work is performed by Boston Symphony concertmaster Joseph Silverstein, violin; Burton Fine, Jules Eskin, cello and Henry Portnoi, bass.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 16 1969
New England Newsclip

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,682
APR 2 1969
New England Newsclip

Jules Eskin

Joseph Silverstein

Boston Trio To Perform At Museum

Burton Fine

The 16th annual Thomas Hovey Gage Memorial Concert at the Worcester Art Museum will be given Sunday, April 13, at 3 p.m. by the Boston Symphony String Trio.

Concluding the museum's 50th musical season, the concert is free and open to the public.

The Gage Concert is presented annually as a memorial to the former president and corporator of the museum who was instrumental in inaugurating its free Sunday afternoon concerts.

It is appropriate that the Boston trio should appear on this occasion. The first musical season at the museum, 1918-1919, featured the Boston Symphony Ensemble, a group drawn from the Boston Symphony.

Members of the present trio are Joseph Silverstein, violinist, Burton Fine, violist, and Jules Eskin, cellist. Each is a principal of the Boston Symphony.

The program will include Schubert's String Trio No. 2 in B flat major, Opus 99, Schoenberg's String Trio, Opus 45, and Beethoven's String Trio in G major, Opus 9.

DENVILLE, N.J.
CITIZEN OF MORRIS CO.
W. 8,000
MAR 27 1969

Boonton Appearance is Reviewed

Boston Symphony is Front Rank

By Llewellyn Watts Jr.

Sunday afternoon a most interesting and unusual concert was offered by the Boonton Area Concert Association. It consisted of a program by eight artists; four woodwinds, three brass players, first desk members of the Boston Symphony orchestra and a pianist. For such an instrumental combination the chamber literature is not too well known. It is in fact somewhat limited but the program played Sunday was an excellent variety of noteworthy quality.

An early Beethoven trio for flute, bassoon and piano opened the concert. This is an enjoyable, melodious Haydnesque work in more of a serenade form of three movements. A trio for trombone, trumpet and piano by Blacher followed. The composer is not known to this reviewer, but it is in the comtemporary or modern idiom; that is, if anyone over 30 years old can be called contemporary.

The partita for wind quintet by Irving Fine for oboe, flute, clarinet, bassoon and horn came next. This is an extraordinary composition, quite modern superbly constructed and splendidly played. Fine lived from 1914 to 1962. He is unfamiliar to me, but from this most interesting modernistic piece it's a pity that his voice is stilled.

The entire second half of the afternoon's program was taken up by a sextet for the same five winds joined by the piano, composed by Ludwig Wilhelm Andreas Maria Thuille. Thuille was born in the Tyrol in 1861 and died in Munich in 1907. This is an early work (opus 6) and most interesting in its romanticism. It is very melodious and its 19th Century flavor is quite Brahmsian with overtones, if that's the word, of Schumann.

The members of the Boston Symphony Players are virtuosi of the first rank and they deserve to be remembered. Their names: Mrs. Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Armando Ghitalla, trumpet; William Gibson, trombone; and the hard-working talented pianist, Gilbert Kalish.

84

Jordan Hall Concert

Some Moderns Join Beethoven

By MCLAREN HARRIS

Beethoven was in some warm company during last night's Jordan Hall concert by the Boston Symphony Chamber Players. Two Trios in G major, Opus 9 for strings and an earlier one for piano, flute and bassoon, enclosed works by Charles Martin Loeffler, Edward Diemente and Arnold Schoenberg.

Schoenberg we all know; Loeffler, for most, rings a distant bell; Diemente is yet no ranking celebrity—after all, he is the only one of these three still alive. His Quartet for flute, clarinet, vibraphone and bass, composed in 1966 in memory of Adlai Stevenson, combines a free-motivic, incidental-harmonic approach with more conventional rhythmic and phrase structures.

IT THUS BECOMES a comfortable piece for almost any ear, motivic brevity and bass harmonics notwithstand; and in this aggregation the vibraphone becomes a combining, even adhesive tonal element. Diemente's quartet is quite accessible, yet no less imaginative for that—no mean accomplishment.

Loeffler, Alsatian-born American of the early 20th century, lies somewhere around Jacques Ibert in idiom. His Two Rhapsodies for oboe, viola and piano, "L'Etang" (fish pond) and "La cornemuse" (bagpipe) have a slight mystical ring in a style reminiscent of impressionism. They represent musical pictorialism only in the most subjective, idealistic vein, delicate in tone color, liquid and flexible in melodic contour.

THE SYMPHONY Chamber Players with Gilbert Kalish, pianist, did up each package rather neatly, including Schoenberg's String Trio, Opus 45, which began at a real gallop—or, in more delicate terms, in a light dash—against which the quiescent middle section stood out in complete serenity. The Schoenberg and Beethoven's Opus 9 were perhaps best received, and deservedly so for matters of intrinsic value. The piano-flute-bassoon trio tended toward some instability and lack of identity among the parts and was also the least memorable for musical content.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

APR 15 1969 New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

APR 10 1969 New England Newsclip

The Boston Symphony String Trio: (from left) Burton Fine, Jules Eskin and Joseph Silverstein.

Gage Memorial Concert

Trio to Play at Art Museum

The 16th annual free public Thomas Hovey Gage Memorial Concert will be given by the Boston Symphony String Trio at 3 p.m. Sunday in the court of Worcester Art Museum. The concert will conclude the museum's 50th musical season.

The concert is given annually as a memorial to Thomas Hovey Gage, former president and corporator of the museum. He was instrumental in starting the museum's free Sunday afternoon concert program.

The appearance of the trio is noteworthy since the museum's first musical season in 1918-19 featured the Boston Symphony Ensemble, a group drawn from the Boston Symphony Orchestra of that time.

Members of the trio are Joseph Silverstein, violinist; Burton Fine, violist; and Jules Eskin, cellist. Each is a principal of the orchestra.

Silverstein was named concertmaster of the orchestra in 1962. Fine, formerly a research chemist with the National Aeronautics and Space Administration, joined the orchestra in 1963. He became principal violinist the next year. Eskin became principal cellist in 1964 after several seasons with the Cleveland Orchestra and a number of performances with Pablo Casals and Rudolf Serkin.

The program will include: String Trio No. 2 in B flat, Opus 99 by Schubert, String Trio, Opus 45 by Schoenberg and String Trio in G Major, Opus 9 by Beethoven.

Wind Quintet at Jordan Hall

Concert Anything but Cold

By McLAREN HARRIS

The Boston Symphony Wind Quintet recalled wintry days of yore last night at Jordan Hall when it performed a program postponed from Feb. 26 because of snow. This performance, however, was anything but cold.

Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn, were together as such for only one work out of four—Irving Fine's Partita for wind quintet, a five-movement series of variations on a theme introduced at the beginning. Its melodic contours and polyharmonic tinges reflect a Boulanger orientation, but its material and rhythmic configuration breathe a life all its own.

The Partita is perhaps the most popular of the late composer's chamber pieces, and deservedly so; the Symphony players accorded it a dynamically light, easily-phrased treatment.

The same quintet plus pianist Gilbert Kalish played the Septet, Opus 6, of Ludwig Thuille, an Austrian of the late 19th century associated with Alexander Ritter in much the same way as Strauss was. The Ritter influence doesn't show up in the Septet; its flavor is strongly Brahmsian in the first pair of movements, then moving on to a lighter, more individual style for the Gavotte (in place of a Scherzo) and finale. It makes an excellent, easy-listening repertory piece.

The evening's finest playing came from guests—Kalish with Armando Ghitalla, trumpet, and William Gibson, trombone—in Boris Blacher's Trio, Opus 31. The seven movements, mostly brief, are delightfully spirited, ranging from flashing trumpet arpeggios in the third section to an elegaic, hushed Andantino for piano and trombone. There seems to be a hint of Milhaud in its jauntiness, and the three performers took relish in whipping it off with note-perfect clarity.

Gioacchino Rossini may not have been much of a symphonist, but he certainly couldn't write quartets. His Quartet No. 6 for flute, clarinet, bassoon and horn, the opening work, is packed with melodic and rhythmic cliches, even to the extreme of a Dixieland style now-it's-your-turn variation movement. The four players, too, required some time to come to agreement about intonation and small matters of phrasing, and it is just as well that they accomplished their adjustments on such expendable merchandise.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAY 8 1969 New England

PORT CHESTER TIMES
Wednesday, September 4, 1968

OSSINING CITIZEN REGISTER
Wednesday, September 4, 1968

NEW ROCHELLE STANDARD
Wednesday, September 4, 1968

PEEKSKILL STAR
Friday, September 20, 1968

White Plains Reporter Dispatch
Thursday, September 5, 1968

Sleepy Hollow Series Slated

TARRYTOWN—

Season tickets for the Sleepy Hollow Concerts Association season opening Oct. 18 will go on sale during the week of Sept. 8 through Sept. 14.

The non-profit educational organization devoted to bringing fine concerts to Hudson River communities in Westchester will offer four concerts beginning with pianist L'li Kraus, followed by the Beaux Arts String Quartet, Jean Pierre-Rampal and Robert Veyron-Lacrois, flute and keyboard duo, and the Boston Symphony Players.

Lili Kraus noted Hungarian pianist who performed the complete cycle of piano concerti at Town Hall last season accompanied by Stephen Simon, conductor, of Scarsdale and the Mozart Chamber Orchestra, will open the season Friday, Oct. 18 at 8:30 p.m.

The second concert on Sat., Nov. 23 at 8:30 p.m. will feature the Beaux Arts String Quartet, a group that has won unanimous acclaim throughout the U.S., Europe and the Far East. The quartet won the Walter W. Naumberg Foundations first Chamber Music Award in 1965 and is described as a "quartet of utmost delicacy, finesse and interpretive sensitivity."

The third concert on March 5 will feature the artistry of Jean-Pierre Rampal and Robert Veyron-Lacroix, flute and keyboard duo.

The artists have appeared together in Europe's major festivals as well as throughout North America.

The fourth and final concert will take place on Sunday, April 20 at 3 p.m. and will feature the Boston Symphony Players. The chamber group of 10 players consists of principal musicians in the Boston Symphony. While each is a virtuoso musician in his own right, the ensemble group performs varied and unusual works. Claude Frank, celebrated concert pianist, plays with the group.

All concerts will be presented at the recently-refurbished Washington Irving auditorium, South Broadway, Tarrytown.

Tickets for the four concerts, sold by series subscription only, at $12.50 for adults and $6 for students, are available from Mrs. Lawrence Fine, or at headquarters at John Charles, Ltd., 94 White Plains Road, Tarrytown.

MT. KISCO PATENT TRADER
Saturday, April 26, 1969

Sleepy Hollow Series hears Boston Players

Boston Symphony Chamber Players, Sleepy Hollow Community Concert Series, Washington Irving High School, Sunday, April 20. Program: Beethoven Trio in G Major for Flute, Bassoon and Piano; Schubert String Trio No. 2 in B Flat; Diemente Quartet (1966) in memory of Adlai Stevenson; Loffler Two Rhapsodies; Beethoven String Trio in G Major Op. 9.

TARRYTOWN — The Boston Symphony Players is made up of the first desk men of the Boston Symphony Orchestra. One can assume therefore that the level of competence and musicianship is pretty high. Their Sunday afternoon concert in Tarrytown the last of the Sleepy Hollow Concert Series, presented ample proof of that incontestable fact.

With 10 string, wind and percussion players to choose from, the musical fare was diversified. Beethoven was represented by two trios, one for flute, bassoon and piano; the other for strings. There was a string trio by Schubert; two rhapsodies for piano, oboe and viola by Loeffler; and a quartet for flute, clarinet, double bass and xylophone by Edward Diemente.

Even the Beethoven and Schubert were rarely heard works. The Beethoven Trio in G Major for flute, bassoon and piano is an early composition and a slight one. Unlike Mozart and Bach, who never turned out a second rate composition, Beethoven was occasionally less than a master. The trio is pleasant enough and shows off the two wind instruments nicely but that is about all. The performance by flutist Doriot Anthony Dwyer, bassoonist Sherman Walt and Gilbert Kalish, pianist was excellent.

THE STRING TRIO Op. 9, also in G Major, is a different case. This is full fledged Beethoven. It was given a fine reading by Joseph Silverstein, violin "Burton Fine, viola; and Jules Eskin, cello. The string tone, ensemble, balance and unanimity of ideas were exemplary. Their playing of the Schubert trio was equally impressive.

That trio was erroneously listed as Op. 99 in the program. Opus 99 is also a trio in B Flat, but it is a piano trio of much later and greater vintage. The B Flat string trio bears no opus number. It was written in 1817 and, though early, has the true Schubert charm and touches. It is rarely performed. Too bad, for it is a lovely work.

Even more rarely performed are the two rhapsodies by Charles Martin Loeffler. Loeffler, an American composer who died in 1935 was a professional violinist as well as a composer. He joined the Boston Symphony Orchestra when it was first organized in 1882 and from 1885 to 1903 shared the first desk with Franz Kneisel, the concertmaster. Many of his works were given their first performance by the Boston Symphony.

The rhapsodies L'Etang" and La Cornemuse" were written in 1905 after poems by Maurice Rollinat. They are in the grand romantic tradition with impressionist effects throughout. The piano parts represent good pianistic writing in that style. The oboe is dealt with kindly but, strangly enough, the viola is lost in the thickness of the texture of the time. It is pitched on the lower strings primarily and therefore has less brilliance. Against the oboe, which can cut through any amount of sound and the brilliant modern grand piano, the poor viola with its mellow tone had no chance at all. The excellent oboist was Ralph Gomberg.

ANOTHER NOVELTY was the quartet by Edward Diemente written in 1966 in memory of Adlai Stevenson. The scoring was certainly unusual. . . flute, clarinet, double bass and xylophone. Some of the effects obtained were interesting; some, like the final note of the first movement on the double bass, were anything but musical.

The second movement utilized the tone colors of the strange instrumental combination for greatest effect, creating quite a lovely mood, ending with a plaintive note on the flute.

The writing has elements of the disjointed serial technique, but features larger melodic lines as well that were of some interest. A second hearing would be necessary for fuller judgement.

Joining Mrs. Dwyer were Gino Cioffi, clarinet, Henry Portnoi, double bass, and Everett Firth, xylophone. Once again exemplary playing marked the performance.

This was the last of the Community Concert Series in Tarrytown. Their subscription drive for next season runs through next week.

—MURIEL BROOKS

OSSINING CITIZEN REGISTER
Thursday, April 17, 1969

Chamber Players To Give Concert

The fourth and final concert of the Sleepy Hollow Community Concerts Association of Tarrytown will be held Sunday afternoon at 3 in Washington Irving Junior High School Auditorium, Broadway, Tarrytown. The Boston Symphony Chamber Players will present the final concert.

The group is composed of principal players from the Boston Symphony. Each musician is a virtuoso performer and many of the concert selections are frequently performed works. The program will include a range of musical compositions from duos to septets and monets, as well as works for the standard ensemble.

The concert is open to the public.

85

TV - RADIO - General Announcements

TV WHAT'S ON? RADIO

NEW YORK
AND
BROOKLYN DAILY
D. 35,348

JUN 21 1968

up. Not so long ago, no network would even acknowledge the existence of another. But scheduled for last night's Johnny Carson period on NBC was a tribute to Ed Sullivan, observing the 20th anniversary of his champ CBS variety show.

Viewer's Notebook:

If you're not tuning in those Boston Symphony concerts on Channel 13, you are missing the greatest series of concerts on the air. Last evening's performance of Mozart's "Prague Symphony," conducted by Erich Leinsdorf, was a delight.

Boston Symphony on Channel 13

8 to conclusion (11) Baseball. The New York Yankees vs. the Washington Senators, from New York's Yankee Stadium. (Color).

* * *

8 - 10 (13) Boston Symphony Concert. Erich Leinsdorf conducts the Boston Symphony in Beethoven's Symphony No.2 in D major, Op. 36; "As Quiet As" by Michael Colgrass; and Brahm's Violin Concerto in D major, Op 77, with guest soloist Joseph Silverstein.

* * *

MIDDLETOWN, N. Y.
TIMES HERALD RECORD
D. 33,000

JUL 18 1968

Boston Symphony To Be Heard On Radio Beginning Sept. 27

The Boston Symphony Orchestra begins its 88th season on Friday, Sept. 27, and WGBH radio will once again broadcast the concerts live from Symphony Hall.

To inaugurate his final season with the orchestra, conductor Erich Leinsdorf has invited distinguished American soprano Marilyn Horne to be the soloist, Friday, Sept. 27 at 2 p.m., and Saturday, Sept. 28 at 8:30 p.m.

Miss Horne will be remembered by New Englanders for her outstanding performances with Sarah Caldwell's Boston Opera, and for the Channel 2 Special "An Hour With Joan Sutherland" in which she also appeared.

For her Boston Symphony concert Miss Horne has chosen the taxing concert aria "Ah, perfido" by Beethoven. Also on the program will be Mozart's Symphony No. 39 in E Flat and excepts from Wagner's opera "Gotterdammerung."

FREE PRESS
MELROSE, MASS.
WEEKLY CIRC. 7,000

SEP 26 1968

New England Newsclip

Boston Symphony Concerts Begin On WGBH Sept. 27

The Boston Symphony Orchestra begins its 88th season on Friday, Sept. 27. WGBH radio (89.7 FM) will broadcast the concerts live from Symphony Hall.

Conductor Erich Leinsdorf has invited distinguished American soprano Marilyn Horne to be soloist, Friday, Sept. 27 at 2 p.m. and Saturday, Sept. 28 at 8:30 p.m. She will sing the aria "Ah, perfido" by Beethoven. Also on the program will be Mozart's Symphony No. 39 in E Flat and excerpts from Wagner's "Gotterdammerung."

Preceding each Friday and Saturday concert G. Wallace Woodworth analyzes the music. His first broadcast will be Thursday, Sept. 26 at 5:30 p.m. with a repeat scheduled Saturday, Sept. 28 at 4:30 p.m.

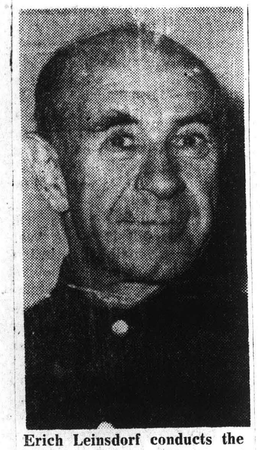
JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

SEP 19 1968

New England Newsclip

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,892 SUN. 56,019

JUL 18 1968



Erich Leinsdorf conducts the Boston Symphony tonight at 8 on Channel 13.

COURIER
LITTLETON, N. H.
WEEKLY CIRC. 2,150

JUN 27 1968

New England Newsclip

Continuing its presentation of fine music, the New Hampshire Network will feature a series of concerts by the BOSTON SYMPHONY ORCHESTRA each Tuesday at 9, beginning July 2 on Channel 49. Erich Leinsdorf conducts the orchestra at Symphony Hall in Boston in a performance of Beethoven's Symphony No. 2, Colgrass' "As Quiet As," and Brahms' Violin Concerto with soloist Joseph Silverstein on the initial program.

WARREN, PA.
TIMES-MIRROR
D. 9,500

JUL 6 1968

Selected Viewing

Saturday, 9 p. m. — NET FESTIVAL tonight presents "Chopin: A Question of Stature." The program examines the romantic legends surrounding the composer's life and music.

Sunday, 9:30 p. m. — SUNDAY SYMPHONY presents the Boston Symphony Orchestra under the direction of Erich Leinsdorf performing works of Beethoven, Colgrass, and Brahms.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

SEP 20 1968

New England Newsclip

Live-Concert Radio

WGBH radio will once again broadcast the Boston Symphony Orchestra concerts live from Symphony Hall as the BSO begins its 88th season Friday, Sept. 27. The Friday afternoon and Tuesday evening programs will be in stereo.

Preceding each Friday and Saturday concert, Harvard University's G. Wallace Woodworth once again analyzes the music for the FM station. Soprano Marilyn Horne helps conductor Erich Leinsdorf inaugurate his last season with the orchestra.

Albany Knickerbocker News
Tuesday, September 24, 1968

Boston Concerts To Be Broadcast

The Boston Symphony Orchestra begins its 88th season on Friday and WAMC-FM (90.3 mc.) will once again broadcast the concerts from Symphony Hall on Fridays at 2 p.m. and Tuesdays at 8:30 p.m.

To inaugurate his final season with the orchestra, conductor Erich Leinsdorf has invited distinguished American soprano Marilyn Horne to be the soloist at the opening concert (Friday, Sept. 27).

For her debut with the orchestra, Miss Horne has chosen the taxing concert aria "Ah, perfido" by Beethoven.

86

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 78,900
OCT 4 1968

Boston Symphony

Concert Sunday On WFtL-FM

One of Beethoven's few relaxed and placid compositions, Symphony No. 6 in F Major Op. 68, will open the Boston Symphony Orchestra's program at 8 p.m. Sunday on WFTL-FM.

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 155,995 SUN. 231,269
OCT 30 1968

Boston symphony concert on KMEO

KMEO-FM radio will present a new series of four Wednesday evening programs beginning at 9 p.m. today. The program, entitled "Koussevitsky and the Boston Sound: A Study in Greatness," features performances and rehearsal tapes of the Boston Symphony Orchestra and Koussevitsky.

Moderator of the one-hour program is Roger W. Jensen, who has transcribed the tapes for the program from 78 rpm recordings, stainless steel wire recordings, and a few 33⅓ rpm recordings.

THIS SERIES includes four Wednesday evening programs. More programs may be added later, with different conductors whose performances Jensen has collected, like Artur Nikisch, Siegfried Wagner (the son of Richard Wagner), Felix Weingartner, Wilhelm Furtwaengler, and Charles Munch.

DAYTONA BEACH, FLA.
NEWS-JOURNAL
SUN. 43,500
DEC 8 1968

Boston Symphony On WNDB During 1969

The News-Journal's radio station, WNDB, has a magnificent Christmas present for the community — one that can be enjoyed every week of 1969.

Beginning Saturday night, Jan. 4, WNDB will broadcast weekly two hour concerts by the famed Boston Symphony Orchestra. The broadcasts will begin at 8 p.m., and will be available either in full stereo on WNDB-fm, or in mono on WNDB-am. WNDB-fm stereo is 94.5 on your dial, and the am station is 1150.

Tape Transcription

These concerts are being made possible by tape transcription, according to Bill Deem, WNDB manager. Radio stations across the country subscribe to a taped concert series provided through the Boston Symphony Transcription Trust, a subsidiary of the orchestra established in 1958. Net proceeds of the trust benefit the Pension Institute of the orchestra.

The Boston Symphony, with Erich Leinsdorf as its music director, is one of the most distinguished in the World. Established in 1881, it regularly gives concerts in Boston's Symphony Hall, which has been its home since 1900.

Its series of Summer concerts — at the Berkshire Music Center in the hills of Tanglewood, Mass. — have become internationally famous and annually attract thousands.

Costly Undertaking

Maintaining an orchestra of the size and quality of the Boston Symphony is an enormous undertaking. In the 1966-'67 season the total cost for salaries, administration, music, transportation, upkeep, etc., was more than $3 million — including the maintenance of two properties, Symphony Hall and Tanglewood.

The orchestra's season begins in late September, and ends in August at the conclusion of the Berkshire Festival at Tanglewood.

The Boston Pops, composed of 90 players from the 106 member Boston Symphony, has a season in May and June. Arthur Fiedler conducts 54 concerts during this series.

Announcement of the programs to be heard during the WNDB broadcasts of Boston Symphony Orchestra concerts will be announced regularly in The News-Journal papers.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050
NOV 11 1968
New England Newsclip

Stereo Sound on the Air

Now that the Journal's good-music station WPJB-FM has begun broadcasting live concerts by the Boston Symphony and Boston Pops Orchestras, may we expect it finally to serve listeners with stereo sound soon?

More than three years ago, I inquired through the Bulletin's "Ask Us" column when we might expect WPJB-FM to go along with the trend and convert from monaural to stereo broadcasting. I was told then that the management was "studying" the possibility.

Providence has five FM stations, three of which broadcast in stereo sound (one of these is the Brown University station; if students can offer stereo sound, why not the Journal station?).

It is puzzling why WPJB continues to shun the really obvious way to render good music with the most realism, especially when you consider how progressive and forward-looking are the company's newspapers. A monaural receiver produced by high fidelity manufacturers today is about as rare as a two-dollar bill. With most homes undoubtedly equipped today with some sort of stereo apparatus, listening to WPJB's outmoded broadcasting delivery is like shunning concert hall realism for crystal set reception.

Practically all the major phonograph record manufacturers are producing only stereo discs today, and local record outlets are falling over themselves to get rid of their monaural ("hi-fi") stock.

Even should WPJB convert to stereo, homeowners who still retain only monaural equipment could receive broadcasts without apparent change in the signal they are receiving, since there is compatibility.

I've spoken to many persons living in Rhode Island about reception and they, like me, cannot understand why WPJB continues to ignore stereo broadcasting.

Why is this, and can we ever hope to hear the Boston Symphony Orchestra in live concert over a local radio station in stereo sound?

Bernard A. DuPont
Providence

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,150
NOV 21 1968
New England Newsclip

7:10—WJAR, [illegible]
8:15—WEAN, R.I. Newsbeat. [illegible] dent of the Rhode Island Chapter of the [illegible] can Academy of General Practice, will be interviewed.
9:00—WPJB-FM, Boston Symphony Orchestra Concert: Wagner's Siegfried Idyll, Strauss' Also Sprach Zarathustra and Rachmaninoff's Second Piano Concerto.
11:30—WLKW-FM, Night Call: Greg M[illegible] sion Impossible" will [illegible] Associati[illegible]

Week's Highlights

Festive Viewing

By Elizabeth L. Sullivan
Globe TV-Radio Editor

TV is filled this week with goodies as toothsome as those you'll find on the Thanksgiving feast table.

Starting with today (Sunday), Olympic skating champ Peggy Fleming performs on-and-off the ice, and actor James Daly emerges as a scuba diver.

On Monday, Frank Sinatra has a music special with lovely Diahann Carroll among his guests, and the King Family entertains in their music special.

The Boston Symphony Orchestra, directed by Erich Leinsdorf, is seen in the first of the season's TV performances, Tuesday night, live and in color from Symphony Hall. There will be others, about once a month.

Bob Hope's specia[illegible] Wednesday origin[illegible] the Univers[illegible] Califor[illegible]

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
NOV 24 1968
New England Newsclip

TWIN CITIAN
MINNEAPOLIS, MINN.
MONTHLY 9,000
NOV 1968

fm guide program notes

BY CONNIE RYKS

FROM MONDAY THROUGH THURSDAY EVENINGS this month, as usual, KSJN listeners have the opportunity of listening to four of the finest American orchestras. These programs by the Philadelphia Orchestra, the Cleveland Orchestra, the Boston Symphony Orchestra and the Chicago Symphony Orchestra are recorded in concert each week and rebroadcast via stereo tape.

CLEVELAND ORCHESTRA

Two of this month's Cleveland Orchestra concerts originate from the new Blossom Music Center. George Szell conducts the orchestra in selections by Mozart and Richard Strauss, assisted by soprano Elisabeth Schwarzkopf in the Four Last Songs of Strauss, on November 5. Louis Lane conducts the following week on November 12 as the orchestra presents Carmina Burana by Carl Orff. The program on November 19 originates at Severance Hall, Cleveland, and includes Tchaikovsky's "Pathetique" Symphony; George Szell, conducting. The final November concert, on the 26th, features pianist Peter Frankl in a performance of Mozart's Concerto in E-flat, K. 271. The Cleveland Orchestra is heard Tuesday evenings at 7:30 on KSJN.

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra is heard in concert every Wednesday night beginning at 8:00. The first program, of November 6, features pianist Malcolm Frager in Schumann's "Concerto in A minor," Op. 54. Erich Leinsdorf conducts.

CHICAGO ORCHESTRA

Andre Vandernoot conducts the Chicago Orchestra on November 7 in concert of the works of Moz[illegible] bern, Prokofiev and D[illegible] November 14 conce[illegible] Joaquin Achuc[illegible] in the Ga[illegible] other [illegible]

Leinsdorf on Audio

Erich Leinsdorf, music director of the Boston Symphony Orchestra, guest speaker at the Audio Engineering Society's recent convention banquet, gave a spirited talk that was all the more admirable since it came at the end of interminable award-giving and award-acceptance speeches.

One of the themes voiced by Dr. Leinsdorf was the need for acoustic insulation to improve home sound reproduction and to shut out extraneous noise. Concerning the latter, he likened the acoustic environment in many homes to that of "Luna Park." Another theme was a pointed attack on the poor audio quality available from television receivers. He observed that WGBH FM in Boston alleviates the problem somewhat by broadcasting TV audio so that hi-fiers can listen to good quality sound on their hi-fi systems while viewing the video portion of a program on a TV set. Wouldn't it be nice if more FM stations did this?

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000
DEC 1968

STAR
WINCHESTER, MASS.
WEEKLY CIRC. 5,450
JAN 16 1969
New England Newsclip

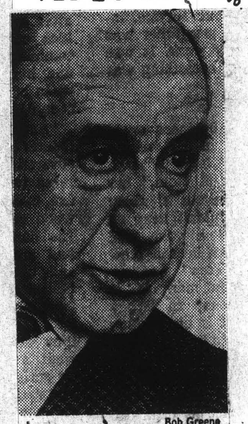
TV Concert January 28

A special color telecast of a concert by the Boston Symphony Chamber Players will be on channels 2 and 44 Tuesday, January 28 at 9 p.m.

The Chamber Players perform Sextet for Piano and Winds by Francis Poulenc featuring pianist Richard Goode and Boston Symphony members Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, French Horn.

Also on the program will be—Quartet for Piano and Strings, Op. 114 by Schubert, better known as the "Trout Quintet." With Goode again at the piano, the Quintet is performed by Boston Symphony concertmaster Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; and Henry Portnoi, bass.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
FEB 23 1969



Bob Greene

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86.

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D. 78,900

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AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000

DEC 1968

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 155,995 SUN. 231,269

OCT 30 1968

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PROVIDENCE, R. I.
CIRC. 147,150

NOV 21 1968

New England Newsclip

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CIRC. 555,905

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WEEKLY CIRC. 5,450

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DAYTONA BEACH, FLA.
NEWS-JOURNAL
SUN. 43,500

DEC 8 1968

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The New York Times
NEW YORK, N. Y.
D. [illegible] SUN. 1,494,704

FEB 23 1969

Bob Greene

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TWIN CITIAN
MINNEAPOLIS, MINN.
MONTHLY 9,000

NOV 1968

fm guide
program notes

BY CONNIE RYKS

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11 Classical Stations Form Separate Assn.

WASHINGTON — The Concert Music Broadcasters Association—an organization devoted to furthering classical music radio—was formed here March 23 by 11 of the nation's major classical music radio stations. Sponsoring the association will be the Cleveland Orchestra Syndication Service and the Boston Symphony Transcription Trust. The Cleveland Orchestra records for Columbia Records and has product also on Epic and Angel; the Boston Symphony records for RCA Records.

The direction of the new organization will be similar to that of the Country Music Association in the country music field, according to Bob Conrad, vice-president of programming for WCLV-FM, Cleveland, and Tom Bird, manager of sales and programming at WNCN-FM, New York. "Members attending the first informal meeting felt both the National Association of Broadcasters and the National Association of FM Broadcasters were going off on different tangents," said Conrad.

Bird said the organization was "very eager" for the participation of record labels, recording artists, and composers. The organization will be open to any radio station which considers itself a classical station and, he said, air personalities or stations that have limited classical programming would also be allowed to join. Conrad, at WCLV-FM, Penthouse East, Terminal Tower, Cleveland 44113, will serve temporarily as a clearing house for the new association.

Broadcasters at the first meeting included Walter Neiman, vice-president and general manager of WQXR in New York; Bird of WNCN-FM, New York; Pat Patrick, president, and Conrad of WCLV-FM, Cleveland; Harry Ward, program director of WGMS, Washington; Dick Kaye, vice-president and general manager of WCRB, Boston; Ray Nordstrand, general manager of WFMT-FM, Chicago; Ed Stevens, general manager of KFAC, Los Angeles, Tim O'Connor, general manager of KFML, Denver; Ed Koepke, general manager of KDEN-FM, Denver; Ron Schmidt, general manager of KLEF-FM, Houston; Durwood Tucker, general manager of WRR-FM, Dallas. Herb Groskin, president of the radio representative firm of Herbert Groskin, also attended.

BILLBOARD
CINCINNATI, OHIO
W. 24,000
APR 5 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 27 1969
New England Newsclip

TV Notes

Channel 12

NET FESTIVAL
Wednesday August 27 at 8:00 PM

"Leinsdorf Recreates" presents a rehersal session in the studios of WGBH-TV in Boston, between Erich Leinsdorf, music director of the Boston Symphony, and members of the senior orchestra of the New England Conservatory of Music. The session was specially arranged for this telecast, but considered by the Conservatory as part of the training program for its students. Leinsdorf selected the third movement of the symphony No. 1 by Gustav Mahler to rehersea , feeling it would give the orchestra a full workout in ensemble as well as individual instrumental excellence.

STONINGTON, MAINE
ISLAND AD-VANTAGES
WEEKLY 1,035
047
AUG 22 1969
New England Newsclip

Wednesday's Television Highlights, Previews

7:00 p. m.—(9)—Special—"Indianapolis 500." Highlights of the annual Memorial Day Auto Racing Classic. (C)

7:30 p. m. — (9) — Special—"Heisman Trophy." College Football's most coveted award, the Heisman Trophy, is examined in this special along with the players who won it over the years. Lindsey Nelson is host and narrator. (C)

8:00 p. m.—(2)—NET Festival—"Leinsdorf Recreates." Maestro Erich Leinsdorf, music director of the Boston Symphony, rehearses the young players of the senior orchestra of the New England Conservatory of Music in Mahler's Symphony No. 3 (third movement) and takes time to answer their questions.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458
JUN 8 1969

Stereo Corner

Last week's brief look at four-channel recordings as the possible next step in home music systems indicated some problems before the idea can take hold commercially.

Four-channel recording, being explored by the recording companies and Acoustic Research, Inc.? of Cambridge, Mass., is part of the search for concert hall realism. Two-track stereo has gone a long way toward realism, but does not go all the way because of the nature of sound in a room. The listener hears sound from the instruments and hears it reflected from the walls and ceiling so that he is enveloped in that acoustical environment, not seated at the focus of two speakers, left and right. Four-channel is a way of developing that environment, the researchers say.

COULD MOVE NOW

The imminence of four-channel recordings leaves time to think about the project, however. Robert Berkovitz, engineer on AR's staff, says, "I know there is big interest in the industry but great reluctance at the management level to launch sales of four-track equipment.

"Unlike stereo, which had to await the means to make it possible, four-channel recordings nad playback are possible now. It could be marketed today.

CASSETTE POTENTIAL

"I think some musical considerations stand in the way. In the Austin book on Debussy he asks what do you do when you no longer have to write in a special way? Well, break down the barriers and send music at a listener from every angle and it's difficult to imagine what will evolve. I've heard a quartet with one instrument coming from a speaker in each corner, and it's not bad. It took a lot of getting used to.

"One tantalizing possibility for four-channel recording is the cassette. It is already a four-track arrangement and if you substituted an electrical speed control and some kind of equalization process, a simplified Dolby process, the cassette could be a fine four-channel means.

"The best records are still better than the best cassettes, but we've come up with only negative answers trying to develop a four-channel disc. It will have to be tape.

"I know that people are already saying, where are you going to put the loudspeakers? It was like that when stereo came out, but four-channel will happen. People will find a place for four speakers. Four-channel is simply a better way to hear music and a better way to produce it. I think it's the only way to match and possibly outdistance concert hall sound," he says.

RECORDING PROJECT

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MUSIC EDUCATORS JOURNAL
WASHINGTON, D. C.
MONTHLY 54,000
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SUNDAY GLOBE
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MAR 23 1969
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(M&E) 433,300
AUG 27 1969
New England Newsclip

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(M&E) 433,300
AUG 27 1969
New England Newsclip

BILLBOARD
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The three cable companies had asked for unlimited rights to originate programming. Mr. Lindsay, who had conferred on Tuesday with Rosel H. Hyde, chairman of the Federal Communications Commission, introduced the resolution to exclude "pure entertainment" films and certain professional sports.

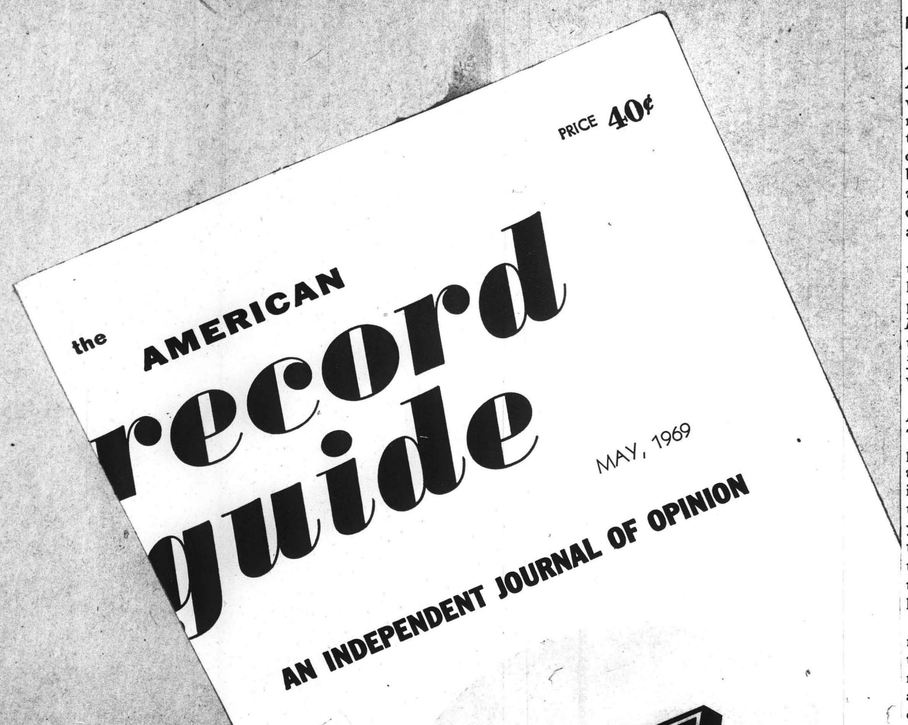
Mr. Delon, whose Manhattan cable TV is owned by Sterling Communication (55 per cent) and Time Inc. (45 per cent), said he would go ahead with its previously announced plan to televise live American Symphony concerts and Columbia College basketball games.

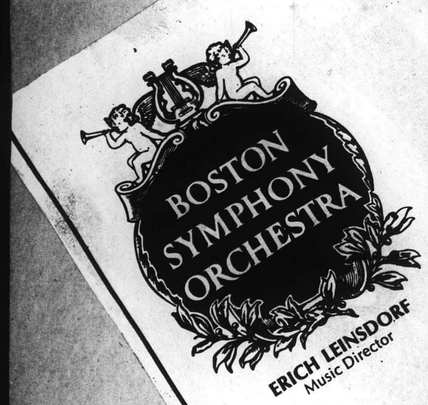
The concerts, which are held on alternate Sunday afternoons and Monday evenings at Carnegie Hall, and the games—which are exempt from the sporting events provision because they are "amateur"—would begin within two to three weeks, Mr. Dolan said.

The professional sporting events clause represents an area of potential controversy, Mr. Tarshis said, because the board's resolution left in doubt whether professional football games that are blacked out when the teams are in New York, and boxing events that are often blacked out altogether (except for closed-circuit broadcasts in movie theaters) would qualify for cable TV broadcast. Mr. Tarshis said he was "inclined at the moment to feel that they would qualify."

For his film festival, Mr. Dolan plans to present "The 400 Blows," "Jules and Jim," "Citizen Kane," "Ivan the Terrible," parts I and II, "Rashomon," and "Gate of Hell," all critically praised films, and the somewhat less acclaimed "Whistle Down the Wind," "Gunga Din" and "The Magnificent Ambersons."

New York Times 12-20-68





CONGRATULATIONS and BEST WISHES to THE AMERICAN RECORD GUIDE

May, 1969

from the Editor

THIS BIG ISSUE is our way of celebrating the 35th anniversary of *The American Record Guide*, formerly *The American Music Lover*. If you wonder why Volume 35, No. 9 (instead of No. 1) marks the occasion, the answer is simply that our so-called "volume year" was changed two or three times somewhere back along the line. But Volume 1, No. 1 *was* a May issue (its front cover is reproduced on the adjoining page), and you are now reading our 35th consecutive one.

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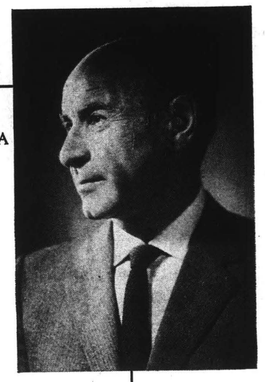

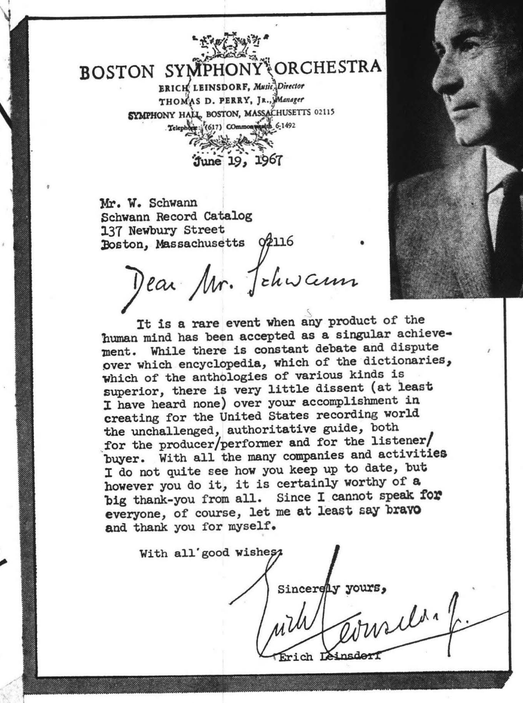

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF, *Music Director*
THOMAS D. PERRY, Jr., *Manager*
SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
Telephone (617) COmmonwealth 6-1492

June 19, 1967

Mr. W. Schwann
Schwann Record Catalog
137 Newbury Street
Boston, Massachusetts 02116

Dear Mr. Schwann

It is a rare event when any product of the human mind has been accepted as a singular achievement. While there is constant debate and dispute over which encyclopedia, which of the dictionaries, which of the anthologies of various kinds is superior, there is very little dissent (at least I have heard none) over your accomplishment in creating for the United States recording world the unchallenged, authoritative guide, both for the producer/performer and for the listener/buyer. With all the many companies and activities I do not quite see how you keep up to date, but however you do it, it is certainly worthy of a big thank-you from all. Since I cannot speak for everyone, of course, let me at least say bravo and thank you for myself.

With all good wishes,

Sincerely yours,

Erich Leinsdorf

Erich Leinsdorf

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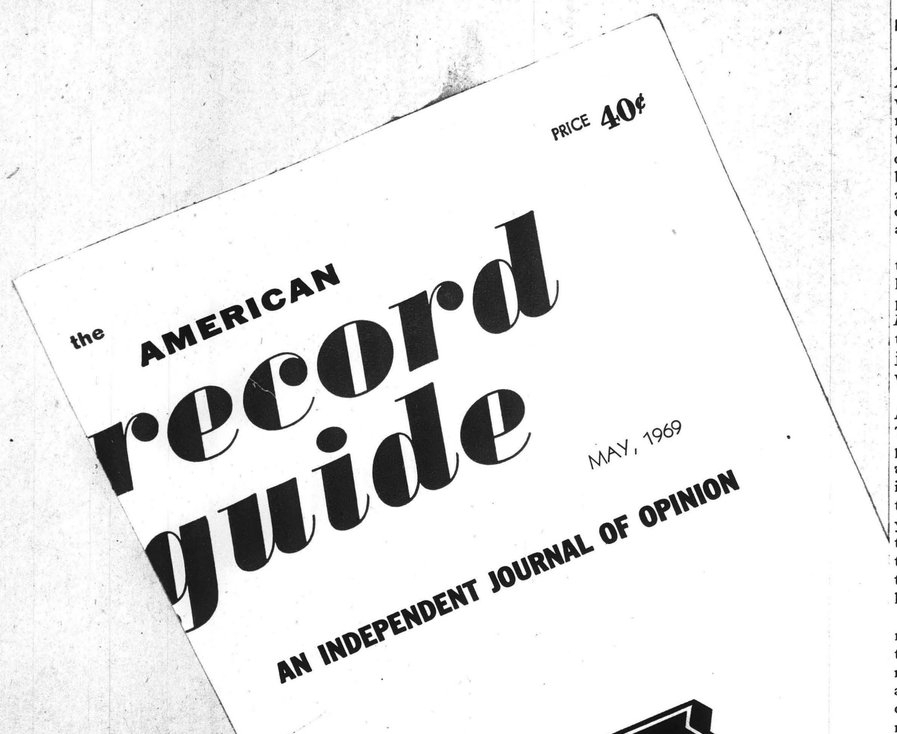

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

CONGRATULATIONS
and
BEST WISHES
to
THE AMERICAN
RECORD GUIDE

May, 1969

from the Editor

THIS BIG ISSUE is our way of celebrating the 35th anniversary of *The American Record Guide*, formerly *The American Music Lover*. If you wonder why Volume 35, No. 9 (instead of No. 1) marks the occasion, the answer is simply that our so-called "volume year" was changed two or three times somewhere back along the line. But Volume 1, No. 1 *was* a May issue (its front cover is reproduced on the adjoining page), and you are now reading our 35th consecutive one.

Strictly speaking the ARG may be said to go back even further because our beloved P.H.R., whom I succeeded in 1957, previously had been Editor of *The Music Lover's Guide*. The latter began publication in 1932 and appeared regularly until just before the ARG was founded. But why argue about a couple of years?

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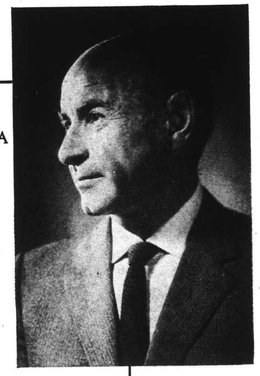

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RECORDINGS of REVIEWS

Boston symphony displays its talent

By FRANK B. STEPHENSON

RECORD REVIEWS

Versatile is a tired and very overworked adjective to apply to the Boston Symphony Orchestra and its associated groups. But what other adjective can so succinctly describe this almost miraculously perfect instrument?

Its current recorded endeavors shows just how wide-ranging its abilities are. The first of three Boston discs presents the orchestra under Leinsdorf in Beethoven, the Second Symphony and Selections from the ballet, "Creatures of Prometheus." To be sure, the playing throughout is superlative, the attention to detail almost unbelievable, and the recording brilliant and immaculate. The performance itself is straightforward in both instances, impressive though hardly of the type to overtake a number of others still holding forth honorably in the catalogs (RCA Victor Stereo LSC 3032).

Haydn occupies the Bostonians' attentions on a second disc which couples the Symphony No. 93 with the Symphony No. 96 ("Miracle"). The rich tone of the orchestra to these ears seems somewhat weighty for the fragile Haydn works, though once again the playing is as impressive as one could possibly want. A lighter touch is what is required; Leinsdorf is altogether too serious (RCA Victor Stereo LSC 3030).

Contrast

Far more persuasive, and the best of the three LPs, is the pairing of the Prokofieff Piano Concertos, Nos. 3 and 4, powerfully realized by soloist John Browning with Leinsdorf and the magnificent Bostonians providing breathtaking orchestral support. These showy but wholly worthwhile works find all the participants at their best, and all are particularly well-served by the Victor engineers. These are now the recommended versions in a field hardly devoid of competition (RCA Victor Stereo LSC 3019).

Two of the orchestra's offshoot groups offer the widest degree of contrast: the Boston Symphony Chamber Players and the Boston Pops. Both are currently represented on the latest lists.

Ambitious

The Chamber Players are made up of the Boston's first desk men and are, of course, musicians of the first order. Their second recorded undertaking is an ambitious one that comes in the form of a three disc album (RCA Victor Stereo LSC 6184, also mono). Included in the contents are Mozart's Piano Quartet in G Minor and his Quintet in E Flat for Piano and Winds (Claude Frank is the admirable pianist); Brahms' Trio in E Flat for Horn, Violin, and Piano; Schubert's String Trio No. 1; Poulenc's Trio for Oboe, Bassoon, and Piano; Haieff's Three Bagatelles for Oboe and Bassoon; Villa-Lobos' "Bachianas Brasilieras No. 6 for Flute and Bassoon;" and Colgrass' Variations for Four Drums and Viola. The diversity of the repertoire has only to be listed to be recognized. As an extra, Victor offers a recorded discussion of chamber music by Peter Ustinov, aptly described as witty and urbane.

Movie Tunes

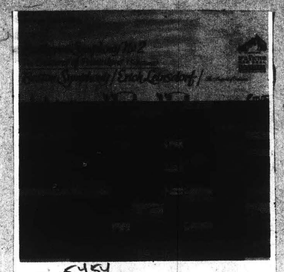
The Pops disc could hardly be different; from the title song, "Up, Up and Away" through its batch of movie tunes ("Lara's Theme," "Theme from Valley of the Dolls," "A Man and a Woman"), Fiedler and his men are having their perennial field day. Just in case you might think that everything is froth, there is a commendable performance of the Andante from Mozart's Piano Concerto No. 21 (billed as the "Theme from Elvira Madigan") with Newton Wayland as the efficient keyboard soloist (RCA Victor Stereo LSC 3041).

Arthur Fiedler is also a knowing, serious musician. With organist Carl Weinrich and the Fiedler Sinfonietta, he offers Handel's Six Organ Concertos which make up Op. 7. Like the previously released Opus 4 Organ Concertos, the collaboration leaves little to be desired either from a musical or technical viewpoint (RCA Victor Stereo LSC 7052, also mono).

Among the purveyors of the big band sound of today, you can hardly do better than Henry Mancini who offers some very striking aural fare in The Big Latin Band (RCA Victor Stereo LSP 4049). Easily one of the best pop discs in months, this collection contains some marvelous performances of really good songs: Touch of Evil, Patricia, The Good, the Bad and the Ugly, Mission Impossible Theme, and Hang 'Em High.

The Mission Impossible Theme turns up once again in Class of '68, Floyd Cramer's piano tribute to the year's choice thus far (RCA Victor Stereo LSP 4025, also mono). Among the others that made it: A Man and a Woman, Valley of the Dolls Theme, never My Love, Love Is Blue and Goin' Out of My Head.

And just for fun, we recommend W. C. Fields Is Alive and Drunk at Your Father's Mustache (MGM Stereo SE 4555). Your Father's Mustache is the New York night spot that specializes in banjo renditions with sing-along chorus of old chestnuts played tongue-in-cheek. I'm looking over a Four Leaf Clover, It's a Sin to Tell a Lie, Heart of My Heart should give you an idea.



CLASSICAL

BEETHOVEN: SYMPHONY NO. 2/THE CREATURE OF PROMETHEUS—Boston SYMPHONY (Leinsdorf). RCA Victor Red Seal LCC 3032 (S)

Beethoven's moving second symphony is given a superb performance by the Boston Symphony, but then one has learned to expect nothing but the best from conductor Erich Leinsdorf. An added bonus is the beautiful and melodic ballet music from the composer's "Creature of Prometheus." Should prove an immediate success.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

AUG 31 1968

BEETHOVEN: *Symphony No. 2 in D, Op. 36; The Creatures of Prometheus, Op. 43—Overture, Excerpts;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3032, $5.98.

®AS it turns out, this Op. 36 interests me neither as Beethoven nor as Leinsdorf. Karajan, Klemperer, Monteux, Szell, Walter—these conductors lead distinguished performances. They have something to say and they get it said naturally. Leinsdorf is fussy. Efficiency in music should not mean mere unity of ensemble, I think, but also the ability to be gracefully subtle. The Boston Symphony has a superb big-German-orchestra sound after years under Leinsdorf, and with more energy from the conductor the fast tempi would not *seem* rushed and the slow would not drag. There would be more care with the volume in the slow movement. Beginning at letter B, Beethoven ranges from *ff* to *pp* in a space of eight measures (two each, in this order, of *ff, f, p,* and *pp*). The *Prometheus* excerpts feature Boston Symphony first-chair players. The most gorgeous performance comes from cellist Jules Eskin. It is always a delight to hear *Prometheus*, even if these are only snippets. The finale is a treasure trove. It contains not only the *Eroica* theme, but snatches of Haydn and Mozart past and Rossini and Schumann (D minor Symphony, coda) to come. Leinsdorf's performance is strong, and disappointing only in that so much of the ballet is not performed. (It is available complete, conducted by Maurice Abravanel, on Vanguard ®VSD-71124.) —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

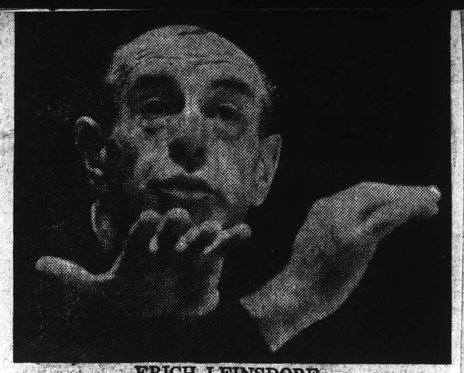
MAR 1969

The Sunday Star
WASHINGTON, D. C.
SUN. 358,738

NOV 10 1968

Herald American
SYRACUSE, N. Y.
S. 133,303

SEP 8 1968



ERICH LEINSDORF

RECORDS

Little Distinction In Leinsdorf Disc

By ROBERT BENSON

Erich Leinsdorf continues his series of the Beethoven symphonies on the RCA Victor label with a disc containing the "Symphony No. 6 in F, Op. 68," the "Pastorale" symphony (RCA LSC 3074, $5.79).

As was the case with previous releases in this series, there is little here of particular distinction, with a brisk interpretation, well played but not outstandingly well recorded. There are many other recordings of this idyllic symphony that are superior in both performance and sound, and cost less.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

JUN 22 1969

ERICH LEINSDORF and the Boston Symphony have added their version of Beethoven's sixth symphony to the more than a dozen already on the active list. A collector, looking for a copy of the sixth, cannot hope to hear all the recordings available before making a decision. However, a number of them range from more than adequate to excellent, including those by Ansermet, Bernstein, Paray and Steinberg, among others. Leinsdorf is a worthy addition to this list, his reading being both lucid and fluent, with full appreciation of the programmatic content of the so-called "Pastoral" work. RCA, LSC-3074.

Oregon Journal
PORTLAND, ORE.
D. 139,332 SAT. 131,534

JUN 23 1969

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445

JUN 22 1969

BEETHOVEN: "Symphony No. 6" ("Pastoral"): Erich Leinsdorf conducting the Boston Symphony: RCA Stereo LSC-3074:—Another top-notch Boston-Leinsdorf interpretation. The woodwinds in this LP reach a new height of artistry—**naturalezza** fused with the subtle "Austrian" folk-spirit which is found in Beethoven only when he chooses to be sentimental and a dreamer.

In the Ninth With Leinsdorf, Power and Joy

RECORD CHANGER

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This is powerful stuff devoid of sentimentality. It is honest, based on the terror of that moment and presented with understanding.

Little more can be said about Leinsdorf's conducting of the Beethoven Ninth except that it is stunning. Experience has taught that this is a pivotal piece of music, influencing in its subtle way composers ever since.

The reason is clear in this lucid building of the thematic material to that immense choral finale, the same device Schoenberg uses in "Survivor." Complete control is exhibited over the orchestral sound.

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There is a crispness in this recording and the architecture of the work is made evident.

In all, it is as much an ode to joy as is the Ninth. (RCA, Stereo, LSC-7055).

* * *

BUFFALO COURIER EXPRESS
Sunday, July 13, 1969

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It is all there in his Beethoven's Second, plus selections from The Creatures of Prometheus Ballet (RCA Victor LSC-3032). It is heard again in his Beethoven's Fourth and Leonore Overture No. 2 (RCA Victor LSC-3006). It is a nonsense approach, seldom relaxed, but full of the granitic beauty of a perfectly precisioned orchestra.

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ALBANY TIMES UNION
Sunday, June 16, 1968

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HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

SEP 10 1969

CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000

AUG 1968

Beethoven: *Symphony No. 4 and Leonore Overture No. 2.* Boston Symphony under Leinsdorf. RCA Victor LSC 3006 [LM 3006]. $5.79. Leinsdorf conducts these staples with appropriate vigor, nuance, and warmth. Big sound, excellent recording. AA AA

Boston symphony displays its talent

By FRANK B. STEPHENSON

RECORD REVIEWS

Versatile is a tired and very overworked adjective to apply to the Boston Symphony Orchestra and its associated groups. But what other adjective can so succinctly describe this almost miraculously perfect instrument?

Its current recorded endeavors shows just how wide-ranging its abilities are. The first of three Boston discs presents the orchestra under Leinsdorf in Beethoven, the Second Symphony and Selections from the ballet, "Creatures of Prometheus." To be sure, the playing throughout is superlative, the attention to detail almost unbelievable, and the recording brilliant and immaculate. The performance itself is straightforward in both instances, impressive though hardly of the type to overtake a number of others still holding forth honorably in the catalogs (RCA Victor Stereo LSC 3032).

Haydn occupies the Bostonians' attentions on a second disc which couples the Symphony No. 93 with the Symphony No. 96 ("Miracle"). The rich tone of the orchestra to these ears seems somewhat weighty for the fragile Haydn works, though once again the playing is as impressive as one could possibly want. A lighter touch is what is required; Leinsdorf is altogether too serious (RCA Victor Stereo LSC 3030).

Contrast

Far more persuasive, and the best of the three LPs, is the pairing of the Prokofieff Piano Concertos, Nos. 3 and 4,powerfully realized by soloist John Browning with Leinsdorf and the magnificent Bostonians providing breathtaking orchestral support. These showy but wholly worthwhile works find all the participants at their best, and all are particularly well-served by the Victor engineers. These are now the recommended versions in a field hardly devoid of competition (RCA Victor Stereo LSC 3019).

Two of the orchestra's offshoot groups offer the widest degree of contrast: the Boston Symphony Chamber Players and the Boston Pops. Both are currently represented on the latest lists.

Ambitious

The Chamber Players are made up of the Boston's first desk men and are, of course, musicians of the first order. Their second recorded undertaking is an ambitious one that comes in the form of a three disc album (RCA Victor Stereo LSC 6184, also mono). Included in the contents are Mozart's Piano Quartet in G Minor and his Quintet in E Flat for Piano and Winds (Claude Frank is the admirable pianist); Brahms' Trio in E Flat for Horn, Violin, and Piano; Schubert's String Trio No. 1; Poulenc's Trio for Oboe, Bassoon, and Piano; Haieff's Three Bagatelles for Oboe and Bassoon; Villa-Lobos' "Bachianas Brasilieras No. 6 for Flute and Bassoon;" and Colgrass' Variations for Four Drums and Viola. The diversity of the repertoire has only to be listed to be recognized. As an extra, Victor offers a recorded discussion of chamber music by Peter Ustinov, aptly described as witty and urbane.

Movie Tunes

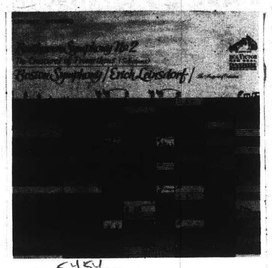
The Pops disc could hardly be different; from the title song, "Up, Up and Away" through its batch of movie tunes ("Lara's Theme," "Theme from Valley of the Dolls," "A Man and a Woman"), Fiedler and his men are having their perennial field day. Just in case you might think that everything is froth, there is a commendable performance of the Andante from Mozart's Piano Concerto No. 21 (billed as the "Theme from Elvira Madigan") with Newton Wayland as the efficient keyboard soloist (RCA Victor Stereo LSC 3041).

Arthur Fiedler is also a knowing, serious musician. With organist Carl Weinrich and the Fiedler Sinfonietta, he offers Handel's Six Organ Concertos which make up Op. 7. Like the previously released Opus 4 Organ Concertos, the collaboration leaves little to be desired either from a musical or technical viewpoint (RCA Victor Stereo LSC 7052, also mono).

Among the purveyors of the big band sound of today, you can hardly do better than Henry Mancini who offers some very striking aural fare in The Big Latin Band (RCA Victor Stereo LSP 4049). Easily one of the best pop discs in months, this collection contains some marvelous performances of really good songs: Touch of Evil, Patricia, The Good, the Bad and the Ugly, Mission Impossible Theme, and Hang 'Em High.

The Mission Impossible Theme turns up once again in Class of '68, Floyd Cramer's piano tribute to the year's choice thus far (RCA Victor Stereo LSP 4025, also mono). Among the others that made it: A Man and a Woman, Valley of the Dolls Theme, never My Love, Love Is Blue and Goin' Out of My Head.

And just for fun, we recommend W. C. Fields Is Alive and Drunk at Your Father's Mustache (MGM Stereo SE 4555). Your Father's Mustache is the New York night spot that specializes in banjo renditions with sing-along chorus of old chestnuts played tongue-in-cheek. I'm looking over a Four Leaf Clover, It's a Sin to Tell a Lie, Heart of My Heart should give you an idea.



CLASSICAL

BEETHOVEN: SYMPHONY NO. 2/THE CREATURE OF PROMETHEUS—Boston SYMPHONY (Leinsdorf). RCA Victor Red Seal LCC 3032 (S)

Beethoven's moving second symphony is given a superb performance by the Boston Symphony, but then one has learned to expect nothing but the best from conductor Erich Leinsdorf. An added bonus is the beautiful and melodic ballet music from the composer's "Creature of Prometheus." Should prove an immediate success.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

AUG 31 1968

BEETHOVEN: *Symphony No. 2 in D, Op. 36; The Creatures of Prometheus, Op. 43—Overture, Excerpts;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3032, $5.98.

Ⓢ AS it turns out, this Op. 36 interests me neither as Beethoven nor as Leinsdorf. Karajan, Klemperer, Monteux, Szell, Walter—these conductors lead distinguished performances. They have something to say and they get it said naturally. Leinsdorf is fussy. Efficiency in music should not mean mere unity of ensemble, I think, but also the ability to be gracefully subtle. The Boston Symphony has a superb big-German-orchestra sound after years under Leinsdorf, and with more energy from the conductor the fast tempi would not *seem* rushed and the slow would not drag. There would be more care with the volume in the slow movement. Beginning at letter B, Beethoven ranges from *ff* to *pp* in a space of eight measures (two each, in this order, of *ff, f, p,* and *pp*). The *Prometheus* excerpts feature Boston Symphony first-chair players. The most gorgeous performance comes from cellist Jules Eskin. It is always a delight to hear *Prometheus,* even if these are only snippets. The finale is a treasure trove. It contains not only the *Eroica* theme, but snatches of Haydn and Mozart past and Rossini and Schumann (D minor Symphony, coda) to come. Leinsdorf's performance is strong, and disappointing only in that so much of the ballet is not performed. (It is available complete, conducted by Maurice Abravanel, on Vanguard Ⓢ VSD-71124.) —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

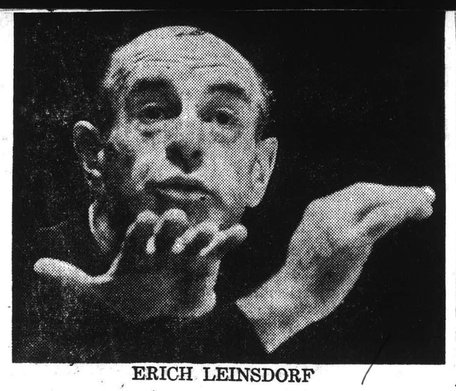
MAR 1969

The Sunday Star
WASHINGTON, D. C.
SUN. 358,738

NOV 10 1968

Herald American
SYRACUSE, N. Y.
S. 133,303

SEP 8 1968



ERICH LEINSDORF

RECORDS

Little Distinction In Leinsdorf Disc

By ROBERT BENSON

Erich Leinsdorf continues his series of the Beethoven symphonies on the RCA Victor label with a disc containing the "Symphony No. 6 in F, Op. 68," the "Pastorale" symphony (RCA LSC 3074, $5.79).

As was the case with previous releases in this series, there is little here of particular distinction, with a brisk interpretation, well played but not outstandingly well recorded. There are many other recordings of this idyllic symphony that are superior in both performance and sound, and cost less.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

JUN 22 1969

ERICH LEINSDORF and the Boston Symphony have added their version of Beethoven's sixth symphony to the more than a dozen already on the active list. A collector, looking for a copy of the sixth, cannot hope to hear all the recordings available before making a decision. However, a number of them range from more than adequate to excellent, including those by Ansermet, Bernstein, Paray and Steinberg, among others. Leinsdorf is a worthy addition to this list, his reading being both lucid and fluent, with full appreciation of the programmatic content of the so-called "Pastoral" work. RCA, LSC-3074.

Oregon Journal
PORTLAND, ORE.
D. 139,332 SAT. 131,534

JUN 23 1969

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445

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HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

SEP 10 1969

CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY [illegible]

AUG 1968

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90.

Recordings

Beethoven a la Leinsdorf

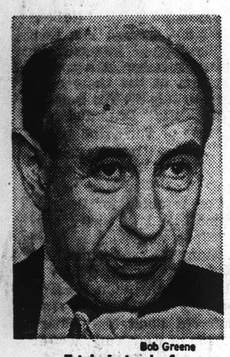
By ALLEN HUGHES

If those old stories about Boston's resistance to change ever had any validity in regard to the Boston Symphony Orchestra, they can scarcely be said to apply now. This month, Erich Leinsdorf becomes the second music director to move on since Serge Koussevitsky ended his 25-year tenure with it in 1949. The pressures of economics and extended seasons are such that the Boston Symphony will probably never again reflect the artistic character and will of a single conducting personality.

Just this month, too, we have learned that the orchestra is to leave RCA Records exclusively for Deutsche Grammophon Gesellschaft. No reasons for the switch have been given, but it can be assumed that Deutsche Grammophon has made a better financial offer than the Boston Symphony got, or thought it could get, from RCA. We won't know for a long time what the artistic result of the move from RCA to D.G.G. might be, but it is of interest to consider the results of BSO-Leinsdorf-RCA combine during Mr. Leinsdorf's Boston stay of seven years. RCA's August releases tell, by implication, a good bit.

*

We can begin with a two-disk package containing the last program Mr. Leinsdorf conducted at Symphony Hall in Boston in April as music director of the orchestra. It contains Beethoven's Symphony No. 5 and Symphony No. 9 and Schoenberg's "A Survivor from Warsaw" (RCA LSC 7055). The New England Conservatory Chorus, the Chorus Pro Musica, Jane Marsh, soprano, Josephine Veasey, mezzo-soprano, Placido Domingo, tenor, and Sherrill Milnes, baritone and (in "Survivor") narrator, assist in the performances.



Bob Greene

Erich Leinsdorf
"Catholicity of taste"

Here we are reminded that Mr. Leinsdorf and the BSO have recorded all of the Beethoven symphonies and are the only conductor-orchestra pairing to have done so for RCA since the days of the Toscanini-NBC Symphony combination.

*

In a sense, Mr. Leinsdorf's Beethoven tells about his way with all music. He is not the sort of conductor who feels impelled to affix his own personal stamp conspicuously on everything he does. It is there, all right, but it does not take precedence over the work at hand. It does not shout "This is Leinsdorf's Beethoven" but says calmly "This is Beethoven as Leinsdorf thinks it should go."

Mr. Leinsdorf's ego does not demand the creation of a highly personalized product as in the case of, say, a Karajan, or a rigid, over-controlled one of the kind that can come from a Szell. Some listeners find that Mr. Leinsdorf occasionally sacrifices a bit too much passion for the sake of clarity and form, but generally speaking, it is only the superficial excitements that he underplays. He does not shy away from works that demand enormous investments of significant emotional involvement. He is willing, for example, to commit his energy, art and feeling to "A Survivor from Warsaw" and to do it unstintingly.

He reveals remarkable catholicity of taste and stylistic adaptation in his recorded repertory with the BSO. Referring only to the August releases, we find Brahms's A German Requiem coupled with the Four Serious Songs (RCA LSC 7054) standing side by side, so to speak, with Scharwenka's Piano Concerto in B-flat minor (RCA LSC 3080). Monserrat Caballé, Sheriff Milnes and the New England Conservatory Chorus sing the Requiem, and Mr. Milnes sings the songs with Mr. Leinsdorf at the piano. Earl Wild plays the Concerto and fills out the disk with solo piano pieces by Balakireff, Medtner and D'Albert.

Then, there is a disk that combines Prokofiev's Piano Concerto No. 5 in G with excerpts from Weill's The Threepenny Opera (RCA LSC 3121). John Browning is the concerto soloist.

It is not clear from the performance just why Mr. Leinsdorf wanted to do the Weill suite, for he does not quite get at the hard-edged, bitter quality inherent in the music. It is, however, handsomely played by 19 members of the BSO.

The Prokofiev, which comes off superbly in every way, completes the Leinsdorf-BSO-Browning recorded series of all five Prokofiev concertos. A package of the complete set, which is sure to be forthcoming, will be welcome indeed.

The August list also includes Mozart, the Symphony No. 36 in C and Symphony No. 39 in E flat (RCA LSC 3097). Mr. Leinsdorf's Mozart, vibrant, and—when appropriate—dramatic, is infused with a charm and grace that keep it from becoming too self-conscious, didactic or solemn at any time.

Among other composers who have been served well on records by Mr. Leinsdorf during his Boston period are Mahler, Bruckner and Richard Strauss. It is not that the quantity of works by these composers that he has recorded is impressive, but that the quality and character of the interpretations makes them distinctive and representative of some of the finest and most satisfying symphonic music-making of this decade.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
AUG 17 1969

THE BOSTON SYMPHONY, ERICH LEINSDORF CONDUCTING

RECORDS

Boston Symphony Completes Beethoven; a Major Disappointment

By ROBERT E. BENSON

Erich Leinsdorf and the Boston Symphony Orchestra have now completed their recording of the complete Beethoven symphonies with a new two-record set that contains the "Symphony No. 5 in C Minor, Op. 67" and the "Symphony No. 9 in D Minor, Op. 125," the "Choral" symphony (RCA stereo LSC 7055, $11.96).

The soloists are Jane Marsh, soprano, Joseph Veasey, contralto; Placido Domingo, tenor; and Sherrill Milnes, baritone; with the Chorus Pro Musica and the New England Conservatory Chorus. As an added bonus, the set also contains Arnold Schonberg's "A Survivor From Warsaw, Op. 46."

I find this recording to be a major disappointment. Leinsdorf favors brisk tempi, but there is still no sense of urgency or tension. This is definitely not big-scale Beethoven, and there are many other recordings of this music that are superior to this.

One of the major weaknesses of the album is the quality of reproduction. RCA has provided a distant pickup that lacks solidity and clarity, with the bass particularly undefined.

The soloists are too far away, and the woodwinds are weak, particularly the piccolo, which can barely be heard in the last movement.

Schonberg's brief "Survivor from Warsaw" written in 1947, based on an episode in 1943 in the Warsaw ghetto, as a survivor tells the story of a group of Jews who burst into singing "Shema Yisroel" at the moment of their deportation to the death camp.

It is the last orchestral work completed by Schonberg, with the narrator's story climaxed by a men's chorus singing the prayer.

This is a powerful piece of writing, magnificently performed on this record, and the reproduction is sufficient to convey the interpretation. This is the major attraction of this two-record set.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425
SEP 7 1969

Leinsdorf directs inspired Beethoven

By FRANK B. STEPHENSON

RECORD REVIEWS

Erich Leinsdorf's way with Beethoven isn't to everyone's liking, but even his most active detractors would have to concede that his recording of the "Pastoral Symphony" (RCA Red Seal Stereo LSC 3074) has been to admire.

Not the least of the merits is the majestic playing of the magnificent Boston Symphony. Precision, sharpness of attack, and unity of purpose are the components that make for a technical triumph. Coupled with these is a performance of serenity and poetic imagry rarely encountered previously. And the storm is a powerful affair, dynamic and forceful.

Herald American
SYRACUSE, N. Y.
S. 251,094
JUL 6 1969

RECORDS: Leinsdorf Leaves Boston

By HERMAN SCHADEN
Record Critic of The Star

Any notion that Erich Leinsdorf will not be missed in Boston has been dispelled by a spate of recent recordings with the orchestra he is leaving after seven years.

William Steinberg is of proven merit and will be a definite asset to the orchestra. Yet Leinsdorf has left a mark that will assure his place in the pantheon of Boston baton-wielders.

This reviewer has not always felt so positive about Leinsdorf's worth. There were times when he sounded too four-square, cold and even pedantic while his men played like the precisionists they are.

Lately something has changed, either our ears or Leinsdorf's style. It dawned quite suddenly the other day in a radio broadcast from Tanglewood. Leinsdorf did an unusual thing. He repeated the scherzo of Mozart's Haffner Symphony and lifted it so excitingly that the spontaneous cheers were foreordained.

That sent us back to the phono listening more intently. And the stuff of greatness began shining through. First there were two Mozart symphonies, the No. 36 in C (Linz) and No. 39 in E-flat (RCA LSC-3097). They were not bubbling over with effervesence, but neither were they draggy or wooden. They were just right to give Mozart the degree of profundity to which he is entitled.

And then the recording of Leinsdorf's final Boston program as music director. Every Leinsdorf-Boston buff will want this (RCA LSC-7055; two records). It is inspired in every way.

For the first eight and a half minutes we hear something as marvelously wrought as it is emotionally moving. It is Arnold Schoenberg's final orchestral piece: A Survivor from Warsaw, the story of the indomitable Jews who endured every infamy and in the end, en route to their death, burst into singing the Shema Yisroel prayer.

This is great not only for music and message, but for the absolutely chillingly beautiful way baritone Sherrill Milnes narrates (speech-sings) the text. The New England Conservatory Chorus sings the prayer with conviction.

An instant later, the orchestra launches into Beethoven's Ninth Symphony with his brotherhood of man message. There are many Ninths. None, we venture, clarifies more satisfactorily the often muddled opening movement.

And all the way through, the thinking is equally clear, into the choral movement where Milnes joins Jane Marsh. Josephine Veasey and Placido Domingo and the New England Chorus. Topping it all off, what more appropriate than the immortal Fifth Symphony with its triumphant credo?

In rounding out the Beethoven cycle, Leinsdorf brings the same degree of intellectual honesty to the pairing of the First and Eighth Symphonies (RCA LSC-3098). They are notable for their well thought-out patterns of dynamic shifts and climactic build-ups.

One of Leinsdorf's most notable recording achievements has been his Prokofief series. Those who have the first four piano concertos with John Browning will want the Fifth also (RCA LSC-3121). It is paired with Music from The Three Penny Opera which is not so strange when one considers the satirical propensities of Prokofief and Kurt Weill.

The piano concerto sounds about as perfect as one is likely to hear it done and it is Prokofief out from under the foot of his Soviet masters. The Three Penny music may be played too well for those who know it from the stage show's dowdy orchestra pit. But it is fun, nevertheless.

Leinsdorf's Wagner deserves special mention, too. Not all Wagner is sublime, but Leinsdorf somehow imparts nobility to such things as the Flying Dutchman and Tannhaeuser Overtures, the Meistersinger First Act Prelude and, naturally enough, the Tristan and Isolde Act One Prelude (RCA LSC-3011).

Can it be that the very thought of getting out from under enforced routine will lift a man's spirit to new heights?

The Sunday Star
WASHINGTON, D. C.
SUN. 362,408
SEP 7 1969

ST. LOUIS POST-DISPATCH
D. 387,180 SUN. 610,016
AUG 17 1969

New Recordings

Victor has coupled Beethoven's Fifth and Ninth Symphonies with Schoenberg's "A Survivor From Warsaw" (RCA Red Seal LSC-7055, two records) in a sort of homage to Erich Leinsdorf on his retirement from the permanent conductorship of the Boston Symphony. The Fifth is a good one, with brisk, springy tempos that keep the music moving along without obliterating its expressive contours. The Ninth is a peculiar case. Like the Ninth of St. Louis's Eleazar De Carvalho, it polarizes around the last movement, and this is one of the finest performances of the choral movement to be had. In fact, the presence of Sherrill Milnes and Placido Domingo in the business end of the quartet lends it a unique eminence for no other baritone and tenor have such power, such ease in the upper range. They sing their difficult parts with complete musicality, and it is most gratifying to hear Milnes launch into his opening phrases with a soaring bel canto voice, instead of the pompous, pitchless bellowing that has come to be accepted. The choirs are the Chorus Pro Musica and the New England Conservatory Chorus. Elsewhere in the Ninth, Leinsdorf follows up a solid performance of the first movement with a slow Scherzo and a fast Adagio. The retarding and speeding are so pronounced, in fact, that the Scherzo comes out almost as long in duration as the Adagio; it is quite a testimony to the flexibility of music that Leinsdorf can prolong to more than 13 minutes the movement that Walter and Furtwaengler get through in 10. I find Leinsdorf's treatment of these inner movements unpleasant. Technically the recording is only so-so. "Survivor" is a late (1947), short example of Schoenberg's religious composition. Never has the twelve-tone technique had such expressive power in Schoenberg's hands; it is a beautiful orchestra score and the Boston Symphony's performance of it is crystalline. Baritone Milnes is there with a superb reading of the "sprechstimme" part, and the Conservatory Chorus does the closing hymn. With all due respect to survivors from Warsaw, the textual part of this Schoenberg work is lugubrious, and there is even the micky-mouse effect of percussion wallops when the victim intones ". . . beat me over the head." As with "Erwartung," one wishes that Schoenberg had left the emotion in the capable hands of his orchestra; Alban Berg remains the only real vocal composer of the Vienna school.

91

★ ★ ★

BEETHOVEN: Piano Concerto No. 1. Artur Rubinstein, pianist, with Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA-Victor LSC-3013

Rubinstein and the Boston Symphony, under the direction of Erich Leinsdorf, give a great performance of Beethoven's Piano Concerto No. 1 in C, Op. 15.

It is difficult to define the source of Rubinstein's magic, but there is a compelling power in his playing which is undeniable. The recorded sound of both piano and orchestra is superb.

★ ★ ★

St. Louis Globe-Democrat
D. 327,594 SUN. 356,929
JUL 6 1968

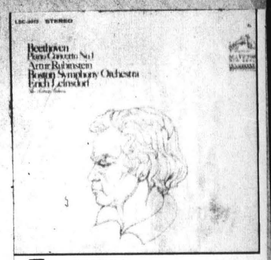
BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 3, in C Minor, Op. 37.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA ⓢ TR3 5038 $10.95.

Performance: **Fluent**
Recording: **Solid**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 71'56"**

Only the Second Concerto is now needed to complete Artur Rubinstein's four-track tape traversal of the five Beethoven piano concertos with Leinsdorf and the Boston Symphony. Unless the Harrison catalog of stereo tapes has misprinted the information, Leon Fleisher and George Szell with the Cleveland Orchestra offer all five on two 3¾-ips reels at $17.39. Otherwise, Mr. Rubinstein has no other 3¾-ips tape competition, though performances of Nos. 1 and 3 by such renowned Beethovenists as Backhaus and Serkin can be had in 7½-ips format.

Rubinstein's way with Beethoven is that of the intensely musical and thoroughly seasoned non-specialist. He does not linger over the slow movements, and he tends to favor slightly slower pacing of the opening movements, chiefly in the interest of lyrical detail. Piano-orchestra balance is excellent throughout both sequences of the RCA tape, with the microphoning tending to be from the vantage point of the conductor's podium rather than that of, say, a first-row balcony seat. *D. H.*

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
MAR 1969



CLASSICAL

BEETHOVEN: PIANO CONCERTO No. 1—Rubinstein/Boston Symphony (Leinsdorf, RCA Victor Red Seal LP 3013 (M); LSC 3013 (S)

Artur Rubinstein's recordings with Erich Leinsdorf and the Boston Symphony Orchestra have attracted lots of attention as will this team-up on Beethoven's first concerto. Rubinstein's piano work is masterful and Leinsdorf adds to the excitement by leading the orchestra through some stirring moments.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
JUL 27 1968

SUNDAY OKLAHOMAN
OKLAHOMA CITY, OKLAH
Circ. 274,576
10-6-63

Preview List Recommended For Symphony

By John Acord III

Final part of sampling the Oklahoma City Symphony's 32nd season, under Guy [illegible] Harrison, music [illegible] recordings.

although [illegible] contains some [illegible] features gorgeous singing on re[illegible] Mi- and Bruno Walter conducts.

James Oliver Buswell IV, violinist, has not yet announced his selection. But the orchestra portion of the twelfth concerto is the exciting Bartok "Concerto for Orchestra." My personal preference on the Bartok is a splendid recording on RCA featuring Leinsdorf and the Boston Symphony.

London Record Praised

The final concert of the [illegible] features one of my [illegible] pianists — [illegible]

New York Post
D. 628,146 SAT. 354,497
JUL 5 1968

Camera Talk

BY DON LANGER

[illegible] tapes, [illegible] versity Sound [illegible] mitted to both [illegible] and its world-famous [illegible] speakers. United Audio turntables, rated last year as the finest, will keep its lead with a new turntable joining its four excellent models.

The Week's Tapes

RCA has released four new 8-track tape cartridges. "The Wonderful Latin-American Sound of Brazil" (P8S-1341); "Beethoven Piano No. 1, Arthur Rubenstein"; Boston Symphony Erich Leinsdorf (R8S-1096); "The Pops Goes West" Boston Pops (R8S-1095; and, "Living Marimbas, Love is Blue" (C8S-1038).

Recordings Reports I

Orchestral LPs

Data /	Report
Beethoven: Concerto No. 1. Artur Rubinstein, piano; with Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor stereo, LSC 3013; mono, LM 3013; $5.79.	It is hardly a fulsome compliment to declare that everything is neat, tidy, and beautifully dovetailed in this collaboration. Since "Rubinstein" and "Boston Symphony" are brand names of guaranteed excellence, such is the outcome to expect when they meet, on the common ground of Beethoven. It is the above and beyond the neat, tidy, and beautifully dovetailed to which one's attention is directed, but too often left unfulfilled. Rubinstein plays the elaborations of the Largo with surpassing breadth and fine singing sound, but it doesn't strike me that he responds to either the first or the last movement with the kind of spirit that animated Christoph Eschenbach in his recent collaboration with Karajan. One may retort that the decades between them preclude such a result. However, if one is inclined to praise Rubinstein for the plusses that have accrued over the years, then a fair sum demands that the minuses be noted also. He plays a long (unidentified) cadenza whose only cachet can be that it was by Beethoven himself. Fine sound, and admirably balanced, too. —IRVING KOLODIN.

COMMONWEAL
NEW YORK, N. Y.
W. 46,000
AUG 9 1968

tura[illegible]
the detailed [illegible]
which comes the cl[illegible]
the expressive effect Schna[illegible]
over, the record offers Lateiner's sh[illegible]
of the Bagatelles Op. 126 that Schnabel [illegible]
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for the piano in their small-scale and concentrated embodiment of their remote and at times strange expressive content.

On the other hand, Victor gives us Artur Rubinstein's performance of an attractive example of Beethoven's early writing, his Concerto No. 1. It isn't as excitingly enlivening as Glenn Gould's in the first movement, as sparkling as his in the finale; but the relaxed, musically sensitive and beautiful-sounding playing is effective in its different way, and is heard, as Gould's is not, in a context of fine playing by the Boston Symphony under Leinsdorf.

Of Haydn's late works, one of the most impressive [illegible] *The Creation,* which astounds one right at the start [illegible] power of its introductory representation of chaos, [illegible] to amaze one with its flow of superb mel- [illegible] articulated by remarkable harmonic [illegible] some of its descriptive passages, [illegible] of its choruses, to charm [illegible] the last section.

tempo [illegible]
Mehta's rattling off of [illegible] m's with undistinguished performance of Ka[illegible] sion with the Los Angeles Philharmonic orchestra on [illegible] other side.

Prokofiev's fine Piano Concerto No. 3 is performed admirably by John Browning with the Boston Symphony under Leinsdorf on a Victor record which offers also the arid Concerto No. 4.

Of the two new performances of Tchaikovsky's engagingly melodious Violin Concerto, I prefer the more quietly lyrical one by Itzhak Perlman with the Boston Symphony under Leinsdorf on a Victor record to the impassioned one by Leonid Kogan with the Paris Conservatory Concerts Orchestra under Silvestri on a Seraphim stereo record.

A Victrola mono record has the beautiful performances of arias from *Il Trovatore, La Forza del Destino, Aida* and *Un Ballo in Maschera* that Milanov was able to achieve in the recording studio in the years when she was excruciating the ear with her tremulous shrillness in performances at the Metropolitan.

One of the most extraordinary voices of today, the mezzo-soprano of Marilyn Horne, is heard on a London stereo record in excerpts from *Carmen, Mignon, Samson et Dalila* and *Werther.*

And what to my ear are Palestrina's most beautiful music, his motets to texts from *The Song of Solomon,* are sung well on a Crossroads stereo record by the Slovak Philharmonic Chorus under Jan Maria Dobrodinsky.

B. H. HAGGIN

Recorded Tape Reviews

BERT WHYTE

Open-Reel Classical

Beethoven: Piano Concerto #1 in C, Op. 15; Piano Concerto #3 in C minor, Op. 37. Artur Rubinstein, piano. Erich Leinsdorf Conducting the Boston Symphony Orchestra.

RCA Victor TR3-5038, **open reel, 3¾ ips ($9.95)**

What is it about symphony orchestra conductors and our great piano and violin virtuosi that makes them not only live so long, but have so much verve and votality at their advanced age? One doctor friend of mine suggests that conducting and playing begun at an early age strengthens the heart and in later years constitutes the ideal amount of exercise to keep the heart in good shape. The recent furor about the benefits of "jogging" would seem to bolster this opinion. In any case, Artur Rubinstein, the "elder statesman of the piano" continues to amaze not only because of the seemingly undiminished vigor of his playing, but for the hectic pace of his concert activities.

This pair of Beethoven piano concertos are given a very powerful, strongly propulsive performance and this steel-fingered bravura approach at his age is astonishing. Far more exciting than the efforts of many younger men, his playing still retains the famous Rubinstein warmth and almost poetic expressiveness. In the 1st piano concerto the recording balance favors the piano. There is a strong central image of the piano, projected well forward. The recording was made fairly close-up with a moderately broad acoustic perspective. The hammer action of the piano is frequently audible. Leinsdorf's accompaniment is sympathetic but is on the heavy side and sonically somewhat coarse-textured.

The overall recording is fairly clean but, as usual, the 3¾ ips speed blunts the piano transients. A big-sounding recording, but with rather restricted dynamic range. Almost no crosstalk, little print-through. However at a room-filling level the hiss was obtrusive. There were also some low-frequency sounds which I suspect is the bus outside Symphony Hall. In many Boston Symphony recordings if you have a system with really good low-frequency response and your listening room is quiet enough, in some of the low level passages you will hear the bus accelerating away from the Hall!

The 3rd piano concerto fares better sonically. There is a better piano/orchestral balance, the orchestral accompaniment is not so heavy, piano is cleaner, more articulate. Piano also seems "lighter" in tonal characteristics; possibly a different Steinway than that used in the 1st Concerto, although Rubinstein likes to record with the same piano whenever possible. Wider dynamics in this recording. All other factors are pretty much as in the 3rd Concerto, including, unfortunately, the obtrusive hiss.

New Classical Albums

By Marilyn Tucker

BEETHOVEN: Piano Concerto No. 1 in C Major, Op. 15. (Artur Rubinstein, soloist; Boston Symphony Orchestra; Erich Leinsdorf, conductor.) RCA Victor LSC 3013.

This is Rubinstein's fifth collaborative effort with Leinsdorf and the Boston Symphony (three other Beethoven's: Nos. 3, 4 and 5 and Brahms' No. 1) and, as usual, it's superb.

With Rubinstein in his 80's, it is all the more remarkable for its drive and intensity, strength and spirit, and passages of great joy. Another must.

San Francisco Examiner
D. 220,372
FEB 2 1969

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000
APR 1969

THE BLADE
TOLEDO, O.
P.M. - CIRC. 175,118
SUN. - CIRC. 185,817
JUL-24-68

4, 1968 NY

'On Record'

A weekly look at specially recommended recordings.

Beethoven: Concerto No. 1 in C, Opus 15. Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf conducting. RCA Victor LM-3013.

A particularly felicitous recording of what we know as Beethoven's first piano concerto, which it was not, having been completed in 1798 when the composer still had ideas for a career as a piano virtuoso. It is often referred to as Mozartian — perhaps so in form, but hardly in content, for Beethoven, the "bizarre one," was very much himself. Rubinstein plays as only he can, and the Bostonians under Leinsdorf join in the pleasure.

UTICA OBSERVER DISPATCH
Sunday, August 4, 1968

RECORDS

BY THEODORE STRONGIN
New York Times News Service

NEW YORK —In the world of music, the spring and summer of 1968 belong to a stocky, earnest, dark-haired young man named Daniel Barenboim. The Barenboim star began rising and accelerated when he stepped in at short notice and conducted Leonard Bernstein's [illegible] in four concerts at Carnegie Hall. Beethoven's Symphony No. [illegible] him as a phenomenon. Columbia Disk (ML 6484, stereo [illegible] the English Chamber Barenboim and as free-spirited. But here [illegible] through. Bernstein, compared to Barenboim is [illegible] statesman.

• • •

ARTUR RUBINSTEIN presents a distinctive view of Beethoven on a recording of the Piano Concerto No. 1 in C with Rich Leinsdorf leading the Boston Symphony (RCA Victor LM 3013, stereo LSC 3013). To say that the disk is Rubinsteinesque—mercurial, subtle, completely songful—implies that the pianist's approach to the classical era is more romantic than either Bernstein's or Barenboim's. But with Rubinstein, to talk of style would be puristic quibbling. He is his usual miraculous self here, fresh as ever, an 82-year-old child of nature.

Beethoven: Piano Concerto No. 1—Artur Rubinstein, Boston Symphony, Erich Leinsdorf [*RCA Victor LSC3013*]. Like most truly great artists Rubinstein never rests on his laurels—continually restudying and rethinking works he has long excelled at. Though he has previously recorded all the Beethoven piano concertos (with Krips), he's now redoing them (with Leinsdorf)— and the results are indeed better than before. This 1st (like the previously redone 3rd, 4th, and 5th) has more tenderness and warmth without losing any of its former sparkle and excitement. And Leinsdorf again proves that a great soloist brings out the best in him, too. (R.H.)

EVENING INDEPENDENT
MASSILLON, O.
P. M. - CIRC. 18,437
JUN-24-68

Abraham Kaplan [illegible] Camerata Singers in a dram[illegible] performance of this beautiful work. Ages: All. Grade: Excellent.

"Beethoven's Piano Concerto No. 1." (RCA Victor LCS-3013). Featuring Arthur Rubinstein at the piano. Erich Leinsdorf conducts the Boston Symphony Orchestra in this highly professional performance. Ages: All. Grade: Good Plus.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800
SEP 20 1968

★ ★ ★

BEETHOVEN: Piano Concerto No. 1. Artur Rubinstein, pianist, with Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA-Victor LSC-3013

Rubinstein and the Boston Symphony, under the direction of Erich Leinsdorf, give a great performance of Beethoven's Piano Concerto No. 1 in C, Op. 15.

It is difficult to define the source of Rubinstein's magic, but there is a compelling power in his playing which is undeniable. The recorded sound of both piano and orchestra is superb.

★ ★ ★

St. Louis
Globe-Democrat
D. 327,594 SUN. 356,929

JUL 6 1968

BEETHOVEN: *Piano Concertos: No. 1, in C Major, Op. 15; No. 3, in C Minor, Op. 37.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ TR3 5038 $10.95.

Performance: **Fluent**
Recording: **Solid**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 71'56"**

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STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1969

91

LSC-3013 STEREO

Beethoven
Piano Concerto No.1
Artur Rubinstein
Boston Symphony Orchestra
Erich Leinsdorf

CLASSICAL

BEETHOVEN: PIANO CONCERTO No. 1—Rubinstein/Boston Symphony (Leinsdorf, RCA Victor Red Seal LP 3013 (M); LSC 3013 (S)

Artur Rubinstein's recordings with Erich Leinsdorf and the Boston Symphony Orchestra have attracted lots of attention as will this team-up on Beethoven's first concerto. Rubinstein's piano work is masterful and Leinsdorf adds to the excitement by leading the orchestra through some stirring moments.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

JUL 27 1968

SUNDAY OKLAHOMAN
OKLAHOMA CITY, OKLAH
Circ. 274,576

10-6-63

Preview List Recommended For Symphony

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Final part of sampling the Oklahoma City Symphony's 32nd season, under Guy ... Harrison, music ... recordings, although ... contains some ... features gorgeous singing on rec... Mi- and Bruno Walter conducts.

James Oliver Buswell IV, violinist, has not yet announced his selection. But the orchestra portion of the twelfth concerto is the exciting Bartok "Concerto for Orchestra." My personal preference on the Bartok is a splendid recording on RCA featuring Leinsdorf and the Boston Symphony.

London Record Praised

The final concert of the ... features one of my ... pianists — ...

New York Post
D. 628,146 SAT. 354,497

JUL 5 1968

Recordings Reports I

Orchestral LPs

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COMMONWEAL
NEW YORK, N. Y.
W. 46,000

AUG 9 1968

Camera Talk

BY DON LANGER

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Recorded Tape Reviews

BERT WHYTE

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RCA Victor TR3-5038,
open reel, 3¾ ips ($9.95)

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The overall recording is fairly clean but, as usual, the 3¾ ips speed blunts the piano transients. A big-sounding recording, but with rather restricted dynamic range. Almost no crosstal, little print-through. However at a room-filling level the hiss was obtrusive. There were also some low-frequency sounds which I suspect is the bus outside Symphony Hall. In many Boston Symphony recordings if you have a system with really good low-frequency response and your listening room is quiet enough, in some of the low level passages you will hear the bus accelerating away from the Hall!

The 3rd piano concerto fares better sonically. There is a better piano/orchestral balance, the orchestral accompaniment is not so heavy, piano is cleaner, more articulate. Piano also seems "lighter" in tonal characteristics; possibly a different Steinway than that used in the 1st Concerto, although Rubinstein likes to record with the same piano whenever possible. Wider dynamics in this recording. All other factors are pretty much as in the 3rd Concerto, including, unfortunately, the obtrusive hiss.

New Classical Albums

By Marilyn Tucker

San Francisco Examiner
D. 220,372

FEB 2 1969

BEETHOVEN: Piano Concerto No. 1 in C Major, Op. 15. (Artur Rubinstein, soloist; Boston Symphony Orchestra; Erich Leinsdorf, conductor.) RCA Victor LSC 3013.

This is Rubinstein's fifth collaborative effort with Leinsdorf and the Boston Symphony (three other Beethoven's: Nos. 3, 4 and 5 and Brahms' No. 1) and, as usual, it's superb.

With Rubinstein in his 80's, it is all the more remarkable for its drive and intensity, strength and spirit, and passages of great joy. Another must.

THE BLADE
TOLEDO, O.
P.M. - CIRC. 175,118
SUN. - CIRC. 185,817

JUL-24-68

4, 1968 NY

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AUDIO
PHILADELPHIA, PA.
MONTHLY 1,000

APR 1969

UTICA OBSERVER DISPATCH
Sunday, August 4, 1968

RECORDS

BY THEODORE STRONGIN
New York Times News Service

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• • •

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EVENING INDEPENDENT
MASSILLON, O.
P. M. - CIRC. 18,437

JUN-24-68

Abraham Kaplan ... Camerata Singers in a dram... performance of this beautiful work. Ages: All. Grade: Excellent.

"Beethoven's Piano Concerto No. 1." (RCA Victor LCS-3013). Featuring Arthur Rubinstein at the piano. Erich Leinsdorf conducts the Boston Symphony Orchestra in this highly professional performance. Ages: All. Grade: Good Plus.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,600

SEP 20 1968

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Mehta's rattling off of ... m's with undistinguished performance of Ravel ... sion with the Los Angeles Philharmonic orchestra on ... other side.

Prokofiev's fine Piano Concerto No. 3 is performed admirably by John Browning with the Boston Symphony under Leinsdorf on a Victor record which offers also the arid Concerto No. 4.

Of the two new performances of Tchaikovsky's engagingly melodious Violin Concerto, I prefer the more quietly lyrical one by Itzhak Perlman with the Boston Symphony under Leinsdorf on a Victor record to the impassioned one by Leonid Kogan with the Paris Conservatory Concerts Orchestra under Silvestri on a Seraphim stereo record.

A Victrola mono record has the beautiful performances of arias from *Il Trovatore, La Forza del Destino, Aida* and *Un Ballo in Maschera* that Milanov was able to achieve in the recording studio in the years when she was excruciating the ear with her tremulous shrillness in performances at the Metropolitan.

One of the most extraordinary voices of today, the mezzo-soprano of Marilyn Horne, is heard on a London stereo record in excerpts from *Carmen, Mignon, Samson et Dalila* and *Werther.*

And what to my ear are Palestrina's most beautiful music, his motets to texts from *The Song of Solomon,* are sung well on a Crossroads stereo record by the Slovak Philharmonic Chorus under Jan Maria Dobrodinsky.

B. H. HAGGIN

92

From a composer who is among the select, one of the most penetrating contributions that he or anyone else has made to music in the 20th century—

Elliott Carter's Piano Concerto

By ARTHUR COHN

DIAGNOSTICS in music, more simply stated as experimentation (but, since the process is far from facile, the initial word is preferable), by now practically has been worked into the ground. One must confess that the greater part of recent listening to rigorous demonstrations by the sophisticated young has been a hearing of music of puzzlepated plan. One is distressed because the creativity, when probed, may be quite fancy, of genteel cleverness, but is too often a distortion of honesty. The theorem of "being different" turns into a hybrid, a smug merger of cheap effects, sonic pogo-stick gimmickry. Above all, such a surfeit has confused matters, for much of this expostulation should not appear on *musical* programs; it belongs rather in a category with theater, vaudeville, or multimedia neo-morality shows.

Freedom, of course, belongs to those who create—art is, after all, one field where total, unfettered democracy can be achieved. However, freedom does not always bring forth first-rate composers. There are very, very few who pass the test, which asks a clean-cut and a clear-cut brilliance of newness *but* with a definition (regardless of vocabulary) of artistic truism. The last demands an absence of arbitrary dogmas and confused negations.

One who passes the test is Elliott Carter, who is certainly among the select composers at work today. Even when we cannot understand *all* of the sounds he puts together, we are under the spell of a dramatic focus that is overwhelming. His latest work, the Piano Concerto completed in 1965, is one of the most penetrating contributions he or anyone else has made to the music of the 20th century.

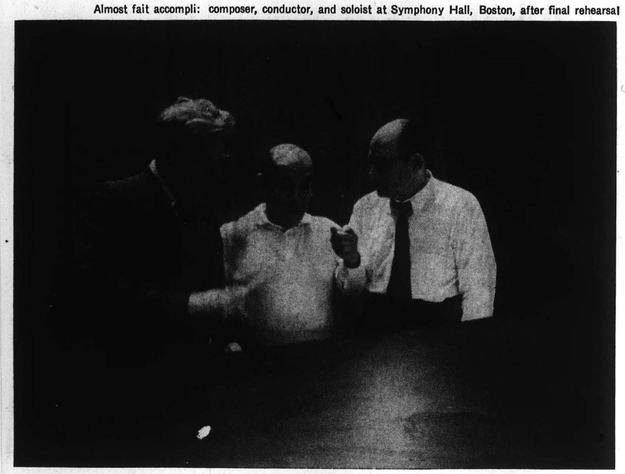
The Concerto was commissioned by Jacob Lateiner via the Ford Foundation, under the terms of a unique arrangement whereby a performing musician is given funds to choose the composer he wishes to write a particular type of piece for him. Lateiner selected wisely. Though the work written for him, one predicts, will not have immediate acceptance, it will ultimately—a more important prediction—guarantee his place in the history books of the future.

Dedicated to Igor Stravinsky as an 85th-birthday offering (according to the liner note, although no mention of this is made in the Associated two-piano score), the opus calls for a standard orchestra plus a concertino of three winds (flute, English horn, and bass clarinet) and four strings (violin, viola, cello, and bass) as adjuncts to the solo voice. The world première was given on January 6th, 1967, by those concerned with this recording, made "live" (it would have been economically prohibitive otherwise, and even then it was released only with the aid of moneys garnered from the Martha Baird Rockefeller Fund for Music, the Steinway Foundation, and the National Council on the Arts). The performance is a technical feat that proves anew the fantastic ability of the Bostonians, again confirms that Leinsdorf is a conductor of compelling insight and courage (there are no opportunities to preach interpretative freedom in this score), and indubitably marks Lateiner as a contemporary music apostle *par excellence*. RCA Victor's engineering is admirable in all respects.

The form of Carter's Concerto does not survey the harvest of previous concerti with themes, counter-themes, and developments all in place. He is of no mind to preserve the species. The argument of Carter's piece *is* argument, between solo piano and orchestra, pivoting defense and rebuttal via the septet of the concertino. In a way the piano functions in a quasi-biographical sense (not with precise detail but with essence); the expository material, pushing forward the chronology of events, is to be found in the soloistically formulated concertino, and the opposition

(*Continued on page 945*)

Almost fait accompli: composer, conductor, and soloist at Symphony Hall, Boston, after final rehearsal



Consternation, concentration: Erich Leinsdorf and Jacob Lateiner studying score (Whitestone Photo)

CARTER: *Piano Concerto;* **COLGRASS:** *As Quiet As;* Jacob Lateiner (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-3001 or Stereo LSC-3001, $5.79.

CARTER (*Continued from page 937*)

(an attempt to fathom the solo voice, but never successful) is represented by the orchestra. Quite often the piano sounds like an instrument of steel plungers attempting to break through walls of unmovable sound. Carter's music is neither pantonal nor serial; rather, it is conceived in terms of intervallic continuity set in incessant linear arrangement. Thus secundal, quartal, and cluster chords, and verticalities bounded by sevenths and ninths dominate. The disjunct element is total: harmonically, contrapuntally, rhythmically, in phrase organization, and dynamic arrangement. Repetition is eliminated, constant mutation occurs, the music rushes forth in a continuous stream of thought. Though there are two movements, the break between them is more a catching of breath than a separation. Ultimately the orchestra lets go, the concertino dissolves, and the final four measures are for the piano alone.

In both the visual appearance of the score and its actual sound the music of Ives comes to mind. But no music by Ives is so *sensitively* difficult as Carter's (complications are not applied to the music; they are inherent in the climate of the aesthetic; none is twisted in for the sake of effect—one can propose that technical violence and textural involvement are *natural* parts of Carter's temperament). Neither is Ives's music so organically designed as Carter's. Further, nothing is left to chance in the work of Carter (and much is in *all* of Ives). What similarity is there is to be found in the improvisational effect, often sounding like the permisiveness of aleatoric passages although Carter never permits one iota of definition to be decided by the will of the performer. Despite this the Piano Concerto is fresh and vivid, for there is no tossing about nor shuffling of worn-out abstract ideas. It will fascinate the listener *if* he will study its logic and its unique solutions. In its particular way the Carter Concerto is heroic music, and it demands heroic listeners as well as performers.

Michael Colgrass's *As Quiet As* was a decided success at its initial performance (in August, 1966, at Tanglewood), and again when the Bostonians presented it on tour. Here the music proves its right to the specialness of a recording.

The seven movements of *As Quiet As* are based on depictions of answers of fourth-grade children asked to complete the sentence beginning "Let's be as quiet as—". The music shimmers with exotic color (the orchestra includes 23 percussion instruments, alto flute, and harpsichord), embraces delicate shadowing and highlighting (by way of divisi and tissue-strength doublings), and is often toned by softly tingling tintinnabulations, aleatorically designed. However, the excitement and tidiness of Colgrass's narratives are never achieved at the expense of sheer effect. All are fresh views of program music concerned with "An Ant Walking", "A Soft Rainfall", "The First Star Coming Out", etc. In "Time Passing" a montage of varied styles (from Haydn to Webern) is woven into and around a portion of a Beethoven sonatina! The effect is delicious, novel, marvelously skillful. In my judgment *As Quiet As* promises to be a contemporary classic.

the record shelf

By Harold Patton

BACH—THE GOLDBERG VARIATIONS, Glenn Gould. Columbia MS 7096. *BACH—Vol. 4 of a Series, Glenn Gould, The Well-Tempered Clavier, Book 2, Preludes and Fugues 1-8. Columbia MS 7099.*	These two albums are excellent testimony to the remarkable musician that is Glenn Gould. *The Goldberg Variations* are a re-mastering in stereo of Gould's exceptional reading that introduced him to the international record market. The readings have not lost their beauty and the revamped sound is most welcome. *The Preludes and Fugues* are the first installment on *Book 2* and boast the similar revelations and unorthadoxies that were prevalent in his earlier set. They are gloriously played and offer many new insights into the scores.
BRAHMS PIANO TRIOS—Trio in B Major, Op. 8, Trio in C Major, Op. 87, Trio in C Minor, Op. 101, Trio in A Major, Op. posth. (Complete), The Beaux Arts Trio. Philips PHC 2-013.	Hard on the heels of the superb Stern, Istoman, Rose readings of the *Brahms Trios* comes this very fine set by the Beaux Arts Trio. The Beaux Arts include the *Posth. A Major,* which is attributed to Brahms though not definitely established as such. Regardless, it is not a major score and though interesting to hear it does not bear frequent repetition as the musical content is not great. In the three major works, The Beaux Arts are sensitive and classically involved. They must yield, however, to the bigger sound and more romantically passionate readings as offered by Stern and his associates.
BRAHMS TRIO IN E FLAT FOR HORN, VIOLIN & PIANO, Op. 40, Trio No. 2 in C For Violin, Cello & Piano, Op. 87, Yehudi Menuhin, Maurice Gendron, Hephzibah Menuhin, Alan Civil, Angel S-36472.	In the Menuhin disk, we have a brilliant reading of the *Horn Trio* with the incredible Alan Civil combining with the Menuhins in one of the most convincing readings currently available. *The Op. 87 Trio,* in which the Menuhins are joined by Gendron, the approach is more autumnal though equally as romantic as the Stern group. Angel's sound is excellent while the Philips series is also very good and at the price can be well recommended.
ELLIOTT CARTER — PIANO CONCERTO, Jacob Lateiner, Pianist, World Premiere recorded live at Symphony Hall, Boston. *MICHAEL COLGRASS — AS QUIET AS, Boston Symphony, Erich Leinsdorf, R.C.A. Victor LSC 3001.*	This recording was made possible through a variety of grants from The Martha Baird Rockefeller Fund for Music, The Steinway Foundation and The National Council on the Arts. It was written for the pianist Lateiner and he serves the composer well in offering an impressive reading of a remarkable score. It is a wonderful coming-to-grips with the concerti problem by one of the foremost contemporary composers. Not an easy score to know, but on first hearing it is most impressive and on repeated listenings it reveals its texture and content in a most convincing way. The *Colgrass* is much less important and for my money quite uninteresting. It is made up of a series of titles starting, *As Quiet As, A Leaf Turning Colour, An Ant Walking,* etc., . . . the sound is superb and I heartily recommend the purchase of this disk for the discovery of the *Carter Concerto.*

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
JUN 1968

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
DEC 1968

Boston Symphony Orchestra: A matching grant to record the Elliott Carter Piano Concerto, for distribution to music schools in the United States and abroad and to U.S.I.S. centers. 1966-67 program. ($7,500)

CHICAGOLAND AND FM GUIDE
CHICAGO, ILL.
MONTHLY CIRC. N. AVAIL.
JUL 1968

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
MAY 25 1968

The Cosmos of Carter

CARTER: *Piano Concerto. Jacob Lateiner, piano; with the Boston Symphony Orchestra, conducted by Erich Leinsdorf.* COLGRASS: *As Quiet As. Leinsdorf conducting the Boston Symphony Orchestra.* RCA Victor stereo, LSC 3001; mono, LM 3001; $5.79.

AFTER seven hearings and rehearings (a relatively manageable undertaking, as the Carter Concerto totals a shade more than twenty-six minutes), I have no conviction how much musical interest there would be in a tenth, twentieth, or thirtieth hearing. It is not so much the intricacy of the idiom—it is well within the aural grasp of anyone determined to achieve that objective—as it is the use to which the composer has put it. His own objective, indeed, might be said to exclude listener participation, in a play and counterplay of elements exciting, even perhaps satisfying, to the performers.

Somewhat like the quandary which Strauss sought to resolve in *Capriccio* (which is of first importance, words or music?), Carter is concerned with another long-standing musical dilemma: form and substance. The Piano Concerto he has described as adapting "to another musical situation the same preoccupation with expression, physical performance methods, and formal processes" embodied in other works he has written in the last decade and a half: the Variations for Orchestra, Second String Quartet, etc. The thought content is impressive, the parties to the dialogue obviously convinced of the merits in the arguments they advance, some kind of conciliation eventually attained. But it all strikes my ear as something the listener overhears rather than something which is directed to him as ultimate consumer.

In his useful commentary, Michael Steinberg suggests a likeness to the dialogue between orchestra and piano in the slow movement of Beethoven's Fourth Concerto. This, in turn, Liszt compared to the interchanges of Orpheus and the furies, whose outcome, as we all know, was the surrender of the resisters (orchestra) to the eloquence of the pleader (piano). There are other instances, in works from Mozart to Ives, in which the composer has made a similar use of music-as-dialogue. But, in most of these instances known to me, the listener was spoken to in an intelligible tongue, with which he could affiliate his interests and attention. Carter, by my reckoning, has addressed himself rather to the performers as participants and let the listener go hang. At least I react that way to this skillfully drawn, well executed still life.

Colgrass is a contemporary of another disposition altogether. He aims to please, and his aim in these calculated whimsies —"As quiet as a Leaf Turning Colors," "As quiet as an Uninhabited Creek" are some among the seven sections — is deadly. The realization is accomplished with model efficiency by Leinsdorf and his men. The Carter was taped "live" at the performances of January 6-7, 1967, in Symphony Hall, and credit for its recorded preservation goes to the Martha Baird Rockefeller Fund for Music, Inc., the Steinway Foundation, and The National Council on the Arts.

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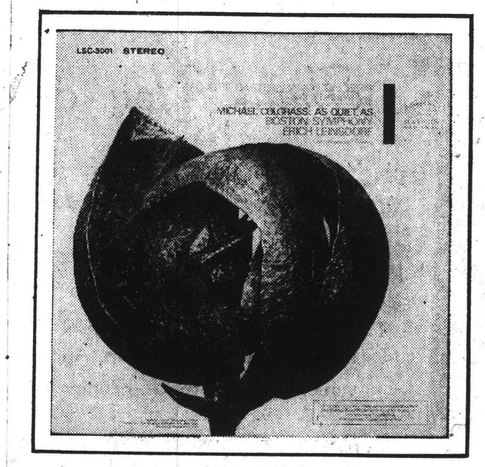
NOV 24 1968

93

COLLINS GEORGE: CLASSICAL RECORDS

A Passionate New Concerto

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
NOV 30 1968



Elliott Carter's Piano Concerto, performed on record by Jacob Lateiner: Not a work of popular appeal, but dramatic and well-constructed—and admirably performed.

BY COLLINS GEORGE
Free Press Music Writer

The policy of presenting new or unfamiliar works, which the Detroit Symphony Orchestra now does in its Saturday concerts, does not seem to extend to piano concertos. One must turn to records if one wants to hear something other than the old warhorses.

Elliott Carter's Piano Concerto, with Jacob Lateiner at the keyboard and Erich Leinsdorf conducting the Boston Symphony Orchestra, will not have wide popular appeal, Carter's musical thought being fiercely intellectual.

But it is a dramatic work, well-constructed and passionate and presented here in a performance that does it full justice.

On the other side is a delightfully descriptive work Michael Colgrass' "As Quiet As . . ." which Ehrling played for his Saturday audiences recently. (Victor LSC 3001).

Much more exciting is the Piano Concerto by Alberto Ginastera (Victor LSC 3029). Ginastera, an Argentinian, brings the traditional fire of South America to his work, thus you have here all the throbbing and complex rhythms, all the color, the occasional mad rapidity that make all Ginastera's works so rousing.

The pianist here is a Brazilian, still in his twenties, Joao Carlos Martins, who displays a real affinity for this brilliant, difficult music. He is with the Boston Symphony Orchestra under Erich Leinsdorf.

* * *

The Year's Best Recordings

For Christmas shoppers (and others), Recordings presents its annual compilation of classical releases reviewed favorably in these pages since the appearance of the last such list a year ago. Within each of the three major categories (orchestral; chamber and instrumental; vocal), collections of miscellaneous content follow the items listed by composers' names. All discs listed are available either in separate mono and stereo editions or in "compatible" form, unless otherwise noted. The designation "E" after the name of the record company indicates "electronically rechanneled stereo" from a monophonic source; the designation "M" denotes an item available in mono only. An asterisk (*) before a listing indicates a reissue. Especially recommended items are indicated by †.

Orchestral

Bach: *Keyboard Concertos Nos. 3 (in D), 5 (F minor), & 7 (G minor).* Glenn Gould, piano; with orch. under Vladimir Golschmann (Columbia).

Bartók: *Piano Concerto No. 3.* **Ravel:** *Concerto in G.* Julius Katchen; with István Kertész cond. London Symphony Orch. (London).

Beethoven: *Piano Concerto No. 1.* Christoph Eschenbach; with Herbert von Karajan cond. Berlin Philharmonic (DGG).

Beethoven: *Violin Concerto.* Adolf Busch; with Fritz Busch cond. New York Philharmonic ("Private" disc, M).

Beethoven: *Leonore Overtures Nos. 1-3 & Fidelio Overture.* George Szell, Cleveland Orchestra (Columbia).

Beethoven: *Symphony No. 6 & Egmont Overture.* Hans Schmidt-Isserstedt cond. Vienna Philharmonic (London).

Beethoven: *Symphony No. 9.* **Brahms:** *Haydn Variations.* Wilhelm Furtwängler cond. Berlin Philharmonic (Unicorn, M, mail-order).

Richard Rodney Bennett: *Symphony No. 1.* **Bax:** *Overture to a Picaresque Comedy.* **Berkeley:** *Divertimento.* Igor Buketoff cond. Royal Philharmonic Orch. (RCA Victor).

Berlioz: *Symphonie fantastique.* Seiji Ozawa, Toronto Symphony (CBS); *Symphonie fantastique & Lélio.* Pierre Boulez cond. London Symphony Orch.; with soloists & chorus (CBS).

Berwald: *Sinfonie capricieuse.* **Blomdahl:** *Sisyphos Suite.* **Rosenberg:** *Voyage to America* (excerpts). Antal Dorati, Stockholm Philharmonic (Victrola).

Bizet: *Carmen & L'Arlésienne Suites.* Charles Munch cond. New Philharmonia (London Phase 4).

Brahms: *Piano Concerto No. 1.* Daniel Barenboim; with Barbirolli cond. New Philharmonia (Angel).

Brahms: *Piano Concerto No. 2.* Wilhelm Backhaus; with Karl Böhm cond. Vienna Philharmonic (London).

Brahms: *Serenade No. 2.* Leonard Bernstein, New York Philharmonic (Columbia).

Britten: *Young Person's Guide to the Orchestra.* **Mussorgsky-Ravel:** *Pictures at an Exhibition.* Seiji Ozawa, Chicago Symphony Orch. (RCA Victor).

Carter: *Piano Concerto* (Jacob Lateiner). **Colgrass:** *"As quiet as. . . ."* Erich Leinsdorf, Boston Symphony Orch. (RCA Victor).

Chávez: *Violin Concerto.* Henryk Szeryng; with composer cond. Orquesta Sinfónica Nacional de México (CBS).

Chopin: *Concertos and other works for piano and orchestra.* Alexis Weissenberg; with Stanislaw Skrowaczewski cond. Paris Conservatoire Orch. (Angel).

Copland: *Organ Symphony* (E. Power Biggs). **Bernstein:** *Serenade* (Zino Francescatti, violin). Bernstein, New York Philharmonic (Columbia).

Dvorák: *Symphony No. 9 ("New World").* Eugene Ormandy cond. London Symphony Orch. (Columbia).

Elgar: *Symphony No. 1.* Sir John Barbirolli, Philharmonia Orch. (Seraphim).

Gerhard, R.: *Symphony No. 1; Don Quixote Suite.* Antal Dorati cond. BBC Symphony Orch. (Seraphim).

Ginastera: *Piano Concerto* (João Carlos Martins); *Variaciones concertantes.* Erich Leinsdorf, Boston Symphony (RCA Victor).

Hummel: *Bassoon Concerto in F.* **Weber:** *Bassoon Concerto in F.* John Miller; with Harold Farberman cond. Copenhagen Chamber Orch. (Cambridge).

Ives: *Holidays Symphony.* Bernstein, New York Philharmonic (Columbia).

Ives: *Symphonies Nos. 1-4.* Harold Farberman, New Philharmonia Orch. (Vanguard/Cardinal).

Janácek: *Orchestral and Choral Works (Lach Dances, Blaník Hill, etc.).* Jiri Waldhans cond. Brno Philharmonic; Pinkas & Veselka cond. Czech Philharmonic Chorus (Crossroads).

Kadosa: *Symphony No. 4* Miklós Erdélyi cond. Hungarian State Orch. (Qualiton).

Liszt: *Les Préludes.* **Wagner:** *Overtures.* Zubin Mehta, Vienna Philharmonic (London).

Lutoslawski: *Venetian Games; Concerto for Orchestra; Funeral Music.* Witold Rowicki cond. Warsaw Philharmonic (Philips).

***Mahler:** *Symphonies Nos. 6 & 9.* Bernstein, New York Philharmonic (Columbia).

Mahler: *Symphony No. 8.* Dimitri Mitropoulos, Vienna Fest. Orch. (Everest, E).

Maros: *Symphony for Strings; Musica da ballo.* György Lehel cond. Hungarian Radio Orch. (Qualiton).

Mendelssohn: *A Midsummer Night's Dream.* **Schubert:** *Rosamunde* (excerpts). Szell, Cleveland Orch. (Columbia).

Mendelssohn: *String Symphony No. 9.* **Schubert:** *Rondo for Violin and Strings; 5 Minuets.* I Musici (Philips).

Mennin: *Symphony No. 7.* **Martinon:** *Symphony No. 4.* Jean Martinon, Chicago Symphony Orch. (RCA Victor).

Messiaen: *Et exspecto resurrectionem mortuorum; Couleurs de la cité celeste.* Pierre Boulez cond. Domaine Musical Ensemble (CBS).

Messiaen: *Seven Haikai;* **Schoenberg:** *Chamber Symphony No. 1.* Pierre Boulez cond. Domaine Musical Ensemble (Everest).

Messiaen: *Turangalila Symphony.* **Takemitsu:** *November Steps.* Seiji Ozawa cond. Toronto Symphony; with Yvonne & Jeanne Loriod, et al. (RCA Victor).

Milhaud: *Six Little Symphonies; L'Homme et son désir.* Composer cond. Radio Luxembourg Orch. (Candide).

Mozart: *2 Concertos, K. 107.* (Karl Engel, piano); *Symphony No. 1.* **J. C. Bach:** *Sinfonia, Op. 3, No. 4.* Hans Koppenburg cond. Frankfurt Chamber Orch. (Odyssey).

Mozart: *Piano Concertos Nos. 20 & 25.* Julius Katchen; with Karl Münchinger cond. Stuttgart Chamber Orch. (London).

Mozart: *Violin Concerto No. 3.* Isaac Stern; with Szell & Cleveland Orch.; *Sinfonia concertante, K. 364.* Stern, violinist-conductor; W. Trampler, viola; & London Symphony Orch. (Columbia).

Prokofiev: *Piano Concertos Nos. 3 & 4.* John Browning; with Erich Leinsdorf & Boston Symphony (RCA Victor).

Prokofiev: *Romeo and Juliet* (excerpts). Leinsdorf, Boston Symphony (RCA Victor).

Prokofiev: *Scythian Suite; Prodigal Son.* Ernest Ansermet cond. L'Orchestre de la Suisse Romande (London).

Prokofiev: *Symphony No. 5.* Bernstein, New York Philharmonic (Columbia).

Rachmaninoff: *The Isle of the Dead.* **Scriabin:** *Poem of Ecstasy.* Yevgeny Svetlanov cond. USSR Symphony Orch. (Melodiya/Angel).

Respighi: *Pines & Fountains of Rome.* Charles Munch, New Philharmonia (London Phase 4).

Rimsky-Korsakov: *Antar Symphony.* **Miaskovsky:** *Symphony No. 21.* Morton Gould, Chicago Symphony (RCA Victor).

Rodrigo: *Fantasia para un gentilhombre.*

Dodgson: *Guitar Concerto.* John Wil-

Schumann: *Fantasiestucke, Op. 73, for Oboe.* David Weber, clarinet; Harry Shulman, oboe; Harriet Wingreen, piano (Lyrichord).

Prokofiev: *Piano Music* (complete). György Sándor (Vox Boxes).

Rachmaninoff: *Etudes-Tableaux, Opp. 33 & 39.* Beveridge Webster (Dover).

Ravel: *Gaspard de la Nuit; Valses nobles et sentimentales; La Valse.* Ruth Laredo, piano (Connoisseur Society).

Satie: *Piano Music.* Aldo Ciccolini (Angel, 3 LPs).

Schubert: *Quartets in A minor & G minor.* Amadeus Quartet (DGG).

Schubert: *"Trout" Quintet.* Rudolf Serkin, Jaime Laredo, et al. (Columbia).

Schumann: *Carnaval; Fantasia in C.* Claudia Arrau, piano (Philips).

Schumann: *Kinderszenen; Intermezzi; Abegg Variations; Waldszenen* (excerpts). Christoph Eschenbach, piano (DGG).

Stibilj: *Epervier de la faiblesse; Domine.* **Shinohara:** *Alterances.* **Schat:** *Signalement.* Les Percussions de Strasbourg (Philips).

R. Strauss: *Cello Sonata.* **Mendelssohn:** *Sonata No. 2.* Gregor Piatigorsky & Leonard Pennario (RCA Victor).

Stravinsky: *Petrouchka.* **Brahms:** *Intermezzi; Rhapsody.* Misha Dichter, piano (RCA Victor).

Turina: *Piano Music.* Alicia de Larrocha (Epic).

Vivaldi: *Chamber Concertos & Sonatas.* Baroque Ensemble of Paris (Epic).

Siegfried Behrend: Guitar Recital (DGG).

E. Power Biggs: *Spanish Organ Music* (Columbia).

Oscar Ghiglia: Guitar Recital (Angel).

Eastman Brass Quintet: Works of Scheidt, Weelkes, et al. (Candide).

Steven Staryk: *400 Years of the Violin* (Everest).

Vocal

***Beethoven:** *Fidelio.* Furtwängler cond. Vienna State Opera production (Seraphim, M).

***Berlioz:** *Te Deum.* Sir Thomas Beecham cond. Royal Philharmonic Orch. & Chorus; with Alexander Young, tenor (Odyssey, E).

Borodin: *Prince Igor.* Boris Christoff et al., Sofia Opera production cond. by Jerzy Semkow (Angel).

Britten: *The Burning Fiery Furnace.* Peter Pears et al., composer conducting (London).

Britten: *Les Illuminations* (Peter Pears); *Variations on a Theme by Frank Bridge.* Composer cond. English Chamber Orch. (London).

Britten: *A Midsummer Night's Dream.* Composer conducting; with Alfred Deller, Peter Pears, Heather Harper, et al. (London).

***Gay & Pepusch:** *The Beggar's Opera.* Sir Malcolm Sargent conducting (Seraphim).

Ginastera: *Bomarzo.* Julius Rudel cond. Opera Society of Washington (CBS).

Gluck: *Orfeo ed Euridice.* Grace Bumbry, Anneliese Rothenberger, et al., Václav Neumann conducting (Angel).

Handel: *Giulio Cesare.* Beverly Sills, Maureen Forrester, Norman Treigle, New

(Continued on page 79)

Year's Best

Continued from page 73

York City Opera under Julius Rudel (RCA Victor).

Haydn: *The Seasons.* Gundula Janowitz, Peter Schreier, Martti Talvela, Vienna Symphony Orch. & Chorus under Karl Böhm (DGG).

Henze: *Der junge Lord.* Christoph von Dohnányi cond. Deutsche Oper. production (DGG).

Henze: *The Muses of Sicily; Moralities.* Dresden Church Choir et al., cond. by composer (DGG).

B. Herrmann: *Moby Dick.* Composer cond. Aeolian Singers, London Philharmonic Orch., et al. (Pye Virtuoso import).

Janácek: *The Makropoulos Case.* Bohumil Gregor cond. Prague Opera (Epic).

Lehár: *The Land of Smiles.* Giuseppe di Stefano et al., Heinz Lambrecht cond. Volksoper Orch. (London).

Lortzing: *Zar und Zimmermann.* Robert Heger conducting; with Erika Köth, Peter Schreier, Nicolai Gedda, Hermann Prey, Gottlob Frick (Seraphim).

Mahler: *Das klagende Lied.* Teresa Zylis-Gara, Anna Reynolds, Andor Kaposy; with Wyn Morris cond. New Philharmonia Orch. & Ambrosian Singers (Angel).

Monteverdi: *Scherzi musicali.* Hugues Cuénod, Charles Bressler, et al. (Project 3).

Mozart: *La Betulia liberata.* Adriana Lazzarini, Emilia Cundari, Petre Munteanu, Paolo Washington, orch. & chorus under C. F. Cillario (Victrola).

†**Mozart:** *The Comic Mozart* (ensemble songs & canons). Erika Köth, Peter Schreier, Hermann Prey, Walter Berry, Akademie Kammerchor, etc. (Seraphim).

Mozart: *Don Giovanni.* Birgit Nilsson, Fischer-Dieskau et al., Karl Böhm cond. Prague Opera (DGG).

***Mozart:** *Entführung aus dem Serail & Zauberflöte* (excerpts). Fritz Wunderlich et al. (DGG).

Mozart: *Masonic Music* (complete). Peter Maag conducting Volksoper Orch., soloists, chorus (Turnabout).

Mozart: *Il re pastore.* Reri Grist, Lucia Popp, et al., Denis Vaughan conducting (RCA Victor).

Orff: *Catulli Carmina.* Ormandy, Philadelphia Orch. members, soloists, & chorus under Robert Page (Columbia).

Orff: *Oedipus der Tyrann.* Rafael Kubelik cond. Bavarian Radio Orch. & Chorus, with Astrid Varnay, Gerhard Stolze, Kieth Engen (DGG).

†**Penderecki:** *St. Luke Passion.* Henryk Czyz cond. Cracow Philharmonia et al.; *To the Victims of Hiroshima.* Witold Rowicki cond. Warsaw Philharmonic (Philips).

†**Poulenc:** *Four Song Cycles.* Gerard Souzay; with Dalton Baldwin, piano (Philips).

Schoeck: *Notturno.* **Barber:** *Dover Beach.* Dietrich Fischer-Dieskau, with the Juilliard Quartet (Columbia).

Schoenberg: *Pierrot Lunaire.* Helga Pilarczyk; with Pierre Boulez cond. Domaine Musical Ensemble (Everest).

Schoenberg: *Serenade.* Boulez conducting; with Louis-Jacques Rondeleux, baritone (Everest).

(Continued on page 83)

Continued from page 79

Shostakovich: *Symphony No. 13 ("Babi Yar").* Kiril Kondrashin cond. Moscow Philharmonic Orch. & Chorus; with Vitaly Gromadsky, basso (Everest, E).

Sibelius: *Songs.* Tom Krause (London).

R. Strauss: *Frau ohne Schatten, Rosenkavalier, & Elektra* (excerpts). Christa Ludwig, Walter Berry, Sieglinde Wagner (Victrola).

R. Strauss: *Rosenkavalier* (scenes). Lisa della Casa & Anneliese Rothenberger; Rudolf Neuhaus cond. (Angel).

Stravinsky: *Cantata; Mass; In Memoriam Dylan Thomas.* Composer conducting chamber ensemble; with Adrienne Albert, Alexander Young, & Gregg Smith Singers (Columbia).

Szokolay: *Blood Wedding.* Andras Korody cond. Hungarian State Opera (Qualiton).

Tchaikovsky: *The Queen of Spades.* Boris Khaikin cond. Bolshoi Opera (Melodiya/Angel).

***Verdi:** *Otello* (excerpts). Helen Jepson, Giovanni Martinelli, Lawrence Tibbett, Metropolitan Opera Orch. under W. Pelletier (Victrola, M).

Verdi: *Rarities.* Montserrat Caballé (RCA Victor).

Wagner & Verdi: *Songs.* Sándor Kónya (Decca).

Wolf: *Spanisches Liederbuch.* Elisabeth Schwarzkopf & Dietrich Fischer-Dieskau; with Gerald Moore (DGG).

Yardumian: *Mass "Come Creator Spirit."* Lili Chookasian; with Anshel Brusilow cond. Chamber Symphony of Philadelphia & Choruses (RCA Victor).

Janet Baker: English Songs (Angel).

Montserrat Caballé & Bernabé Marti: Zarzuela Duets (RCA Victor).

Tom Krause: Opera Arias (London).

***Lotte Lehmann:** Brahms & Wolf Songs (Victrola, E) and Operatic Arias (Seraphim, M).

***Zinka Milanov:** Opera Arias (Victrola).

Marni Nixon: Songs of Ives, A. Goehr & Schürmann (Nonesuch).

Wilhelm Pitz: Cond. New Philharmonia Chorus & Orch. in Bruckner, Beethoven, Brahms, etc. (Angel).

Boris Shtokolov: Russian Songs and Arias (Melodiya/Angel).

Gérard Souzay: Cantatas by Rameau, Courbois, Boismortier, & Campra; with Paillard Chamber Orch. (Epic).

Teresa Stich-Randall: Italian Operatic Arias (Westminster).

Nancy Tatum: American Songs (London).

***Lawrence Tibbett:** Opera and Song (Victrola, E).

—Compiled by Richard Freed.

The Detroit Free Press
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NOV 24 1968

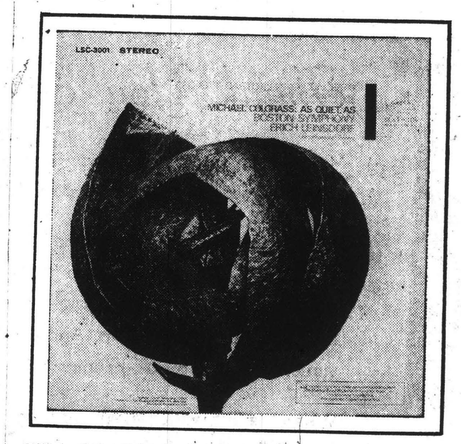
93

COLLINS GEORGE: CLASSICAL RECORDS

A Passionate New Concerto

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

NOV 30 1968



Elliott Carter's Piano Concerto, performed on record by Jacob Lateiner: Not a work of popular appeal, but dramatic and well-constructed—and admirably performed.

BY COLLINS GEORGE
Free Press Music Writer

The policy of presenting new or unfamiliar works, which the Detroit Symphony Orchestra now does in its Saturday concerts, does not seem to extend to piano concertos. One must turn to records if one wants to hear something other than the old warhorses.

Elliott Carter's Piano Concerto, with Jacob Lateiner at the keyboard and Erich Leinsdorf conducting the Boston Symphony Orchestra, will not have wide popular appeal, Carter's musical thought being fiercely intellectual.

But it is a dramatic work, well-constructed and passionate and presented here in a performance that does it full justice.

On the other side is a delightfully descriptive work Michael Colgrass' "As Quiet As..." which Ehrling played for his Saturday audiences recently. (Victor LSC 3001).

Much more exciting is the Piano Concerto by Alberto Ginastera (Victor LSC 3029). Ginastera, an Argentinian, brings the traditional fire of South America to his work, thus you have here all the throbbing and complex rhythms, all the color, the occasional mad rapidity that make all Ginastera's works so rousing.

The pianist here is a Brazilian, still in his twenties, Joao Carlos Martins, who displays a real affinity for this brilliant, difficult music. He is with the Boston Symphony Orchestra under Erich Leinsdorf.

* * *

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liams; with Charles Groves cond. English Chamber Orch. (Columbia).
Rossini: *Overtures.* Szell, Cleveland Orch. (Columbia).
***Rubinstein:** *Piano Concerto No. 4.* **Liszt:** *Solo pieces.* Oscar Levant; with Mitropoulos cond. New York Philharmonic (Odyssey, M).
Schoenberg: *Pelleas und Melisande.* Barbirolli, New Philharmonia (Angel).
Schumann: *Piano Concerto; Noveletten Nos. 1 & 2.* Artur Rubinstein; with Carlo Maria Giulini cond. Chicago Symphony (RCA Victor).
Sessions: *Violin Concerto.* Paul Zukofsky; with Gunther Schuller cond. ORTF Orch. (CRI).
Shostakovich: *Symphonies Nos. 2 & 3.* Morton Gould cond. Royal Philharmonic Orch. & Chorus (RCA Victor).
J. Strauss: *Overtures; Waltzes; Polkas.* Herbert von Karajan cond. Berlin Philharmonic (DGG).
R. Strauss: *Horn Concertos Nos. 1 & 2.* **F. Strauss:** *Concerto.* Barry Tuckwell; with István Kertész cond. London Symphony Orch. (London).
Stravinsky: *Piano Concerto* (composer conducting); *Capriccio* (Robert Craft cond.). Philippe Entremont; with Columbia Symphony Orch. (Columbia).
Stravinsky: *Le Sacre du printemps.* Yevgeny Svetlanov, USSR Symphony Orch. (Melodiya/Angel).
Szervánszky: *Serenade for String Orchestra.* Vilmos Tátrai cond. Hungarian Chamber Orch. **Petrovics:** *Quartet.* Tátrai Quartet (Qualiton).
Tchaikovsky: *Serenade for Strings; Nutcracker Suite.* Karajan, Berlin Philharmonic (DGG).
Vaughan Williams: *A London Symphony.* Barbirolli, Hallé Orch. (Angel).
***Wagner:** *Tristan, Parsifal, etc.* (excerpts). Furtwängler cond. Berlin & Vienna Philharmonic Orchs. (Seraphim, M).
Weill: *Symphonies Nos. 1 & 2.* Gary Bertini cond. BBC Symphony Orch. (Angel).
French Ceremonial Marches. Désiré Dondeyne cond. Musique des Gardiens de la Paix (Music Guild, 2 vols.).
Russian Music (Borodin, Glinka, Mussorgsky). Georg Solti, London Symphony Orch. (London).

Instrumental and Chamber Music

Bach: *Sonata No. 1 & Partita No. 1 for solo violin.* Ruggiero Ricci (Decca).
Bartók: *44 Duos for Violins.* André Gertler & Josef Suk (Crossroads).
***Beethoven:** *Six Quartets, Op. 18.* Barylli Quartet (Westminster, E).
†**Beethoven:** *Quartets, Opp. 59, 74, & 95.* Guarneri Quartet (RCA Victor).
Beethoven: *Piano Sonatas Nos. 4, 25, & 31.* Wilhelm Backhaus (London).
***Beethoven:** *Piano Sonatas Nos. 23 & 27.* Ivan Moravec (Connoisseur Society).
Beethoven: *Piano Sonatas Nos. 8, 14, 26.* Daniel Barenboim (Angel).
Beethoven: *Sonata No. 29. ("Hammerklavier").* Vladimir Ashkenazy (London).
Beethoven: *Piano Sonatas Nos. 30 & 32; Nos. 8 & 17.* Bruce Hungerford (Vanguard/Cardinal).
Brahms: *Clarinet Sonatas Nos. 1 & 2.* Harold Wright, clarinet; Harris Goldsmith, piano (Crossroads).
Brahms: *Sonata for 2 Pianos.* **Saint-Saëns:** *Beethoven Variations.* Eden and Tamir (London).
Brahms: *Violin Sonatas Nos. 1-3.* Josef Suk, violin; Julius Katchen, piano (London).
Britten: *Phantasy Quartet.* Hubert Lucarelli, oboe; & New Art String Trio; *Suite, Op. 6.* Gerald Tarack, violin; Thomas Grubb, piano; *Six Metamorphoses after Ovid.* Lucarelli, oboe (Lyrichord).
†**Chopin:** *Etudes, Opp. 10 & 25.* Agustin Anievas (Seraphim).
Crumb: *Night Music I.* Louise Toth, soprano; composer cond. ensemble. **Erickson:** *Chamber Concerto.* Ralph Shapey cond. Hartt Chamber Players (CRI).
Dowland: *Dances.* Julian Bream, lute (RCA Victor).
***Dvorák:** *Quintet in G, Op. 18/77.* Dvorák Quartet with F. Pošta, double bass (Crossroads).
Françaix: *String Trio.* J. Heifetz, J. de Pasquale, G. Piatigorsky (RCA Victor).
Gottschalk: *Piano Music.* Amiram Rigai (Decca).
Gould: *Formations; Revolutionary Prelude; Santa Fe Saga; Prologue and Battle Hymn.* Morton Gould cond. Knightsbridge Symphonic Band (Gallery).
Hindemith: *Viola Sonatas.* Walter Trampler; with Ronald Turini, piano (RCA Victor).
Honegger: *Quartet No. 2.* Dvorák Quartet. **Hindemith:** *Quartet No. 3.* Prague City Quartet (Crossroads).
Ives: *Piano Music* (complete). Alan Mandel (Desto).

Ives: *Quartets Nos. 1 & 2.* Juilliard Quartet (Columbia).
Mozart: *Divertimento in E-flat, K. 563.* Grumiaux Trio (Philips).
Mozart: *Piano Quartets Nos. 1 & 2.* David Hancock & New Art String Trio (Turnabout).
Mozart: *Violin Sonatas* (Four). Rafael Druian, violin; George Szell, piano (Columbia).
Mussorgsky: *Pictures at an Exhibition.* Vladimir Ashkenazy, piano (London).
Nielsen: *Piano Music.* John Ogdon (RCA Victor).
Ohana: *4 Etudes chorégraphiques.* **Kabelac:** *Eight Inventions.* Les Percussions de Strassbourg (Limelight).
Poulenc: *Clarinet Sonata; Oboe Sonata.*
Schumann: *Fantasiestucke, Op. 73, for Oboe.* David Weber, clarinet; Harry Shulman, oboe; Harriet Wingreen, piano (Lyrichord).
Prokofiev: *Piano Music* (complete). György Sándor (Vox Boxes).
Rachmaninoff: *Etudes-Tableaux, Opp. 33 & 39.* Beveridge Webster (Dover).
Ravel: *Gaspard de la Nuit; Valses nobles et sentimentales; La Valse.* Ruth Laredo, piano (Connoisseur Society).
Satie: *Piano Music.* Aldo Ciccolini (Angel, 3 LPs).
Schubert: *Quartets in A minor & G minor.* Amadeus Quartet (DGG).
Schubert: *"Trout" Quintet.* Rudolf Serkin, Jaime Laredo, et al. (Columbia).
Schumann: *Carnaval; Fantasia in C.* Claudia Arrau, piano (Philips).
Schumann: *Kinderszenen; Intermezzi; Abegg Variations; Waldszenen* (excerpts). Christoph Eschenbach, piano (DGG).
Stibilj: *Epervier de la faiblesse; Domine.* **Shinohara:** *Alterances.* **Schat:** *Signalement.* Les Percussions de Strasbourg (Philips).
R. Strauss: *Cello Sonata.* **Mendelssohn:** *Sonata No. 2.* Gregor Piatigorsky & Leonard Pennario (RCA Victor).
Stravinsky: *Petrouchka.* **Brahms:** *Intermezzi; Rhapsody.* Misha Dichter, piano (RCA Victor).
Turina: *Piano Music.* Alicia de Larrocha (Epic).
Vivaldi: *Chamber Concertos & Sonatas.* Baroque Ensemble of Paris (Epic).
Siegfried Behrend: Guitar Recital (DGG).
E. Power Biggs: *Spanish Organ Music* (Columbia).
Oscar Ghiglia: Guitar Recital (Angel).
Eastman Brass Quintet: Works of Scheidt, Weelkes, et al. (Candide).
Steven Staryk: *400 Years of the Violin* (Everest).

Vocal

***Beethoven:** *Fidelio.* Furtwängler cond. Vienna State Opera production (Seraphim, M).
***Berlioz:** *Te Deum.* Sir Thomas Beecham cond. Royal Philharmonic Orch. & Chorus; with Alexander Young, tenor (Odyssey, E).
Borodin: *Prince Igor.* Boris Christoff et al., Sofia Opera production cond. by Jerzy Semków (Angel).
Britten: *The Burning Fiery Furnace.* Peter Pears et al., composer conducting (London).
Britten: *Les Illuminations* (Peter Pears); *Variations on a Theme by Frank Bridge.* Composer cond. English Chamber Orch. (London).
Britten: *A Midsummer Night's Dream.* Composer conducting; with Alfred Deller, Peter Pears, Heather Harper, et al. (London).
***Gay & Pepusch:** *The Beggar's Opera.* Sir Malcolm Sargent conducting (Seraphim).
Ginastera: *Bomarzo.* Julius Rudel cond. Opera Society of Washington (CBS).
Gluck: *Orfeo ed Euridice.* Grace Bumbry, Anneliese Rothenberger, et al., Václav Neumann conducting (Angel).
Handel: *Giulio Cesare.* Beverly Sills, Maureen Forrester, Norman Treigle, New

(*Continued on page* 79)

Year's Best

Continued from page 73

York City Opera under Julius Rudel (RCA Victor).
Haydn: ***The Seasons.*** **Gundula Janowitz, Peter Schreier, Martti Talvela, Vienna Symphony Orch. & Chorus under Karl Böhm (DGG).**
Henze: ***Der junge Lord.*** **Christoph von Dohnányi cond. Deutsche Oper. production (DGG).**
Henze: ***The Muses of Sicily; Moralities.*** **Dresden Church Choir et al., cond. by composer (DGG).**
B. Herrmann: ***Moby Dick.*** **Composer cond. Aeolian Singers, London Philharmonic Orch., et al. (Pye Virtuoso import).**
Janácek: ***The Makropoulos Case.*** **Bohumil Gregor cond. Prague Opera (Epic).**
Lehár: ***The Land of Smiles.*** **Giuseppe di Stefano et al., Heinz Lambrecht cond. Volksoper Orch. (London).**
Lortzing: ***Zar und Zimmermann.*** **Robert Heger conducting; with Erika Köth, Peter Schreier, Nicolai Gedda, Hermann Prey, Gottlob Frick (Seraphim).**
Mahler: ***Das klagende Lied.*** **Teresa Zylis-Gara, Anna Reynolds, Andor Kaposy; with Wyn Morris cond. New Philharmonia Orch. & Ambrosian Singers (Angel).**
Monteverdi: ***Scherzi musicali.*** **Hugues Cuénod, Charles Bressler, et al. (Project 3).**
Mozart: ***La Betulia liberata.*** **Adriana Lazzarini, Emilia Cundari, Petre Munteanu, Paolo Washington, orch. & chorus under C. F. Cillario (Victrola).**
†**Mozart:** ***The Comic Mozart*** **(ensemble songs & canons). Erika Köth, Peter Schreier, Hermann Prey, Walter Berry, Akademie Kammerchor, etc. (Seraphim).**
Mozart: ***Don Giovanni.*** **Birgit Nilsson, Fischer-Dieskau et al., Karl Böhm cond. Prague Opera (DGG).**
Mozart:** ***Entführung aus dem Serail & Zauberflöte **(excerpts). Fritz Wunderlich et al. (DGG).**
Mozart: ***Masonic Music*** **(complete). Peter Maag conducting Volksoper Orch., soloists, chorus (Turnabout).**
Mozart: ***Il re pastore.*** **Reri Grist, Lucia Popp, et al., Denis Vaughan conducting (RCA Victor).**
Orff: ***Catulli Carmina.*** **Ormandy, Philadelphia Orch. members, soloists, & chorus under Robert Page (Columbia).**
Orff: ***Oedipus der Tyrann.*** **Rafael Kubelik cond. Bavarian Radio Orch. & Chorus, with Astrid Varnay, Gerhard Stolze, Kieth Engen (DGG).**
†**Penderecki:** ***St. Luke Passion.*** **Henryk Czyz cond. Cracow Philharmonia et al.;** ***To the Victims of Hiroshima.*** **Witold Rowicki cond. Warsaw Philharmonic (Philips).**
†**Poulenc:** ***Four Song Cycles.*** **Gerard Souzay; with Dalton Baldwin, piano (Philips).**
Schoeck: ***Notturno.*** **Barber:** ***Dover Beach.*** **Dietrich Fischer-Dieskau, with the Juilliard Quartet (Columbia).**
Schoenberg: ***Pierrot Lunaire.*** **Helga Pilarczyk; with Pierre Boulez cond. Domaine Musical Ensemble (Everest).**
Schoenberg: ***Serenade.*** **Boulez conducting; with Louis-Jacques Rondeleux, baritone (Everest).**

(*Continued on page* 83)

Continued from page 79

Shostakovich: ***Symphony No. 13 ("Babi Yar").*** **Kiril Kondrashin cond. Moscow Philharmonic Orch. & Chorus; with Vitaly Gromadsky, basso (Everest, E).**
Sibelius: ***Songs.*** **Tom Krause (London).**
R. Strauss: ***Frau ohne Schatten, Rosenkavalier, & Elektra*** **(excerpts). Christa Ludwig, Walter Berry, Sieglinde Wagner (Victrola).**
R. Strauss: ***Rosenkavalier*** **(scenes). Lisa della Casa & Anneliese Rothenberger; Rudolf Neuhaus cond. (Angel).**
Stravinsky: ***Cantata; Mass; In Memoriam Dylan Thomas.*** **Composer conducting chamber ensemble; with Adrienne Albert, Alexander Young, & Gregg Smith Singers (Columbia).**
Szokolay: ***Blood Wedding.*** **Andras Korody cond. Hungarian State Opera (Qualiton).**
Tchaikovsky: ***The Queen of Spades.*** **Boris Khaikin cond. Bolshoi Opera (Melodiya/Angel).**
Verdi:** ***Otello **(excerpts). Helen Jepson, Giovanni Martinelli, Lawrence Tibbett, Metropolitan Opera Orch. under W. Pelletier (Victrola, M).**
Verdi: ***Rarities.*** **Montserrat Caballé (RCA Victor).**
Wagner & Verdi: ***Songs.*** **Sándor Kónya (Decca).**
Wolf: ***Spanisches Liederbuch.*** **Elisabeth Schwarzkopf & Dietrich Fischer-Dieskau; with Gerald Moore (DGG).**
Yardumian: ***Mass "Come Creator Spirit."*** **Lili Chookasian; with Anshel Brusilow cond. Chamber Symphony of Philadelphia & Choruses (RCA Victor).**
Janet Baker: English Songs (Angel).
Montserrat Caballé & Bernabé Martí: Zarzuela Duets (RCA Victor).
Tom Krause: Opera Arias (London).
***Lotte Lehmann:** Brahms & Wolf Songs (Victrola, E) and Operatic Arias (Seraphim, M).
***Zinka Milanov:** Opera Arias (Victrola).
Marni Nixon: Songs of Ives, A. Goehr & Schürmann (Nonesuch).
Wilhelm Pitz: Cond. New Philharmonia Chorus & Orch. in Bruckner, Beethoven, Brahms, etc. (Angel).
Boris Shtokolov: Russian Songs and Arias (Melodiya/Angel).
Gérard Souzay: Cantatas by Rameau, Courbois, Boismortier, & Campra; with Paillard Chamber Orch. (Epic).
Teresa Stich-Randall: Italian Operatic Arias (Westminster).
Nancy Tatum: American Songs (London).
***Lawrence Tibbett:** Opera and Song (Victrola, E).

—COMPILED BY RICHARD FREED.

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A Passionate New Concerto

SATURDAY REVIEW
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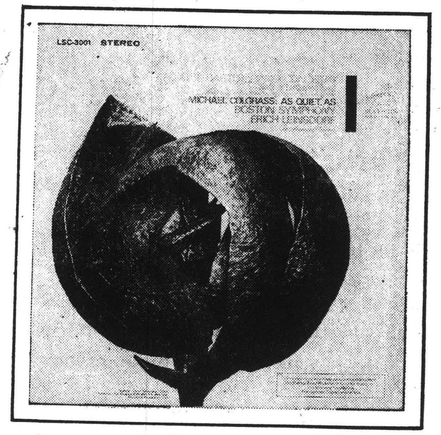

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liams; with Charles Groves cond. English Chamber Orch. (Columbia).

Rossini: *Overtures.* Szell, Cleveland Orch. (Columbia).

***Rubinstein:** *Piano Concerto No. 4.* **Liszt:** *Solo pieces.* Oscar Levant; with Mitropoulos cond. New York Philharmonic (Odyssey, M).

Schoenberg: *Pelleas und Melisande.* Barbirolli, New Philharmonia (Angel).

Schumann: *Piano Concerto; Noveletten Nos. 1 & 2.* Artur Rubinstein; with Carlo Maria Giulini cond. Chicago Symphony (RCA Victor).

Sessions: *Violin Concerto.* Paul Zukofsky; with Gunther Schuller cond. ORTF Orch. (CRI).

Shostakovich: *Symphonies Nos. 2 & 3.* Morton Gould cond. Royal Philharmonic Orch. & Chorus (RCA Victor).

J. Strauss: *Overtures; Waltzes; Polkas.* Herbert von Karajan cond. Berlin Philharmonic (DGG).

R. Strauss: *Horn Concertos Nos. 1 & 2.* **F. Strauss:** *Concerto.* Barry Tuckwell; with István Kertész cond. London Symphony Orch. (London).

Stravinsky: *Piano Concerto* (composer conducting); *Capriccio* (Robert Craft cond.). Philippe Entremont; with Columbia Symphony Orch. (Columbia).

Stravinsky: *Le Sacre du printemps.* Yevgeny Svetlanov, USSR Symphony Orch. (Melodiya/Angel).

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Vaughan Williams: *A London Symphony.* Barbirolli, Hallé Orch. (Angel).

***Wagner:** *Tristan, Parsifal, etc.* (excerpts). Furtwängler cond. Berlin & Vienna Philharmonic Orchs. (Seraphim, M).

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Bartók: *44 Duos for Violins.* André Gertler & Josef Suk (Crossroads).

***Beethoven:** *Six Quartets, Op. 18.* Barylli Quartet (Westminster, E).

†**Beethoven:** *Quartets, Opp. 59, 74, & 95.* Guarneri Quartet (RCA Victor).

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***Beethoven:** *Piano Sonatas Nos. 23 & 27.* Ivan Moravec (Connoisseur Society).

Beethoven: *Piano Sonatas Nos. 8, 14, 26.* Daniel Barenboim (Angel).

Beethoven: *Sonata No. 29, ("Hammerklavier").* Vladimir Ashkenazy (London).

Beethoven: *Piano Sonatas Nos. 30 & 32; Nos. 8 & 17.* Bruce Hungerford (Vanguard/Cardinal).

Brahms: *Clarinet Sonatas Nos. 1 & 2.* Harold Wright, clarinet; Harris Goldsmith, piano (Crossroads).

Brahms: *Sonata for 2 Pianos.* **Saint-Saëns:** *Beethoven Variations.* Eden and Tamir (London).

Brahms: *Violin Sonatas Nos. 1-3.* Josef Suk, violin; Julius Katchen, piano (London).

Britten: *Phantasy Quartet.* Hubert Lucarelli, oboe; & New Art String Trio; *Suite, Op. 6.* Gerald Tarack, violin; Thomas Grubb, piano; *Six Metamorphoses after Ovid.* Lucarelli, oboe (Lyrichord).

†**Chopin:** *Etudes, Opp. 10 & 25.* Agustin Anievas (Seraphim).

Crumb: *Night Music I.* Louise Toth, soprano; composer cond. ensemble. **Erickson:** *Chamber Concerto.* Ralph Shapey cond. Hartt Chamber Players (CRI).

Dowland: *Dances.* Julian Bream, lute (RCA Victor).

***Dvorák:** *Quintet in G, Op. 18/77.* Dvorák Quartet with F. Pošta, double bass (Crossroads).

Françaix: *String Trio.* J. Heifetz, J. de Pasquale, G. Piatigorsky (RCA Victor).

Gottschalk: *Piano Music.* Amiram Rigai (Decca).

Gould: *Formations; Revolutionary Prelude; Santa Fe Saga; Prologue and Battle Hymn.* Morton Gould cond. Knightsbridge Symphonic Band (Gallery).

Hindemith: *Viola Sonatas.* Walter Trampler; with Ronald Turini, piano (RCA Victor).

Honegger: *Quartet No. 2.* Dvorák Quartet. **Hindemith:** *Quartet No. 3.* Prague City Quartet (Crossroads).

Ives: *Piano Music* (complete). Alan Mandel (Desto).

Ives: *Quartets Nos. 1 & 2.* Juilliard Quartet (Columbia).

Mozart: *Divertimento in E-flat, K. 563.* Grumiaux Trio (Philips).

Mozart: *Piano Quartets Nos. 1 & 2.* David Hancock & New Art String Trio (Turnabout).

Mozart: *Violin Sonatas* (Four). Rafael Druian, violin; George Szell, piano (Columbia).

Mussorgsky: *Pictures at an Exhibition.* Vladimir Ashkenazy, piano (London).

Nielsen: *Piano Music.* John Ogdon (RCA Victor).

Ohana: *4 Etudes chorégraphiques.* **Kabelac:** *Eight Inventions.* Les Percussions de Strassbourg (Limelight).

Poulenc: *Clarinet Sonata; Oboe Sonata.* **Schumann:** *Fantasiestucke, Op. 73, for Oboe.* David Weber, clarinet; Harry Shulman, oboe; Harriet Wingreen, piano (Lyrichord).

Prokofiev: *Piano Music* (complete). György Sándor (Vox Boxes).

Rachmaninoff: *Etudes-Tableaux, Opp. 33 & 39.* Beveridge Webster (Dover).

Ravel: *Gaspard de la Nuit; Valses nobles et sentimentales; La Valse.* Ruth Laredo, piano (Connoisseur Society).

Satie: *Piano Music.* Aldo Ciccolini (Angel, 3 LPs).

Schubert: *Quartets in A minor & G minor.* Amadeus Quartet (DGG).

Schubert: *"Trout" Quintet.* Rudolf Serkin, Jaime Laredo, et al. (Columbia).

Schumann: *Carnaval; Fantasia in C.* Claudia Arrau, piano (Philips).

Schumann: *Kinderszenen; Intermezzi; Abegg Variations; Waldszenen* (excerpts). Christoph Eschenbach, piano (DGG).

Stibilj: *Epervier de la faiblesse; Domine.* **Shinohara:** *Alterances.* **Schat:** *Signalement.* Les Percussions de Strasbourg (Philips).

R. Strauss: *Cello Sonata.* **Mendelssohn:** *Sonata No. 2.* Gregor Piatigorsky & Leonard Pennario (RCA Victor).

Stravinsky: *Petrouchka.* **Brahms:** *Intermezzi; Rhapsody.* Misha Dichter, piano (RCA Victor).

Turina: *Piano Music.* Alicia de Larrocha (Epic).

Vivaldi: *Chamber Concertos & Sonatas.* Baroque Ensemble of Paris (Epic).

Siegfried Behrend: Guitar Recital (DGG).

E. Power Biggs: *Spanish Organ Music* (Columbia).

Oscar Ghiglia: Guitar Recital (Angel).

Eastman Brass Quintet: Works of Scheidt, Weelkes, et al. (Candide).

Steven Staryk: *400 Years of the Violin* (Everest).

Vocal

***Beethoven:** *Fidelio.* Furtwängler cond. Vienna State Opera production (Seraphim, M).

***Berlioz:** *Te Deum.* Sir Thomas Beecham cond. Royal Philharmonic Orch. & Chorus; with Alexander Young, tenor (Odyssey, E).

Borodin: *Prince Igor.* Boris Christoff et al., Sofia Opera production cond. by Jerzy Semkow (Angel).

Britten: *The Burning Fiery Furnace.* Peter Pears et al., composer conducting (London).

Britten: *Les Illuminations* (Peter Pears); *Variations on a Theme by Frank Bridge.* Composer cond. English Chamber Orch. (London).

Britten: *A Midsummer Night's Dream.* Composer conducting; with Alfred Deller, Peter Pears, Heather Harper, et al. (London).

***Gay & Pepusch:** *The Beggar's Opera.* Sir Malcolm Sargent conducting (Seraphim).

Ginastera: *Bomarzo.* Julius Rudel cond. Opera Society of Washington (CBS).

Gluck: *Orfeo ed Euridice.* Grace Bumbry, Anneliese Rothenberger, et al., Václav Neumann conducting (Angel).

Handel: *Giulio Cesare.* Beverly Sills, Maureen Forrester, Norman Treigle, New

(*Continued on page* 79)

Year's Best

Continued from page 73

York City Opera under Julius Rudel (RCA Victor).

Haydn: ***The Seasons.*** **Gundula Janowitz, Peter Schreier, Martti Talvela, Vienna Symphony Orch. & Chorus under Karl Böhm (DGG).**

Henze: ***Der junge Lord.*** **Christoph von Dohnányi cond. Deutsche Oper. production (DGG).**

Henze: ***The Muses of Sicily; Moralities.*** **Dresden Church Choir et al., cond. by composer (DGG).**

B. Herrmann: ***Moby Dick.*** **Composer cond. Aeolian Singers, London Philharmonic Orch., et al. (Pye Virtuoso import).**

Janácek: ***The Makropoulos Case.*** **Bohumil Gregor cond. Prague Opera (Epic).**

Lehár: ***The Land of Smiles.*** **Giuseppe di Stefano et al., Heinz Lambrecht cond. Volksoper Orch. (London).**

Lortzing: ***Zar und Zimmermann.*** **Robert Heger conducting; with Erika Köth, Peter Schreier, Nicolai Gedda, Hermann Prey, Gottlob Frick (Seraphim).**

Mahler: ***Das klagende Lied.*** **Teresa Zylis-Gara, Anna Reynolds, Andor Kaposy; with Wyn Morris cond. New Philharmonia Orch. & Ambrosian Singers (Angel).**

Monteverdi: ***Scherzi musicali.*** **Hugues Cuénod, Charles Bressler, et al. (Project 3).**

Mozart: ***La Betulia liberata.*** **Adriana Lazzarini, Emilia Cundari, Petre Munteanu, Paolo Washington, orch. & chorus under C. F. Cillario (Victrola).**

†**Mozart:** ***The Comic Mozart*** **(ensemble songs & canons). Erika Köth, Peter Schreier, Hermann Prey, Walter Berry, Akademie Kammerchor, etc. (Seraphim).**

Mozart: ***Don Giovanni.*** **Birgit Nilsson, Fischer-Dieskau et al., Karl Böhm cond. Prague Opera (DGG).**

Mozart:** ***Entführung aus dem Serail & Zauberflöte **(excerpts). Fritz Wunderlich et al. (DGG).**

Mozart: ***Masonic Music*** **(complete). Peter Maag conducting Volksoper Orch., soloists, chorus (Turnabout).**

Mozart: ***Il re pastore.*** **Reri Grist, Lucia Popp, et al., Denis Vaughan conducting (RCA Victor).**

Orff: ***Catulli Carmina.*** **Ormandy, Philadelphia Orch. members, soloists, & chorus under Robert Page (Columbia).**

Orff: ***Oedipus der Tyrann.*** **Rafael Kubelik cond. Bavarian Radio Orch. & Chorus, with Astrid Varnay, Gerhard Stolze, Kieth Engen (DGG).**

†**Penderecki:** ***St. Luke Passion.*** **Henryk Czyz cond. Cracow Philharmonia et al.;** ***To the Victims of Hiroshima.*** **Witold Rowicki cond. Warsaw Philharmonic (Philips).**

†**Poulenc:** ***Four Song Cycles.*** **Gerard Souzay; with Dalton Baldwin, piano (Philips).**

Schoeck: ***Notturno.*** **Barber:** ***Dover Beach.*** **Dietrich Fischer-Dieskau, with the Juilliard Quartet (Columbia).**

Schoenberg: ***Pierrot Lunaire.*** **Helga Pilarczyk; with Pierre Boulez cond. Domaine Musical Ensemble (Everest).**

Schoenberg: ***Serenade.*** **Boulez conducting; with Louis-Jacques Rondeleux, baritone (Everest).**

(*Continued on page* 83)

Continued from page 79

Shostakovich: ***Symphony No. 13 ("Babi Yar").*** **Kiril Kondrashin cond. Moscow Philharmonic Orch. & Chorus; with Vitály Gromadsky, basso (Everest, E).**

Sibelius: ***Songs.*** **Tom Krause (London).**

R. Strauss: ***Frau ohne Schatten, Rosenkavalier, & Elektra*** **(excerpts). Christa Ludwig, Walter Berry, Sieglinde Wagner (Victrola).**

R. Strauss: ***Rosenkavalier*** **(scenes). Lisa della Casa & Anneliese Rothenberger; Rudolf Neuhaus cond. (Angel).**

Stravinsky: ***Cantata; Mass; In Memoriam Dylan Thomas.*** **Composer conducting chamber ensemble; with Adrienne Albert, Alexander Young, & Gregg Smith Singers (Columbia).**

Szokolay: ***Blood Wedding.*** **Andras Korody cond. Hungarian State Opera (Qualiton).**

Tchaikovsky: ***The Queen of Spades.*** **Boris Khaikin cond. Bolshoi Opera (Melodiya/Angel).**

Verdi:** ***Otello **(excerpts). Helen Jepson, Giovanni Martinelli, Lawrence Tibbett, Metropolitan Opera Orch. under W. Pelletier (Victrola, M).**

Verdi: ***Rarities.*** **Montserrat Caballé (RCA Victor).**

Wagner & Verdi: ***Songs.*** **Sándor Kónya (Decca).**

Wolf: ***Spanisches Liederbuch.*** **Elisabeth Schwarzkopf & Dietrich Fischer-Dieskau; with Gerald Moore (DGG).**

Yardumian: ***Mass "Come Creator Spirit."*** **Lili Chookasian; with Anshel Brusilow cond. Chamber Symphony of Philadelphia & Choruses (RCA Victor).**

Janet Baker: English Songs (Angel).

***Montserrat Caballé & Bernabé Marti:** Zarzuela Duets (RCA Victor).

Tom Krause: Opera Arias (London).

***Lotte Lehmann:** Brahms & Wolf Songs (Victrola, E) and Operatic Arias (Seraphim, M).

***Zinka Milanov:** Opera Arias (Victrola).

Marni Nixon: Songs of Ives, A. Goehr & Schürmann (Nonesuch).

Wilhelm Pitz: Cond. New Philharmonia Chorus & Orch. in Bruckner, Beethoven, Brahms, etc. (Angel).

Boris Shtokolov: Russian Songs and Arias (Melodiya/Angel).

Gérard Souzay: Cantatas by Rameau, Courbois, Boismortier, & Campra; with Paillard Chamber Orch. (Epic).

Teresa Stich-Randall: Italian Operatic Arias (Westminster).

Nancy Tatum: American Songs (London).

***Lawrence Tibbett:** Opera and Song (Victrola, E).

—COMPILED BY RICHARD FREED.

94.

BUFFALO EVENING NEWS
Saturday, June 15, 1968

* * *

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* * *

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUN 1 1968

CLASSICAL

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,973 SUN. 306,989

JAN 12 1969

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Martins is convincing in the solo role — quick and responsive to the rhythmic activity, and capable of producing a full, bright piano tone. The technique is displayed to advantage in the last movement toccata. The recording also contains Ginastra's earlier "Variaciones Concertantes," which features members of the orchestra (cello, harp, flute, clarinet, viola, oboe, bassoon, trumpet, trombone, violin, French horn and double bass).

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By JOAN SIMMONS

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A loud and stormy work, the concerto contrasts the deliberate and insistent piano solo with shrieking violins and heavy percussion flavoring for a preternatural feeling of power.

Martins is a powerful performer who is in no way intimidated by the demands of the work and pounces upon his notes as it fighting a duel with an unheard force.

The Boston Symphony and Leinsdorf's direction are nothing if not their own usual clean and polished brilliance. The mood of the work, which most definitely had a mood, through different handling could have been morbid or lamenting but in the performance is rather dispassionate. Martins provides the fire.

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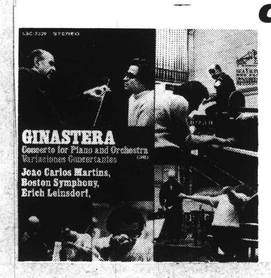
CASH BOX
NEW YORK, N. Y.
W. 16,000

JUN 15 1968

Classical Picks



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W. 1.293.800

OCT 18 1968

Scholastic Teacher

SCHOLASTIC MAGAZINE
SCIENCE WORLD
NEW YORK, N.Y.
16 Tl. a YR. 385.400

OCT 25 1968

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TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006

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CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000

SEP 1968

Phonograph Records

BY WALTER F. GRUENINGER

Please Note: All records heard were stereo, except those indicated by the symbol Ⓜ Ratings (AA, A, B, etc.) apply first to the quality of interpretation, second to the fidelity of the recording. Where performances are known to be available on monophonic LP records and the number differs from that of the stereo record, the "mono" number is given in brackets. Although many important new LP releases are heard, available space limits comment, generally, to those which merit high ratings. It is our view that the reader is most interested in information that leads him to records judged to be superior.

THE DAILY GLOBE
SHELBY, O.
P.M. - CIRC. 4,626

AUG-9 -68

NK

CONCERT

By DELOS SMITH

NEW YORK (UPI) — The young Russian pianist Vladimir Ashkenazy proved his musicianship, his techniques and his nerve when he recorded the "Hammerklavier" sonata, the biggest and mightiest of Beethoven's 32 in what it demands of the performer and of the listener.

The best compliment that can be paid Ashkenazy is that he made the task of the listener easier, by the clarity of his playing which involved complicated adjustments of weights and balances that usually go beyond the capacities of pianists as young as he.

Fortunately the young ones ordinarily leave the "Hammerklavier," alone. This spares them performing debacles. But Ashkenazy evidently knew he was ready, if prematurely. Through his fingers and musical mind it became the turbulent emotional experience it can be when masterfully played —and to seem much less prolonged than it actually is (London-6563.)

Unlike Ashkenazy who has been proving himself with the tough pieces of the established repertoire, the young English pianist John Ogdon goes for the works of obscure masters who may be said to have been neglected by their posterity. His latest such master is Carl Nielsen whose symphonies are occasionally played but whose piano music is almost forgotten.

Ogdon recorded a large sample of it covering 37 years of the composer's creative life. Generally it is unpianistic in the conventional sense, beginning under the pervading influence of Brahms and ending in a still weighty and somewhat plodding manner that at least is quite original. Your main impression is of Ogdon's shining merit as a pianist. It could be the unfamiliar music will grow on you with repetition (RCA Victor-3002.)

All of this applies also to the Brazilian pianist Jaoa Carlos Martins and to his recorded performance of Alberto Ginastera's piano concerto with the Boston Symphony, Erich Leinsdorf conducting. Ginastera is a musical sensationalist, using practically all the devices developed by more original 20th century composers.

There was no demand for hearings of his piano concerto until his recent North American successes with two sensational operas. Only Martins had performed it and he was the qualified pianist for its first recording now that its composer is a big musical name. It is the sort of piece which can tear a piano apart and Martins is a pianist who uses it for that purpose (RCA Victor-3029.)

94

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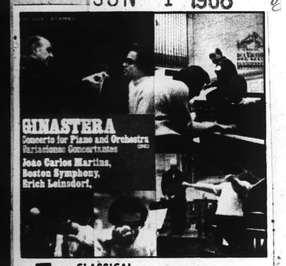

CLASSICAL

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Scholastic Teacher

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Phonograph Records

BY WALTER F. GRUENINGER

Please Note: All records heard were stereo, except those indicated by the symbol (M) Ratings (AA, A, B, etc.) apply first to the quality of interpretation, second to the fidelity of the recording. Where performances are known to be available on monophonic LP records and the number differs from that of the stereo record, the "mono" number is given in brackets. Although many important new LP releases are heard, available space limits comment, generally, to those which merit high ratings. It is our view that the reader is most interested in information that leads him to records judged to be superior.

THE DAILY GLOBE
SHELBY, O.
P.M. - CIRC. 4,626

AUG-9 -68

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CONCERT

By DELOS SMITH

NEW YORK (UPI) — The young Russian pianist Vladimir Ashkenazy proved his musicianship, his techniques and his nerve when he recorded the "Hammerklavier" sonata, the biggest and mightiest of Beethoven's 32 in what it demands of the performer and of the listener.

The best compliment that can be paid Ashkenazy is that he made the task of the listener easier, by the clarity of his playing which involved complicated adjustments of weights and balances that usually go beyond the capacities of pianists as young as he.

Fortunately the young ones ordinarily leave the "Hammerklavier," alone. This spares them performing debacles. But Ashkenazy evidently knew he was ready, if prematurely. Through his fingers and musical mind it became the turbulent emotional experience it can be when masterfully played —and to seem much less prolonged than it actually is (London-6563.)

Unlike Ashkenazy who has been proving himself with the tough pieces of the established repertoire, the young English pianist John Ogdon goes for the works of obscure masters who may be said to have been neglected by their posterity. His latest such master is Carl Nielsen whose symphonies are occasionally played but whose piano music is almost forgotten.

Ogdon recorded a large sample of it covering 37 years of the composer's creative life. Generally it is unpianistic in the conventional sense, beginning under the pervading influence of Brahms and ending in a still weighty and somewhat plodding manner that at least is quite original. Your main impression is of Ogdon's shining merit as a pianist. It could be the unfamiliar music will grow on you with repetition (RCA Victor-3002.)

All of this applies also to the Brazilian pianist Jaoa Carlos Martins and to his recorded performance of Alberto Ginastera's piano concerto with the Boston Symphony, Erich Leinsdorf conducting. Ginastera is a musical sensationalist, using practically all the devices developed by more original 20th century composers.

There was no demand for hearings of his piano concerto until his recent North American successes with two sensational operas. Only Martins had performed it and he was the qualified pianist for its first recording now that its composer is a big musical name. It is the sort of piece which can tear a piano apart and Martins is a pianist who uses it for that purpose (RCA Victor-3029.)

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
JUN 1 1969

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ELLIOTT CARTER: "Piano Concerto," Jacob Lateiner, pianist; Michael Colgrass: "As Quiet As," Boston Symphony Orchestra (RCA-Victor)

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Lateiner's performance is brilliant, electric. Of necessity he is in competition with Leinsdorf and the orchestra, for Carter does not allow the soloist a privileged or heroic position in the composition. The concerto has none of the classical order of music—it is like listening to a Jackson Pollock painting.

Colgrass' "As Quiet As" was inspired by some school children's responses when asked to complete the sentence "Let's be as quiet as. . . ." Colgrass composed around seven of the 21 children's answers which were printed in the New York Times in 1961. The seven thematic elements of the music consequently are as quiet as a leaf turning, an uninhabited creek, an ant walking, children sleeping, time passing, a soft rainfall, as the first star coming out. The result is a fascinating piece of modern music. N.M.

New Haven Register
Aug. 4, '68

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the AMERICAN

record guide

JULY, 1968

AN INDEPENDENT JOURNAL OF OPINION

Erich Leinsdorf

Leinsdorf's Brahms—warm, powerful

LEINSDORF'S Brahms E minor is a powerful performance that challenges *all* the favored editions. The last two movements are the most striking. Leading with tremendous energy, Leinsdorf never lets up (except for the Trio) to the very end. The *Scherzo* has virtually no humor; Leinsdorf obviously views it as part of the very somber proceedings in the other three movements. Agree with him or not, this is a great orchestra masterfully led and it is certain to keep you riveted to your chair.

The BSO's extra-large contingent of double-basses makes some wonderful effects in the finale, where much of the success is due also to the engineer. The music demands the utmost clarity, and here we have it with the proper weight. (It is *so* boring to hear soggy Brahms.) Leinsdorf's opening movement is also superb, e.g. the sheer emotional force of the violins ten measures from the end. The violins are expressive all the way through, but their sadness at this particular point is so intense that only the timpani have enough strength to dispel their effect. The second movement is forthright, though in a few places the wind phrasing slips below the generally high standard.

In the past, any attack on Leinsdorf as a conductor was perhaps most easily refuted with his old Rochester recording of the *Eroïca*. Now we need go back to that no longer. Surely this Brahms Fourth has enough drive *and* enough warmth to satisfy anyone. —M.N.K.

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Klemperer, Philharmonia.....Angel S-35546
Rudolf, Cincinnati.....Decca ®710128
Walter, Col. Sym.....Columbia MS-6113

From DGG, Philips, and RCA Victor—

Three Bruckner Fourths

BRUCKNER: *Symphony No. 4 in E flat* (*"Romantic"*) (Critical Edition, Nowak, 1953); Berlin Philharmonic Orchestra conducted by Eugen Jochum; *Five Motets* (*Locus iste, Ave Maria, Tota pulchra es, Virga Jesse, Ecce sacerdos*); Richard Holm (tenor); Ludwig Laberer, Josef Hahn, and Alfons Hertenstein (trombones); Hedwig Bilgram (organ); Bavarian Radio Chorus conducted by Eugen Jochum. Deutsche Grammophon Stereo (only) set 139 134/5, four sides, $11.58. (64, 24 mins.)

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BRUCKNER: *Five Unaccompanied Motets* (*Locus iste, Os justi, Ave Maria, Christus factus est, Virga Jesse*); New Philharmonia Chorus conducted by Wilhelm Pitz; **WOLF:** *Morgenhymnus;* **VAN NUFFEL:** *In convertendo Dominus, Op. 32;* **BRAHMS:** *Nänie, Op. 82;* **MOZART:** *Ave, verum corpus, K. 618;* **BEETHOVEN** (arr. Mottl): *Die Ehre Gottes aus der Natur, Op. 48, No. 4;* New Philharmonia Chorus and Orchestra conducted by Wilhelm Pitz. Angel Stereo (only) 36428, $5.79. (17, 4, 9, 13, 2¾, 3¼')

Symphony;
Walter, Columbia Sym. (Haas).....Col. ®622
Klemperer. Philharmonia (Nowak)..Ang. ®36245
Kertész, London Sym. (Nowak).....Lon. ®6480
Motets;
(*Locus, Virga, Christus, Os, Ave*)
Gillesberger, Vienna Cha. Choir....Amad. 6064
(*Locus, Ave*)
Gillesberger, Vienna Cha. Choir....Lyri. ®7136
(*Os, Ave*)
Meyer, Vienna Cha. Choir.....Mace ®9061

ALL due credit to DGG for devoting as many sides to each Bruckner symphony as it naturally takes and comfortably needs, and for filling the odd sides, when they occur, with Bruckner's seldom-heard motets and other choral works.

As far as the "Romantic" Symphony is concerned, we now have, among the major current issues, two 3-sided and four 2-sided pressings. And it may or may not be pure coincidence that the 3-sided versions of this work, which lasts upward of an hour—that of Walter on Columbia, and now of Jochum on DGG—both have a bass response decidedly superior to that of any of the 2-sided ones. Nevertheless I am still immensely fond of the lateral balance and the sheer stereo spread of the Klemperer/Angel, notably the lateral spread of the violins, which does much for this ingratiating work. And the likewise somewhat top-heavy Haitink/Philips and Leinsdorf/RCA Victor versions also have certain attractive compensations. A peculiarity of the Leinsdorf, which may be equally the conductor's and RCA Victor's doing, is that the brass, and especially the trumpets, seldom dominate the tuttis as much as they usually do; this permits the strings in particular to come through. An example is to be found in the distinctive texture of the passage with brass chorale about half way through the first movement (bar 297), where the shimmering violins and striding violas are permitted to be clearly heard above and through the *fortissimo* trumpets and trombones—and what a glorious sound altogether!

Both Haitink and Leinsdorf strike me as sympathetic interpreters of this work, and each has especially attractive moments. In the second movement, Leinsdorf seems to hit off the marchlike C-minor *Andante quasi Allegretto* with exactly the right inflection, both he and Haitink being just a shade faster than Jochum and Kertész, a shade slower than Klemperer. In the hunting *Scherzo* Haitink leads a merry chase indeed, and brings it off

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CONSUMER REPORTS
MOUNT VERNON, N. Y.
MONTHLY 1,000,000
NOV 1968

DVORAK: Symphony No. 6 in D; Slavonic Dances in E minor and A flat, Op. 72, Nos. 2 and 8. Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA LSC 3017, $5.79.

Erich Leinsdorf's credentials as a conductor of this Dvorak symphony go back at least a quarter-of-a-century, to the time when he recorded the first American-made performance of the score with the Cleveland Orchestra. That Columbia recording was an ebullient and generally rollicking performance that even saw service as a re-issue in the early years of the LP era. Leinsdorf's new recording of the symphony is a sad disappointment. Gone is the sparkle and spontaneity that made his earlier version such a delight. We have instead a heavy-handed, lustreless performance that communicates very little of the joy and good humor to be found in this idyllic score. To make matters worse, the RCA engineers, by whatever reverse alchemy, have here contrived one of the worst-sounding Boston Symphony recordings in years. The orchestra's sumptuous string section sounds completely undernourished, and the woodwinds are dry and devitalized. The performance and the recording of the two *Slavonic Dances* that fill out the second side are much better. But the symphony, which is after all the main consideration, is very nearly a total loss.

THE BRYAN TIMES
BRYAN, O.
P.M. - CIRC. 6,324
NOV-8--68

a pianist and conductor into converting the implicit into the maudlin.

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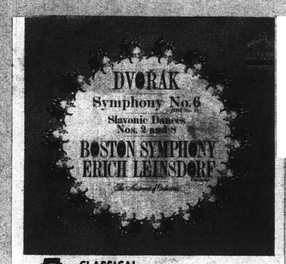
AUBURN CITIZEN ADVERTISER
Friday, November 1, 1968



CLASSICAL

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BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUL 6 1968

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
AUG 31 1968

Dvořák: Symphony No. 6 in D; Slavonic Dances in E minor (No. 2) and B flat (No. 8). Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor stereo, LSC-3017; mono, LM-3017; $5.79.

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BILLBOARD
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W. 24,000

JUL 6 1968

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Motets;
(*Locus, Virga, Christus, Os, Ave*)
Gillesberger, Vienna Cha. Choir....Amad. 6064
(*Locus, Ave*)
Gillesberger, Vienna Cha. Choir....Lyri. 7136
(*Os, Ave*)
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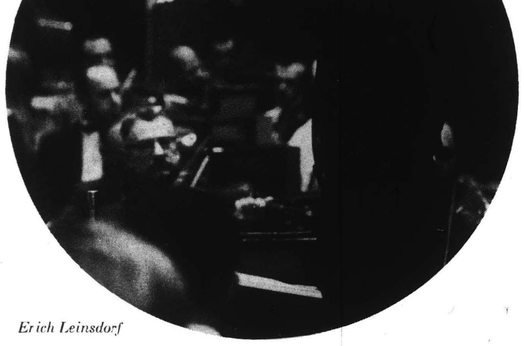

Erich Leinsdorf

Leinsdorf

(S)LEINSDORF'S Brah
powerful performance t
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—J.D.

CONSUMER REPORTS
MOUNT VERNON, N. Y.
MONTHLY 1,000,000
NOV 1968

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THE BRYAN TIMES
BRYAN, O.
P.M. - CIRC. 6,324
NOV-8--68

a pianist and conductor into converting the implicit into the maudlin.

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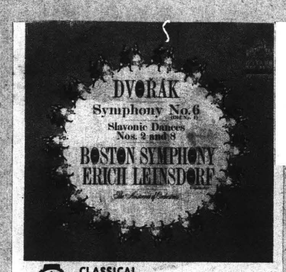
AUBURN CITIZEN ADVERTISER
Friday, November 1, 1968



CLASSICAL

DVORAK: SYMPHONY No. 6/ SLAVONIC DANCES Nos. 2 & 8— Boston Symphony Orch. (Leinsdorf). RCA Victor Red Seal LM 3017 (M); LSC 3017 (S)

Leinsdorf puts the "Symphony No. 6" through vigorous paces with a precisely executed and a straightforward reading which is exciting to hear. A pure gem. And, in the two Slavonic pieces, he recaptures the charm and grace of a period gone by.

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUL 6 1968

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
AUG 31 1968

Dvořák: Symphony No. 6 in D; Slavonic Dances in E minor (No. 2) and B flat (No. 8). Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor stereo, LSC-3017; mono, LM-3017; $5.79.

Leinsdorf's estimate of this work is close to the mark in his judgement of tempi, his feeling for its sobriety and musical aspirations (it was the first of his works in this form that Dvořák allowed to be published and was long known as No. 1). The sound he draws from the orchestra is broad and colorful, likewise its reproduction. Where points of view diverge, they relate to a heaviness of emphasis (the bass end of the sound spectrum is consistently overstressed) and a lack of the lightness and bounce that are so characteristic a part of Dvořák's personality, especially in his scherzi and dance movements generally. The two dances are impeccably chosen to provide the listener with those he already knows best, but they also rank high in musical values. Virtues and shortcomings are much as in the symphony. The annotation by Robert T. Jones is full of basic information, but, surely, the listener should not have to stop the record to find out whether the slow movement is an *adagio,* or the scherzo a polka (it is actually a *furiant*). The tempo designations appear no place in the commentary.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
JUN 1 1969

GINASTERA: Piano Concerto; Variaciones Concertantes. (Joao Carlos Martins, piano; Boston Symphony; Erich Leinsdorf, conductor.) Victor LSC-3029.

Funny disc! Quite the contrary of expectations, it is the early Variations of 1953 which makes this record so desirable. These are written for solo combinations from a pastoral - pretty tune. The style is the mild polytonality typical of the late 40's and early '50's, written before Ginastera turned to his mature 12-tone works. It forms a wonderful display piece for the Boston Symphony's first - chair men.

The Piano Concerto (a Piano Concerto No. 2 has already appeared) calls for large orchestra against the piano, and is in four movements rather than the traditional three. To my ears, it comes off as a confused bramble of noise and rather obvious effects. Key to this impression is the crude, slam-bang piano playing of pianist Martins, who is efficient but as totally lacking in poetry as any pianist in memory.

When Leinsdorf's tenure in Boston is added up, it may well be the modern things for which he is best and most fondly remembered. Mercer

New Haven Register
Aug. 4, '68

ELLIOTT CARTER: "Piano Concerto," Jacob Lateiner, pianist; Michael Colgrass: "As Quiet As," Boston Symphony Orchestra (RCA-Victor)

Carter's Piano Concerto is like a gigantic tree full of notes dangling from branches. In a storm they rattle and clang against one another with a fury, in a lesser wind they jangle and clatter; in a breeze there is only a tinkle of notes. Carter's music does not follow the normal patterns of symphonic music where themes are revived and varied as the composition progresses. His compositions develop and flow away from the beginning, are always on their way somewhere, rarely returning. He regards his scores as auditory scenarios for performers as individuals and as participants in the ensemble.

Lateiner's performance is brilliant, electric. Of necessity he is in competition with Leinsdorf and the orchestra, for Carter does not allow the soloist a privileged or heroic position in the composition. The concerto has none of the classical order of music—it is like listening to a Jackson Pollock painting.

Colgrass' "As Quiet As" was inspired by some school children's responses when asked to complete the sentence "Let's be as quiet as. . . ." Colgrass composed around seven of the 21 children's answers which were printed in the New York Times in 1961. The seven thematic elements of the music consequently are as quiet as a leaf turning, an uninhabited creek, an ant walking, children sleeping, time passing, a soft rainfall, as the first star coming out. The result is a fascinating piece of modern music.

N.M.

the AMERICAN
record guide
JULY, 1963
AN INDEPENDENT JOURNAL OF OPINION

Erich Leinsdorf

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So it ends up not too easy to recommend either a 2-sided *or* a 3-sided version, for various reasons. Of the former, my overall preferences would probably be Haitink for performance, and Klemperer for sound. Of the latter, both with handsome sound, I find the Berlin Philharmonic's technique slightly superior, but Walter's interpretation more loving and natural. As soon as the fourth or "filler" side enters the picture, however, that balance is knocked utterly askew. The choice between a not very inspired reading of the Overture and "Venusberg Music" from *Tannhäuser* and five exceptionally beautiful Bruckner motets should not be a very hard one to make. It is surely here, more than in technical quality, that the 1961 Columbia album shows its age.

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MONTHLY 1,000,000
NOV 1968

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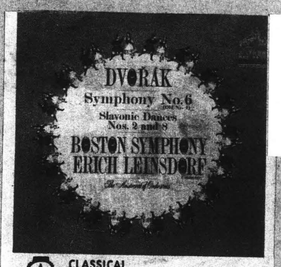
AUBURN CITIZEN ADVERTISER
Friday, November 1, 1968



CLASSICAL

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BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUL 6 1968

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
AUG 31 1968

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96

On the Records

Boston Orchestra Director Leinsdorf Presents Four Uncommon Recordings

By CHARLES F. KINZLY

NO ONE can say that Erich Leinsdorf is "tapering off" as he approaches retirement from his busy life as music director of the Boston Symphony Orchestra. The post presents demands not only for planning the winter concert series in Symphony Hall and the summer enterprises at Tanglewood but also what must be a full schedule of recording dates. Leinsdorf and the Boston orchestra are now current with no less than four recordings for RCA Victor.

MOREOVER, it would appear that the maestro might be anxious to top off his career by cleaning up some chores that have been on his mind for some time by recording material not overly crowded in the Schwann catalogue. On one disc he paired Haydn's Symphonies No. 93 and 96; on another are Beethoven's Symphony No. 2 and selections from the same composer's "Creatures of Prometheus." The third new record contains a collaboration with John Browning in Prokofieff's Piano Concertos 3 and 4. The fourth combines Dvorak's Symphony No. 6 and two of the same composer's Slavonic Dances.

ALL FOUR are excellent, bearing the stamp of intense musicianship and studied elegance which are synonymous with Leinsdorf. It is all happy music. The Haydn symphonies on LSC-3030 are resplendent with that composer's mature charm and witty invention fostered by the freedom and security of his visit to England. Beethoven's early intellectual genius is reflected admirably in the D-Major symphony and in the accompanying Prometheus ballet music on LSC-3032. The Prokofieff concertos on LSC-3019 are superbly done by pianist Browning with knowing support by the conductor, especially in the tricky fourth concerto written for left hand alone. Leinsdorf evokes the cheerful sonorities and enchanting melodies of Dvorak beautifully in LSC 3017 which contains the sixth symphony (old No. 1) and the Slavonic Dances No. 2 in E Minor and No. 8 in A Flat.

Erich Leinsdorf
...busy conductor

strained, however, and the serene symphony moves smoothly to its cheerfully energetic conclusion with orchestral artistry to spare.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,973 SUN. 306,989
SEP 8 1968

BILLBOARD
CINCINNATI, OHIO
W. 24,000
AUG 31 1968

CLASSICAL

HAYDN: SYMPHONIES NOS. 93 & 96—Boston Symphony (Leinsdorf). RCA Victor LSC 3030 (S)

Erich Leinsdorf and the Boston Symphony excel in this coupling of these two Haydn symphonies. The paucity of recordings of the "Symphony No. 93" adds to the attractiveness of this set. While there are more versions of the "Symphony No. 96 (Miracle)," it also is by no means in the warhorse category.

Unhesitatingly recommended: Leinsdorf's Haydn

SZELL'S renown as a Haydn interpreter is well-deserved; indeed, here is the finest performance of the Symphony in G that I have heard on records. But it would be a mistake to miss Leinsdorf's disc. It is surely among the finest of many albums devoted to Haydn's Salomon Symphonies as well as an outstanding example of Leinsdorf's best work with the Boston Symphony. Both Szell and Leinsdorf have recorded first-class editions of the delightful Symphony No. 93, which is perhaps neglected because it has no nickname. Karl Geiringer (writing for RCA) calls the first movement "amiable". H. C. Robbins Landon (Columbia) disagrees: "This is a vigorous and highly masculine movement, boldly orchestrated and remindful of the fact that Beethoven was once Haydn's pupil." It is true that the beginning of the *Allegro assai* is surprisingly gentle; but other sections, notably the recapitulation and the coda, fit Landon's description. Both performances are effective in their different ways. Leinsdorf is a bit mechanical at first, while Szell is playful. But later on, especially in the coda, Leinsdorf wins by a large margin because he makes the movement a more serious utterance. Both Szell and Leinsdorf play the statement of the *Largo cantabile* theme in the string-quartet form that Haydn used at the première. It is a lovely effect, though I must admit that I prefer Boston's (Joseph Silverstein's) bowing to Cleveland's (Rafael Druian's). Landon's apt image for the minor section of the slow movement, "a massive Handelian splendor", is clearer on Leinsdorf's record. There is clarity and natural balance on RCA, which has arrived at an excellent Boston sound. That from Cleveland is a bit muddy. There is not so much clarity of instrumental sections as we hear on RCA (nor on the other side of the Columbia album for that matter). A pity, for Szell's is a fine alternate interpretation. Leinsdorf lays greater stress on *cantabile*, so that the bassoon interruption at the end is prankish both as a sound and in relation to what came before. Szell is slower, and is more consciously striving for "art"—certainly not a fruitless search in this case. The Cleveland bassoon is vulgar and obscene as both annotators describe the section, not only because it sounds so lecherous but also because the beauty it interrupts is more intense. Both performances of the Minuet are excellent; the Trios, however, are not. Szell's timpanist too far overwhelms the trumpets; Leinsdorf's balance is good, even if the instruments are shy. Szell seems to me to be too fast in the finale, which is marked *Presto, ma non troppo*. His is not a bad tempo, but Leinsdorf's is much better. Though slower than Szell's it is fast enough, and here it is Leinsdorf who emphasizes the playfulness of the music. Szell's performance is generally more mannered than Leinsdorf's; one admittedly felicitous example (annoying ones could be cited, too) occurs just before the last time around in the Minuet. The other Symphony in D on Leinsdorf's disc is the more famous and widely played No. 96. Leinsdorf's performance is again a model in every way; the last-movement coda is just the sort to get an audience on its feet. I certainly hope we shall be getting more of Leinsdorf's Haydn. It would be valuable if only for the proper weight he gives to these symphonies. They are not cheerful, pretty nothings. For once we have Haydn perceived as a suitable springboard for Beethoven without crushing Haydn's own personality. RCA's "Miracle" recording is excellent, and Boston's oboe soloist deserves highest praise for sensitive musicianship. As to the "Surprise" it may be taken as an indication of the generally deplorable state of Haydn performance today that Szell's recording readily surpasses its competition. Szell should not have it so easy here. Though his Minuet and Trio are basically graceful, there are two blatant ritardandi which I find offensive. Furthermore, when the Minuet is repeated after the Trio it is about six quarters per minute faster than when we first heard it; it sounds much more nervous than it should. Even the mostly excellent first movement is marred just before letter F by a big ritenuto. The *Andante* is a little stiff, but on the other hand the "surprise" chord is held the proper length and the tempo is a good one. My last complaint has to do with a curious flub by the timpanist one measure before letter R (measure 233) which *should* have been edited out. All of these are small faults, but if the competition were stiffer they would make for a close contest. As it is, Szell's faultless balances, sensitive phrasing, and beautifully managed rhythms leave all current competition behind. 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JANUARY, 1969

THE CLASSICS

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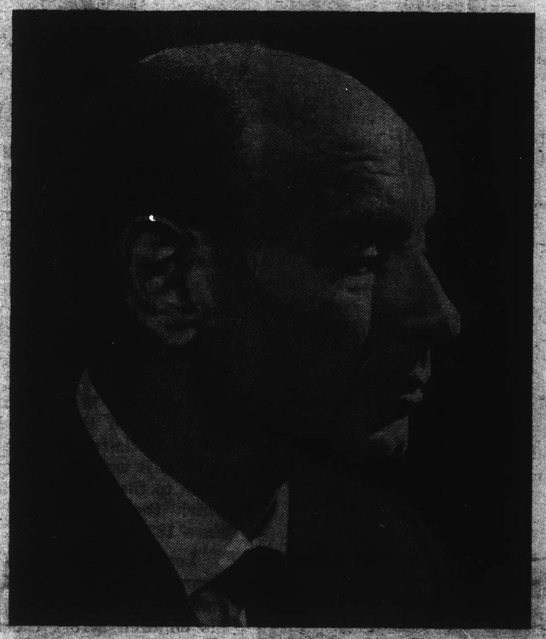

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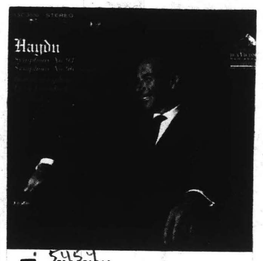

CLASSICAL

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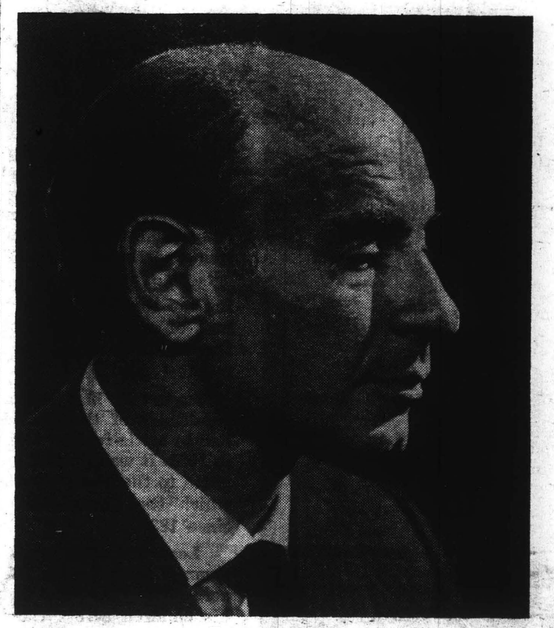

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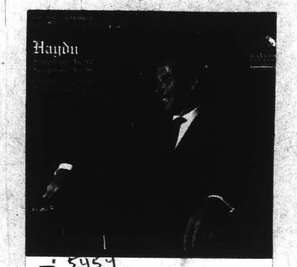

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Szell's performance is generally more mannered than Leinsdorf's; one admittedly felicitous example (annoying ones could be cited, too) occurs just before the last time around in the Minuet. The other Symphony in D on Leinsdorf's disc is the more famous and widely played No. 96. Leinsdorf's performance is again a model in every way; the last-movement coda is just the sort to get an audience on its feet. I certainly hope we shall be getting more of Leinsdorf's Haydn. It would be valuable if only for the proper weight he gives to these symphonies. They are not cheerful, pretty nothings. For once we have Haydn perceived as a suitable springboard for Beethoven without crushing Haydn's own personality. RCA's "Miracle" recording is excellent, and Boston's oboe soloist deserves highest praise for sensitive musicianship. As to the "Surprise" it may be taken as an indication of the generally deplorable state of Haydn performance today that Szell's recording readily surpasses its competition. 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If you could afford but one full-priced Haydn record for your collection right now, I would unhesitatingly recommend Leinsdorf's. —M.N.K.

HAYDN: *Symphony No. 93 in D; Symphony No. 96 in D ("Miracle");* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3030, $5.79.

HAYDN: *Symphony No. 93 in D; Symphony No. 94 in G ("Surprise");* Cleveland Orchestra conducted by George Szell. Columbia Stereo MS-7006, $5.79.

JANUARY, 1969

SYRACUSE HERALD AMERICAN
Sunday, September 8, 1968

Boston symphony displays its talent

By FRANK B. STEPHENSON

RECORD REVIEWS

Versatile is a tired and very overworked adjective to apply to the Boston Symphony Orchestra and its associated groups. But what other adjective can so succinctly describe this almost miraculously perfect instrument?

Its current recorded endeavors shows just how wide-ranging its abilities are. The first of three Boston discs presents the orchestra under Leinsdorf in Beethoven, the Second Symphony and Selections from the ballet, "Creatures of Prometheus." To be sure, the playing throughout is superlative, the attention to detail almost unbelievable, and the recording brilliant and immaculate. The performance itself is straightforward in both instances, impressive though hardly of the type to overtake a number of others still holding forth honorably in the catalogs (RCA Victor Stereo LSC 3032).

Haydn occupies the Bostonians' attentions on a second disc which couples the Symphony No. 93 with the Symphony No. 96 ("Miracle"). The rich tone of the orchestra to these ears seems somewhat weighty for the fragile Haydn works, though once again the playing is as impressive as one could possibly want. A lighter touch is what is required; Leinsdorf is altogether too serious (RCA Victor Stereo LSC 3030).

Contrast

Far more persuasive, and the best of the three LPs, is the pairing of the Prokofieff Piano Concertos, Nos. 3 and 4, powerfully realized by soloist John Browning with Leinsdorf and the magnificent Bostonians providing breathtaking orchestral support. These showy but wholly worthwhile works find all the participants at their best, and all are particularly well-served by the Victor engineers. These are now the recommended versions in a field hardly devoid of competition (RCA Victor Stereo LSC 3019).

SENIOR SCHOLASTIC

Haydn: Symphonies No. 93 & 96—Boston Symphony, Erich Leinsdorf [*RCA Victor LSC3030*]. Leinsdorf has long been one of the best Haydn conductors around, but until he went to Boston he rarely had an orchestra superior enough to do his interpretations justice. He has it now—and uses it to bring just the right amount of formal elegance and tongue-in-cheek verve to these two delightful (and not often recorded) symphonies. (R.H.)

THE CLASSICS

Must Genius Suffer?

By Mark A. Stuart

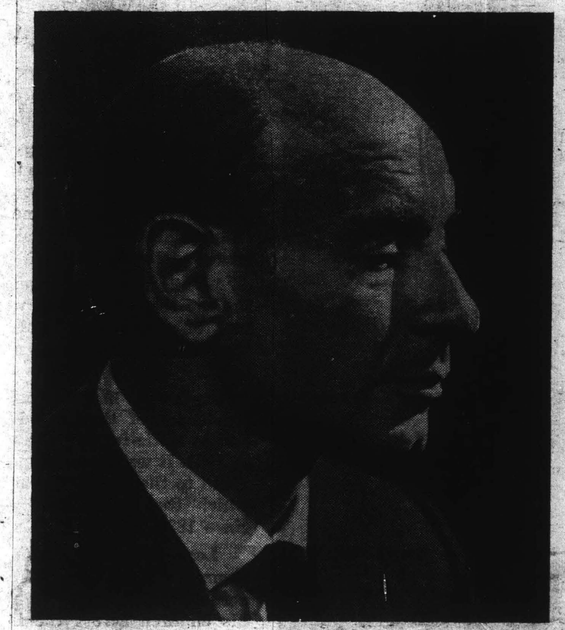
THERE'S A Mozart-Haydn festival at Lincoln Center this summer and the odds are it's Mozart who's getting the attention.

The public is captivated by doomed genius. The young, facile Mozart, able to compose masterworks almost at a suggestion, doing so much in so short a lifetime, is irresistible. He should be, for his music is ageless, full of grace and indubitable beauty.

But must we dismiss Haydn just because he was a success? Haydn was immensely fecund. By the time he was 59 years old and established as the court musician for the Esterhazys, the composer was an object of veneration.

Must we disparage genius because it did not suffer?

Here is a man who composed 90-odd symphonies by the time he was in his 50s, each as vibrant and as relevant today as they were in 1791. He composed music, as one critic has said, of wit, charm, and richly flowing invention.



Erich Leinsdorf

Erich Leinsdorf tries to prove this with a new recording of Symphones No. 93 and 96 on RC with the Boston Symphony. (LSC-3030). The Boston was never more pristine, Leinsdorf never in better command.

No. 96, of course, is known erroneously as the "Miracle" symphony. Supposedly the audience was so taken with this work that when it was all over, those in the stalls rushed to the front of the hall the better to see Haydn. At this moment, a huge chandelier came crashing down which would have killed many of those in the audience if they had not rushed up front.

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Number 93 was a later hit, in circumstances that must have pleased Haydn immensely. A star all over Europe, he was invited to visit London in 1791, and commissioned by an eminent violinist-impresario to write some new symphonies.

He spent four seasons among the British and composed 12 new symphonies for a hingry public. That's right, 12 in four seasons. Number 96 had its premiere there and the audience, from all accounts, went into a frenzy.

But even hits have their headaches. London was full of rival managers, each anxious to corral the big stars for their concerts. A rival of Haydn's first impresario tried to entice the hit composer away. Haydn was nothing if not faithful to his commitments. Spurned, the rival began spreading rumors of Haydn's declining health, his failing musical powers, and his inability to do a good job. To add sugar to the rumor, they began pushing a young pupil of Haydn's named Ignaz Pleyel, who appeared to have gotten himself a big (though short-lived) name in those years.

The rival managers, known as Professional Concerts, began a series of buildups that resulted in the drawing rooms of London breaking down into two factions, pro- and anti-Haydn. The best way to silence the rumors and shut up the imitators was to put up.

And Haydn did just that. He spent the months before his second season in London working on Number 93. In February 1792 the 93 was premiered and the battle was over almost before it had begun. Even Haydn was stunned by his reception.

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The Record
HACKENSACK, N. J.
D. 145,566
AUG 24 1968

96

On the Records

Boston Orchestra Director Leinsdorf Presents Four Uncommon Recordings

By CHARLES F. KINZLY

NO ONE can say that Erich Leinsdorf is "tapering off" as he approaches retirement from his busy life as music director of the Boston Symphony Orchestra. The post presents demands not only for planning the winter concert series in Symphony Hall and the summer enterprises at Tanglewood but also what must be a full schedule of recording dates. Leinsdorf and the Boston orchestra are now current with no less than four recordings for RCA Victor.

Erich Leinsdorf
... busy conductor

MOREOVER, it would appear that the maestro might be anxious to top off his career by cleaning up some chores that have been on his mind for some time by recording material not overly crowded in the Schwann catalogue. On one disc he paired Haydn's Symphonies No. 93 and 96; on another are Beethoven's Symphony No. 2 and selections from the same composer's "Creatures of Prometheus." The third new record contains a collaboration with John Browning in Prokofieff's Piano Concertos 3 and 4. The fourth combines Dvorak's Symphony No. 6 and two of the same composer's Slavonic Dances.

ALL FOUR are excellent, bearing the stamp of intense musicianship and studied elegance which are synonymous with Leinsdorf. It is all happy music. The Haydn symphonies on LSC-3030 are resplendent with that composer's mature charm and witty invention fostered by the freedom and security of his visit to England. Beethoven's early intellectual genius is reflected admirably in the D-Major symphony and in the accompanying Prometheus ballet music on LSC-3032. The Prokofieff concertos on LSC-3019 are superbly done by pianist Browning with knowing support by the conductor, especially in the tricky fourth concerto written for left hand alone. Leinsdorf evokes the cheerful sonorities and enchanting melodies of Dvorak beautifully in LSC 3017 which contains the sixth symphony (old No. 1) and the Slavonic Dances No. 2 in E Minor and No. 8 in A Flat.

strained, however, and the serene symphony moves smoothly to its cheerfully energetic conclusion with orchestral artistry to spare.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,973 SUN. 306,989
SEP 8 1968

BILLBOARD
CINCINNATI, OHIO
W. 24,000
AUG 31 1968

CLASSICAL

HAYDN: SYMPHONIES NOS. 93 & 96—Boston Symphony (Leinsdorf). RCA Victor LSC 3030 (S)

Erich Leinsdorf and the Boston Symphony excel in this coupling of these two Haydn symphonies. The paucity of recordings of the "Symphony No. 93" adds to the attractiveness of this set. While there are more versions of the "Symphony No. 96 (Miracle)," it also is by no means in the warhorse category.

Unhesitatingly recommended: Leinsdorf's Haydn

SZELL'S renown as a Haydn interpreter is well-deserved; indeed, here is the finest performance of the Symphony in G that I have heard on records. But it would be a mistake to miss Leinsdorf's disc. It is surely among the finest of many albums devoted to Haydn's Salomon Symphonies as well as an outstanding example of Leinsdorf's best work with the Boston Symphony. Both Szell and Leinsdorf have recorded first-class editions of the delightful Symphony No. 93, which is perhaps neglected because it has no nickname. Karl Geiringer (writing for RCA) calls the first movement "amiable". H. C. Robbins Landon (Columbia) disagrees: "This is a vigorous and highly masculine movement, boldly orchestrated and remindful of the fact that Beethoven was once Haydn's pupil." It is true that the beginning of the *Allegro assai* is surprisingly gentle; but other sections, notably the recapitulation and the coda, fit Landon's description. Both performances are effective in their different ways. Leinsdorf is a bit mechanical at first, while Szell is playful. But later on, especially in the coda, Leinsdorf wins by a large margin because he makes the movement a more serious utterance. Both Szell and Leinsdorf play the statement of the *Largo cantabile* theme in the string-quartet form that Haydn used at the première. It is a lovely effect, though I must admit that I prefer Boston's (Joseph Silverstein's) bowing to Cleveland's (Rafael Druian's). Landon's apt image for the minor section of the slow movement, "a massive Handelian splendor", is clearer on Leinsdorf's record. There is clarity and natural balance on RCA, which has arrived at an excellent Boston sound. That from Cleveland is a bit muddy. There is not so much clarity of instrumental sections as we hear on RCA (nor on the other side of the Columbia album for that matter). A pity, for Szell's is a fine alternate interpretation. 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The Cincinnati Post
AND TIMES STAR
D. 243,165
MAR 15 1969

THAT MASTER of repertory, Erich Leinsdorf, has been thumbing through the Haydn Symphonies. He chose to record Nos. 93 and 96 with the Boston Symphony. Both belong to the master's 12 London symphonies.

Without making an ostentatious big deal of it, Leinsdorf is acute with such matters, and also in delineating structure and lofty sentiment, those being other admirable wonders of Haydn's culminating symphonies (RCA Victor-3030).

SYRACUSE HERALD AMERICAN
Sunday, September 8, 1968

Boston symphony displays its talent

NE

By FRANK B. STEPHENSON

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SENIOR SCHOLASTIC

THE CLASSICS

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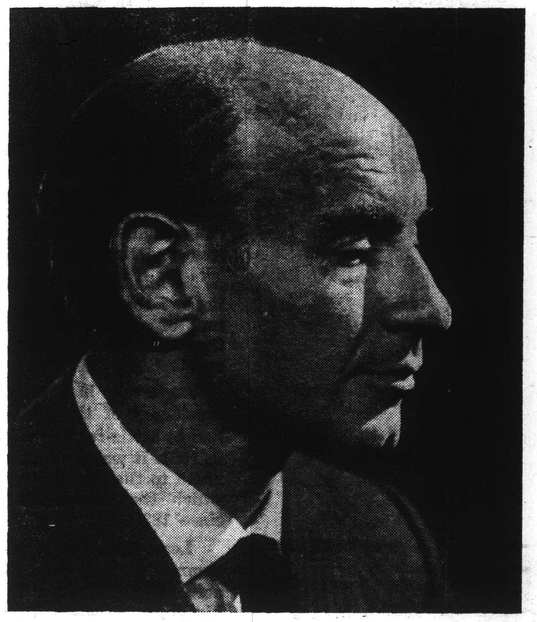

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The Record
HACKENSACK, N. J.
D. 145,556
AUG 24 1968

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 7 1968
New England Newsclip

...ptured beautifully in stereo by Angel . . . Another Mahler work of considerable consequence, the Symphony No. 3 in D Minor, gets a rewarding performance from the Boston Symphony, under Leinsdorf. Shirley Verrett is the star in the vocal portion of this work. It's RCA Victor.

...AN SUTHERLAND has a... "The Golden Age ... has ev...

Clas...

Fur-Lined Mozart; ...

By CARL CUNNINGHAM

MOZART: SYMPHONY NUMBER 36 (LINZ"); SYMPHONY NUMBER 39—Erich Leinsdorf conducting the Boston Symphony. RCA Victor LSC-3097.

MOZART: THREE DIVERTIMENTOS, K. 136, 137, 138 ("SALZBURG SYMPHONIES"); SIX COUNTRY DANCES, K. 606—Karl Ristenpart conducting the Chamber Orchestra of the Saar. Nonesuch H-71279.

MOZART: SINFONIA CONCERTANTE FOR WOODWINDS AND ORCHESTRA IN E - FLAT, K. 297b; HAYDN: SINFONIA CONCERTANTE FOR WOODWINDS IN AND ORCHESTRA IN B-FLAT, OPUS 84—Daniel Barenboim conducting the English Chamber Orchestra. Angel S-36582.

Two of Mozart's big mature symphonies of his last years in spacious, relaxed performances by Leinsdorf and company. Number 39 is really the more memorable of the two, set forth with extraordinary perceptiveness to tiny detail which heightens the meaning the whole structure of the symphony. Needless to say, the tone of the Boston Symphony has that fur-lined elegance that makes one hope this is the start of a whole new Mozart cycle by Leinsdorf.

Nonesuch's recording, the last one ever for them made by the late Karl Ristenpart, concerns itself with three works from the ...poser's Salzburg years (1772) that a... three-movement symphonies ... though they officially go... They are sunny, ex... most substan... F-major, ... side...

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
MAY 1969

The Houston Post
D. 289,385 SUN. 322,763
AUG 3 1969

POST (M)
WASH., D. C.
CIRC. 467,500
MAR 30 1969
New England Newsclip

Record Player

mous composer's complete symphonic output is grounds enough to justify this excellent recording of such feeble material.

Prokofieff: Symphony No. 2; also Lt. Kije Suite. Boston Symphony under Leinsdorf with David Clatworthy, baritone. Victor 3061.

Prokofieff wrote his Second Symphony, he said, "to prove that he could write the last word in modernity, a work of iron and steel." He later included it in a threesome (with the quintet and Fifth Piano Sonata) as "the most chromatic things I have done." Today the symphony fails because of its doctrinal aggressiveness, and the absence of the lyrical qualities that mark his finer works.

Written shortly after the "Love for Three Oranges," but also after his bitter disillusionment in this country, it reflects a young composer not yet able to find a way to tranquility in a time of general confusion.

Leinsdorf gives the work an excellent reading. The humors of Lt. Kije, however, are rather straitened in the conductor's somewhat unbending manner.

Dvorak: Slavonic Dances. Cleveland Orchestra under Szell. Columbia MS 7208.

All on a single disc, the dances of Opera 46 and 72 are immaculately played, but fast. They just miss that little leeway for relaxation that made Szell's earlier recording irresistible. Almost every dance is faster than in its previous recording. I like it better the other way.

—*Paul Hume*

THE ATLANTIC Aug. 1968

Prokofiev: Romeo and Juliet (*Leinsdorf, Boston Symphony; RCA Victor LSC-2994*). Less than the complete score, but a generous serving of excerpts. *Romeo and Juliet* is Prokofiev's finest ballet score, and one of the most satisfying recordings Leinsdorf has achieved in Boston.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUL 1968

RECORDING OF SPECIAL MERIT

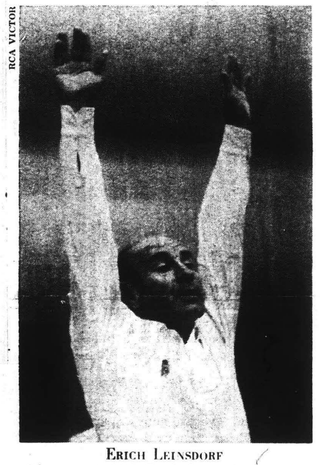
PROKOFIEV: *Scythian Suite, Op. 20; Symphony No. 3, Op. 44; Romeo and Juliet: Ballet Excerpts, Op. 64.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR (S) TR 3 5025 $10.95.

Performance: **Brilliant**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 104'49"**

Here is a handsome Prokofiev package for which there is no serious competition in four-track tape format. Not only does this reel present the cream of Leinsdorf's performances from his Boston Symphony Prokofiev series, but it also offers key works from the three major periods of the composer's creative life: the scintillating and sophisticated "neo-barbarism" of World War I vintage (*Scythian Suite*); the transition from Parisian-conditioned *style mécanique* to impassioned Romanticism represented by the Third Symphony of 1928 (built on materials from the 1923-25 opera *The Flaming Angel*); and the mature lyrical and dramatic musical language of *Romeo and Juliet*, written upon the composer's return to Russia. Their juxtaposition on this tape lends it a special value as a listening experience. The sunrise finale of the *Scythian Suite*, the eerie scherzo of the Symphony, and the greater part of the *Romeo and Juliet* music—Leinsdorf's sequence comprises about one-third of the whole score, arranged in order of the stage action—are for me the high points of the package. The BSO's playing is superb and the recorded sound is stunning—though I wish it had been possible to achieve here the sonic finesse and better signal-to-noise ratio that characterizes the 7½-ips speed.

D. H.

RCA VICTOR



ERICH LEINSDORF
The cream of his Prokofiev series on tape

SCHOLASTIC TEACHER
NEW YORK, N. Y.
PRACTICAL ENGLISH
W. 231,000
MAR 14 1969

DISCussions

THE BEST OF THE NEW LPs

BY ROY HEMMING
with Dave Finkle
Ed Couch, Buzz Royden

CLASSICAL ALBUM OF THE WEEK

Leinsdorf: just right

Prokofieff: Symphony No. 2; & Lt. Kije—Erich Leinsdorf/Boston Symphony [RCA Victor LSC-3061]. It's fashionable in some musical quarters these days to dismiss Leinsdorf's tenure in Boston by saying that (unlike his predecessors Koussevitzky and Munch) there's no composer he performs better than anyone else. Well, there *is* — and it's Prokofieff. Leinsdorf has brought just the right balance of propulsive energy and lyrical beauty to all the works he's done so far in RCA's Prokofieff series — an admirable series of really first-rate performances of the music of one of this century's genuine (if sometimes underappreciated) greats. The thunderous 2nd symphony, written for Koussevitzky in 1924 and sadly neglected for years, receives a knockout performance from Leinsdorf and the Bostonians. Overside, Leinsdorf offers a wryly frisky performance of Prokofieff's music for the film *Lt. Kije*. As in his earlier London recording of *Kije* [on *Capitol SP8508*] Leinsdorf uses the vocal version, with Michigan baritone David Clatworthy singing the part with just the right mock seriousness. (R.H.)

97.

From Boston,

A smashing interpretation of Prokofiev's Second Symphony

THE COMPOSER called his 1924 work "a symphony of iron and steel". It was definitely not a success in Paris, though introduced by Koussevitzky, and has been little revived since. But Prokofiev evidently remained fond of it, and in the very last year of his life—following by six years his revision of the Fourth Symphony—he had mapped out a plan to revise this work also. The Second Symphony's two-movement form, consisting of a propulsive Sonata-*Allegro* and an expansive set of variations incorporating the elements of *Andante*, *Scherzo*, and Finale in turn, follows in the select line of Beethoven's Piano Sonata No. 32, Tchaikovsky's Trio in A minor, and Mahler's Symphony No. 8. The present work's harsh counterpoint and equally dissonant block-harmonies, its sinister and brutal elements, make it a piece for the musically tender to beware. However, it also has its vein of warm and eloquent lyricism centered in the *Andante* theme—almost crushed to death at the final climax, to be sure, but reviving in the quiet epilogue. At times closely allied in style to the *Scythian Suite* (1914), the Third Symphony (1928), and the latter work's operatic counterpart *The Flaming Angel*, the Second still remains unique in Prokofiev's output. I find it thoroughly fantastic and stimulating.

So, evidently, does Leinsdorf, who follows up his resounding Prokofiev Third with a smashing interpretation of its predecessor. It is a strong interpretation which nevertheless sails through the contrapuntal complexities as if they were as easy as *Three blind mice*. I would personally have liked more broadening-out for the horrendous climax of Variation VI; the score at this point is marked *Assai meno mosso* (much less quickly), with individual cues marked *pesantissimo* (with utmost heaviness)! I had to make the same criticism of Rozhdestvensky's performance. (See the ARG for July, 1964.) But the latter was doubly sabotaged by the extreme lack of percussion sound in the recording. Now, with all the drums pounding away on the big chords, I must report that Leinsdorf's fast reading of the passage makes a far more satisfactory effect, even though I can't altogether agree with it. It still passes by too

PROKOFIEV: *Symphony No. 2 in D minor, Op. 40; Lieutenant Kijé—Symphonic Suite, Op. 60;* David Clatworthy (baritone), Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3061, $5.98. (31½, 19½ mins.)

Symphony:
Rozhdestvensky.....Ever. ⑧3214

symphonies on Melodiya—a cycle from which we already have Nos. 1, 4, 6, and 7. Leinsdorf's current score is tied with this, on Nos, 2, 3, 5, and 6.

Leinsdorf is also in evident sympathy with Prokofiev's view of the *Lieutenant Kijé* Suite, and I am in complete sympathy with both. In the first place, in direct contrast to the Second Symphony everything in *Kijé* ought to be as light as swan's down—and this is much to Leinsdorf's taste—everything except, of course, that ridiculous and pompous piece of "big brass" which thrice punctuates *The Wedding of Kijé* (No. III), and this he likewise projects to perfection. Secondly, the score of this extremely popular Suite contains complete alternate versions of the *Romance* (No. II) and *Troika* (No. IV)—one with baritone solo in each case (as in the 1933 film from which the Suite is derived) and one with the vocal part split up among instruments and otherwise varied. But Prokofiev has the vocal version of each movement printed to the others, skillful as they are, begin to verge on the over-cute in the long run. The singer, on the other hand, imparts a more robust and explicit kind of humor to the music just where it is needed. I wish that Clatworthy did it as well as Iordachescu, but the fact is that he doesn't get half the fun out of the role that the Rumanian baritone did. In the *Romance*, there was a farcical mock-tragedy in the latter's voice as he sang, for instance,

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SATURDAY REVIEW
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BOSTON, MASS.
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Critic's Choice

Scholastic editors: ... of Henry Mancini (RCA Victor PBS1128).

***Light Classics:* Offenbach Gaité Parisienne & Khachaturian Gayne, Boston Pops (RCA Victor RBS10003); Nero Goes Pops, Peter Nero, Arthur Fiedler (RCA Victor RBS1035); Concertos & Rhapsodies Under the Stars, Hollywood Bowl Orchestra (Capitol Twin-Pack SX2P8636).**

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- [ ] *Junior Scholastic (circ. 1,300,000)*
- [x] *Scholastic Teacher (circ. 180,000)*

From ROY HEMMING
Executive Editor for Social Studies Magazines & Audio Visual Projects, Scholastic Magazines Inc.
and Editor, Senior Scholastic

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 7 1968
New England Newsclip

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Clas...

Fur-Lined Mozart; ...

By CARL CUNNINGHAM

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MOZART: THREE DIVERTIMENTOS, K. 136, 137, 138 ("SALZBURG SYMPHONIES"); SIX COUNTRY DANCES, K. 606—Karl Ristenpart conducting the Chamber Orchestra of the Saar. Nonesuch 1-71217.
MOZART: SINFONIA CONCERTANTE FOR WOODWINDS AND ORCHESTRA IN E-FLAT, K. 297b; HAYDN: SINFONIA CONCERTANTE FOR WOODWINDS IN AND ORCHESTRA IN B-FLAT, OPUS 84—Daniel Barenboim conducting the English Chamber Orchestra. Angel S-36582.

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AMERICAN RECORD GUIDE
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But that recording would be just as technically superseded as Rozhdestvensky's if it were current today. In 1964 I was dealing with a mono MK recording (Rozhdestvensky), with passing references back to the mono Pathé. Since then, the Soviet conductor's version has been tricked out in "stereo" by Everest, but it remains as resolutely one-dimensional in effect as before. RCA's stereo clarifies the tutti texture of the Second Symphony—which Prokofiev freely admitted is pretty dense—by virtue of more breathing space than I have heard it accorded ere now (never having experienced a "live" performance of the work), and as a result I love it more than ever. RCA has a turnover between Variations V and VI. I understand, by the way, that Rozhdestvensky is engaged in recording or re-recording all the Prokofiev symphonies on Melodiya—a cycle from which we already have Nos. 1, 4, 6, and 7. Leinsdorf's current score is tied with this, on Nos, 2, 3, 5, and 6.

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Well, I favor the use of the baritone because the very sound and inflection of the words (whether one understands Russian directly or not) create a welcome variety *within* the verses of the songs, as well as a much-needed over-all contrast *between* these numbers and the odd-numbered movements. There are already more than enough perky tunes in *Kijé* for anybody's taste, and the instrumental treatments of these particular tunes added to the others, skillful as they are, begin to verge on the over-cute in the long run. The singer, on the other hand, imparts a more robust and explicit kind of humor to the music just where it is needed. I wish that Clatworthy did it as well as Iordachescu, but the fact is that he doesn't get half the fun out of the role that the Rumanian baritone did. In the *Romance*, there was a farcical mock-tragedy in the latter's voice as he sang, for instance,

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POST (M)
WASH., D. C.
CIRC. 467,500
MAR 30 1969
New England Newsclip

Record Player

mous composer's complete symphonic output is grounds enough to justify this excellent recording of such feeble material.

Prokofieff: Symphony No. 2; also Lt. Kije Suite. Boston Symphony under Leinsdorf, with David Clatworthy, baritone. Victor 3061.

Prokofieff wrote his Second Symphony, he said, "to prove that he could write the last word in modernity, a work of iron and steel." He later included it in a threesome (with the quintet and Fifth Piano Sonata) as "the most chromatic things I have done." Today the symphony fails because of its doctrinal aggressiveness, and the absence of the lyrical qualities that mark his finer works.

Written shortly after the "Love for Three Oranges," but also after his bitter disillusionment in this country, it reflects a young composer not yet able to find a way to tranquility in a time of general confusion.

Leinsdorf gives the work an excellent reading. The humors of Lt. Kije, however, are rather straitened in the conductor's somewhat unbending manner.

Dvorak: Slavonic Dances. Cleveland Orchestra under Szell. Columbia MS 7208.

All on a single disc, the dances of Opera 46 and 72 are immaculately played, but fast. They just miss that little leeway for relaxation that made Szell's earlier recording irresistible. Almost every dance is faster than in its previous recording. I like it better the other way.

—*Paul Hume*

SCHOLASTIC TEACHER
NEW YORK, N. Y.
PRACTICAL ENGLISH
W. 231,000
MAR 14 1969

THE ATLANTIC Aug 1968

Prokofiev: Romeo and Juliet (*Leinsdorf, Boston Symphony; RCA Victor LSC-2994*). Less than the complete score, but a generous serving of excerpts. *Romeo and Juliet* is Prokofiev's finest ballet score, and one of the most satisfying recordings Leinsdorf has achieved in Boston.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUL 1968

RECORDING OF SPECIAL MERIT

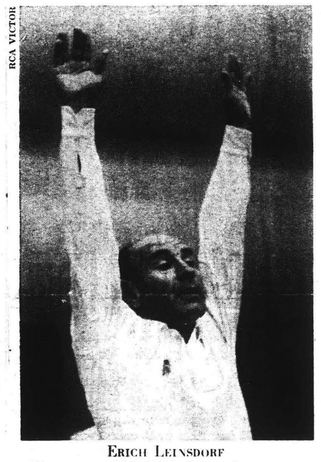
PROKOFIEV: *Scythian Suite, Op. 20; Symphony No. 3, Op. 44; Romeo and Juliet: Ballet Excerpts, Op. 64.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR (S) TR 3 5025 $10.95.

Performance: **Brilliant**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 104'49"**

Here is a handsome Prokofiev package for which there is no serious competition in four-track tape format. Not only does this reel present the cream of Leinsdorf's performances from his Boston Symphony Prokofiev series, but it also offers key works from the three major periods of the composer's creative life: the scintillating and sophisticated "neo-barbarism" of World War I vintage (*Scythian Suite*); the transition from Parisian-conditioned *style mécanique* to impassioned Romanticism represented by the Third Symphony of 1928 (built on materials from the 1923-25 opera *The Flaming Angel*); and the mature lyrical and dramatic musical language of *Romeo and Juliet*, written upon the composer's return to Russia. Their juxtaposition on this tape lends it a special value as a listening experience. The sunrise finale of the *Scythian Suite*, the eerie scherzo of the Symphony, and the greater part of the *Romeo and Juliet* music—Leinsdorf's sequence comprises about one-third of the whole score, arranged in order of the stage action—are for me the high points of the package. The BSO's playing is superb and the recorded sound is stunning—though I wish it had been possible to achieve here the sonic finesse and better signal-to-noise ratio that characterizes the 7½-ips speed.

D. H.

RCA VICTOR



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D: 289,385 SUN. 322,763
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Critic's Choice

Scholastic editor Dr. Henry Mancini (RCA Victor P8S1128).
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quickly, leaving the full two-minute literal reprise of the *Andante* theme to round things off and to remain much more firmly fixed in the memory. For me, this closing portion of the Symphony (Variation VI and *Tema*) was ideally negotiated by Charles Bruck in a long-deleted French Pathé recording.

But that recording would be just as technically superseded as Rozhdestvensky's if it were current today. In 1964 I was dealing with a mono MK recording (Rozhdestvensky), with passing references back to the mono Pathé. Since then, the Soviet conductor's version has been tricked out in "stereo" by Everest, but it remains as resolutely one-dimensional in effect as before. RCA's stereo clarifies the tutti texture of the Second Symphony—which Prokofiev freely admitted is pretty dense—by virtue of more breathing space than I have heard it accorded ere now (never having experienced a "live" performance of the work), and as a result I love it more than ever. RCA has a turnover between Variations V and VI. I understand, by the way, that Rozhdestvensky is engaged in recording or re-recording all the Prokofiev symphonies on Melodiya—a cycle from which we already have Nos. 1, 4, 6, and 7. Leinsdorf's current score is tied with this, on Nos. 2, 3, 5, and 6.

Leinsdorf is also in evident sympathy with Prokofiev's view of the *Lieutenant Kijé* Suite, and I am in complete sympathy with both. In the first place, in direct contrast to the Second Symphony everything in *Kijé* ought to be as light as swan's down—and this is much to Leinsdorf's taste—everything except, of course, that ridiculous and pompous piece of "big brass" which thrice punctuates *The Wedding of Kijé* (No. III), and this he likewise projects to perfection. Secondly, the score of this extremely popular Suite contains complete alternate versions of the *Romance* (No. II) and *Troika* (No. IV)—one with baritone solo in each case (as in the 1933 film from which the Suite is derived) and one with the vocal part split up among instruments and otherwise varied. But Prokofiev has the vocal version of each movement printed *first* in the score, with the words "II *bis*" and "IV *bis*" over the instrumental versions. In other words, the latter are the "*variantes*", in his view. Yet out of all the numerous recordings, Leinsdorf is the only conductor who has bothered to engage a singer, except in the case of a wretched, pseudonymous mono version from the early '50s on the Royale label, with the part sung in German instead of Russian! (The two songs are distinctly derived from the style of Russian folksong.) And Leinsdorf has now done it twice: first on a deleted 1960 Capitol mono/stereo record with baritone Dan Iordachescu and the Philharmonia Orchestra, and now with David Clatworthy and the BSO.

Well, I favor the use of the baritone because the very sound and inflection of the words (whether one understands Russian directly or not) create a welcome variety *within* the verses of the songs, as well as a much-needed over-all contrast *between* these numbers and the odd-numbered movements. There are already more than enough perky tunes in *Kijé* for anybody's taste, and the instrumental treatments of these particular tunes added to the others, skillful as they are, begin to verge on the over-cute in the long run. The singer, on the other hand, imparts a more robust and explicit kind of humor to the music just where it is needed. I wish that Clatworthy did it as well as Iordachescu, but the fact is that he doesn't get half the fun out of the role that the Rumanian baritone did. In the *Romance*, there was a farcical mock-tragedy in the latter's voice as he sang, for instance,

> But my heart could answer nothing,
> Beating fast in my poor breast.

In the *Troika*, marked *Allegro con brio*, Clatworthy manages to negotiate a faster tempo, but at the price of seeming to have to keep his mind on his driving, whereas Iordachescu seemed to have time to flirt as well, and even made the horses (Maestro Leinsdorf) change pace at his will on the reprise of

> Come here I say, come here I say,
> And have no fear with me.

However, the voice is better balanced with Clatworthy cum Leinsdorf. —J.D.

urge all prospective Kijeans to investigate

POST (M)
WASH. D. C
CIRC. 467,500
MAR 30 1969
New England Newsclip

Record Player

mous composer's complete symphonic output is grounds enough to justify this excellent recording of such feeble material.

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Written shortly after the "Love for Three Oranges," but also after his bitter disillusionment in this country, it reflects a young composer not yet able to find a way to tranquility in a time of general confusion.

Leinsdorf gives the work an excellent reading. The humors of Lt. Kije, however, are rather straitened in the conductor's somewhat unbending manner.

Dvorak: Slavonic Dances. Cleveland Orchestra under Szell. Columbia MS 7208.

All on a single disc, the dances of Opera 46 and 72 are immaculately played, but fast. They just miss that little leeway for relaxation that made Szell's earlier recording irresistible. Almost every dance is faster than in its previous recording. I like it better the other way.

—*Paul Hume*

THE ATLANTIC Aug 1968

Prokofiev: Romeo and Juliet (*Leinsdorf, Boston Symphony; RCA Victor LSC-2994*). Less than the complete score, but a generous serving of excerpts. *Romeo and Juliet* is Prokofiev's finest ballet score, and one of the most satisfying recordings Leinsdorf has achieved in Boston.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUL 1968

RECORDING OF SPECIAL MERIT

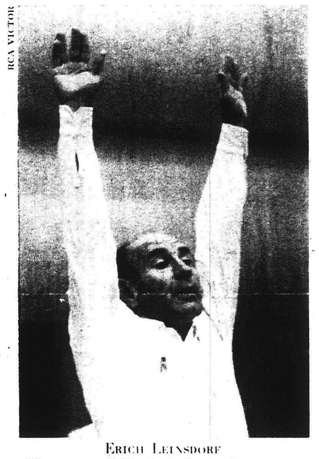
PROKOFIEV: *Scythian Suite, Op. 20; Symphony No. 3, Op. 44; Romeo and Juliet: Ballet Excerpts, Op. 64.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR (S) TR 3-5025 $10.95.

Performance: **Brilliant**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 104'49"**

Here is a handsome Prokofiev package for which there is no serious competition in four-track tape format. Not only does this reel present the cream of Leinsdorf's performances from his Boston Symphony Prokofiev series, but it also offers key works from the three major periods of the composer's creative life: the scintillating and sophisticated "neo-barbarism" of World War I vintage (*Scythian Suite*); the transition from Parisian-conditioned *style mécanique* to impassioned Romanticism represented by the Third Symphony of 1928 (built on materials from the 1923-25 opera *The Flaming Angel*); and the mature lyrical and dramatic musical language of *Romeo and Juliet*, written upon the composer's return to Russia. Their juxtaposition on this tape lends it a special value as a listening experience. The sunrise finale of the *Scythian Suite*, the eerie scherzo of the Symphony, and the greater part of the *Romeo and Juliet* music—Leinsdorf's sequence comprises about one-third of the whole score, arranged in order of the stage action—are for me the high points of the package. The BSO's playing is superb and the recorded sound is stunning—though I wish it had been possible to achieve here the sonic finesse and better signal-to-noise ratio that characterizes the 7½-ips speed.

D. H.

RCA VICTOR



ERICH LEINSDORF
The cream of his Prokofiev series on tape

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
MAY 25 1968

Prokofiev: *Romeo and Juliet* (excerpts). Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor stereo, LSC 2994; mono, LM 2994; $5.79.

Textually, this is something of a mixture of the several forms in which Prokofiev's score has been represented on records. That is, it is neither the commonly encountered Suites (of which there are three) or anything like the whole ballet (which has been recorded more than once in Russia, on six sides). It makes a sequence of the best known elements in the Suites, beginning with dawn in Verona and ending with the death of the principals (with, of course, much left out along the way). It also makes a strong case for Leinsdorf as a Prokofiev interpreter, blending a meticulous treatment of the musical text with a penetrating sense of the dramatic values it contains. Throughout, the orchestra performs with an uncommonly good sound, and the reproduction of it is skillfully managed.

...proving that Prokofiev became a great composer only after he returned to the Soviet Union.

The current Schwann record catalogue offers a broad view of Prokofiev's achievement, for it ranges from early piano pieces like the *Visions Fugitives* to the Symphony No. 7, written in his next-to-last year. Two major recording projects are devoted to a systematic presentation of Prokofiev's music. One is Erich Leinsdorf's plan to record all the major orchestral works with the Boston Symphony Orchestra. This now encompasses nine releases, among them such notable recordings as Itzhak Perlman's performance of the Violin Concerto No. 2 in G Minor (RCA Victor LSC-2962), the Symphony-Concerto for Cello and Orchestra with Samuel Mayes as soloist (LSC-2703), and a dramatic reading of the *Romeo and Juliet* ballet music (LSC-2994).

ATLANTIC
BOSTON, MASS.
MONTHLY
OCT 1968

SCHOLASTIC MAGAZINES INC.
50 WEST 44TH STREET, NEW YORK, N.Y. 10036

Your attention is called to attached tearsheet of our record review column as it appears in the current issue of

- [x] *Senior Scholastic* (circ. 500,000)
- [x] *World Week* (circ. 500,000)
- [x] *Practical English* (circ. 425,000)
- [x] *Senior Science* (circ. 150,000)
- [ ] *Coed* (circ. 850,000)
- [ ] *Junior Scholastic* (circ. 1,300,000)
- [x] *Scholastic Teacher* (circ. 180,000)

From ROY HEMMING
Executive Editor for Social Studies Magazines & Audio Visual Projects, Scholastic Magazines Inc.
and Editor, Senior Scholastic

Critic's Choice

Scholastic editor Dr. Hugh Phillips (RCA Victor P8S1128).

Light Classics: **Offenbach Gaité Parisienne & Khachaturian Gayne, Boston Pops (RCA Victor R8S10003); Nero Goes Pops, Peter Nero, Arthur Fiedler (RCA Victor R8S1035); Concertos & Rhapsodies Under the Stars, Hollywood Bowl Orchestra (Capitol Twin-Pack 8X2P8636).**

Classics: **Van Cliburn: Tchaikovsky & Rachmaninoff Piano Concertos (RCA Victor Twin-Pack R8S5011); Prokofieff Romeo and Juliet, Boston Symphony (RCA Victor R8S1088); Mozart Piano Concerto No. 21 (Elvira Madigan) & 17, Geza Anda (Deutsche Grammophon DGM-88783); Great Moments from Grand Opera: Price, Caballé, etc. (RCA Victor R8S5044). Ormandy-Philadelphia Greatest Hits (Columbia 1811-0050).**

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
JUL 7 1968
New England Newsclip

...uster.
...ptured beautifully in stereo by Angel ... Another Mahler work of considerable consequence, the Symphony No. 3 in D Minor, gets a rewarding performance from the Boston Symphony, under Leinsdorf. Shirley Verrett is the star in the vocal portion of this work. It's RCA Victor.

...AN SUTHERLAND has a ...the Golden Age ... has ev-

Clas...

Fur-Lined Mozart; ...

By CARL CUNNINGHAM

MOZART: SYMPHONY NUMBER 38 (LINZ"); SYMPHONY NUMBER 39—Erich Leinsdorf conducting the Boston Symphony. RCA Victor LSC-3097.

MOZART: THREE DIVERTIMENTOS, K. 136, 137, 138 ("SALZBURG SYMPHONIES"); SIX COUNTRY DANCES, K. 606—Karl Ristenpart conducting the Chamber Orchestra of the Sorr... Nonesuch 1-71277.

MOZART: SINFONIA CONCERTANTE FOR WOODWINDS AND ORCHESTRA IN E - FLAT, K. 297b; HAYDN: SINFONIA CONCERTANTE FOR WOODWINDS IN AND ORCHESTRA IN B-FLAT, OPUS 84—Daniel Barenboim conducting the English Chamber Orchestra. Angel S-36587.

Two of Mozart's big mature symphonies of his last years in spacious, relaxed performances by Leinsdorf and company. Number 39 is really the more memorable of the two, set forth with extraordinary perceptiveness to tiny detail which heightens the meaning the whole structure of the symphony. Needless to say, the tone of the Boston Symphony has that fur-lined elegance that makes one hope this is the start of a whole new Mozart cycle by Leinsdorf.

Nonesuch's recording, the last one ever for them made by the late Karl Ristenpart, concerns itself with three works from the ...poser's Salzburg years (1772) that a... three-movement symphonies ... though they officially go... They are sunny, ex... most substanc... F-major, ... side...

AMERICAN RECORD GU...
NEW YORK, N. Y.
MONTHLY 21,100
MAY 1969

The Houston Post
D. 289,385 SUN. 322,763
AUG 3 1969

DISCussions

THE BEST OF THE NEW LPs

BY ROY HEMMING
with Dave Finkle
Ed Coach, Buzz Royden

CLASSICAL ALBUM OF THE WEEK

Leinsdorf: just right

Prokofieff: Symphony No. 2; & Lt. Kije—Erich Leinsdorf/Boston Symphony [*RCA Victor LSC3061*]. It's fashionable in some musical quarters these days to dismiss Leinsdorf's tenure in Boston by saying that (unlike his predecessors Koussevitzky and Munch) there's no composer he performs better than anyone else. Well, there *is* — and it's Prokofieff. Leinsdorf has brought just the right balance of propulsive energy and lyrical beauty to all the works he's done so far in RCA's Prokofieff series — an admirable series of really first-rate performances of the music of one of this century's genuine (if sometimes underappreciated) greats. The thunderous 2nd symphony, written for Koussevitzky in 1924 and sadly neglected for years, receives a knockout performance from Leinsdorf and the Bostonians. Overside, Leinsdorf offers a wryly frisky performance of Prokofieff's music for the film *Lt. Kije*. As in his earlier London recording of *Kije* [on *Capitol SP8508*] Leinsdorf uses the vocal version, with Michigan baritone David Clatworthy singing the part with just the right mock seriousness. (R.H.)

SCHOLASTIC TEACHER
NEW YORK, N. Y.
PRACTICAL ENGLISH
W. 231,000
MAR 14 1969

POST (M)
WASH., D. C.
CIRC. 467,500
0417
MAR 30 1969
New England Newsclip

Record Player

mous composer's complete symphonic output is grounds enough to justify this excellent recording of such feeble material.

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—*Paul Hume*

THE ATLANTIC MAY 1968

Prokofiev: Romeo and Juliet (*Leinsdorf, Boston Symphony; RCA Victor LSC-2994*). Less than the complete score, but a generous serving of excerpts. *Romeo and Juliet* is Prokofiev's finest ballet score, and one of the most satisfying recordings Leinsdorf has achieved in Boston.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUL 1968

RECORDING OF SPECIAL MERIT

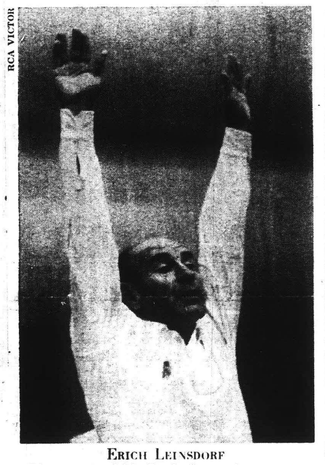
PROKOFIEV: *Scythian Suite, Op. 20; Symphony No. 3, Op. 44; Romeo and Juliet: Ballet Excerpts, Op. 64.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR ⓢ TR 3 5025 $10.95.

Performance: **Brilliant**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **3¾ ips; 104'49"**

Here is a handsome Prokofiev package for which there is no serious competition in four-track tape format. Not only does this reel present the cream of Leinsdorf's performances from his Boston Symphony Prokofiev series, but it also offers key works from the three major periods of the composer's creative life: the scintillating and sophisticated "neo-barbarism" of World War I vintage (*Scythian Suite*); the transition from Parisian-conditioned *style mécanique* to impassioned Romanticism represented by the Third Symphony of 1928 (built on materials from the 1923-25 opera *The Flaming Angel*); and the mature lyrical and dramatic musical language of *Romeo and Juliet*, written upon the composer's return to Russia. Their juxtaposition on this tape lends it a special value as a listening experience. The sunrise finale of the *Scythian Suite*, the eerie scherzo of the Symphony, and the greater part of the *Romeo and Juliet* music—Leinsdorf's sequence comprises about one-third of the whole score, arranged in order of the stage action—are for me the high points of the package. The BSO's playing is superb and the recorded sound is stunning—though I wish it had been possible to achieve here the sonic finesse and better signal-to-noise ratio that characterizes the 7½-ips speed.

D. H.

RCA VICTOR


ERICH LEINSDORF
The cream of his Prokofiev series on tape

Prokofiev: *Romeo and Juliet* (excerpts). Erich Leinsdorf conducting the Boston Symphony Orchestra, RCA Victor stereo, LSC 2994; mono, LM 2994; $5.79.

Textually, this is something of a mixture of the several forms in which Prokofiev's score has been represented on records. That is, it is neither the commonly encountered Suites (of which there are three) or anything like the whole ballet (which has been recorded more than once in Russia, on six sides). It makes a sequence of the best known elements in the Suites, beginning with dawn in Verona and ending with the death of the principals (with, of course, much left out along the way). It also makes a strong case for Leinsdorf as a Prokofiev interpreter, blending a meticulous treatment of the musical text with a penetrating sense of the dramatic values it contains. Throughout, the orchestra performs with an uncommonly good sound, and the reproduction of it is skillfully managed.

the orchestra this time. On Capitol it tended to blanket too much of the accompanying detail; today, the stereophonic knack of making the solo voice seem to occur from *within* the orchestral body is better appreciated.

A couple of significant things I do *not* care for in the recording jobs either on Capitol *or* RCA are that (1) the *Troika's* sleigh-bells are not sufficiently audible, and (2) the offstage trumpet solos in Nos. I and V ("*in distanza*") are *too* audible. Otherwise the technical improvement made under RCA's Richard Mohr is noteworthy. If the version featuring Iordachescu were still around, I would recommend it nonetheless. As it is, I urge all prospective Kijéans to investigate Clatworthy cum Leinsdorf. —J.D.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
MAY 25 1968

... proving that Prokofiev became a great composer only after he returned to the Soviet Union.

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ATLANTIC
BOSTON, MASS.
MONTHLY 285,000
OCT 1968

Critic's Choice

Scholastic editor Dr. Victor Fusco of Henry Mancini (RCA Victor PSS1128).

***Light Classics:* Offenbach Galté Parisienne & Khachaturian Gayne, Boston Pops (RCA Victor RSS10003); Nero Goes Pope, Peter Nero, Arthur Fiedler (RCA Victor RSS1035); Concertos & Rhapsodies Under the Stars, Hollywood Bowl Orchestra (Capitol Twin-Pack SX2P8636).**

***Classics:* Van Cliburn: Tchaikovsky & Rachmaninoff Piano Concertos (RCA Victor Twin-Pack RSS5011); Prokofieff Romeo and Juliet, Boston Symphony (RCA Victor RSS1088); Mozart Piano Concerto No. 21 (Elvira Madigan) & 17, Geza Anda (Deutsche Grammophon DGM-58783); Great Moments from Grand Opera: Price, Caballé, etc. (RCA Victor RSS5044). Ormandy-Philadelphia Greatest Hits (Columbia 1811-0050).**

SCHOLASTIC MAGAZINES INC.
50 WEST 44TH STREET, NEW YORK, N.Y. 10036

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- [x] *World Week (circ. 500,000)*
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- [ ] *Junior Scholastic (circ. 1,300,000)*
- [x] *Scholastic Teacher (circ. 180,000)*

From ROY HEMMING
Executive Editor for Social Studies Magazines & Audio Visual Projects, Scholastic Magazines Inc. and Editor, Senior Scholastic

98

TWO PROKOFIEV SYMPHONIES —A LOGICAL SECOND AND A LYRICAL FIFTH

by Philip Hart

NO ONE CONDUCTOR has yet recorded an integral set of Prokofiev's seven symphonies, but collectors may now assemble their own complete package by choosing from various projects more or less officially under way. Leinsdorf's planned comprehensive survey of the orchestral Prokofiev now includes Symphonies Nos. 2, 3, 5, and 6. Rozhdestvensky's series of new performances on Melodiya/Angel presently offers Nos. 1, 4, 6, and 7. And there are, of course, numerous other recordings of Prokofiev symphonies—Nos. 1 and 5 in particular are available in many different versions—from which to select a representative survey of one of the century's most important symphonic masters.

Each of these new releases merits more than passing interest: Leinsdorf's because it offers the first thoroughly adequate recording of Prokofiev's least-known symphony; and Karajan's because it offers a highly individual and superbly engineered version of a major contemporary work.

Long regarded as the most difficult of the seven (even by the composer himself), the Second sounds considerably less formidable than it must have over forty years ago, when its unfavorably received first performance virtually consigned the work to oblivion. The two-movement symphony, modeled on Beethoven's last piano sonata, is certainly straightforward enough: a violently energetic yet classically developed sonata form followed by a series of variations on a lyrical theme.

Leinsdorf presents the first movement in the most intelligible reading it has yet enjoyed on disc. His direction, the playing of the Boston Symphony, and the fine reproduction, all contribute to the clarification of an extremely dense texture. Moreover, Leinsdorf discovers more coherent expression, musical logic, and subtle dynamic variation in this problematical music than any previous conductor on records. The same elements are strongly evident in the long variation movement.

The conductor is somewhat less successful in finding the proper satiric bite and folklike quality of the *Lieutenant Kijé* Suite. Other conductors, notably Reiner and Ormandy, achieve happier results with this lighthearted score. To Leinsdorf's credit, however, one must note that he includes the optional (but certainly preferable) vocal parts in two of the Suite's movements. David Clatworthy, a fine-sounding young baritone, sings these in what seems to be good but not completely idiomatic Russian.

There are several ways of interpreting the Prokofiev Fifth Symphony. Karajan quite predictably opts for the lyric approach, and no conductor today can match him when it comes to conjuring up long, expressive orchestral lines. This luminous performance and recording immediately takes its place among the best versions of Prokofiev's most popular large-scale symphony. Karajan's songfulness is totally antithetical to the equally valid epical approaches taken by Ormandy, in a still viable though tubbily recorded performance, and more recently by Bernstein, where energy and sonority sometimes overcome orchestral precision.

The recording that comes closest to Karajan's interpretation is the version by the late Ernest Ansermet, who often excelled in the twentieth-century Russian repertoire, Prokofiev in particular. Ansermet projects his lyricism with more intensity than Karajan, and he favors a richer, more generalized sonority. But Karajan draws a far finer, more extraordinarily subtle orchestral sound and texture from the Berlin Philharmonic. By refining the typically warm, rich sound of his brass and lower strings, and by his incredible control of the intonation and vibrato of the upper strings, Karajan achieves a texture comparable to the luminescence one associates with good string quartet playing. At the same time, this refined sonic medium is made to complement a musical conception in which the lyrical line and phrase are developed in a most sophisticated manner. One may or may not care for Karajan's treatment of Prokofiev, but it is impossible to deny the perfection with which every detail is executed. To my mind the lyric is certainly one very valid approach to Prokofiev, especially here in the Fifth Symphony.

Finally, I must compliment DGG's engineers and producers for the beautifully balanced stereo ambience, the ungimmicked recording, and the tasteful fidelity with which the orchestra's dynamics and tone color have been reproduced. This is everything that an orchestral record should be and nowadays so seldom is.

PROKOFIEV: *Symphony No. 2, in D minor, Op. 40; Lieutenant Kijé: Suite, Op. 60*

David Clatworthy, baritone (in the *Lieutenant Kijé*); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA RED SEAL LSC 3061, $5.98.

PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON 139040, $5.79. Tape: ◐◐ C9040, 7½ ips, $7.95; ▣ M89040, $6.95.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JUN 1969

PROKOFIEV: *Symphony No. 2, in D Minor, Op. 40; Lieutenant Kijé—Suite, Op. 60.* David Clatworthy (baritone); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3061 $5.98.

Performance: **Clean and crisp**
Recording: **Full-bodied**
Stereo Quality: **Good**

Far be it from me to complain about having Prokofiev's block-busting 1924 symphony "of iron and steel" achieve its first stereo recording, but I do wish that Mr. Leinsdorf and RCA had been daring enough to couple it with the even more remarkable Chaldean invocation *Seven, They are Seven*, Op. 30, rather than the innocuous, though charming, *Lt. Kijé* film music. In the Symphony Leinsdorf does not achieve quite the volatility and ferocity that Rozhdestvensky does with the Moscow Radio Symphony on the Russian MK mono disc I have on hand, but he does have the benefit of topflight stereo sonics, which reveal considerably more detail, particularly in the kaleidoscopic variation movement that makes up the latter two-thirds of the work. As in his 1960 Capitol recording, Leinsdorf opts for the vocal versions of the *Romance* and *Troika* movements in *Lt. Kijé*, and the delightful texts are excellently sung in the original Russian by New York City Opera baritone David Clatworthy. This is the only currently available recording of the score in this form. The performance as a whole is more neat than spontaneous, but beautifully recorded for all that. The balances in the final *Burial of Kijé* movement, with its tricky combination of themes from the second and third movements, are especially felicitous. *D. H.*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

MAY 1969

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000

MAY 1969

Prokofieff: Symphony No. 2; Lieutenant Kije Suite. D. Clatworthy, bar., Boston Symphony, Leinsdorf. **RCA Victor LSC 3061 stereo** ($5.95)

Prokofieff: Symphony No. 2; Symphony No. 7. USSR State Radio Symphony, State Philharmonic Orchs., Rozhdestvensky. **Everest 3214 (sim.) stereo** ($4.98)

Two choices here for the loudest, brassiest, most dissonant of Prokofieff's symphonies, the No. 2, a work straight out of the depths of the 1920s and heretofore tactfully ignored—for it is an earful! But today, we are beginning to enjoy this kind of earful. It is so very "modern," and so very dated. Rather nice to hear all that old fashioned cacophony, especially in stereo hi fi. The two discs offer contrasting material to accompany No. 2. Everest has the last of the symphonies, No. 7 of 1952, a sweet, ingratiating, nostalgic piece and the last work the invalid composer managed to complete. From Boston, on RCA Victor, we get the familiar Lieutenant Kije, the man who never was, his little trumpet tune hopping unexpectedly from key to key—but here with a difference. Two items in the original film score were sung by a baritone; here these two revert to the original format, for a change. (I prefer the instrumental version, thanks.)

RCA's Symphony No. 2 is a big, fat, shiny production, massively recorded, as befits the august BSO. Good performance. Everest's, via the USSR Radio Symphony (assuming they haven't reversed their labeling—see below) is even a little better, a drier sound and a tighter playing to emphasize the 1920s seriousness of all this dissonance, an effort by the young Prokofieff to show that he could be as modern as anybody at the time. This is a true stereo recording if I hear it rightly, and a good one of its dry sort.

Everest's No. 7, on the reverse side, has the same conductor, but the *other* orchestra—whichever one it may be. It is well enough played, though I have heard more persuasive versions, even USSR recording outfit.

Performances: A, A+ *Sound:* A, B—

PROKOFIEV: Symphony No. 3, in C minor, Op. 44. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. Melodiya/Angel SR 40092, $5.98.

With this performance of the Third Symphony, Rozhdestvensky approaches the conclusion of his notable Prokofiev symphony series for Melodiya/Angel: only the Second and the Fifth remain. Again, it should be noted that this record, like other Melodiya/Angel releases, should not be confused with earlier, far inferior recordings by the same conductor offered on other labels.

The composer explicitly stated in his autobiography that, though based on thematic material from his opera *The Flaming Angel*, the Third Symphony should be taken on its own terms as pure symphonic music. The same holds true of his Fourth Symphony, based on material from the ballet *The Prodigal Son*. In the case of the Third, however, Prokofiev's later revisions removed it even further from its theatrical context. Even so, this work is probably the composer's weakest symphonic effort. Of its four movements, only the third—a superbly original Scherzo—can claim real distinction. One might say that the Third Symphony's bombastic theatrical rhetoric was eventually refined into a genuinely symphonic statement in the far more successful Fifth Symphony. The slow move- also offers a rousing performance of the *Scythian Suite*, while the Melodiya/Angel disc spaces the thirty-three-minute Symphony over two full sides. P.H.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

AUG 1969

Prokofiev: Concertos Nos. 3 and 4. John Browning, piano; with the Boston Symphony Orchestra directed by Erich Leinsdorf. RCA Victor, stereo, LSC 3019; mono, LM 3019; $5.79.

In this combination of the most- and least-recorded concerti of Prokofiev, Browning affirms the wisdom of his choice to record most (if not all) of the works in that literature. In No. 3 Browning and Leinsdorf re-create a result they had achieved previously for Capitol, with perhaps even a swifter, more compelling blend of animation and insight. For my taste, the recording tends to overstress some of the percussive values in the score, as though the mere incidence of a timpani under the piano required a bump like an antique Ford crossing a railroad track. However, what Browning has to provide in the way of impulse and facility are so essentially Prokofievian that the totality levels out the occasional inequalities. In the work for left hand (written, as was Ravel's similar concerto, for Paul Wittgenstein), Browning defines its premises and argues its logics with great persuasiveness. And what it contains of later, greater Prokofiev is also expounded to excellent effect by Leinsdorf.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

OCT 26 1968

It's Special for Left-Handed Pianist

By Stephen A. Sharp
Special to The Virginian-Pilot

In a recent release on the RCA Victor label, two works by the late Sergei Prokovieff are featured with the Boston Symphony Orchestra under the baton of Erich Leinsdorf. John Browning is the pianist in this performance of Concerto No. 3 in C, Op. 26, and Concerto No. 4 in B-flat, Op. 53 (LSC-3019).

The fourth concerto is different from most concerti in that it is written for the left hand only. It was premiered in 1956, by a one-armed German pianist, 25 years after it was written. The cleft shifts and the changes in strength written into the score make this piece a difficult one to perform. Browning rises to the challenge with ample success.

Leinsdorf and Browning combine in an effective performance, technically perfect and aesthetically delightful. Browning's every motion at the keyboard and every nuance add to the total greatness of this recording. Leinsdorf and the Boston Symphony have been issuing recordings of the works of the Russian composer for some time, which RCA bills appropriately as the "Prokovieff Series."

Also in this RCA release package is Leinsdorf and the Boston Symphony performing Symphony No. 93 in D and Symphony No. 96 in D ("Miracle") by Franz Joseph Haydn. (LSC-3030). Perhaps the precision and clarity of the Boston Symphony with Leinsdorf at the helm along with its ability to sense and portray the mood of a piece are ample reasons to support the claim that it is "The Aristocrat of Orchestras." Certainly there can be no quarrel in this recording.

The Virginian-Pilot
NORFOLK, VA.
D. 125,503 SUN. 170,122

SEP 1 1968

PIANIST John Browning continues his association with Erich Leinsdorf and the Boston Symphony Orchestra with beautiful performances of two Prokofieff piano concertos on a new RCA Victor stereo album (LSC-3019).

Browning performs the spirited and melodious Prokofieff Concerto No. 3 in C with great skill and with near perfect nuances. He had had some practice on this particular work. A few years back, when he was just making a name for himself, Browning recorded this concerto for Capitol Records with Leinsdorf and the Philharmonic Orchestra.

JOHN BROWNING

Practice makes perfect, they say. So, Browning and Leinsdorf once again teamed up on the concerto with this rewarding result. The pianist's technique shows great improvement over the years – there's more maturity to the keyboard touch. The concerto is a pianistic art. It is full of melodic writing of the highest caliber, and Browning accepts the challenge and gives Prokofieff his due. It is in the popular category of Tchaikovsky's and Rachmaninoff's concertos.

Browning also gives a skillful performance of Prokofieff's No. 4 in B-Flat on the second side of this disc. This is a terrific undertaking since it is written for the left hand. It isn't in the lyrical category of the third, but is more of a chamber work. It's beautifully performed by Browning with an excellent backing by the Bostonians under Leinsdorf.

Previously, Browning had teamed with Leinsdorf and the Boston orchestra for recordings of Prokofieff's first and second concertos. They turn out to be quite a team. I was fortunate to hear Browning in a recital a few months back at DePauw University. He has terrific ability and potential not yet tapped.

LAFAYETTE, IND.
JOURNAL AND COURIER
D. 45,500

AUG 24 1968

Leinsdorf Recordings Rated Fine

By DELOS SMITH

NEW YORK (UPI)—Now that Erich Leinsdorf is no longer music director of the Boston Symphony and merely another entry on the list of available guest conductors, it is time to wonder about his future as a recording conductor.

His tenure as head music man in Boston put him among the most prolific recorders but the record-maker, RCA, has always done much with the orchestra regardless of who was the music director. It may well be Leinsdorf will now have fewer recording opportunities.

But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist (3121).

It is the fifth concerto and again you are given the conviction that conductor and soloist understood the composer precisely the same way and better probably than any other conductor - soloist combination ever did. Leinsdorf's strength is in conveying unquestioned authority.

Presumably he has completed the project of recording all the Prokofieff symphonies with the Boston. The 3rd, 5th and 6th he has done and the 2nd is newly released (3061). Also newsly at hand are his interpretations of Beethoven's 1st and 8th symphonies, on one record (3098). But he served all the masters, modern and classical, well in Boston and may the recordings long survive!

GAZETTE
TAUNTON, MASS.
(E) 13,611

AUG 27 1969

New England Newsclip

Albany Knickerbocker News
Thursday, September 4, 1969

Leinsdorf's Reputation Secure With Recordings of Prokieff

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CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000

FEB 1969

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and
next year's ...
tion of Beethoven's ...

Another Beethoven album offers a recital by pianist Jacob Lateiner. Carl Weinrich is the soloist in a two-record set of Handel organ concertos with the Arthur Fiedler Sinfonietta under Fiedler.

Continuing his Prokofiev series, Erich Leinsdorf completes the four piano concertos conducting soloist John Browning and the Boston Symphony in a coupling of the last two. Leinsdorf also conducts the Boston in a Dvorak pressing.

Morton Gould co... the Chicago Sym... pairing of ... Rimsky ...

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUN 1 1968

Prokofiev: *Piano Concertos Nos. 3 and 4.* John Browning (piano) with the Boston Symphony under Leinsdorf. RCA Victor LSC 3019 [LM 3019]. $5.79. Continuing its Prokofiev series, the BSO with pianist Browning play the jaunty, spirited *Concerto No. 3* and the puzzling *No. 4* written for the one-armed Austrian pianist, Paul Wittgenstein. Orchestra and soloist are at their best. There is excitement, wit, and warmth where demanded. It is difficult to fault anyone, including the engineers. AA AA

98

TWO PROKOFIEV SYMPHONIES —A LOGICAL SECOND AND A LYRICAL FIFTH

by Philip Hart

No one conductor has yet recorded an integral set of Prokofiev's seven symphonies, but collectors may now assemble their own complete package by choosing from various projects more or less officially under way. Leinsdorf's planned comprehensive survey of the orchestral Prokofiev now includes Symphonies Nos. 2, 3, 5, and 6. Rozhdestvensky's series of new performances on Melodiya/Angel presently offers Nos. 1, 4, 6, and 7. And there are, of course, numerous other recordings of Prokofiev symphonies—Nos. 1 and 5 in particular are available in many different versions—from which to select a representative survey of one of the century's most important symphonic masters.

Each of these new releases merits more than passing interest: Leinsdorf's because it offers the first thoroughly adequate recording of Prokofiev's least-known symphony; and Karajan's because it offers a highly individual and superbly engineered version of a major contemporary work.

Long regarded as the most difficult of the seven (even by the composer himself), the Second sounds considerably less formidable than it must have over forty years ago, when its unfavorably received first performance virtually consigned the work to oblivion. The two-movement symphony, modeled on Beethoven's last piano sonata, is certainly straightforward enough: a violently energetic yet classically developed sonata form followed by a series of variations on a lyrical theme.

Leinsdorf presents the first movement in the most intelligible reading it has yet enjoyed on disc. His direction, the playing of the Boston Symphony, and the fine reproduction, all contribute to the clarification of an extremely dense texture. Moreover, Leinsdorf discovers more coherent expression, musical logic, and subtle dynamic variation in this problematical music than any previous conductor on records. The same elements are strongly evident in the long variation movement.

The conductor is somewhat less successful in finding the proper satiric bite and folklike quality of the *Lieutenant Kijé* Suite. Other conductors, notably Reiner and Ormandy, achieve happier results with this lighthearted score. To Leinsdorf's credit, however, one must note that he includes the optional (but certainly preferable) vocal parts in two of the Suite's movements. David Clatworthy, a fine-sounding young baritone, sings these in what seems to be good but not completely idiomatic Russian.

There are several ways of interpreting the Prokofiev Fifth Symphony. Karajan quite predictably opts for the lyric approach, and no conductor today can match him when it comes to conjuring up long, expressive orchestral lines. This luminous performance and recording immediately takes its place among the best versions of Prokofiev's most popular large-scale symphony. Karajan's songfulness is totally antithetical to the equally valid epical approaches taken by Ormandy, in a still viable though tubbily recorded performance, and more recently by Bernstein, where energy and sonority sometimes overcome orchestral precision.

The recording that comes closest to Karajan's interpretation is the version by the late Ernest Ansermet, who often excelled in the twentieth-century Russian repertoire, Prokofiev in particular. Ansermet projects his lyricism with more intensity than Karajan, and he favors a richer, more generalized sonority. But Karajan draws a far finer, more extraordinarily subtle orchestral sound and texture from the Berlin Philharmonic. By refining the typically warm, rich sound of his brass and lower strings, and by his incredible control of the intonation and vibrato of the upper strings, Karajan achieves a texture comparable to the luminescence one associates with good string quartet playing. At the same time, this refined sonic medium is made to complement a musical conception in which the lyrical line and phrase are developed in a most sophisticated manner. One may or may not care for Karajan's treatment of Prokofiev, but it is impossible to deny the perfection with which every detail is executed. To my mind the lyric is certainly one very valid approach to Prokofiev, especially here in the Fifth Symphony.

Finally, I must compliment DGG's engineers and producers for the beautifully balanced stereo ambience, the ungimmicked recording, and the tasteful fidelity with which the orchestra's dynamics and tone color have been reproduced. This is everything that an orchestral record should be and nowadays so seldom is.

PROKOFIEV: *Symphony No. 2, in D minor, Op. 40; Lieutenant Kijé: Suite, Op. 60*

David Clatworthy, baritone (in the *Lieutenant Kijé*); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 3061, $5.98.

PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 139040, $5.79. Tape: ●● C9040, 7½ ips, $7.95; ■ M89040, $6.95.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUN 1969

PROKOFIEV: *Symphony No. 2, in D Minor, Op. 40; Lieutenant Kijé—Suite, Op. 60.* David Clatworthy (baritone); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3061 $5.98.

Performance: Clean and crisp
Recording: Full-bodied
Stereo Quality: Good

Far be it from me to complain about having Prokofiev's block-busting 1924 symphony "of iron and steel" achieve its first stereo recording, but I do wish that Mr. Leinsdorf and RCA had been daring enough to couple it with the even more remarkable Chaldean invocation *Seven, They are Seven;* Op. 30, rather than the innocuous, though charming, *Lt. Kijé* film music. In the Symphony Leinsdorf does not achieve quite the volatility and ferocity that Rozhdestvensky does with the Moscow Radio Symphony on the Russian MK mono disc I have on hand, but he does have the benefit of topflight stereo sonics, which reveal considerably more detail, particularly in the kaleidoscopic variation movement that makes up the latter two-thirds of the work. As in his 1960 Capitol recording, Leinsdorf opts for the vocal versions of the *Romance* and *Troika* movements in *Lt. Kijé,* and the delightful texts are excellently sung in the original Russian by New York City Opera baritone David Clatworthy. This is the only currently available recording of the score in this form. The performance as a whole is more neat than spontaneous, but beautifully recorded for all that. The balances in the final *Burial of Kijé* movement, with its tricky combination of themes from the second and third movements, are especially felicitous. *D. H.*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
MAY 1969

Non-Electronic Tuning

Those methods of tuning are visual: you see when the tuning is correct. Some still prefer to use their ears, in one or other method that employs audible indications of pitch differences. The trick here is to use a beat that is slow enough to count. The slowest beat in the tempered musical scale is the major fifth: it is close to a frequency ratio of 3:2.

The mathematical interval is 1.4983, as opposed to the ratio that would give zero beat, of 1.5. If the actual frequencies were 1,000 and 1498.3 Hz, they would produce a beat of 3.4 warbles per second, because the 3rd harmonic of the first, 3000 Hz, would beat with the second harmonic of the second, at 2996.6 Hz.

So you tune the upper note of the fifth interval flat of the zero beat to give a specified number of beats. Figure 9 1 shows the count of beats in 5 seconds, which is easier to do accurately than so many beats per second, working on frequencies between F♯ at 369.99 Hz and C at 1046.5 Hz.

As shown, the tuning follows a downward order from C, so F would be tuned sharp to get the requisite num- [illegible] When you

including Ormandy's on Columbia. But the recording on this side is another story. As you flip, the sound deteriorates; this is out of a wholly different set-up, even with the same conductor. Moreover (says my ear), this appears to be a simulated stereo, out of a mono original, even if it doesn't say so. And those vague stirrings in the background—are they a "live" audience? Is this from a broadcast? Could be, even if, supposedly, the other side is the "Radio" orchestra. (The ascriptions are casually reversed, you'll note, as they appear on the backside of the jacket.) So who knows? The conductor does. He conducted both. Go ask him, if you want to know.

Just to confuse the issue, I note that Angel also offers the same Symphony No. 7 with the very same conductor, on its Melodiya label! There, the orchestra is listed as the *Moscow* Radio Symphony. And the recording on that one is in full stereo.

One thing is definite. It'll cost you more to hear No. 7 conducted by Rozhdestvensky via Melodiya, the official USSR recording outfit.

Performances: A, A+ *Sound:* A, B—

PROKOFIEV: Symphony No. 3, in C minor, Op. 44. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. Melodiya/Angel SR 40092, $5.98.

With this performance of the Third Symphony, Rozhdestvensky approaches the conclusion of his notable Prokofiev symphony series for Melodiya/Angel: only the Second and the Fifth remain. Again, it should be noted that this record, like other Melodiya/Angel releases, should not be confused with earlier, far inferior recordings by the same conductor offered on other labels.

The composer explicitly stated in his autobiography that, though based on thematic material from his opera *The Flaming Angel,* the Third Symphony should be taken on its own terms as pure symphonic music. The same holds true of his Fourth Symphony, based on material from the ballet *The Prodigal Son.* In the case of the Third, however, Prokofiev's later revisions removed it even further from its theatrical context. Even so, this work is probably the composer's weakest symphonic effort. Of its four movements, only the third—a superbly original Scherzo—can claim real distinction. One might say that the Third Symphony's bombastic theatrical rhetoric was eventually refined into a genuinely symphonic statement in the far more successful Fifth Symphony. The slow move- also offers a rousing performance of the *Scythian Suite,* while the Melodiya/Angel disc spaces the thirty-three-minute Symphony over two full sides. P.H.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
AUG 1969

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
OCT 26 1968

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It's Special for Left-Handed Pianist

By Stephen A. Sharp

Special to The Virginian-Pilot

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The fourth concerto is different from most concerti in that it is written for the left hand only. It was premiered in 1956, by a one-armed German pianist, 25 years after it was written. The cleft shifts and the changes in strength written into the score make this piece a difficult one to perform. Browning rises to the challenge with ample success.

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The Virginian-Pilot
NORFOLK, VA.
D. 125,503 SUN. 170,122
SEP 1 1968

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LAFAYETTE, IND.
JOURNAL AND COURIER
D. 45,500
AUG 24 1968

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But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist (3121).

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GAZETTE
TAUNTON, MASS.
(E) 13,611
AUG 27 1969
New England Newsclip

Albany Knickerbocker News
Thursday, September 4, 1969

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CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000
FEB 1969

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Morton Gould co[illegible] the Chicago Sym[illegible] pairing of [illegible] Rimsky [illegible]

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 1 1968

Prokofiev: *Piano Concertos Nos. 3 and 4.* John Browning (piano) with the Boston Symphony under Leinsdorf. RCA Victor LSC 3019 [LM 3019]. $5.79. Continuing its Prokofiev series, the BSO with pianist Browning play the jaunty, spirited *Concerto No. 3* and the puzzling *No. 4* written for the one-armed Austrian pianist, Paul Wittgenstein. Orchestra and soloist are at their best. There is excitement, wit, and warmth where demanded. It is difficult to fault anyone, including the engineers. AA AA

98

TWO PROKOFIEV SYMPHONIES —A LOGICAL SECOND AND A LYRICAL FIFTH

by Philip Hart

#5454

No one conductor has yet recorded an integral set of Prokofiev's seven symphonies, but collectors may now assemble their own complete package by choosing from various projects more or less officially under way. Leinsdorf's planned comprehensive survey of the orchestral Prokofiev now includes Symphonies Nos. 2, 3, 5, and 6. Rozhdestvensky's series of new performances on Melodiya/Angel presently offers Nos. 1, 4, 6, and 7. And there are, of course, numerous other recordings of Prokofiev symphonies—Nos. 1 and 5 in particular are available in many different versions—from which to select a representative survey of one of the century's most important symphonic masters.

Each of these new releases merits more than passing interest: Leinsdorf's because it offers the first thoroughly adequate recording of Prokofiev's least-known symphony; and Karajan's because it offers a highly individual and superbly engineered version of a major contemporary work.

Long regarded as the most difficult of the seven (even by the composer himself), the Second sounds considerably less formidable than it must have over forty years ago, when its unfavorably received first performance virtually consigned the work to oblivion. The two-movement symphony, modeled on Beethoven's last piano sonata, is certainly straightforward enough: a violently energetic yet classically developed sonata form followed by a series of variations on a lyrical theme.

Leinsdorf presents the first movement in the most intelligible reading it has yet enjoyed on disc. His direction, the playing of the Boston Symphony, and the fine reproduction, all contribute to the clarification of an extremely dense texture. Moreover, Leinsdorf discovers more coherent expression, musical logic, and subtle dynamic variation in this problematical music than any previous conductor on records. The same elements are strongly evident in the long variation movement.

The conductor is somewhat less successful in finding the proper satiric bite and folklike quality of the *Lieutenant Kijé* Suite. Other conductors, notably Reiner and Ormandy, achieve happier results with this lighthearted score. To Leinsdorf's credit, however, one must note that he includes the optional (but certainly preferable) vocal parts in two of the Suite's movements. David Clatworthy, a fine-sounding young baritone, sings these in what seems to be good but not completely idiomatic Russian.

There are several ways of interpreting the Prokofiev Fifth Symphony. Karajan quite predictably opts for the lyric approach, and no conductor today can match him when it comes to conjuring up long, expressive orchestral lines. This luminous performance and recording immediately takes its place among the best versions of Prokofiev's most popular large-scale symphony. Karajan's songfulness is totally antithetical to the equally valid epical approaches taken by Ormandy, in a still viable though tubbily recorded performance, and more recently by Bernstein, where energy and sonority sometimes overcome orchestral precision.

The recording that comes closest to Karajan's interpretation is the version by the late Ernest Ansermet, who often excelled in the twentieth-century Russian repertoire, Prokofiev in particular. Ansermet projects his lyricism with more intensity than Karajan, and he favors a richer, more generalized sonority. But Karajan draws a far finer, more extraordinarily subtle orchestral sound and texture from the Berlin Philharmonic. By refining the typically warm, rich sound of his brass and lower strings, and by his incredible control of the intonation and vibrato of the upper strings, Karajan achieves a texture comparable to the luminescence one associates with good string quartet playing. At the same time, this refined sonic medium is made to complement a musical conception in which the lyrical line and phrase are developed in a most sophisticated manner. One may or may not care for Karajan's treatment of Prokofiev, but it is impossible to deny the perfection with which every detail is executed. To my mind the lyric is certainly one very valid approach to Prokofiev, especially here in the Fifth Symphony.

Finally, I must compliment DGG's engineers and producers for the beautifully balanced stereo ambience, the ungimmicked recording, and the tasteful fidelity with which the orchestra's dynamics and tone color have been reproduced. This is everything that an orchestral record should be and nowadays so seldom is.

PROKOFIEV: *Symphony No. 2, in D minor, Op. 40; Lieutenant Kijé: Suite, Op. 60*

David Clatworthy, baritone (in the *Lieutenant Kijé*); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 3061, $5.98.

PROKOFIEV: *Symphony No. 5, in B flat, Op. 100*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 139040, $5.79. Tape: ⬭ C9040, 7½ ips, $7.95; ⬬ M89040, $6.95.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUN 1969

PROKOFIEV: *Symphony No. 2, in D Minor, Op. 40; Lieutenant Kijé—Suite, Op. 60.* David Clatworthy (baritone); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3061 $5.98.

Performance: **Clean and crisp**
Recording: **Full-bodied**
Stereo Quality: **Good**

Far be it from me to complain about having Prokofiev's block-busting 1924 symphony "of iron and steel" achieve its first stereo recording, but I do wish that Mr. Leinsdorf and RCA had been daring enough to couple it with the even more remarkable Chaldean invocation *Seven, They are Seven*, Op. 30, rather than the innocuous, though charming, *Lt. Kijé* film music. In the Symphony Leinsdorf does not achieve quite the volatility and ferocity that Rozhdestvensky does with the Moscow Radio Symphony on the Russian MK mono disc I have on hand, but he does have the benefit of topflight stereo sonics, which reveal considerably more detail, particularly in the kaleidoscopic variation movement that makes up the latter two-thirds of the work. As in his 1960 Capitol recording, Leinsdorf opts for the vocal versions of the *Romance* and *Troika* movements in *Lt. Kijé*, and the delightful texts are excellently sung in the original Russian by New York City Opera baritone David Clatworthy. This is the only currently available recording of the score in this form. The performance as a whole is more neat than spontaneous, but beautifully recorded for all that. The balances in the final *Burial of Kijé* movement, with its tricky combination of themes from the second and third movements, are especially felicitous. *D. H.*

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
MAY 1969

Non-Electronic Tuning

These methods of tuning are visual: you see when the tuning is correct. Some still prefer to use their ears, in one or other method that employs audible indications of pitch differences. The trick here is to use a beat that is slow enough to count. The slowest beat in the tempered musical scale is the major fifth: it is close to a frequency ratio of 3:2.

The mathematical interval is 1.4983, as opposed to the ratio that would give zero beat, of 1.5. If the actual frequencies were 1,000 and 1498.3 Hz, they would produce a beat of 3.4 warbles per second, because the 3rd harmonic of the first, 3000 Hz, would beat with the second harmonic of the second, at 2996.6 Hz.

So you tune the upper note of the fifth interval flat of the zero beat to give a specified number of beats. Figure 9 1 shows the count of beats in 5 seconds, which is easier to do accurately than so many beats per second, working on frequencies between F# at 369.99 Hz and C at 1046.5 Hz.

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If everything checks out it
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To record beautiful music you
have to use a tape that doesn't
cut off the highs or the lows.
Like RCA's Red Seal.
It's made under white room
conditions so it won't dis-
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Red Seal is formulated with
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Just to confuse the issue, I note that Angel also offers the same Symphony No. 7 with the very same conductor, on its Melodiya label! There, the orchestra is listed as the *Moscow* Radio Symphony. And the recording on that one is in full stereo.

ment, for instance, begins with a warm lyrical idea which is inflated out of all proportion: at this point, Prokofiev seemed unable to sustain lyrical sentiments on a symphonic scale.

Much as I admire Rozhdestvensky's sensitive reading here, I find that Leinsdorf's superior orchestra makes a choice between the two versions very difficult. In the more rhetorical passages, the Boston Symphony sounds less effortful than the Moscow Radio Symphony Orchestra, and the technical difficulties of the third movement are solved to far better advantage by the American ensemble. Rozhdestvensky, on the other hand, offers niceties of expression, texture, and phrasing that are noticeably absent in Leinsdorf's rather insensitive handling of the score. To make the choice even more difficult, the Boston/Leinsdorf record also offers a rousing performance of the *Scythian Suite*, while the Melodiya/Angel disc spaces the thirty-three-minute Symphony over two full sides. P.H.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
AUG 1969

Prokofiev: Concertos Nos. 3 and 4. John Browning, piano; with the Boston Symphony Orchestra directed by Erich Leinsdorf. RCA Victor, stereo, LSC 3019; mono, LM 3019; $5.79.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
OCT 26 1968

In this combination of the most- and least-recorded concerti of Prokofiev, Browning affirms the wisdom of his choice to record most (if not all) of the works in that literature. In No. 3 Browning and Leinsdorf re-create a result they had achieved previously for Capitol, with perhaps even a swifter, more compelling blend of animation and insight. For my taste, the recording tends to overstress some of the percussive values in the score, as though the mere incidence of a timpani under the piano required a bump like an antique Ford crossing a railroad track. However, what Browning has to provide in the way of impulse and facility are so essentially Prokofievian that the totality levels out the occasional inequalities. In the work for left hand (written, as was Ravel's similar concerto, for Paul Wittgenstein), Browning defines its premises and argues its logics with great persuasiveness. And what it contains of later, greater Prokofiev is also expounded to excellent effect by Leinsdorf.

It's Special for Left-Handed Pianist

By Stephen A. Sharp
Special to The Virginian-Pilot

In a recent release on the RCA Victor label, two works by the late Sergei Prokovieff are featured with the Boston Symphony Orchestra under the baton of Erich Leinsdorf. John Browning is the pianist in this performance of Concerto No. 3 in C, Op. 26, and Concerto No. 4 in B-flat, Op. 53 (LSC-3019).

The fourth concerto is different from most concerti in that it is written for the left hand only. It was premiered in 1956, by a one-armed German pianist, 25 years after it was written. The cleft shifts and the changes in strength written into the score make this piece a difficult one to perform. Browning rises to the challenge with ample success.

Leinsdorf and Browning combine in an effective performance, technically perfect and aesthetically delightful. Browning's every motion at the keyboard and every nuance add to the total greatness of this recording. Leinsdorf and the Boston Symphony have been issuing recordings of the works of the Russian composer for some time, which RCA bills appropriately as the "Prokovieff Series."

Also in this RCA release package is Leinsdorf and the Boston Symphony performing Symphony No. 93 in D and Symphony No. 96 in D ("Miracle") by Franz Joseph Haydn. (LSC-3030). Perhaps the precision and clarity of the Boston Symphony with Leinsdorf at the helm along with its ability to sense and portray the mood of a piece are ample reasons to support the claim that it is "The Aristocrat of Orchestras." Certainly there can be no quarrel in this recording.

The Virginian-Pilot
NORFOLK, VA.
D. 125,503 SUN. 170,122
SEP 1 1968

PIANIST John Browning continues his association with Erich Leinsdorf and the Boston Symphony Orchestra with beautiful performances of two Prokofieff piano concertos on a new RCA Victor stereo album (LSC-3019).

Browning performs the spirited and melodious Prokofieff Concerto No. 3 in C with great skill and with near perfect nuances. He had had some practice on this particular work. A few years back, when he was just making a name for himself, Browning recorded this concerto for Capitol Records with Leinsdorf and the Philharmonic Orchestra.

JOHN BROWNING

Practice makes perfect, they say. So, Browning and Leinsdorf once again teamed up on the concerto with this rewarding result. The pianist's technique shows great improvement over the years—there's more maturity to the keyboard touch. The concerto is a pianistic art. It is full of melodic writing of the highest caliber, and Browning accepts the challenge and gives Prokofieff his due. It is in the popular category of Tchaikovsky's and Rachmaninoff's concertos.

Browning also gives a skillful performance of Prokofieff's No. 4 in B-Flat on the second side of this disc. This is a terrific undertaking since it is written for the left hand. It isn't in the lyrical category of the third, but is more of a chamber work. It's beautifully performed by Browning with an excellent backing by the Bostonians under Leinsdorf.

Previously, Browning had teamed with Leinsdorf and the Boston orchestra for recordings of Prokofieff's first and second concertos. They turn out to be quite a team. I was fortunate to hear Browning in a recital a few months back at DePauw University. He has terrific ability and potential not yet tapped.

LAFAYETTE, IND.
JOURNAL AND COURIER
D. 45,500
AUG 24 1968

GAZETTE
TAUNTON, MASS.
(E) 13,611
AUG 27 1969
New England Newsclip

Leinsdorf Recordings Rated Fine

By DELOS SMITH

NEW YORK (UPI)—Now that Erich Leinsdorf is no longer music director of the Boston Symphony and merely another entry on the list of available guest conductors, it is time to wonder about his future as a recording conductor.

His tenure as head music man in Boston put him among the most prolific recorders but the record-maker, RCA, has always done much with the orchestra regardless of who was the music director. It may well be Leinsdorf will now have fewer recording opportunities.

But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist (3121).

It is the fifth concerto and again you are given the conviction that conductor and soloist understood the composer precisely the same way and better probably than any other conductor-soloist combination ever did. Leinsdorf's strength is in conveying unquestioned authority.

Presumably he has completed the project of recording all the Prokofieff symphonies with the Boston. The 3rd, 5th and 6th he has done and the 2nd is newly released (3061). Also newsly at hand are his interpretations of Beethoven's 1st and 8th symphonies, on one record (3098). But he served all the masters, modern and classical, well in Boston and may the recordings long survive!

Albany Knickerbocker News
Thursday, September 4, 1969

Leinsdorf's Reputation Secure With Recordings of Prokieff

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CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000
FEB 1969

and
next year's ...
tion of Beethoven's ...

Another Beethoven album offers a recital by pianist Jacob Lateiner. Carl Weinrich is the soloist in a two-record set of Handel organ concertos with the Arthur Fiedler Sinfonietta under Fiedler.

Continuing his Prokofiev series, Erich Leinsdorf completes the four piano concertos conducting soloist John Browning and the Boston Symphony in a coupling of the last two. Leinsdorf also conducts the Boston in a Dvorak pressing.

Morton Gould co... the Chicago Sym... pairing of ... Rimsky ...

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 1 1968

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by Philip Hart

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Performance: **Clean and crisp**
Recording: **Full-bodied**
Stereo Quality: **Good**

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STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JUN 1969

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 150,000
MAY 1969

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 150,000
AUG 1969

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SATURDAY REVIEW
NEW YORK, N. Y
W. 413,000
OCT 26 1968

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The fourth concerto is different from most concerti in that it is written for the left hand only. It was premiered in 1956, by a one-armed German pianist, 25 years after it was written. The cleft shifts and the changes in strength written into the score make this piece a difficult one to perform. Browning rises to the challenge with ample success.

Leinsdorf and Browning combine in an effective performance, technically perfect and aesthetically delightful. Browning's every motion at the keyboard and every nuance add to the total greatness of this recording. Leinsdorf and the Boston Symphony have been issuing recordings of the works of the Russian composer for some time, which RCA bills appropriately as the "Prokovieff Series."

Also in this RCA release package is Leinsdorf and the Boston Symphony performing Symphony No. 93 in D and Symphony No. 96 in D ("Miracle") by Franz Joseph Haydn. (LSC-3030). Perhaps the precision and clarity of the Boston Symphony with Leinsdorf at the helm along with its ability to sense and portray the mood of a piece are ample reasons to support the claim that it is "The Aristocrat of Orchestras." Certainly there can be no quarrel in this recording.

The Virginian-Pilot
NORFOLK, VA.
D. 125,503 SUN. 170,122
SEP 1 1968

PIANIST John Browning continues his association with Erich Leinsdorf and the Boston Symphony Orchestra with beautiful performances of two Prokofieff piano concertos on a new RCA Victor stereo album (LSC-3019).

Browning performs the spirited and melodious Prokofieff

JOHN BROWNING

Concerto No. 3 in C with great skill and with near perfect nuances. He had had some practice on this particular work. A few years back, when he was just making a name for himself, Browning recorded this concerto for Capitol Records with Leinsdorf and the Philharmonic Orchestra.

Practice makes perfect, they say. So, Browning and Leinsdorf once again teamed up on the concerto with this rewarding result. The pianist's technique shows great improvement over the years—there's more maturity to the keyboard touch. The concerto is a pianistic art. It is full of melodic writing of the highest caliber, and Browning accepts the challenge and gives Prokofieff his due. It is in the popular category of Tchaikovsky's and Rachmaninoff's concertos.

Browning also gives a skillful performance of Prokofieff's No. 4 in B-Flat on the second side of this disc. This is a terrific undertaking since it is written for the left hand. It isn't in the lyrical category of the third, but is more of a chamber work. It's beautifully performed by Browning with an excellent backing by the Bostonians under Leinsdorf.

Previously, Browning had teamed with Leinsdorf and the Boston orchestra for recordings of Prokofieff's first and second concertos. They turn out to be quite a team. I was fortunate to hear Browning in a recital a few months back at DePauw University. He has terrific ability and potential not yet tapped.

LAFAYETTE, IND.
JOURNAL AND COURIER
D. 45,500
AUG 24 1968

Leinsdorf Recordings Rated Fine

By DELOS SMITH

NEW YORK (UPI)—Now that Erich Leinsdorf is no longer music director of the Boston Symphony and merely another entry on the list of available guest conductors, it is time to wonder about his future as a recording conductor.

His tenure as head music man in Boston put him among the most prolific recorders but the record-maker, RCA, has always done much with the orchestra regardless of who was the music director. It may well be Leinsdorf will now have fewer recording opportunities.

But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist (3121).

It is the fifth concerto and again you are given the conviction that conductor and soloist understood the composer precisely the same way and better probably than any other conductor-soloist combination ever did. Leinsdorf's strength is in conveying unquestioned authority.

Presumably he has completed the project of recording all the Prokofieff symphonies with the Boston. The 3rd, 5th and 6th he has done and the 2nd is newly released (3061). Also newly at hand are his interpretations of Beethoven's 1st and 8th symphonies, on one record (3098). But he served all the masters, modern and classical, well in Boston and may the recordings long survive!

GAZETTE
TAUNTON, MASS.
(E) 13,611
AUG 27 1969

New England Newsclip

Albany Knickerbocker News
Thursday, September 4, 1969

and
next year's ...
tion of Beethoven's bi...

Another Beethoven album offers a recital by pianist Jacob Lateiner. Carl Weinrich is the soloist in a two-record set of Handel organ concertos with the Arthur Fiedler Sinfonietta under Fiedler.

Continuing his Prokofiev series, Erich Leinsdorf completes the four piano concertos conducting soloist John Browning and the Boston Symphony in a coupling of the last two. Leinsdorf also conducts the Boston in a Dvorak pressing.

Morton Gould co... the Chicago Sym... pairing of ... Rimsky

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUN 1 1968

Prokofiev: *Piano Concertos Nos. 3 and 4.* John Browning (piano) with the Boston Symphony under Leinsdorf. RCA Victor LSC 3019 [LM 3019]. $5.79. Continuing its Prokofiev series, the BSO with pianist Browning play the jaunty, spirited *Concerto No. 3* and the puzzling *No. 4* written for the one-armed Austrian pianist, Paul Wittgenstein. Orchestra and soloist are at their best. There is excitement, wit, and warmth where demanded. It is difficult to fault anyone, including the engineers. AA AA

Leinsdorf's Reputation Secure With Recordings of Prokieff

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CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY
FEB 1969

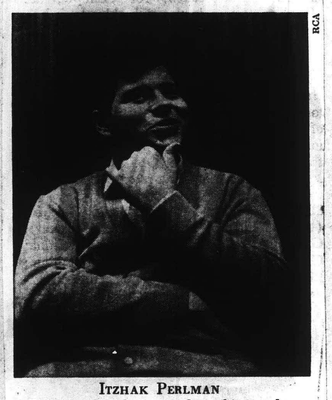
99.

RECORDINGS OF SPECIAL MERIT

TCHAIKOVSKY: *Concerto In D, Op. 35, for Violin and Orchestra.* DVOŘÁK: *Romance in F, Op. 11.* Itzhak Perlman (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 3014, Ⓜ LM 3014* $5.79.

Performance: **Excellent**
Recording: **Good**
Stereo Quality: **Good**

It's rather nice to discover that this sort of fiddle playing is not entirely dying out with the older generation. Within certain limits, Perlman essays the grand style, and by and large succeeds at it. He is not overly Romantic in the lman manner, but then that kind of playing would seem very affected today—like old silent-film acting. But Perlman has a good, rich sound, plenty of swing in his bow arm, and all the grand rhetorical gestures in good working order. Leinsdorf and the orchestra are right there with him; Leinsdorf lets the sentiment in the music take care of itself, but that's quite all right with me. I am, I must admit, no Tchaikovsky Concerto connoisseur, but I enjoyed this performance. The Dvořák, although a little overlong in its dogged Dvořákian lyricism, is a pleasant extra, and the sound is as good as or better than anything that RCA has come up with from Boston. *E. S.*



RCA

ITZHAK PERLMAN
The grand style in good working order

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

AUG 1968

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUL 1968

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*
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Itzhak Perlman, violin; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor LM 3014 or LSC 3014, $5.79.

As sheer violinism, Itzhak Perlman's second disc for RCA Victor is beyond cavil, distinguished by solid, luscious tone and impressively secure technique. Interpretatively, however, the performance of the Tchaikovsky Concerto reveals that this brilliant young artist has yet to achieve the individual touches that would give his work flair. The over-all effect is blandly impersonal.

Perlman does little to add expressive nuance, or to mold phrases in a manner that would lend them the shape and direction they must have if they are not to degenerate into perfunctory passagework. Curiously lacking drive and urgency, the first movement does not rouse itself until the coda. The Canzonetta is attractively played, but the opportunity the second theme offers for a change of mood, tonal color, and shading is passed by. Perlman lunges into the finale with grim determination. Though he restores all seven traditional minor cuts (none amounting to more than twelve bars), thus allowing us to hear fifty-six measures usually excised, his bowing is too heavy for the gossamer, scherzolike quality of the music. When the final victory comes, it is joyless. In all, then, this is not an interpretation that will quicken many pulses. The Heifetz/Reiner and Oistrakh/Ormandy versions are to be preferred.

That Perlman *can* move the heart is demonstrated by his ravishing performance of Dvořák's exquisite Romance in F, suffused with smoldering ardor.

Murky, overresonant sonics—severely attenuated in highs, with considerable overloading distortion in the orchestral tuttis. And there is a noticeable tape splice eleven bars before the last entrance of the main theme in the Tchaikovsky finale—the violin suddenly jumps towards the left speaker. M.S.

TCHAIKOVSKY: Piano Concerto No. 1. Mischa Dichter, piano; Leinsdorf, Boston Symphony Orchestra. STRAVINSKY: Three Movements from "Petrouchka." BRAHMS: piano pieces. Dichter, piano RCA Victor TR3-5026, 3¾ ips. **Sound:** very good, even if a bit brittle and treble-strong when compared with the disc version (LSC 2954 and 2970). **Music:** the ultimate warhorse concerto, a virtuoso recital vehicle (Stravinsky) and some of Brahms' most attractive short piano pieces. **Interpretation:** unhurriedly poetic in the Tchaikovsky, refreshing after so many driven versions. Stravinsky: OK. Brahms: Dichter, in his early twenties, has a lifetime to refine his good natural feeling for such pieces as the Intermezzo in A, op. 118, no. 2. **Competition:** considerable for Tchaikovsky, non-existent for the others.

PROKOFIEFF: Violin Concerto No. 2. SIBELIUS: Violin Concerto. TCHAIKOVSKY: Violin Concerto. DVORAK: Romance, op. 11. Itzhak Perlman, violin; Leinsdorf, Boston Symphony Orchestra. RCA Victor TR3-5029, 3¾ ips stuff, although less easeful of string sound, less open overall than these performances on disc (LSC 2962 and 3014). **Music:** three standard violin concerto favorites, with a lovely shorter piece, less often heard (the Dvorak) as an attractive extra. **Interpretation:** youthful, enjoyable. **Competition:** save for the Dvorak, a tape debut, considerable; most of it is at 7½ ips, too.

SIGHT AND SOUND
MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.

SEP 1968

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The Boston Symphony, under Erich Leinsdorf, matches Perlman's astonishing technique, but the result is still willfully wrong-headed, particularly in the Canzonetta. The lengthy Dvorak Romance in F that fills out the disc is hardly justification for tempi that distort the main work. Irving Kolodin's jacket notes are perhaps the most inane of his otherwise distinguished career. "Possibly December 4, 1881, fell on a Saturday . . . If not, it was philosophically a Saturday . . ." he writes. Since this point is central to his rhetoric, could he not have spent the three minutes necessary to calculate that it was a Saturday in fact?

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JUN 27 1968

New England Newsclip

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

JUN 23 1968

New England Newsclip

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The album containing the Beethoven First is simply marvelous. Rubinstein is still among the "greats" as far as I am concerned, and in this recording, Leinsdorf and the Boston Symphony lend wonderful support.

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THE SYMPHONY in E Flat, No. 5 by ... is the composer's birthday sym... first performed in 1915 on ...helius' 50th birthday. ...f the symphony ...ere, Sib... on

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Albany Knickerbocker News
Saturday, September 21, 1968

Tchaikovsky Gets Russian and American Treatments

By DELOS SMITH

NEW YORK (UPI)—Americans can now hear a full-scale Russian appreciation Tchaikovsky the symphonist as recorded by a representative Russian conductor with a Russian orchestra in Russia.

Offhand you could think we might learn something, since Tchaikovsky was so very Russian. Such is in no way so. The Russian appreciation is not substantially different from that of any conductor and orchestra in any country. But that jibes. Even Russian musical geniuses are universal.

Yevgeny Svetlanov, conducting the USSR Symphony, recorded all six of his symphonies and the symphony length symphonic poem, "Manfred," on seven records, each one of which is available separately (Melodiya-Angel.)

At very least Svetlanov's appreciation is officially Russian. He bears the title, "People's Artist." It is a little more lush than that of many western conductors who at times appear embarrassed by the composer's heart-on-sleeve postures and try to deemphasize.

Svetlanov doesn't. In fact, he is emphatically the other way. He makes Tchaikovsky a square in all dimensions, and, no matter what the self-styled moderns say, that's the powerfully evocative Tchaikovsky.

Itzhak Perlman, the brilliant young Israeli violinist, has recorded Tchaikovsky's violin concerto, with the Boston Symphony under Erich Leinsdorf, and at its full length which makes it fill both record sides (RCA Victor-3014.) It's more than worthy of being left as the composer made it, particularly with a Perlman playing.

Like all the big-name conductors, Leonard Bernstein has now recorded, with the New York Philharmonic, "Wagner Orchestral Favorites," and the usual ones such as the "Love-Death," the ride of the Valkyries and magic fire music, the act 3 prelude of "Lohengrin" and so forth. He was conscientious about it, of course, but his efforts add up to just another "favorites" record (Columbia-7141.)

Among the new tapes, the reviewer was enthralled by these: Pierre Fournier playing Elgar's cello concerto with the Berlin Philharmonic with fine grace, keen sensibilities and a sumptuous tone (Deutsche Grammophon-Ampex 9128).

Also Georg Solti conducting the Vienna Philharmonic in Bruckner's 8th symphony with compelling conviction London-Ampex 80201.

Rafael Kubelik conducting the Bavarian Radio Symphony in Mahler's 3rd symphony, largely because the fabulous alto, Marjorie Thomas, was soloist (Deutsche Grammophon-Ampex 9338.)

...ciation, then dashed

...st summer, after one of his concerts at Waterloo Village, Miss Horne raved backstage to us that her husband was a genius. He can now return the compliment.

If you'd like to hear these protagonists in records, you have a wide choice. Leinsdorf and the Boston have a recording featuring the overtures to the "Flying Dutchman" and "Tanhaeuser" and the preludes to "Tristan and Isolde" and "Die Meistersinger." (RCA LSC-3011). For Beethoven you can try an unusual Symphony No. 4 and the Leonore Overture No. 2. (RCA LSC-3006). Then if you want find out how Leinsdorf is as an accompanying conductor in a concerto, you can try the Tchaikovsky Violin Concerto with Itzhak Perlman as soloist. (RCA LSC-3014).

As for Miss Horne, she used to record quite a bit on London with other artists. Some ...the best were the Mozart Requiem with Elly ...mo, Benelli, and Tugomir Franc. ... Beethoven Symphony No. ...onic under Hans ...nd, James

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proof... ers' errors slip ...

The album has the number CS-6605-Stereo (London).

OTHER NEW LP'S

SCHARWENKA: Concerto No. 1, for Piano and Orchesanist and the Boston Symtra, Opus 32: Earl Wild, piphony Orchestra, under Erich Leinsdorf: RCA-Victor-(Red Seal)-Stereo: LSC-3080: Why this 1877-vintage melange of about six or

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THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445

SEP 7 1969

seven other composers' works was ever hauled out of its obscure grave is beyond me. The only point in buying the recording would be to hear how expertly Earl Wild dashes off its more brilliant passages and how rich (as always) the sound of the Boston comes though even in a mediocre opus.

Three solo piano compositions by **Balakireff, Medtner and d'Albert** round out the recording.

THE UNIQUE ART OF ... SEGOVIA: An... classical

...gorous read... ...full-blooded treatment may not be everyman's idea of Haydn, but it is invigorating and very much in the spirit of the work (25073).

By approaching an overplayed concerto with the unhackneyed eye of a youthful, serious and technically endowed artist, 23-year-old Israeli violinist Itzhak Perlman proves again that familiarity need not necessarily breed contempt. His playing of the Tchaikovsky Violin Concerto is subtle, beautiful and exciting in its freshness and abandon. Erich Leinsdorf and the Boston Symphony Orchestra provide understanding support. Also on the disc is a lovely rendition of Dvorak's Lyrical Romance. (RCA 3014).

STONY POINT MESSENGER
Thursday, August 29, 1968

Tchaikovsky: Violin Concerto (*Itzhak Perlman, Leinsdorf, Boston Symphony; RCA Victor LSC-3014*). The loveliest recording of this work in recent years; a dream.

ATLANTIC
BOSTON, MASS.
MONTHLY 285,000

JUL 1968

HACKENSACK, N.J.
RECORD CALL
SUN CIRC. N. AVAIL

NOV 3 1968

RECORDINGS OF SPECIAL MERIT

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Recording: **Good**
Stereo Quality: **Good**

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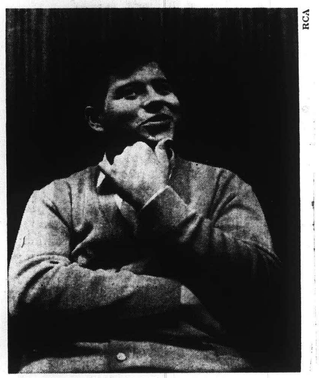

RCA

ITZHAK PERLMAN
The grand style in good working order

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

AUG 1968

HIGH FIDELITY
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New England Newsclip

SUNDAY TELEGRAM
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Svetlanov doesn't. In fact, he is emphatically the other way. He makes Tchaikovsky a square in all dimensions, and, no matter what the self-styled moderns say, that's the powerfully evocative Tchaikovsky.

Itzhak Perlman, the brilliant young Israeli violinist, has recorded Tchaikovsky's violin concerto, with the Boston Symphony under Erich Leinsdorf, and at its full length which makes it fill both record sides (RCA Victor 3014.) It's more than worthy of being left as the composer made it, particularly with a Perlman playing.

Like all the big-name conductors, Leonard Bernstein has now recorded, with the New York Philharmonic, "Wagner Orchestral Favorites," and the usual ones such as the "Love-Death," the ride of the Valkyries and magic fire music, the act 3 prelude of "Lohengrin" and so forth. He was conscientious about it, of course, but his efforts add up to just another "favorites" record (Columbia-7141.)

Among the new tapes, the reviewer was enthralled by these: Pierre Fournier playing Elgar's cello concerto with the Berlin Philharmonic with fine grace, keen sensibilities and a sumptuous tone (Deutsche Grammophon-Ampex 9128).

Also Georg Solti conducting the Vienna Philharmonic in Bruckner's 8th symphony with compelling conviction London-Ampex 80201.

Rafael Kubelik conducting the Bavarian Radio Symphony in Mahler's 3rd symphony, largely because the fabulous alto, Marjorie Thomas, was soloist (Deutsche Grammophon-Ampex 9338.)

...ciation, then dashed

...ast summer, after one of his concerts at Waterloo Village, Miss Horne raved backstage to us that her husband was a genius. He can now return the compliment.

If you'd like to hear these protagonists in records, you have a wide choice. Leinsdorf and the Boston have a recording featuring the overtures to the "Flying Dutchman" and "Tanhaeuser" and the preludes to "Tristan and Isolde" and "Die Meistersinger." (RCA LSC-3011). For Beethoven you can try an unusual Symphony No. 4 and the Leonore Overture No. 2. (RCA LSC-3006). Then if you want find out how Leinsdorf is as an accompanying conductor in a concerto, you can try the Tchaikovsky Violin Concerto with Itzhak Perlman as soloist. (RCA LSC-3014).

As for Miss Horne, she used to record quite a bit on London with other artists. Some ...the best were the Mozart Requiem with Elly ...ino, Benelli, and Tugomir Franc. ... Beethoven Symphony No. ...monic under Hans ...nd, James

proofreaders' errors slip ...

The album has the number CS-6605-Stereo (London).

OTHER NEW LP'S

SCHARWENKA: **Concerto No. 1, for Piano and Orchestra, Opus 32: Earl Wild, piano Orchestra, under Erich Leinsdorf: RCA-Victor-(Red Seal)-Stereo: LSC-3080:** Why this 1877-vintage melange of about six or seven other composers' works was ever hauled out of its obscure grave is beyond me. The only point in buying the recording would be to hear how expertly Earl Wild dashes off its more brilliant passages and how rich (as always) the sound of the Boston comes though even in a mediocre opus.

Three solo piano compositions by **Balakireff, Medtner and d'Albert** round out the recording.

THE UNIQUE ART OF ... SEGOVIA: An-
... classical

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445

SEP 7 1969

...ous read-
... full-blooded treatment may not be everyman's idea of Haydn, but it is invigorating and very much in the spirit of the work (25073).

By approaching an overplayed concerto with the unhackneyed eye of a youthful, serious and technically endowed artist, 23-year-old Israeli violinist Itzhak Perlman proves again that familiarity need not necessarily breed contempt. His playing of the Tchaikovsky Violin Concerto is subtle, beautiful and exciting in its freshness not abandon. Erich Leinsdorf and the Boston Symphony Orchestra provide understanding support. Also on the disc is a lovely rendition of Dvorak's Lyrical Romance. (RCA 3014).

STONY POINT MESSENGER
Thursday, August 29, 1968

Tchaikovsky: Violin Concerto (*Itzhak Perlman, Leinsdorf, Boston Symphony; RCA Victor LSC-3014*). The loveliest recording of this work in recent years; a dream.

ATLANTIC
BOSTON, MASS.
MONTHLY 305,000

JUL 1968

HACKENSACK, N.J.
RECORD CALL
SUN CIRC. N. AVAIL

NOV 3 1968

100.

The Cleveland Press
D. 389,695
AUG 27 1968

CLASSICAL RECORDS

Erich Leinsdorf Stars in Beethoven, Wagner

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
OCT 1968

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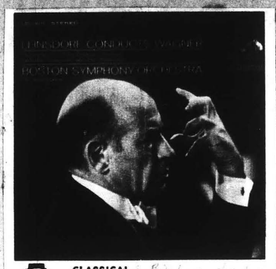

CLASSICAL

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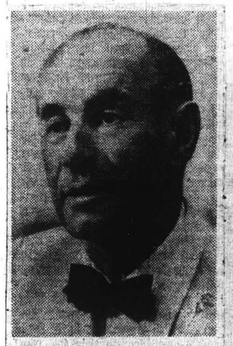
In short, here is that rarity: a thoroughly artistic all-Wagner disc. —J.D.

The American Record Guide September, 1968

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,973 SUN. 306,989
JUN 16 1968



Erich Leinsdorf
...plays Wagner

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SINGHAMTON PRESS
Saturday, August 24, 1968

★ ★ ★

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Leinsdorf's way with Wagner is highly invocative, as everyone must know by now. It's at its best here. (RCA Victor-3011.)

★ ★ ★

HIS CURRENT feelings for Brahms are also compelling, as judged from Brahm's 4th symphony also recorded with the Boston Symphony (RCA Victor-3010.

In this invocative musicianship category are Georges [illegible] conducting the New [illegible] in Sibelius' 5th [illegible] Victor-2996) [illegible]

[illegible], (from [illegible] intermezzo No. [illegible] Op. 76) the Caprice [illegible] in C sharp minor. An interesting assortment which every pianist should play.

ANOTHER RCA release

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800
JUN 23 1968
New England Newsclip

THE INDIANAPOLIS NEWS
D. 197,305
JUN 19 1968

RECORD NEWS WORLD

from "Othello," corresponding to Verdi's more familiar setting; and the pyrotechnics of the big "Tancredi" scene.

A new stack of Boston Symphony Orchestra recordings, conducted by Eric Leinsdorf, feature Beethoven, Wagner, Dvorak and Ginastera. Wagner's overtures to "Flying Dutchman," "Tannhauser," "Tristan and Isolde" and "Die Meistersinger (LM-3011) tend to waddle around showing their heavy German brass bottoms under Leinsdorf's direction.

With Beethoven's First Piano Concerto (LM-3013), actually his second in date of composing, the listener wishes Leinsdorf could match the glowing poetry of the soloist, Artur Rubinstein. The humanity of Rubinstein's second movement is the accomplishment of an artist rich in living, understanding in musicianship.

Dvorak's Symphony No. 6, once numbered as No. 1, and his second and eighth Slavonic dances make an attractive package (LM-3017) all nicely balanced musically by Leinsdorf. Jaoa Carlos Martins is soloist in Ginastera's Piano Concerto (1961) coupled with the same composer's less taxing orchestra Variaciones Concertantes (LM-3029).

The performance is less exciting than Hilde Somer's performance a season ago with conductor Izler Solomon a[illegible] the Indianapolis Sympho[illegible] Orchestra but "living [illegible] ence" does make a diff[illegible] The music itself is a[illegible] able synthesis of in[illegible] Bartok, Berg, W[illegible] vinsky — but [illegible] Ginastera's ov[illegible] feel — tropi[illegible] Both num[illegible] etudes f[illegible] brilliant[illegible]

On [illegible] has [illegible] A[illegible] i[illegible]

100.

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D. 389,695

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GREAT BARRINGTON, MASS.
MONTHLY 130,000

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D. 158,973 SUN. 306,989

JUN 16 1968

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★ ★ ★

HIS CURRENT feelings for Brahms are also compelling, as judged from Brahm's 4th symphony also recorded with the Boston Symphony (RCA Victor-3010.

In this invocative musicianship category are Georges [illegible] conducting the New [illegible] in Sibelius' 5th [illegible] Victor-2996) [illegible]

[illegible] (from [illegible] intermezzo No. [illegible] Op. 76) the Caprice [illegible] in C sharp minor. An interesting assortment which every pianist should play.

ANOTHER RCA release

SUNDAY JOURNAL
PROVIDENCE, R. I.
[illegible] 204,800

JUN 23 1968

New England Newsclip

THE INDIANAPOLIS NEWS
D. 197,305

JUN 19 1968

RECORD NEWS WORLD

from "Othello," corresponding to Verdi's more familiar setting; and the pyrotechnics of the big "Tancredi" scene.

A new stack of Boston Symphony Orchestra recordings, conducted by Eric Leinsdorf, feature Beethoven, Wagner, Dvorak and Ginastera. Wagner's overtures to "Flying Dutchman," "Tannhauser," "Tristan and Isolde" and "Die Meistersinger (LM-3011) tend to waddle around showing their heavy German brass bottoms under Leinsdorf's direction.

With Beethoven's First Piano Concerto (LM-3013), actually his second in date of composing, the listener wishes Leinsdorf could match the glowing poetry of the soloist, Artur Rubinstein. The humanity of Rubinstein's second movement is the accomplishment of an artist rich in living, understanding in musicianship.

Dvorak's Symphony No. 6, once numbered as No. 1, and his second and eighth Slavonic dances make an attractive package (LM-3017) all nicely balanced musically by Leinsdorf. Jaoa Carlos Martins is soloist in Ginastera's Piano Concerto (1961) coupled with the same composer's less taxing orchestra Variaciones Concertantes (LM-3029).

The performance is less exciting than Hilde Somer's performance a season ago with conductor Izler Solomon a[illegible] the Indianapolis Symph[illegible] Orchestra but "living [illegible]ence" does make a diff[illegible] The music itself is a [illegible]able synthesis of in[illegible] Bartok, Berg, W[illegible]vinsky — but Ginastera's ow[illegible] feel — tropi[illegible] Both num[illegible] etudes f[illegible] brilliant[illegible]

On has Ar[illegible] i[illegible]

boston arts fm program guide

MARCH

Erich Leinsdorf, Music Director, Boston Symphony Orchestra

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 238,776 SUN. 668,944

DEC 8 1968

CLASSICAL

In RCA's recent recording of Mozart's great comic opera COSI FAN TUTTE (LSC-6416) you get exceptionally strong and musical singers in all six parts. This results in beautiful solo singing and ensemble work (even more important) to match it.

All the singers except Tatiana Troyanos (Dorabella) who is with the Hamburg State Opera, are from the Metropolitan Opera. The others are Leontyne Price as Fiordiligi, Sherrill Milnes as Guglielmo, George Shirley as Ferrando, Judith Raskin as Despina and Ezio Flagello as Don Alfonso.

The seventh member of this star-studded cast is Erich Leinsdorf, who makes excellent music out of the most important and gratifying score with the New Philharmonia Orchestra. You'll seldom hear a faster nor a more solid Cosi overture.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 516,640 SUN. 936,135

DEC 8 1968

of all the excellent recorded sound and the quality of the cast, it seems like music that needs more involved performers.

Erich Leinsdorf leads a new version of Mozart's "Cosi Fan Tutte" with the New Philharmonia and singers from the Metropolitan Opera (RCA 6416).

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Leontyne Price sings Fiordiligi, a part in which her large voice is not comfortable, and Judith Raskin, as Despina, is in a role usually sung by coloratura sopranos. Her sense of comedy is sound enough and she manages the writing capably if not brilliantly.

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Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,924 SUN. 1,131,752

SEP 7 1969

NATION
NEW YORK, N. Y.
W. 30,000

FEB 10 1969

101

RECORDS

DAVID HAMILTON

MOZART: *Cosi fan tutte.* Leontyne Price, Judith Raskin, Tatiana Troyanos, George Shirley, Sherill Milnes, Ezio Flagello; Ambrosian Opera Chorus, New Philharmonia Orchestra, Erich Leinsdorf, conductor. RCA LSC-6416, $23.16.

Le Nozze di Figaro. Gundula Janowitz, Edith Mathis, Tatiana Troyanos, Hermann Prey, Dietrich Fischer-Dieskau, et al.; Chorus & Orchestra of the German Opera, Berlin, Karl Böhm, conductor. Deutsche Grammophon 139276/9, $23.16.

Despite one's initial qualms that the cast might be more suitable for, say, Verdi's *Luisa Miller*, Leinsdorf's *Cosi* turns out to be an impressive example of his structural grasp. Particularly striking is the careful attention to transitions between recitatives and arias or ensembles and to the pacing of recitatives, so that the opera really "plays," with a long-range sense of dramatic and musical progression, even though only two of the singers (Raskin and Flagello) offer particularly vivid characterizations. The minimal tempo inflection (within individual numbers) that aids this continuity also permits less local detail, but this is partially offset by the mellifluous and rhythmically poised orchestral playing (notably from the winds). On the vocal side, Price's Fiordiligi is rather deficient in range, intonation and agility; the others are quite satisfactory. For the first time on records, the opera is performed absolutely complete.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

JUL 20 1969

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Regardless, Leinsdorf has selected some of the more imposing moments from the opera in his 19-minute suite. This doesn't begin to do justice to Strauss's masterpiece, even though it is very well played.

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Boston Symphony still RCA stalwart

By FRANK B. STEPHENSON

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Six of the new issues are directed by Leinsdorf, and the repertoire covers a wide area. The rarely heard Scharwenka Piano Concerto No. 1 is played by Earl Wild (RCA Red Seal Stereo LSC 3080), while Prokofieff's Fifth Piano Concerto has the prodigious John Browning as soloist (RCA Red Seal Stereo LSC 3121) with Weill's "Kleine Dreigroschermusik" as a tantalizing orchestral companion.

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SYRACUSE HERALD AMERICAN
Sunday, August 24, 1969

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 46,000

JUL 1969

MOZART. *Cosi Fan Tutte.* Price, s. Troyanos, ms. Raskin, s. Shirley, t. Milnes, b. Flagello, bs. Ambrosian Singers. New Philharmonia O, Leinsdorf, cond. Four discs. RCA LSC 6416, $23.92

For some reason *Cosi Fan Tutte* has not done so well on records as the other Mozart masterpieces. This star-studded cast promises something better, but I am afraid I find the set disappointing. The performance needs a general tightening up and an injection of spirit, which is the conductor's responsibility. Of course, there is good singing, but . . .

Records

Leinsdorf's Message Could Hinge on Leinsdorf's Medium

By Peter Gorner

"MR. LEINSDORF'S conducting of the orchestra was of no small aid to the protagonists on the stage. He kept the accompaniment alive and most soft all the way thru, a beautiful job. Naturally, since singing was the subject of the evening, it didn't occur to anyone to offer the conductor even a teensy-weensy curtain call."

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When he came to Boston in 1962, he promptly proceeded to change the orchestra's Franco-Russian orientation. Where Charles Munch had been an easygoing, inspirational boss, Leinsdorf was the opposite—methodical, thoro, and demanding. His critics, including some of his players, felt his approach to be too clinical. One wrote that he seemed to regard a score as a series of problems to be solved rather than emotions to be conveyed.

Leinsdorf said he resigned from Boston because of overwork. "Nobody in the American scene has worked more than I have with the B. S. O. I'm over my 600th concert." His successor is William Steinberg, and since the two have much in common, a holding operation would seem to be in order.

Both men are precisionists and literalists, both represent the modern anti-romantic approach to music. Steinberg came up the classical German way, rising from vocal coach to conductor. His baton technique is sober, objective, and undemonstrative. ["The more they dance, the quieter I stand."] He was invited to America by Toscanini.

Leinsdorf, a superb pianist, became a Toscanini protegy [and Bruno Walter's assistant] at Salzburg. He came to the Met in 1938, and fate placed the entire German repertoire of that house in his hands when he was only 27 years old. The reigning Wagnerians, Kirsten Flagstad and Lauritz Melchior, did not like this a bit ["He's a genius, but immature"], but management stood fast, Leinsdorf learned fast, and all was well.

After four years in the pit, he mounted the podium and became music director of the Cleveland Orchestra. The war interrupted, and upon his discharge, he assumed the helm of the Rochester Philharmonic for nine years. In 1957, he was appointed music director of the New York City opera.

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His discipline and musicianship have stood him in good stead, as in 1960 when he pinch-hit for an ailing Fritz Reiner and conducted the concert and recording [Brahms Second Concerto] which introduced Sviatoslav Richter to Chicago Symphony audiences.

Leinsdorf has made more than 65 recordings with the Boston Symphony for RCA which have been rather taken for granted. I sat down with a late batch and tried to ascertain why.

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Erich Leinsdorf conducting the Boston Symphony.

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Each performance is sublimely sculpted and beautifully wrought, a lasting tribute to Leinsdorf's awesome preparation and attention to detail. Such perfection may be attained in the cutting-room when it never could be reached in the concert hall.

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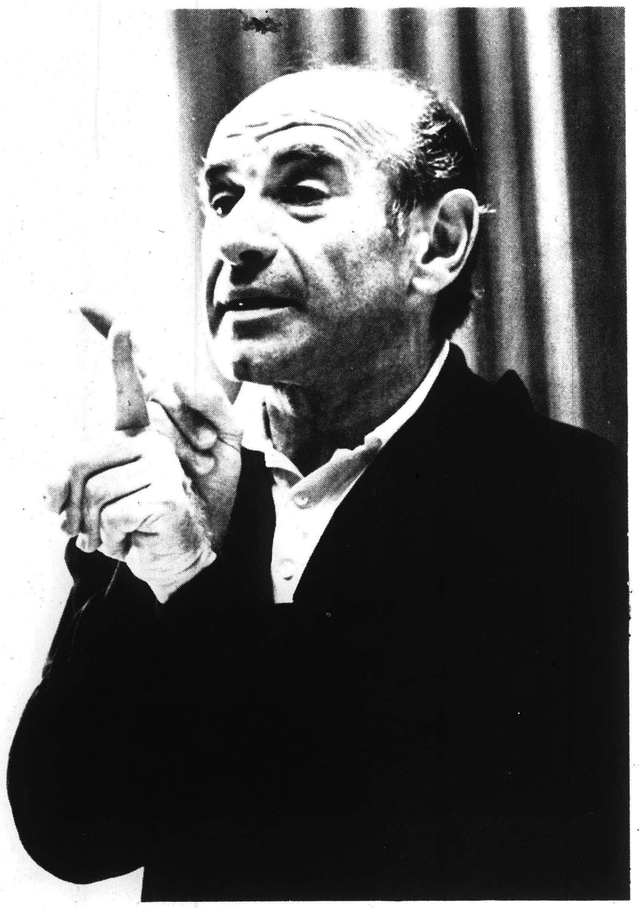
The RCA engineers have afforded the conductor their unique and brilliant clarity of sound, joining with the orchestra in presenting recordings which bow to none in excellence.

boston arts fm program guide

MARCH



Erich Leinsdorf, Music Director, Boston Symphony Orchestra

Minneapolis Tribune
MINNEAPOLIS, MINN
D. 288,770 SUN. 668,944
DEC 8 1968

CLASSICAL

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NATION
NEW YORK, N. Y.
W. 20,000
FEB 10 1969

RECORDS

DAVID HAMILTON

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The News American
BALTIMORE, MD.
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JUL 20 1969

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Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
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SEP 7 1969

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SYRACUSE HERALD-JOURNAL
SYRACUSE, N. Y.
Sunday, Aug. 24, 1969

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 36,000
JUL 1969

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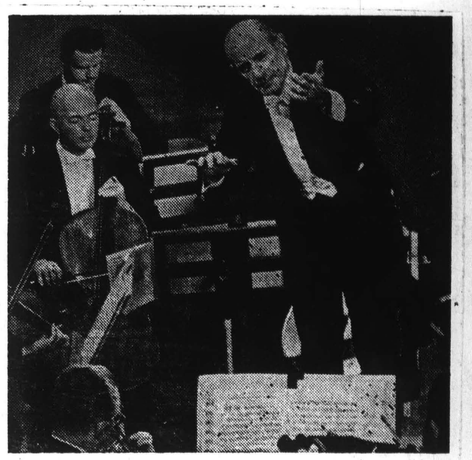

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The RCA engineers have afforded the conductor their unique and brilliant clarity of sound, joining with the orchestra in presenting recordings which bow to none in excellence.

boston arts fm program guide

MARCH

Erich Leinsdorf, Music Director, Boston Symphony Orchestra

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 238,776 SUN. 668,944
DEC 8 1968

CLASSICAL

In RCA's recent recording of Mozart's great comic opera COSI FAN TUTTE (LSC-6416) you get exceptionally strong and musical singers in all six parts. This results in beautiful solo singing and ensemble work (even more important) to match it.

All the singers except Tatiana Troyanos (Dorabella) who is with the Hamburg State Opera, are from the Metropolitan Opera. The others are Leontyne Price as Fiordiligi, Sherrill Milnes as Guglielmo, George Shirley as Ferrando, Judith Raskin as Despina and Ezio Flagello as Don Alfonso.

The seventh member of this star-studded cast is Erich Leinsdorf, who makes excellent music out of the most important and gratifying score with the New Philharmonia Orchestra. You'll seldom hear a faster nor a more solid Cosi overture.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 516,640 SUN. 936,135
DEC 8 1968

...of all the excellent recorded sound and the quality of the cast, it seems like music that needs more involved performers.

Erich Leinsdorf leads a new version of Mozart's "Cosi Fan Tutte" with the New Philharmonia and singers from the Metropolitan Opera (RCA 6416).

Leinsdorf's pacing is tight and nervous. The overture sounds almost grim in its determined tempos, but the conductor knows how to balance orchestra with voice and much of the singing is carried off with the right Mozartean spirit. Leinsdorf conducts at the harpsichord and manages to preserve the feeling of ensemble and intimacy.

Leontyne Price sings Fiordiligi, a part in which her large voice is not comfortable, and Judith Raskin, as Despina, is in a role usually sung by coloratura sopranos. Her sense of comedy is sound enough and she manages the writing capably if not brilliantly.

George Shirley and Sherrill Milnes bring distinction to their roles and Tatiana Troyanos sings Dorabella with a voice full of colors and secure technique. Ezio Flagello is an engaging Alfonso and an incisive singer. RCA has captured sound and direction in a way to heighten the theatrical quality of this reading.

NATION
NEW YORK, N. Y.
W. 30,000
FEB 10 1969

RECORDS

DAVID HAMILTON

MOZART: *Così fan tutte.* Leontyne Price, Judith Raskin, Tatiana Troyanos, George Shirley, Sherill Milnes, Ezio Flagello; Ambrosian Opera Chorus, New Philharmonia Orchestra, Erich Leinsdorf, conductor. RCA LSC-6416, $23.16.

Le Nozze di Figaro. Gundula Janowitz, Edith Mathis, Tatiana Troyanos, Hermann Prey, Dietrich Fischer-Dieskau, et al.; Chorus & Orchestra of the German Opera, Berlin, Karl Böhm, conductor. Deutsche Grammophon 139276/9, $23.16.

Despite one's initial qualms that the cast might be more suitable for, say, Verdi's *Luisa Miller*, Leinsdorf's *Così* turns out to be an impressive example of his structural grasp. Particularly striking is the careful attention to transitions between recitatives and arias or ensembles and to the pacing of recitatives, so that the opera really "plays," with a long-range sense of dramatic and musical progression, even though only two of the singers (Raskin and Flagello) offer particularly vivid characterizations. The minimal tempo inflection (within individual numbers) that aids this continuity also permits less local detail, but this is partially offset by the mellifluous and rhythmically poised orchestral playing (notably from the winds). On the vocal side, Price's Fiordiligi is rather deficient in range, intonation and agility; the others are quite satisfactory. For the first time on records, the opera is performed absolutely complete.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425
JUL 20 1969

tone might have been more resonant.

Erich Leinsdorf made a record of music of Richard Strauss some years ago, directing the Philharmonia Orchestra in the "Dance of the Seven Veils" from "Salome," the symphonic poem "Till Eulenspiegel's Merry Pranks," and Leinsdorf's own orchestral suite from the opera "Die Frau Ohne Schatten." Originally issued on Capitol, it has now been reissued on the budget-priced Seraphim line (S 60097, $2.50).

It is difficult to understand some of Leinsdorf's comments on "Frau." He states it is four and a half hours long, which is untrue; he feels there are too many major characters, which is also untrue when compared with many other accepted major operas; and he also feels that "the final result (of the opera) on the operatic stage is quite monstrous," whatever that means.

Regardless, Leinsdorf has selected some of the more imposing moments from the opera in his 19-minute suite. This doesn't begin to do justice to Strauss's masterpiece, even though it is very well played.

Seraphim has also reissued Leopold Stokowski's recording with the French National Radio Orchestra of a collection of Impressionistic music, consisting from "Images" of ...les," and

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,924 SUN. 1,131,752
SEP 7 1969

Boston Symphony still RCA stalwart

NE

By FRANK B. STEPHENSON

RECORD REVIEWS

Although RCA has renewed its association with the Philadelphia Orchestra, it is obvious that the label has lost no interest in its other prime orchestral property, The Boston Symphony.

Save for one recording done for Columbia in 1934, the Bostonians have been Red Seal stalwarts since 1916 and like their Quaker City counterparts, they have made recorded history — first under Karl Muck, then under Serge Koussevitzky, followed by Charles Munch and Pierre Monteux, and now under Erich Leinsdorf soon to be followed by William Steinberg.

In an unprecedented release of seven albums (the Philadelphians were launched with six in January), the Boston orchestra completely dominates RCA's August lists. It goes without saying that this "Aristocrat of Orchestras" is one of the world's peerless ensembles. Its playing adheres to the highest of standards, and its virtuosity and versatility probably remain unmatched anywhere.

Six of the new issues are directed by Leinsdorf, and the repertoire covers a wide area. The rarely heard Scharwenka Piano Concerto No. 1 is played by Earl Wild (RCA Red Seal Stereo LSC 3080), while Prokofieff's Fifth Piano Concerto has the prodigious John Browning as soloist (RCA Red Seal Stereo LSC 3121) with Weill's "Kleine Dreigroschermusik" as a tantalizing orchestral companion.

Mozart's Symphony No. 36 in C is coupled with the No. 39 in E-Flat (RCA Red Seal Stereo LSC 3097), and four at Beethoven's symphonies have been newly-recorded. Symphony No. 1 shares an LP, with Symphony No. 8 (RCA Red Seal Stereo LSC 3098), while an ambitious two-disc package (RCA Red Seal Stereo LSC 7055) contains the Ninth Symphony (with soloists Jane Marsh, Josephine Veasey, Placido Domingo, and Sherill Milnes with the Chorus Pro Musica and the New England Conservatory Chorus, the Fifth Symphony, and Schoenberg's "A Survivor from Warsaw" in which Milnes serves as narrator. All of this makes for a peculiar combination, though the value is apparent.

Brahms is represented by his "German Requiem" with Montserrat Caballe and Milnes with the New England Conservatory Chorus (RCA Red Seal Stereo LSC 7054). The fourth side of the two-record set is given over to the composer's Vier Ernste Gesaenge" with Milnes as soloist and Leinsdorf as his piano accompanist.

Finally, Georges Pretre makes his recorded debut with the orchestra in yet another reading of Berlioz's "Symphonie Fantastique" (RCA Red Seal Stereo LSC 3095).

Boston occupies the remainder of the RCA August list as well. The Boston Symphony Chamber Players are featured in a three-disc album which holds Schubert's Piano Quintet in A ("Trout"), Brahms' Trio in B for Piano, Violin, and Cello; Poulenc's Sextet for Piano, Flute, Oboe, Clarinet, Bassoon, and Horn; Webern's Concerto for Flute, Oboe, Clarinet, Horn, Trumpet, Trombone, Violin, Viola, and Piano Martinu's Nonet for Flure, Oboe, Clarinet, Horn Bassoon, Violin, Viola, Cello, and Double Bass; and Dahl's Duettino Concentrate a 1966 work for Flute and Percussion (RCA Red Seal Stereo LSC 6189). Wide-ranging would be the understatement of the year.

The Boston Pops hasn't been forgotten either Guitarist Chet Atkins makes a return appearance in an enterprise somewhat coyly titled "Chet Picks on the Pops" (RCA Red Seal Stereo LSC 3104).

SYRACUSE HERALD AMERICAN
Sunday, August 10, 1969

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 46,000
JUL 1969

MOZART. *Cosi Fan Tutte.* Price, s. Troyanos, ms. Raskin, s. Shirley, t. Milnes, b. Flagello, bs. Ambrosian Singers. New Philharmonia O, Leinsdorf, cond. Four discs. RCA LSC 6416, $23.92

For some reason *Cosi Fan Tutte* has not done so well on records as the other Mozart masterpieces. This star-studded cast promises something better, but I am afraid I find the set disappointing. The performance needs a general tightening up and an injection of spirit, which is the conductor's responsibility. Of course, there is good singing, but . . .

Records

Leinsdorf's Message Could Hinge on Leinsdorf's Medium

By Peter Gorner

"MR. LEINSDORF'S conducting of the orchestra was of no small aid to the protagonists on the stage. He kept the accompaniment alive and most soft all the way thru, a beautiful job. Naturally, since singing was the subject of the evening, it didn't occur to anyone to offer the conductor even a teensy-weensy curtain call."

Erich Leinsdorf has just ended his engagement as music director of the Boston Symphony Orchestra, and while the above review refers to a 1943 production of "Die Walkuere" at the Met, its message parallels the present: after seven years in Boston, a quiet departure with no pomp of any circumstance. Leinsdorf's membership in the "World's Greatest Conductors" club has seldom been questioned, but he has not inspired any cults either.

When he came to Boston in 1962, he promptly proceeded to change the orchestra's Franco-Russian orientation. Where Charles Munch had been an easygoing, inspirational boss, Leinsdorf was the opposite—methodical, thoro, and demanding. His critics, including some of his players, felt his approach to be too clinical. One wrote that he seemed to regard a score as a series of problems to be solved rather than emotions to be conveyed.

Leinsdorf said he resigned from Boston because of overwork. "Nobody in the American scene has worked more than I have with the B. S. O. I'm over my 600th concert." His successor is William Steinberg, and since the two have much in common, a holding operation would seem to be in order.

Both men are precisionists and literalists, both represent the modern anti-romantic approach to music. Steinberg came up the classical German way, rising from vocal coach to conductor. His baton technique is sober, objective, and undemonstrative. ["The more they dance, the quieter I stand."] He was invited to America by Toscanini.

Leinsdorf, a superb pianist, became a Toscanini protegy [and Bruno Walter's assistant] at Salzburg. He came to the Met in 1938, and fate placed the entire German repertoire of that house in his hands when he was only 27 years old. The reigning Wagnerians, Kirsten Flagstad and Lauritz Melchior, did not like this a bit ["He's a genius, but immature"], but management stood fast, Leinsdorf learned fast, and all was well.

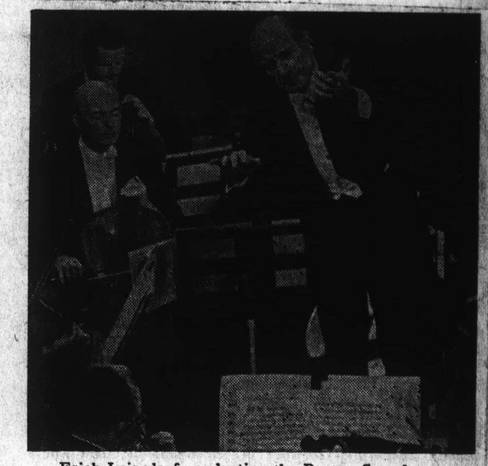
After four years in the pit, he mounted the podium and became music director of the Cleveland Orchestra. The war interrupted, and upon his discharge, he assumed the helm of the Rochester Philharmonic for nine years. In 1957, he was appointed music director of the New York City opera.

That same year, Rudolf Bing chose him to fill the newly-created post of music consultant at the Met, thus completing the operatic circle, and he stayed there until Boston beckoned in 1962.

His discipline and musicianship have stood him in good stead, as in 1960 when he pinch-hit for an ailing Fritz Reiner and conducted the concert and recording [Brahms Second Concerto] which introduced Sviatoslav Richter to Chicago Symphony audiences.

Leinsdorf has made more than 65 recordings with the Boston Symphony for RCA which have been rather taken for granted. I sat down with a late batch and tried to ascertain why.

The music included Beethoven symphonies [Nos. 1, 2, 5, 6, and 9], the Mozart "Linz" and 39th, the Dvorak Sixth and Prokofieff's Second. The Beethoven probably will constitute the traditional legacy afforded the conductor of a major orchestra. Expect to see them issued as a complete set.



Erich Leinsdorf conducting the Boston Symphony.

With the Beethoven legacies of Toscanini and Von Karajan in mind, I listened in vain for a discernible fingerprint, something which would characterize Erich Leinsdorf's Beethoven. Eventually, I caught on. The absence of a trademark is Leinsdorf's trademark.

Each performance is sublimely sculpted and beautifully wrought, a lasting tribute to Leinsdorf's awesome preparation and attention to detail. Such perfection may be attained in the cutting-room when it never could be reached in the concert hall.

The Boston Symphony remains an incomparable instrument, 104 men breathe as one. In the Mozart, the strings play with lightness and complete precision both at quick tempos and at the softest possible dynamic levels. The complete agreement of the winds and brass regarding intonation, phrasing, and articulation to the point of which notes are to be slurred and which tongued, serves as a model of accomplishment. The way forcefulness in the Beethoven is never achieved at the expense of litheness, the clashing steel and vibrant plasticity in the Prokofieff, the melting songs in the Dvorak, these, I think, are the essence of Leinsdorf.

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102.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUN 1969

DEBUSSY: Images for Orchestra. BARBER: Medea's Meditation and Dance of Vengeance. Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola VICS 1391, $2.50 [the Debussy from RCA Victor LSC 2282, 1958; the Barber from RCA Victor LM 2197, 1957].

Munch's forthright vigor and heady exuberance, while attractive qualities in themselves, are somewhat misplaced in Debussy's delicate tone poems where balanced sonority, linear clarity, and pliantly controlled rhythms are all important. These performances are, to put it bluntly, on the crude and heavy-handed side. Monteux's brilliantly conceived version on Philips is still the choice here, although a new Boulez reading due shortly from Columbia may prove a strong competitor.

After the Debussy, unsatisfactorily performed though it may be, Barber's *Medea* music sounds tawdry and obvious and the excellent, letter-perfect performance only points up the fact. Sonically, this disc is still absolutely resplendent.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 24 1969

New England Newsclip

St. Sebastian" is a lengthy treatment of the story of the martyred "Archer of God." Debussy "ornamented" the drama with some of his finest music. To hear the work complete as a drama with music would take several hours. An alternate method is to hear the music only, but this lacks dramatic unity. Addition of a narrator in the provincially French manner inevitably distracts from the music. Several recordings have tried various approaches and usually run to two discs of music.

Charles Munch recorded over fifty minutes of this captivating music with the BSO, New England Conservatory Chorus and Phyllis Curtin, Florence Kopleff and Catherine Akos. This performance, once available in mono, is now released in stereo on Victroal (VICS 1404). Five excerpts are presented: The Court of Lilies, the Magic Chamber, The Council of False Gods, The Broken Laurel and Paradise. For the most part Munch is in complete sympathy with the demands placed upon his orchestra and the recording achieves the correct atmosphere for this romantic masterpiece. The disc surfaces are for this release quieter than any of Victrola's more expensive parent, RCA Red Seal with "miracle surface," of recent months, including the Berlioz reviewed above.

Leopold Stokowski's formance of Glie No. 3, sub metz"

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

AUG 1969

MOZART: *Clarinet Concerto, in A Major (K. 622)*; *Clarinet Quintet, in A Major (K. 581)*. Benny Goodman (clarinet); Boston Symphony Orchestra, Charles Munch cond.; Boston Symphony String Quartet. RCA VICTROLA VICS 1402 $2.50.

Performance: **Good quintet**
Recording: **Good**
Stereo Quality: **Okay**

Jazz clarinetist Benny Goodman's third time around with the Mozart Clarinet Quintet in 1957 (his first two were with the Budapest Quartet on 78's and with the American Art Quartet on a 1952 Columbia LP) was his most easy-swinging, as though he and the BSO first-chair players had had a chance to work things out at leisure before the "moment of truth" with the recording microphones. In any event, this Victrola disc is the first *stereo* release of those performances of both the Quintet and the Concerto. In the concerto, Goodman seems a little less at ease, and it would hardly be honest to say that he and Munch match in nuance and vitality the top three of the dozen or so other versions listed in the Schwann catalog. Leister-Kubelik and De Peyer-Maag, among others, are potent competition. *D. H.*

Newark Sunday News
NEWARK, N. J.
SUN. 429,830

JUN 15 1969

Ravel: Bolero; Rapsodie Espagnole; "Daphnis et Chloe" Suite No. 2. Orchestre de Paris; Charles Munch, conductor (Angel).

Prokofiev: Twelve Scenes from "Romeo and Juliet." Boston Symphony Orchestra; Charles Munch, conductor (RCA Victrola).

The Ravel disc represents one of the very last recordings by the late Charles Munch. Always a fine interpreter of Ravel's music, he offers here one of the best "Boleros" to be found anywhere. Slow and steady-paced—it takes a full 17 minutes—it builds up gradually, in a manner that the composer himself would have applauded. He also presents a colorful "Daphnis et Chloe" Suite No. 2 and a sensitive "Rapsodie Espagnole." The orchestral performances are all first-rate.

The Boston Symphony record, an inexpensive reissue, affords a generous sampling from the three suites that Prokofiev arranged from his evening-length Ballet "Romeo and Juliet," being danced here by both the Royal and Stuttgart companies. The excerpts on this disc, however, are played roughly in the order in which they appear in the ballet. Munch's interpretation is clear but somewhat lacking in excitement.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

SEP 1969

PROKOFIEV: Romeo and Juliet, Op. 64 (excerpts). Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola VICS 1412, $2.50 [from RCA Victor LM 2110, 1957].

Prokofiev's three *Romeo and Juliet* Suites each form a satisfying symphonic entity, but since the ballet contains so much effective music, conductors usually prefer to excerpt the score according to their own tastes. Munch's chronological selection attempts to give a sequential digest of the ballet's plot and gradually intensifying mood; this looks good on paper, but the musical effect is something of a hodgepodge. The BSO plays well enough, although such "personality" music could use even more helpings of swagger, grace, and rhythmic verve. Until a good stereo version of the complete ballet comes along, Mitropoulos' colorful edition of highlights on Odyssey remains my first choice.

SYRACUSE HERALD AMERICAN
Sunday, August 11, 1968

Mancinem... patra" and the non-operatic Notturno in Flat by Martucci.

On RCA's budget Victrola label, there is a not-to-be-missed collection of French works magnificiently played and sumptuously recorded. Charles Munch had fashioned the Boston Symphony into an authentic French orchestra by the time his career here was at mid-point. It is this expertise which is so very apparent in his readings of Ravel's "Bolero" and "La Valse," Debussy's "Afternoon of a Faun," and Ibert's "Escales." So much beautiful music on a single disc (RCA Victrola Stereo VICS 1323, also mono) is almost too much to hope for.

Records in Review

Symphony Hall Favorites

By WILLIAM A. STORRER

Few Bostonians are not familiar with the achievements of Charles Munch in popularizing Berlioz in America. His recordings of the Fantastique symphony and Requiem are legendary. RCA's recording of the Requiem was a stunning showpiece of orchestral virtuosity. What can a new recording offer?

Well, Dr. Munch has again recorded the Requiem, for Deutsche Gramophon, with the Bavarian Radio Symphony and Chorus. It does offer a valid alternative to the BSO performance, notably brass that are playing on the same beat in the Dies Irae. In the RCA-Symphony Hall acoustic, the brass were bathed in reverberation, and their lack of synchronization therein disguised (it becomes painfully apparent in the monophonic issue). In the DGG set the brass sound together and the acoustic seems no less warm, if slightly less reverberant.

If there is any factor which tips the scale towards this DGG set it must be the singing of Peter Schreier in the Sanctus. This is "heavenly" music and it is sung in a "heavenly" tone and manner.

It certainly cannot sway all Bostonians to this new recording. Sentimentality will prevail and cause many to obtain Dr. Munch's version with our own BSO. The new set is less "spectacular," but more poetic, and the produce of a more relaxed and mature vision of the maestro. It is DGG SLPM 139264-5.

Tchaikovsky's Fourth Symphony is a Boston favorite, with Koussevitzky, Munch and Monteux all having recorded it in Symphony Hall. Only Koussevitzky's recording is not still in the catalog.

Lorin Maazel, however, has the distinction of having twice recorded this symphony, and I have no hesitation preferring his earlier DGG recording with the Berlin Philharmonic, now re-released on Heliodor HS 25081, over the London disc with the Vienna Philharmonic. The Berlin ensemble is more virtuosic that Vienna and temps Maazel to a too fast Allegro con Fuoco Finale, but elsewhere there is a greater sense of personal commitment, and the playing is in all but the second movement oboe solo more poetic, more satisfyingly lyrical. The acoustic places the orchestra at a distance, but the pianissimo playing sounds more natural than that of London's spotlighted closeup sound. I find this Heliodor release the most satisfying account of the Fourth since Monteux last conducted it in Symphony Hall.

There are many fine recordings of Berlioz' Symphonie Fantistique, but each of the best, Munch/BSO, Paray/DSO, Davis/LSO and van Otterloo/Hague Philharmonic, has its shortcomings. Munch is the most demoniac with a terrifying Witches' Sabbath, Paray the most idiomatic with a marvelous lyricism in the Adagio, Davis the most dramatic with exceptional dynamic contrasts and van Otterloo the most consistently lyrical. Both the Munch and Davis recordings suffer from unnecessary side change-overs in the Adagio.

Now Columbia on their CBS label brings us a completely satisfying edition, with a unique bonus in a two-disc set, CBS 32 Bl 0010. Pierre Boulez leads the London Symphony in a performance that captures the best of each of the performances discussed above, falling short only of Munch's Witches' Sabbath. The recorded sound is warm, and there is great clarity, with no apparent surface noise (is Columbia using the Dolby noise reduction system?).

Berlioz expected his "nightmare" symphony to be immediately followed by performance of his "Lelio (The Return to Life)," but this convention has rarely been observed. Columbia gives us this work, with the symphony performers augmented by Jean-Louis Barrault, John Mitchinson, John Shirley-Quirk and the LSO Chorus. How much sense the Fantastique makes followed by Lelio! I would not suggest this latter work to be any masterpiece, yet it is worth hearing and even the added expense to obtain the finest Fantastique now on disc. Don't wait for Columbia to release the symphony on a single disc.

* * *

JEWISH ADVOCATE
BOSTON, MASS.
...26,000

OCT 10 1968

New England Newsclip

YONKERS HERALD STATESMAN
Thursday, January 23, 1969

Billion-Dollar Boom In Records 'Inundating' Nation With Music

By LOUISA KREISBERG

If sales statistics for the recording industry are any clue, Americans were inundated with music in 1968.

A BILLION DOLLARS worth of records were sold last year, with young America in large part responsible for the phenomenal growth of the industry.

A continuing flow of new titles in all categories were listed, yet of the 4,000 new long-playing records and 7,000 new single records flowing from manufacturers, it is interesting to note that a greater number of new listings than ever before appeared under the heading "classical" in the 12 monthly 1968 Schwann catalogues.

A total of 2,199 classical listings were entered, and an additional 245 for classical collections. Popular listings numbered 1,388, with folk music USA and International pop and folk adding another 690. Country and western music chalked up an additional 355 and jazz 488. The other categories — spoken arts, musical shows, religious and sacred, and children's — made up the balance.

THE YEAR'S MOST recorded composer was Mozart, with 193 new listings in the Schwann catalogues. Beethoven came in second with a chunky 99, Bach with 84, Tchaikovsky with 63 and Haydn with 55.

Runners-up were Brahms, Schubert, Chopin, Verdi, Debussy, Wagner, Ravel, Mahler and Liszt.

Out of 126 ocmposers first listed in the Schwann catalogues in 1968, 73 are living. Nineteen new electronics listings also went into the catalogue.

THE MOST recorded classical piece of music in 1968 was Mozart's Symphony No. 35 with seven recordings. Tying for the position was Debussy's "Prelude a l'apres-midi d'une faune."

Tchaikovsky's "Nutcracker Suite" and "Ravel's "Pavane pour une infante defunte" took second place honors with six recordings each, and in third place, with five recordings each were Beethoven's Piano Concerto No. 5 and Piano Sonata No. 14, Berlioz' "Symphonie fantastique," Brahms' Piano Concerto No. 2 ,Schubert's Symphony No. 8, and Tchaikovsky's Marche Slave" and "Overture 1812."

A wide variety of unusual recordings new in 1968 included the Horowitz TV Carnegie concert; Dr. Christiaan Barnard speaking of the first human heart transplant; reissues from old cylinders of famous singers such as Bori, Hempel, Slezak, Bonci, etc.

There was a new stereo test record, a dog training course, memory course, physical fitness record, a candlelight concert from Colonial Williamsburg, another record of bird songs with booklet.

Curiously there were 41 recordings of Mozart Symphonies, not one each of the 41 of course — (four of 41, three of 40, four of 39, etc., and many of the earlier symphonies).

There was a five-record set of lute, mandolin and guitar music, a Berlioz "Requiem" became a farewell remembrance of the late Charles Munch, director of the Boston Symphony for 13 years, and "The Switched-On Bach" with the MOOG Synthesizer became a runaway best seller in a short time.

There were 66 opera sets among the 1968 new listings in Schwann, including two new recordings of Berg's "Lulu," both "Das Rheingold" and "Die Walkure" with Von Karajan directing.

And of course the 19-record set of Der Ring des Nibelungen with Solti (a $100 set).

Dallas Times Herald
D. 216,209 SUN. 256,250

SEP 5 1969

Like Bard Said

'Tis Best Music Sound That One Can Enjoy...

Shakespeare unwittingly formulated the best definition of high fidelity: "'Tis, as it were, to hold the mirror up to nature." For at its best, high fidelity is ... deed a true mirror for ... flecting every ... and—...

...leisure, be... that richness of high ...ity sound rivals that of an actual performance. Musicians themselves—from Harry Belafonte and Mitch Miller to Eugene Ormandy and Leopold Stokowski—have adopted high fidelity components as the logical way to listen to music at home.

As the Boston Symphony Orchestra's Musical Director, Erich Leinsdorf, puts it, "The recording of music today has been perfected to such a degree of fidelity to live performance that records provide—particularly when aided by good playback equipment—not only keen documentation of actual performances for those in near proximity to live music, but also a means of having music for those who are too far removed from music centers to attend concerts conveniently or with any degree of regularity."

102.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUN 1969

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Few Bostonians are not familiar with the achievements of Charles Munch in popularizing Berlioz in America. His recordings of the Fantastique symphony and Requiem are legendary. RCA's recording of the Requiem was a stunning showpiece of orchestral virtuosity. What can a new recording offer?

Well, Dr. Munch has again recorded the Requiem, for Deutsche Gramophon, with the Bavarian Radio Symphony and Chorus. It does offer a valid alternative to the BSO performance, notably Brass that are playing on the same beat in the Dies Irae. In the RCA-Symphony Hall acoustic, the brass were bathed in reverberation, and their lack of synchronization therein disguised (it becomes painfully apparent in the monophonic issue). In the DGG set the brass sound together and the acdustic seems no less warm, if slightly less reverberant.

If there is any factor which tips the scale towards this DGG set it must be the singing of Peter Schreier in the Sanctus. This is "heavenly" music and it is sung in a "heavenly" tone and manner.

It certainly cannot sway all Bostonians to this new recording. Sentimentality will prevail and cause many to obtain Dr. Munch's version with our own BSO. The new set is less "spectacular," but more poetic, and the produce of a more relaxed and mature vision of the maestro. It is DGG SLPM 139264-5.

Tchaikovsky's Fourth Symphony is a Boston favorite, with Koussevitzky, Munch and Monteux all having recorded it in Symphony Hall. Only Koussevitzky's recording is not still in the catalog.

Lorin Maazel, however, has the distinction of having twice recorded this symphony, and I have no hesitation preferring his earlier DGG recording with the Berlin Philharmonic, now re-released on Heliodor HS 25081, over the London disc with the Vienna Philharmonic. The Berlin ensemble is more virtuosic that Vienna and temps Maazel to a too fast Allegro con Fuoco Finale, but elsewhere there is a greater sense of personal commitment, and the playing is in all but the second movement oboe solo more poetic, more satisfyingly lyrical. The acoustic places the orchestra at a distance, but the pianissimo playing sounds more natural than that of London's spotlighted closeup sound. I find this Heliodor release the most satisfying account of the Fourth since Monteux last conducted it in Symphony Hall.

There are many fine recordings of Berlioz' Symphonie Fantistique, but each of the best, Munch/BSO, Paray/DSO, Davis/LSO and van Otterloo/Hague Philharmonic, has its shortcomings. Munch is the most demoniac with a terrifying Witches' Sabbath, Paray the most idiomatic with a marvelous lyricism in the Adagio, Davis the most dramatic with exceptional dynamic contrasts and van Otterloo the most consistently lyrical. Both the Munch and Davis recordings suffer from unnecessary side change-overs in the Adagio.

Now Columbia on their CBS label brings us a completely satisfying edition, with a unique bonus in a two-disc set, CBS 32 Bl 0010. Pierre Boulez leads the London Symphony in a performance that captures the best of each of the performances discussed above, falling short only of Munch's Witches' Sabbath. The recorded sound is warm, and there is great clarity, with no apparent surface noise (is Columbia using the Dolby noise reduction system?).

Berlioz expected his "nightmare" symphony to be immediately followed by performance of his "Lelio (The Return to Life)," but this convention has rarely been observed. Columbia gives us this work, with the symphony performers augmented by Jean-Louis Barrault, John Mitchinson, John Shirley-Quirk and the LSO Chorus. How much sense the Fantastique makes followed by Lelio! I would not suggest this latter work to be any masterpiece, yet it is worth hearing and even the added expense to obtain the finest Fantastique now on disc. Don't wait for Columbia to release the symphony on a single disc.

* * *

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 24 1969

New England Newsclip

St. Sebastian" is a lengthy treatment of the story of the martyred "Archer of God." Debussy "ornamented" the drama with some of his finest music. To hear the work complete as a drama with music would take several hours. An alternate method is to hear the music only, but this lacks dramatic unity. Addition of a narrator in the provincially French manner inevitably distracts from the music. Several recordings have tried various approaches and usually run to two discs of music.

Charles Munch recorded over fifty minutes of this captivating music with the BSO, New England Conservatory Chorus and Phyllis Curtin, Florence Kopleff and Catherine Akos. This performance, once available in mono, is now released in stereo on Victroal (VICS 1404). Five excerpts are presented: The Court of Lilies, the Magic Chamber, The Council of False Gods, The Broken Laurel and Paradise. For the most part Munch is in complete sympathy with the demands placed upon his orchestra and the recording achieves the correct atmosphere for this romantic masterpiece. The disc surfaces are for this release quieter than any of Victrola's more expensive parent, RCA Red Seal with "miracle surface," of recent months, including the Berlioz reviewed above.

Leopold Stokowski's formance of Glier[illegible] No. 3, su[illegible] met[illegible]"

Newark Sunday News
NEWARK, N. J.
SUN. 429,830

JUN 15 1969

Ravel: Bolero; Rapsodie Espagnole; "Daphnis et Chloe" Suite No. 2. Orchestre de Paris; Charles Munch, conductor (Angel).

Prokofiev: Twelve Scenes from "Romeo and Juliet." Boston Symphony Orchestra; Charles Munch, conductor (RCA Victrola).

The Ravel disc represents one of the very last recordings by the late Charles Munch. Always a fine interpreter of Ravel's music, he offers here one of the best "Boleros" to be found anywhere. Slow and steady-paced—it takes a full 17 minutes—it builds up gradually, in a manner that the composer himself would have applauded. He also presents a colorful "Daphnis et Chloe" Suite No. 2 and a sensitive "Rapsodie Espagnole." The orchestral performances are all first-rate.

The Boston Symphony record, an inexpensive reissue, affords a generous sampling from the three suites that Prokofiev arranged from his evening-length Ballet "Romeo and Juliet," being danced here by both the Royal and Stuttgart companies. The excerpts on this disc, however, are played roughly in the order in which they appear in the ballet. Munch's interpretation is clear but somewhat lacking in excitement.

JEWISH ADVOCATE
BOSTON, MASS.
[illegible],000

OCT 10 1968

New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS
MONTHLY 130,000

SEP 1969

PROKOFIEV: Romeo and Juliet, Op. 64 (excerpts). Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola VICS 1412, $2.50 [from RCA Victor LM 2110, 1957].

Prokofiev's three *Romeo and Juliet* Suites each form a satisfying symphonic entity, but since the ballet contains so much effective music, conductors usually prefer to excerpt the score according to their own tastes. Munch's chronological selection attempts to give a sequential digest of the ballet's plot and gradually intensifying mood; this looks good on paper, but the musical effect is something of a hodgepodge. The BSO plays well enough, although such "personality" music could use even more helpings of swagger, grace, and rhythmic verve. Until a good stereo version of the complete ballet comes along, Mitropoulos' colorful edition of highlights on Odyssey remains my first choice.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY [illegible]

AUG 1969

MOZART: *Clarinet Concerto, in A Major (K. 622); Clarinet Quintet, in A Major (K. 581).* Benny Goodman (clarinet); Boston Symphony Orchestra, Charles Munch cond.; Boston Symphony String Quartet. RCA VICTROLA VICS 1402 $2.50.

Performance: **Good quintet**
Recording: **Good**
Stereo Quality: **Okay**

Jazz clarinetist Benny Goodman's third time around with the Mozart Clarinet Quintet in 1957 (his first two were with the Budapest Quartet on 78's and with the American Art Quartet on a 1952 Columbia LP) was his most easy-swinging, as though he and the BSO first-chair players had had a chance to work things out at leisure before the "moment of truth" with the recording microphones. In any event, this Victrola disc is the first *stereo* release of those performances of both the Quintet and the Concerto. In the concerto, Goodman seems a little less at ease, and it would hardly be honest to say that he and Munch match in nuance and vitality the top three of the dozen or so other versions listed in the Schwann catalog. Leister-Kubelik and De Peyer-Maag, among others, are potent competition. *D. H.*

[illegible] Mancinelli [illegible] patra" and the [illegible] non-operatic Notturno in Flat by Martucci.

On RCA's budget Victrola label, there is a not-to-be-missed collection of French works magnificiently played and sumptuously recorded. Charles Munch had fashioned the Boston Symphony into an authentic French orchestra by the time his career here was at mid-point. It is this expertise which is so very apparent in his readings of Ravel's "Bolero" and "La Valse," Debussy's "Afternoon of a Faun," and Ibert's "Escales." So much beautiful music on a single disc (RCA Victrola Stereo VICS 1323, also mono) is almost too much to hope for.

[illegible] HERALD AMERICAN
[illegible] 11, 1968

YONKERS HERALD STATESMAN
Thursday, January 23, 1969

Billion-Dollar Boom In Records 'Inundating' Nation With Music

By LOUISA KREISBERG

If sales statistics for the recording industry are any clue, Americans were inundated with music in 1968.

A BILLION DOLLARS worth of records were sold last year, with young America in large part responsible for the phenomenal growth of the industry.

A continuing flow of new titles in all categories were listed, yet of the 4,000 new long-playing records and 7,000 new single records flowing from manufacturers, it is interesting to note that a greater number of new listings than ever before appeared under the heading "classical" in the 12 monthly 1968 Schwann catalogues.

A total of 2,199 classical listings were entered, and an additional 245 for classical collections. Popular listings numbered 1,388, with folk music USA and international pop and folk adding another 690. Country and western music chalked up an additional 355 and jazz 488. The other categories — spoken arts, musical shows, religious and sacred, and children's — made up the balance.

THE YEAR'S MOST recorded composer was Mozart, with 193 new listings in the Schwann catalogues. Beethoven came in second with a chunky 99, Bach with 84, Tchaikovsky with 63 and Haydn with 55.

Runners-up were Brahms, Schubert, Chopin, Verdi, Debussy, Wagner, Ravel, Mahler and Liszt.

Out of 126 ocmposers first listed in the Schwann catalogues in 1968, 73 are living. Nineteen new electronics listings also went into the catalogue.

THE MOST recorded classical piece of music in 1968 was Mozart's Symphony No. 35 with seven recordings. Tying for the position was Debussy's "Prelude a l'apres-midi d'une faune."

Tchaikovsky's "Nutcracker Suite" and "Ravel's "Pavane pour une infante defunte" took second place honors with six recordings each, and in third place, with five recordings each were Beethoven's Piano Concerto No. 5 and Piano Sonata No. 14, Berlioz' "Symphonie fantastique," Brahms' Piano Concerto No. 2 ,Schubert's Symphony No. 8, and Tchaikovsky's Marche Slave" and "Overture 1812."

A wide variety of unusual recordings new in 1968 included the Horowitz TV Carnegie concert; Dr. Christiaan Barnard speaking of the first human heart transplant; reissues from old cylinders of famous singers such as Bori, Hempel, Slezak, Bonci, etc.

There was a new stereo test record, a dog training course, memory course, physical fitness record, a candlelight concert from Colonial Williamsburg, another record of bird songs with booklet.

Curiously there were 41 recordings of Mozart Symphonies, not one each of the 41 of course — (four of 41, three of 40, four of 39, etc., and many of the earlier symphonies).

There was a five-record set of lute, mandolin and guitar music, a Berlioz "Requiem" became a farewell remembrance of the late Charles Munch, director of the Boston Symphony for 13 years, and "The Switched-On Bach" with the MOOG Synthesizer became a runaway best seller in a short time.

There were 66 opera sets among the 1968 new listings in Schwann, including two new recordings of Berg's "Lulu," both "Das Rheingold" and "Die Walkure" with Von Karajan directing.

And of course the 19-record set of Der Ring des Nibelungen with Solti (a $100 set).

Dallas Times Herald
D. 216,209 SUN. 256,250

SEP 5 1969

Like Bard Said

'Tis Best Music Sound That One Can Enjoy

Shakespeare unwittingly formulated the best definition of high fidelity: "'Tis, as it were, to hold the mirror up to nature." For at its best, high fidelity is [illegible] deed a true mirror for [illegible] flecting every [illegible] and—[illegible]

[illegible] leisure, be[illegible] [illegible]nal richness of high [illegible]ity sound rivals that of an actual performance. Musicians themselves—from Harry Belafonte and Mitch Miller to Eugene Ormandy and Leopold Stokowski—have adopted high fidelity components as the logical way to listen to music at home.

As the Boston Symphony Orchestra's Musical Director, Erich Leinsdorf, puts it, "The recording of music today has been perfected to such a degree of fidelity to live performance that records provide—particularly when aided by good playback equipment—not only keen documentation of actual performances for those in near proximity to live music, but also a means of having music for those who are too far removed from music centers to attend concerts conveniently or with any degree of regularity."

By ARTHUR COHN

THE BOSTON SYMPHONY CHAMBER PLAYERS

ENTRANCING is the word for these chamber-music compilations, both of which abound in variety of color, unusual repertoire, and musical consequence. The scope of the 16 pieces (eight on each release) indicates conscientious planning. Fourteen different instrumental combinations are displayed, and even in the media found on both programs (string trio and piano quartet), the composers are neatly contrasted: Schubert with Fine and Mozart with Brahms, respectively. None of the compositions is overwhelmingly represented in the Schwann Catalog, and the Haieff and Piston are first recordings. The Carter and Colgrass works were once recorded but long ago deleted, and the Fine was to be heard only in a special University of Illinois album. Especially noteworthy here is the healthy balance between the classic-romantic choices and the contemporary ones; all of the latter, in turn, proceed from aesthetics that define historical interaction.

The performances are beautiful. Of course the individual talents of these musicians have long been apparent in the concerts and recordings of the Boston Symphony. Still, it is astonishing to find *all* of their ensembles so akin to those achieved by small groups that have been in partnership for years on end.

It is a joy to hear the Beethoven *Serenade* in its original form, rather than in the transcription for flute and piano. The Op. 25 is a gem of a work, too little known and too seldom performed. The clue to the entire composition lies in the qualification of the tempo marking for the last movement: (*Allegro vivace*) *disinvolto* ("free, easy, and graceful"). To this could be added "elfin, light as a bubble". But let it not be thought that this is merely a musical bonbon; there is solid covering on the creamy mellifluousness.

NOTE: Each album proper consists of six sides. In addition, the first listed contains a 10″ (double-faced) disc called "Chamber Music Discussion" in which Ustinov, Silverstein, and Erich Leinsdorf participate, with excerpts from six of the compositions. The second release also offers a bonus recording: a 12″ disc devoted to a "urbane and witty survey of chamber music" by Ustinov. —A.C.

The Boston Symphony Chamber Players. MOZART: *Quartet in D for Flute and Strings, K. 285; Quartet in F for Oboe and Strings, K. 370;* **BEETHOVEN:** *Serenade in D for Flute, Violin and Viola, Op. 25;* **BRAHMS:** *Quartet in C minor for Piano and Strings, Op. 60;* **FINE:** *Fantasia for String Trio* (1957); **COPLAND:** *Vitebsk* (1929); **CARTER:** *Woodwind Quintet* (1948); **PISTON:** *Divertimento for Nine Instruments* (1946); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Georges Moleux (bass); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Alfred Krips (violin—*associate*); Claude Frank (piano—*guest artist*); Peter Ustinov (notes and commentary). RCA Victor set LM-6167 or Stereo LSC-6167, six sides plus 10″ disc, $17.37.

The Boston Symphony Chamber Players. MOZART: *Piano Quartet in G minor, K. 478; Quintet in E flat for Piano and Winds, K. 452;* **BRAHMS:** *Trio in E flat for Horn, Violin and Piano, Op. 40;* **SCHUBERT:** *String Trio No. 1 in B flat, D. 471;* **POULENC:** *Trio for Oboe, Bassoon and Piano* (1926); **HAIEFF:** *Three Bagatelles for Oboe and Bassoon* (1955); **VILLA-LOBOS:** *Bachianas Brasileiras No. 6 for Flute and Bassoon* (1938); **COLGRASS:** *Variations for Four Drums and Viola* (1957); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Everett Firth (drums); Claude Frank (piano—*guest artist*); Peter Ustinov (commentary). RCA Victor set LM-6184 or Stereo LSC-6184, eight sides, $17.37.

that Ustinov is evident here. Less recordings deserve a particular award.

Disc Data

For Lovers of Chamber Music

By Boston Symphony Players

By NELL LAWSON

RCA Victor's "The Boston Symphony Chamber Players," a boxed, 4-LP album, includes a "bonus" record with spoken commentary by Peter Ustinov, and if the album doesn't come up with special awards and honors, there is something amiss among the king makers.

Although the music of Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa Lobos and Haieff are special loves of this listener and performed with something close to the celestial, we turned first to Ustinov, remembering an earlier Boston Symphony Chamber player album with Ustinov remarks, his wit tempered with knowledge of music, and the charm of the man so winning and urbane.

In the new album — LSC-6180 Stereo — he says, "Chamber music really finds you out. This most intimate form of music which the people of Mozart's day used for entertainment before TV and Monopoly."

In speaking of Poulenc: "The music is delicate, clear, limpid and complicated, ideal chamber music."

"Avante guarde composers are leading themselves into a cul-de-sac."

The music, exquisitely played: Mozart, Piano Quartet in G Minor K 478 and Quartet in E-Flat for piano and Winds K 452; Brahms Trio in E-Flat for Horn, Violin and Piano, Op 40; Schubert String Trio No. 1 in B-Flat D 471; Poulenc Trio for Oboe, Bassoon and Piano; Alezei Haieff's Three Bagatelles for Oboe and Bassoon; Villa Lobos Bachianas Brazileiras No. 6 for Flute and Bassoon, and Michael Colgrass' Variations for Four Drums and Viola (1957). Stereo LSC-6184.

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Buffalo Evening News
D. 284,568 SAT. 299,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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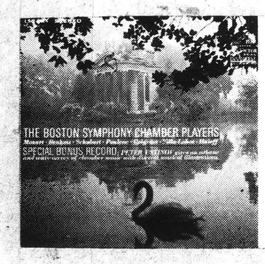
I found, too, that the Guarneri-Rubinstein reading of the much later and superb C minor Quartet hardly survives comparison with the one by Claude Frank with Silverstein, Fine and Eskin, of the Boston Symphony (RCA), though the latter performance, one of the best chamber music records ever made, though available by itself in Europe, here comes buried in an otherwise exceedingly undistinguished three-record album by the B.S.O. Chamber Players. Finally, the Guareri-Rubinstein version of the Schumann Quintet is lively, genial and attractive. RCA has done a good job with the recorded sound.

The performance of Brahms's F minor Piano Quintet with the Amadeus
tet and Christoph Es-
Deutsche Gram-
mooth

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 15 1969
New England Newsclip



BOSTON SYMPHONY CHAMBER PLAYERS—RCA LSC/LM 6184

RCA has released the second set from the Boston Symphony Chamber Players, part of the Boston Symphony Orchestra, a three-record offering featuring works by Mozart, Brahms, Schubert, Poulenc, Haieff, Villa-Lobos, and Colgrass. Claude Frank, piano, is guest artist. A fourth record, featuring Peter Ustinov providing a humorous survey of chamber music, is included as a bonus. Handsome packaging is a plus.

CASH BOX
NEW YORK, N. Y.
W. 16,000
JUN 29 1968

Oregon Journal
PORTLAND, ORE.
D. 142,517 SAT. 135,513
JUN 24 1968

These We Like...

By ANTHONY CRESSWELL
Journal Staff Writer

NINE CHAMBER music players from the Boston Symphony have recorded an unusually interesting program of short works from Mozart, Brahms, Schubert, Poulenc, Haieff, Villa-Lobos and Colgrass for a three-record boxed album. Variety of material offered is indicated by the names of the composers. It ranges from Mozart's "Quintet in E Flat for Piano and Winds" (with Claude Frank as guest pianist) to Poulenc's "Trio for Oboe, Bassoon and Piano" and Villa-Lobos' "Bachianas Brasileiras No. 6 for Flute and Bassoon." A bonus record with Peter Ustinov surveying chamber music may appeal to some. RCA Victor, LM-LSC 6184.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
OCT 1968

A VERY INTERESTING album from RCA (LSC-6184) contains a potpourri of chamber music by the Boston Symphony Chamber Players, a group from Boston's fine orchestra. Pianist Claude Frank is "guest artist" and a special bonus record has considerable commentary by Peter Ustinov.

On the three records are Mozart's piano quartet in G minor and his quintet for piano and winds; Brahms' trio for horn, violin and piano, Opus 40; Schubert's string trio No. 1; Poulenc's trio for oboe, bassoon and piano; three bagatelles for oboe and bassoon by Haieff; Villa-Lobos' "Bachianas Brasileiras" No. 6 for flute and bassoon, and Colgrass' variations for four drums and viola.

Why this particular assortment was chosen is a mystery, but one could hardly quibble with the fine playing as well as with most of the music itself.

The two Mozart pieces are beautifully played (Frank is a fine piano player) and the Poulenc trio is a spirited and utterly delightful piece of music. For these three works alone, the album would be worth the money.

Dallas Times Herald
D. 209,440 SUN. 243,379
SEP 8 1968

103.

Disc Data

For Lovers of Chamber Music

✦ ✦ ✦ ✦

By Boston Symphony Players

By NELL LAWSON

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Buffalo Evening News
D. 284,568 SAT. 299,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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The performance of Brahms's F minor Piano Quintet with the Amadeus ...et and Christoph Es-
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...mooth

Boston Symphony maestro Erich Leinsdorf with Joseph Silverstein

This work is a historic highlight in the use of the flute in chamber music, and the Bostonians hit the jackpot with their sing-and-dance interpretation. The performance of the Schubert Trio is just as happy. It is a piece in the composer's light vein (he was just 20 when he wrote it), but relaxation does not eliminate expertness; this is music that deserves serious attention. (Schubert was just twenty when he wrote this and another string trio).

The instrumentality of the piano quartet makes possible a fullness of string grouping that can complete, if need be, much better with the sonority of the piano, inasmuch as the piano-trio medium (violin, cello, and piano) has no basic middle voice to register in full balance; a string instrument cannot be in more than one gamut at a time. The two piano quartets composed by Mozart are the first examples of the medium as we know it today. In the first work of the pair (the G minor) Mozart shows a disposition to pit the three strings (written in string-trio formations) against the piano. The Bostonians approach the music properly: there is passionate urgency in the first movement, a more relaxed attitude in the B flat slow movement, and a Haydnesque, joyous brio in the final rondo. The Brahms third and last piano quartet has no cakes-and-ale sections—the few lighter moments do not relieve the dark mood of the opening, and the *scherzo* is as feverish in its pace as the inquietude of the preceding movement. There is no trio in the latter; it is a one-stroke, telescoped, duple-pulsed idea. The blend of the strings with the piano throughout is wonderful, baring all of the Brahmsian bounties. Special mention must be given to the performance of the magnificent song, dimmed with tears, that marks the slow movement.

There are three other Mozart pieces: the longest and most substantial of the flute quartets (in which Doriot Anthony Dwyer shows again that she is one of the best in the big league), the quartet for oboe and string trio, and the K. 452 Quintet—a true masterpiece. Combrer is the hero of the K. 370 (the style of the piece favors the pungency of the oboe), and even in the virtuoso demeanor of the slow movement the music is never cheapened. The E flat Quintet, with its mixture of wind, brass, and keyboard instruments, though touched with feelings of *concertante* style, is fully in the field of chamber music. Mozart neither understated nor overestimated when he wrote his father, in 1784, that the K. 452 was "the best work I have ever composed."

One other Brahms work is included—the Op. 40 Trio for horn (or cello or viola, but either is indeed a poor substitute), violin, and piano. For rightness of phrasing, tempi, and style this performance cannot be bettered. Silverstein (who, as the only violinist present save Krips for the Piston, bears a tremendous responsibility in these recordings) is a supreme artist here; witness, e.g., the sensitive merge he makes with the horn in the darkness of the minor-keyed slow movement.

The Piston piece, with its French élan in neoclassic syntax, is properly diverting. The honet medium is a rarity in chamber music and best balanced by combining, as does Piston, two dissimilar color groups (four wind, five strings). Mainly, however, Piston originates his work as a *blend* of tone, its composite force being in the service of his assured, very orderly style. The antagonisms in this music are more of harmonic and contrapuntal conflict than those of color.

It is a delight to have the Colgrass in a brand-new recording. (The first was on an old MGM disc [E-3714], with the composer playing percussion and Emanuel Vardi, who commissioned the piece, as violist.) RCA Victor's liner note gives no information whatsoever about the music. Counting the introduction there are eight divisions in the work. The drums are tunable with cardboard shells (like timpani). Esoteric in timbre combination, Colgrass's duo has a cleanness, an *ease* of sonority that is stimulating and refreshing. The lines are tonally clear-cut and sufficiently intense without going through the dramatics of the ultrachromatic cult. Naturally rhythmic values are exploited, but such vitality is not a preoccupation. Contemporary to the hilt, unusual in coloristic formation, these *Variations* are conceived in the same styled beauty as any set in the classic-romantic literature.

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I understand that RCA Victor will continue this BSO chamber series. I fervently hope so. I hope, too, that the format will be continued—including the "urbane and witty" data furnished by the indubitably urbane and witty Peter Ustinov.

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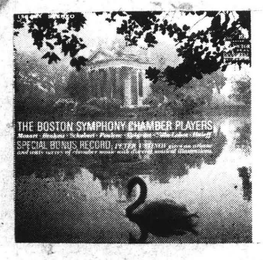

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CASH BOX
NEW YORK, N. Y.
W. 16,000
JUN 29 1968

Oregon Journal
PORTLAND, ORE.
D. 142,517 SAT. 135,513
JUN 24 1968

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By ANTHONY CRESSWELL
Journal Staff Writer

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
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Dallas Times Herald
D. 209,440 SUN. 243,379
SEP 8 1968

103

Disc Data

For Lovers of Chamber Music

✦ ✦ ✦ ✦

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Buffalo Evening News
D. 284,568 SAT. 299,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 15 1969
New England Newsclip

Boston Symphony maestro Erich Leinsdorf with Joseph Silverstein

This work is a historic highlight in the use of the flute in chamber music, and the Bostonians hit the jackpot with their sing-and-dance interpretation. The performance of the Schubert Trio is just as happy. It is a piece in the composer's light vein (he was just 20 when he wrote it), but relaxation does not eliminate expertness; this is music that deserves serious attention. (Schubert was just twenty when he wrote this and another string trio).

The instrumentality of the piano quartet makes possible a fullness of string grouping that can compete, if need be, much better with the sonority of the piano, inasmuch as the piano-trio medium (violin, cello, and piano) has no basic middle voice to register in full balance: a string instrument cannot be in more than one gamut at a time. The two piano quartets composed by Mozart are the first examples of the medium as we know it today. In the first work of the pair (the G minor) Mozart shows a disposition to pit the three strings (written in string-trio formations) against the piano. The Bostonians approach the music properly: there is passionate urgency in the first movement, a more relaxed attitude in the B flat slow movement, and a Haydnesque, joyous brio in the final rondo. The Brahms third and last piano quartet has no cakes-and-ale sections—the few lighter moments do not relieve the dark mood of the opening, and the *scherzo* is as feverish in its pace as the inquietude of the preceding movement. There is no trio in the latter; it is a one-stroke, telescoped, duple-pulsed idea. The blend of the strings with the piano throughout is wonderful, baring all of the Brahmsian bounties. Special mention must be given to the performance of the magnificent song, dimmed with tears, that marks the slow movement.

There are three other Mozart pieces: the longest and most substantial of the flute quartets (in which Doriot Anthony Dwyer shows again that she is one of the best in the big league), the quartet for oboe and string trio, and the K. 452 Quintet—a true masterpiece. Gomberg is the hero of the K. 370 (the style of the piece favors the pungency of the oboe), and even in the virtuoso demeanor of the slow movement the music is never cheapened. The E flat Quintet, with its mixture of wind, brass, and keyboard instruments, though touched with feelings of *concertante* style, is fully in the field of chamber music. Mozart neither underrated nor overestimated when he wrote his father, in 1784, that the K. 452 was "the best work I have ever composed."

One other Brahms work is included—the Op. 40 Trio for horn (or cello or viola, but either is indeed a poor substitute), violin, and piano. For rightness of phrasing, tempi, and style this performance cannot be bettered. Silverstein (who, as the only violinist present save Krips for the Piston, bears a tremendous responsibility in these recordings) is a supreme artist here; witness, e.g., the sensitive merge he makes with the horn in the darkness of the minor-keyed slow movement.

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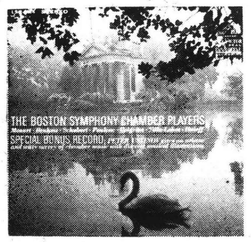

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CASH BOX
NEW YORK, N. Y.
W. 16,000
JUN 29 1968

Oregon Journal
PORTLAND, ORE.
D. 142,517 SAT. 135,513
JUN 24 1968

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Journal Staff Writer

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
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Dallas Times Herald
D. 269,[illegible] SUN. 213,370
SEP 8 1968

By ARTHUR COHN

THE BOSTON SYMPHONY CHAMBER PLAYERS

ENTRANCING is the word for these chamber-music compilations, both of which abound in variety of color, unusual repertoire, and musical consequence. The scope of the 16 pieces (eight on each release) indicates conscientious planning. Fourteen different instrumental combinations are displayed, and even in the media found on both programs (string trio and piano quartet), the composers are neatly contrasted: Schubert with Fine and Mozart with Brahms, respectively. None of the compositions is overwhelmingly represented in the Schwann Catalog, and the Haieff and Piston are first recordings. The Carter and Colgrass works were once recorded but long ago deleted, and the Fine was to be heard only in a special University of Illinois album. Especially noteworthy here is the healthy balance between the classic-romantic choices and the contemporary ones: all of the latter, in turn, proceed from aesthetics that define historical interaction.

The performances are beautiful. Of course the individual talents of these musicians have long been apparent in the concerts and recordings of the Boston Symphony. Still, it is astonishing to find *all* of their ensembles so akin to those achieved by small groups that have been in partnership for years on end.

It is a joy to hear the Beethoven *Serenade* in its original form, rather than in the transcription for flute and piano. The Op. 25 is a gem of a work, too little known and too seldom performed. The clue to the entire composition lies in the qualification of the tempo marking for the last movement: (*Allegro vivace*) *disinvolto* ("free, easy, and graceful"). To this could be added "elfin, light as a bubble". But let it not be thought that this is merely a musical bonbon; there is solid covering on the creamy mellifluousness.

NOTE: Each album proper consists of six sides. In addition, the first listed contains a 10″ (double-faced) disc called "Chamber Music Discussion" in which Ustinov, Silverstein, and Erich Leinsdorf participate, with excerpts from six of the compositions. The second release also offers a bonus recording: a 12″ disc devoted to a "urbane and witty survey of chamber music" by Ustinov. —A.C.

The Boston Symphony Chamber Players. MOZART: *Quartet in D for Flute and Strings, K. 285; Quartet in F for Oboe and Strings, K. 370;* **BEETHOVEN:** *Serenade in D for Flute, Violin and Viola, Op. 25;* **BRAHMS:** *Quartet in C minor for Piano and Strings, Op. 60;* **FINE:** *Fantasia for String Trio* (1957); **COPLAND:** *Vitebsk* (1929); **CARTER:** *Woodwind Quintet* (1948); **PISTON:** *Divertimento for Nine Instruments* (1946); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Georges Moleux (bass); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Alfred Krips (violin—*associate*); Claude Frank (piano—*guest artist*); Peter Ustinov (notes and commentary). RCA Victor set LM-6167 or Stereo LSC-6167, six sides plus 10″ disc, $17.37.

The Boston Symphony Chamber Players. MOZART: *Piano Quartet in G minor, K. 478; Quintet in E flat for Piano and Winds, K. 452;* **BRAHMS:** *Trio in E flat for Horn, Violin and Piano, Op. 40;* **SCHUBERT:** *String Trio No. 1 in B flat, D. 471;* **POULENC:** *Trio for Oboe, Bassoon and Piano* (1926); **HAIEFF:** *Three Bagatelles for Oboe and Bassoon* (1955); **VILLA-LOBOS:** *Bachianas Brasileiras No. 6 for Flute and Bassoon* (1938); **COLGRASS:** *Variations for Four Drums and Viola* (1957); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Everett Firth (drums); Claude Frank (piano—*guest artist*); Peter Ustinov (commentary). RCA Victor set LM-6184 or Stereo LSC-6184, eight sides, $17.37.

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103

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Buffalo Evening News
D. 250,261 SAT. 200,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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GLOBE
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(M) 237,967 (E) 194,700
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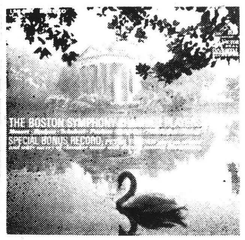
New England Newsclip



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Although the music of Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa Lobos and Haieff are special loves of this listener and performed with something close to the celestial, we turned first to Ustinov, remembering an earlier Boston Symphony Chamber player album with Ustinov remarks, his wit tempered with knowledge of music, and the charm of the man so winning and urbane.

In the new album — LSC-6180 Stereo — he says, "Chamber music really finds you out. This most intimate form of music which the people of Mozart's day used for entertainment before TV and Monopoly."

In speaking of Poulenc: "The music is delicate, clear, limpid and complicated, ideal chamber music."

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The music, exquisitely played: Mozart, Piano Quartet in G Minor K 478 and Quartet in E-Flat for piano and Winds K 452; Brahms Trio in E-Flat for Horn, Violin and Piano, Op 40; Schubert String Trio No. 1 in B-Flat D 471; Poulenc Trio for Oboe, Bassoon and Piano; Alezei Haieff's Three Bagatelles for Oboe and Bassoon; Villa Lobos Bachianas Brazileiras No. 6 for Flute and Bassoon, and Michael Colgrass' Variations for Four Drums and Viola (1957). Stereo LSC-6184.

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Buffalo Evening News
D. 284,568 SAT. 299,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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The performance of Brahms's F minor Piano Quintet with the Amadeus ..tet and Christoph Es- ..Deutsche Gram- ..mooth

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 15 1969
New England Newsclip

This work is a historic highlight in the use of the flute in chamber music, and the Bostonians hit the jackpot with their sing-and-dance interpretation. The performance of the Schubert Trio is just as happy. It is a piece in the composer's light vein (he was just 20 when he wrote it), but relaxation does not eliminate expertness; this is music that deserves serious attention. (Schubert was just twenty when he wrote this and another string trio).

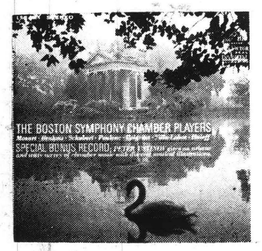
The instrumentality of the piano quartet makes possible a fullness of string grouping that can compete, if need be, much better with the sonority of the piano, inasmuch as the piano-trio medium (violin, cello, and piano) has no basic middle voice to register in full balance; a string instrument cannot be in more than one gamut at a time. The two piano quartets composed by Mozart are the first examples of the medium as we know it today. In the first work of the pair (the G minor) Mozart shows a disposition to pit the three strings (written in string-trio formations) against the piano. The Bostonians approach the music properly: there is passionate urgency in the first movement, a more relaxed attitude in the B flat slow movement, and a Haydnesque, joyous brio in the final rondo. The Brahms third and last piano quartet has no cakes-and-ale sections—the few lighter moments do not relieve the dark mood of the opening, and the *scherzo* is as feverish in its pace as the inquietude of the preceding movement. There is no trio in the latter; it is a one-stroke, telescoped, duple-pulsed idea. The blend of the strings with the piano throughout is wonderful, baring all of the Brahmsian lountiles. Special mention must be given to the performance of the magnificent song, dimmed with tears, that marks the slow movement.

There are three other Mozart pieces; the longest and most substantial of the flute quartets (in which Dorior Anthony Dwyer shows again that she is one of the best in the big league), the quartet for oboe and string trio, and the K. 452 Quintet—a true masterpiece. Gomberg is the hero of the K. 370 (the style of the piece favors the purgency of the oboe), and even in the virtuoso demeanor of the slow movement the music is never cheapened. The E flat Quintet, with its mixture of wind, brass, and keyboard instruments, though touched with feelings of *concertante* style, is fully in the field of chamber music. Mozart neither understated nor overestimated when he wrote his father, in 1784, that the K. 452 was "the best work I have ever composed."

One other Brahms work is included—the Op. 40 Trio for horn (or cello or viola, but either is indeed a poor substitute), violin, and piano. For rightness of phrasing, tempi, and style this performance cannot be bettered. Silverstein (who, as the only violinist present save Kirpi for the Piston, bears a tremendous responsibility in these recordings) is a supreme artist here; witness, e.g., the sensitive merge he makes with the horn in the darkness of the minor-keyed slow movement.

The Piston piece, with its French élan in neoclassic syntax, is properly divertting. The nonet medium is a rarity in chamber music and best balanced by combining, as does Piston, two dissimilar color groups (four wind, five strings). Mainly, however, Piston originates his work as a *blend* of tone, its composite force being in the service of his assured, very orderly

Boston Symphony maestro Erich Leinsdorf with Joseph Silverstein



BOSTON SYMPHONY CHAMBER PLAYERS—RCA LSC/LM 6184

RCA has released the second set from the Boston Symphony Chamber Players, part of the Boston Symphony Orchestra, a three-record offering featuring works by Mozart, Brahms, Schubert, Poulenc, Haieff, Villa-Lobos, and Colgrass. Claude Frank, piano, is guest artist. A fourth record, featuring Peter Ustinov providing a humorous survey of chamber music, is included as a bonus. Handsome packaging is a plus.

CASH BOX
NEW YORK, N. Y.
W. 16,000
JUN 29 1968

style. The antagonisms in this music are more of harmonic and contrapuntal conflict than those of color.

It is a delight to have the Colgrass in a brand-new recording. (The first was on an old MGM disc [E-3714], with the composer playing percussion and Emanuel Vardi, who commissioned the piece, as violist.) RCA Victor's liner note gives no information whatsoever about the music. Counting the introduction there are eight divisions in the work. The drums are tunable with cardboard shells (like timpani). Esoteric in timbre combination, Colgrass's duo has a cleanness, an *ease* of sonority that is stimulating and refreshing. The lines are tonally clear-cut and sufficiently intense without going through the dramatics of the ultrachromatic cult. Naturally rhythmic values are exploited, but such vitality is not a preoccupation. Contemporary to the hilt, unusual in coloristic formation, these *Variations* are conceived in the same styled beauty as any set in the classic-romantic literature.

Two other duos are included: Haieff's *Bagatelles* and a *Bachianas Brasileiras* by Villa-Lobos. A woodwind duet must, of necessity, be limited to acute particulars; purely homophonic voices are incapable of two-voiced expansion, as is the case with string duets (double-stops, for example). Haieff's three movements are contrapuntal and slightly dissonant, helping to keep the lines separate and, thus, to maintain interest. Mainly perky (close-spaced), they are examples of musical hedonism. The Villa-Lobos is still another example of the transmutation of Bachian spirit in a Brazilian manner. Both instruments are equally treated, to a degree—for, though the part-writing is proportioned, the flute is assigned most of the pyrotechnical assertion.

Elliott Carter's two-movement Woodwind Quintet was composed 20 years ago, and is rather a far cry from his latest output. Full of the pert humor that only woodwinds in combination can convey, the music has a light facture but plenty of internal strength. Rhythm has always been a strong point in Carter's work, and that fascination is evident here. Less intensity pertains to Poulenc's Trio, though his balancing of sonority is a distinct joy. The scoring is so coupled with the instruments chosen that the very essence of the composition would vanish if any substitute were made. The worst "truth" that can be hurled at this composer is that he conceives his opinions in the accent of less used but categorically associated colors.

Copland's *Vitebsk*, a study on a Jewish theme (as he describes it) for piano, violin, and cello, suffered many years of inattention and until recently had enjoyed but one recording (on CRI). Then there appeared a vibrantly projected performance by the New Amsterdam Trio (on Decca), and a few months ago Columbia (CBS) released a version with Copland at the piano. Now the Bostonians give us a fourth! The trio represents Copland's single use of resource from his Jewish ancestry. It is intense music, rhythmically declarative, passionately brooding—virtually three-instrument symphonicism. Despite a tripartite design, the incursivity of the writing is sustained until the final measures bring resolution. The performance is of boiling registration.

Irving Fine's *Fantasia* (with his *Partita* for winds) has been performed more than any of his other works. It represents a hybrid of dodecaphonic technique applied to free-tonality, and the twain do meet successfully. The outer movements are both in slow tempo; the first is lyrical, the other more rhapsodic. The middle movement (marked *Scherzo* but of mordacious content) is nervous, driven by cross-accents; it is an example of virtuosity in motival crisscross. The passion that drives the music proves Fine's inspiration, and the present performance is equal to it.

I understand that RCA Victor will continue this BSO chamber series. I fervently hope so. I hope, too, that the format will be continued—including the "urbane and witty" data furnished by the indubitably urbane and witty Peter Ustinov.

A final word: RCA Victor's packaging and sound are of the finest. These recordings deserve a particular award.

Oregon Journal
PORTLAND, ORE.
D. 142,517 SAT. 135,513
JUN 24 1968

These We Like...

By ANTHONY CRESSWELL
Journal Staff Writer

NINE CHAMBER music players from the Boston Symphony have recorded an unusually interesting program of short works from Mozart, Brahms, Schubert, Poulenc, Haieff, Villa-Lobos and Colgrass for a three-record boxed album. Variety of material offered is indicated by the names of the composers. It ranges from Mozart's "Quintet in E Flat for Piano and Winds" (with Claude Frank as guest pianist) to Poulenc's "Trio for Oboe, Bassoon and Piano" and Villa-Lobos' "Bachianas Brasileiras No. 6 for Flute and Bassoon." A bonus record with Peter Ustinov surveying chamber music may appeal to some. RCA Victor, LM-LSC 6184.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
OCT 1968

A VERY INTERESTING album from RCA (LSC-6184) contains a potpourri of chamber music by the Boston Symphony Chamber Players, a group from Boston's fine orchestra. Pianist Claude Frank is "guest artist" and a special bonus record has considerable commentary by Peter Ustinov.

On the three records are Mozart's piano quartet in G minor and his quintet for piano and winds; Brahms' trio for horn, violin and piano, Opus 40; Schubert's string trio No. 1; Poulenc's trio for oboe, bassoon and piano; three bagatelles for oboe and bassoon by Haieff; Villa-Lobos' "Bachianas Brasileiras" No. 6 for flute and bassoon, and Colgrass' variations for four drums and viola.

Why this particular assortment was chosen is a mystery, but one could hardly quibble with the fine playing as well as with most of the music itself.

The two Mozart pieces are beautifully played (Frank is a fine piano player) and the Poulenc trio is a spirited and utterly delightful piece of music. For these three works alone, the album would be worth the money.

Dallas Times Herald
D. 209,[illegible] SUN. 213,379
SEP 8 1968

By ARTHUR COHN

THE BOSTON SYMPHONY CHAMBER PLAYERS

ENTRANCING is the word for these chamber-music compilations, both of which abound in variety of color, unusual repertoire, and musical consequence. The scope of the 16 pieces (eight on each release) indicates conscientious planning. Fourteen different instrumental combinations are displayed, and even in the media found on both programs (string trio and piano quartet), the composers are neatly contrasted: Schubert with Fine and Mozart with Brahms, respectively. None of the compositions is overwhelmingly represented in the Schwann Catalog, and the Haieff and Piston are first recordings. The Carter and Colgrass works were once recorded but long ago deleted, and the Fine was to be heard only in a special University of Illinois album. Especially noteworthy here is the healthy balance between the classic-romantic choices and the contemporary ones; all of the latter, in turn, proceed from aesthetics that define historical interaction.

The performances are beautiful. Of course the individual talents of these musicians have long been apparent in the concerts and recordings of the Boston Symphony. Still, it is astonishing to find *all* of their ensembles so akin to those achieved by small groups that have been in partnership for years on end.

It is a joy to hear the Beethoven *Serenade* in its original form, rather than in the transcription for flute and piano. The Op. 25 is a gem of a work, too little known and too seldom performed. The clue to the entire composition lies in the qualification of the tempo marking for the last movement: (*Allegro vivace*) *disinvolto* ("free, easy, and graceful"). To this could be added "elfin, light as a bubble". But let it not be thought that this is merely a musical bonbon; there is solid covering on the creamy mellifluousness.

NOTE: Each album proper consists of six sides. In addition, the first listed contains a 10″ (double-faced) disc called "Chamber Music Discussion" in which Ustinov, Silverstein, and Erich Leinsdorf participate, with excerpts from six of the compositions. The second release also offers a bonus recording: a 12″ disc devoted to a "urbane and witty survey of chamber music" by Ustinov. —A.C.

The Boston Symphony Chamber Players. MOZART: *Quartet in D for Flute and Strings, K. 285; Quartet in F for Oboe and Strings, K. 370;* **BEETHOVEN:** *Serenade in D for Flute, Violin and Viola, Op. 25;* **BRAHMS:** *Quartet in C minor for Piano and Strings, Op. 60;* **FINE:** *Fantasia for String Trio* (1957); **COPLAND:** *Vitebsk* (1929); **CARTER:** *Woodwind Quintet* (1948); **PISTON:** *Divertimento for Nine Instruments* (1946); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Georges Moleux (bass); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Alfred Krips (violin—*associate);* Claude Frank (piano—*guest artist);* Peter Ustinov (notes and commentary). RCA Victor set LM-6167 or Stereo LSC-6167, six sides plus 10″ disc, $17.37.

The Boston Symphony Chamber Players. MOZART: *Piano Quartet in G minor, K. 478; Quintet in E flat for Piano and Winds, K. 452;* **BRAHMS:** *Trio in E flat for Horn, Violin and Piano, Op. 40;* **SCHUBERT:** *String Trio No. 1 in B flat, D. 471;* **POULENC:** *Trio for Oboe, Bassoon and Piano* (1926); **HAIEFF:** *Three Bagatelles for Oboe and Bassoon* (1955); **VILLA-LOBOS:** *Bachianas Brasileiras No. 6 for Flute and Bassoon* (1938); **COLGRASS:** *Variations for Four Drums and Viola* (1957); Joseph Silverstein (violin); Burton Fine (viola); Jules Eskin (cello); Doriot Anthony Dwyer (flute); Ralph Gomberg (oboe); Gino Cioffi (clarinet); Sherman Walt (bassoon); James Stagliano (horn); Everett Firth (drums); Claude Frank (piano—*guest artist);* Peter Ustinov (commentary). RCA Victor set LM-6184 or Stereo LSC-6184, eight sides, $17.37.

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Disc Data

For Lovers of Chamber Music

103.

By Boston Symphony Players

By NELL LAWSON

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"Avante guarde composers are leading themselves into a cul-de-sac."

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* * *

Buffalo Evening News
D. 284,568 SAT. 299,069
JUN 22 1968

By MICHAEL STEINBERG
Staff Writer

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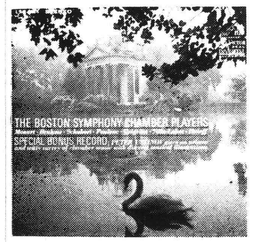
Deutsche Gram-
-mooth

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUN 15 1969
New England Newsclip



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CASH BOX
NEW YORK, N. Y.
W. 16,000
JUN 29 1968

Oregon Journal
PORTLAND, ORE.
D. 142,517 SAT. 135,513
JUN 24 1968

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By ANTHONY CRESSWELL
Journal Staff Writer

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AMERICAN RECORD GU
NEW YORK, N. Y.
MONTHLY 21,100
OCT 1968

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Dallas Times Herald
D. [illegible] 213,079
SEP 8 1968

104.

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 158,973 SUN. 306,989

JUN 9 1968

On the Records

Boston Orchestra Group Draws Praise For Ambitious Chamber Music Program

By CHARLES F. KINZLY

THE MOST ambitious and comprehensive entry in the current cataloguing of chamber music which seems to become available every spring, like love poems — in considerable amount, is a boxed collection by the Chamber Players of the Boston Symphony Orchestra. The program, ranging from classical to contemporary, is contained on three LPs. A fourth disc is devoted to a discussion of chamber music by the knowledgable Peter Ustinov. The set, catalogued by RCA Victor as LSC 6184, is the second in a series recorded by the same personnel with Ustinov as commentator.

CLAUDE FRANK, pianist, is the only guest artist in the assemblage of men and women specialists of the Boston orchestra. They include Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Doriot A. Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn and Everett Firth, drums. Their performances are exemplary and the recorded sound is very good in a sampling of considerable range.

THEREIN MAY LIE THE RUB. The producers don't say whether the discs are available singly. If not, the lover of the classsical and romantic (Mozart, Schubert and Brahms) may feel disinclined to invest in a set which also contains items of neo-classical and contemporary stamp (Poulenc, Haieff, Villa-Lobos and Colgrass) and vice versa. In favor of the purchase, however, discounting considerations of high quality already mentioned, are the unifying comments of Ustinov and the novelty of unusual woodwind and percussion combinations in the modern compositions.

THE PROGRAM includes Mozart's Piano Quartet in G Minor (K. 478) and his Quintet in E Flat for piano and winds (K. 452); the Brahms Trio in E-Flat for horn, violin and piano (Op. 40); Schubert's String Trio No. 1 in B-Flat (D. 471); Poulenc's Trio for oboe, bassoon and piano (1926); Haieff's Three Bagatelles for oboe and bassoon (1955); the Villa-Lobos "Bachianas Brasileiras" No. 6 for flute and bassoon (1938) and the Colgrass Variations for four drums and viola (1957).

Two of the orchestra's offshoot groups offer the widest degree of contrast: the Boston Symphony Chamber Players and the Boston Pops. Both are currently represented on the latest lists.

Ambitious

The Chamber Players are made up of the Boston's first desk men and are, of course, musicians of the first order. Their second recorded undertaking is an ambitious one that comes in the form of a three disc album (RCA Victor Stereo LSC 6184, also mono). Included in the contents are Mozart's Piano Quartet in G Minor and his Quintet in E Flat for Piano and Winds (Claude Frank is the admirable pianist): Brahms' Trio in E Flat for Horn, Violin, and Piano; Schubert's String Trio No. 1; Poulenc's Trio for Oboe, Bassoon, and Piano; Haieff's Three Bagatelles for Oboe and Bassoon; Villa-Lobos' "Bachianas Brasilieras No. 6 for Flute and Bassoon;" and Colgrass' Variations for Four Drums and Viola. The diversity of the repertoire has only to be listed to be recognized. As an extra, Victor offers a recorded discussion of chamber music by Peter Ustinov, aptly described as witty and urbane.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1968

BOSTON SYMPHONY CHAMBER PLAYERS

Mozart: *Quartet for Piano and Strings, in G minor, K. 478; Quintet for Piano and Winds, in E flat, K. 452.* Brahms: *Trio for Horn, Violin, and Piano, in E flat, Op. 40.* Schubert: *Trio for Strings, No. 1, in B flat, D. 471.* Poulenc: *Trio for Oboe, Bassoon, and Piano (1926).* Haieff: *Three Bagatelles for Oboe and Bassoon (1955).* Villa Lobos: *Bachianas Brasileiras, No. 6, for Flute and Bassoon (1938).* Colgrass: *Variations for Four Drums and Viola (1957).*

Boston Symphony Chamber Players, RCA Red Seal LM 6184 or LSC 6184, $17.37 (three discs).

This disc is presumably intended to be a sort of introduction to chamber music for those record buyers who to date have managed to resist the illusive charms of this intimate art. Thus it attempts to contain a bit of everything: the compositions range in medium from duo to quintet (mixing winds, strings, and piano liberally) and in chronology from Mozart to Michael Colgrass. To sweeten the pill the producers have also included on an extra, fourth disc, a recorded "lecture" by Peter Ustinov, apparently designed to win over the reluctant consumer faced with such musical austerity. Ustinov, to his credit, seems profoundly embarrassed by the whole thing and admits straight off that he is as surprised to find himself doing this as is the listener to find him. He then mumbles through two full sides of the record, pathetically attempting to lend some degree of mirth to a hopeless situation by recounting anecdotes (mostly about his own musical background, which seems to have been singularly lacking in distinction), imitating instruments, and attacking critics and twelve-tone composers. It is all terribly dull and old-hat, except for one marvelous imitation of a Webernesque composition, a gem of musical parody which almost saves the whole record. But finally, and most seriously, there remains the fact that Ustinov says nothing about the music that will be of value to the inexperienced listener. When he confesses at one point that it took a great deal of persuasion to get him to agree to make the record, we can only wonder why he finally capitulated.

As for the music, the desire to give the listener as much variety as possible creates a strange musical smorgasbord. The organization is rather like that of a concert in that pieces from various periods are included (although representatives from the baroque are conspicuously absent). It also resembles most concerts in that the quality of the twentieth-century pieces is considerably inferior to that of the traditional ones. The latter are, without exception, major works from the standard repertoire. The newer pieces are all decidedly lightweight, attractive enough in their own way but hardly up to the standard set by their companions.

Of the eight pieces included in this set, all but two—those by Alexei Haieff and Colgrass—are already available in several different recorded versions. The performances, by members of the Boston Symphony Orchestra (pianist Claude Frank being listed as a "guest artist") are on the whole very good, though I would think most record buyers would prefer to make their own choice of performances among the various possibilities in the catalogue. Nevertheless, the idea behind this set must have appeal for some: it is the second such collection to come from the Boston Players. R.P.M.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

OCT 6 1968

New England Newsclip

Recordings

By STELLA MILLS

THE BOSTON Symphony Chamber Players have made a four record album of a miscellaney of Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa- Lobos and Haieff.

As a bonus is a programmatic monologue by Peter Ustinov, who sounds off in witty survey on the art of music. He lampoons the 12-tone system, lapsing quickly from his regular narrative-self to miming of all kinds, and delivers an absolutely devastating satire on electronic music. He gurgles, spits, whorgles and kleeks in a perfect reproduction of the mysterious whiggles that type 'Music' made with the tape machine and its solid-state cousins. The Boston Chamber Players aquit themselves admirably, though for most of the way they seem pre-occupied.

The program itself is wide-ranging, from Mozart's K. 452 and K. 478 (E-Flat Quintet and G Minor Piano Quartet) to the Variations for Four Drums and Viola of Colgrass (1957).

Ustinov speaks of the repertoire kindly, describes the Boston musicians as "monstrously efficient" and dwells on the various pieces lightly, as he should, with obvious affection for most of the scores.

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THE ATLANTIC Aug. 1968

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Syracuse Herald American 9/8/68

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The second of the work's two movements, a theme and six variations, is one of Prokofiev's most continuously inspired symphonic pieces, and Rozhdestvensky's performance of it is one of his finest recording achievements to date, alive to every nuance of texture, emotion, and form in the music. Leinsdorf, however, is equally good here; he shows a similarly acute ear for texture and balance, and characterises the variations (which cover a wide range of moods) with great point. The gorgeous opening theme is played with wonderful expressiveness, the grotesquely witty variations with splendid point and humour. Only at the beginning of the sixth variation, a return to the strife and turmoil of the first movement, did I wish for the music to snarl and growl more viciously, as it does in the Russian performance. But Leinsdorf achieves a superbly biting climax, and leads back to the gentle coda with, if anything, a shade more sensitivity.

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David Clatworthy has a good strong voice and sings idiomatically and expressively, but the real joy is the cool manner in which the humorous points are made. Leinsdorf draws needle-sharp precision from the orchestra, and plays the music very straight, but with a twinkle in his eye; the bass drum thumps during the fanfares in the opening movement are just that little bit overdone to emphasise the ridiculous aspect of the pomposity, and there are plenty of other touches of restrained but pointed humour. It is altogether a complete delight, and the final movement, *The Burial of Kijé*, achieves a wryly touching eloquence.

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Records & Recording - 7-69

104.

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 156,973 SUN. 306,989

JUN 9 1968

On the Records

Boston Orchestra Group Draws Praise For Ambitious Chamber Music Program

By CHARLES F. KINZLY

THE MOST ambitious and comprehensive entry in the current cataloguing of chamber music which seems to become available every spring, like love poems — in considerable amount, is a boxed collection by the Chamber Players of the Boston Symphony Orchestra. The program, ranging from classical to contemporary, is contained on three LPs. A fourth disc is devoted to a discussion of chamber music by the knowledgable Peter Ustinov. The set, catalogued by RCA Victor as LSC 6184, is the second in a series recorded by the same personnel with Ustinov as commentator.

CLAUDE FRANK, pianist, is the only guest artist in the assemblage of men and women specialists of the Boston orchestra. They include Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Doriot A. Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn and Everett Firth, drums. Their performances are exemplary and the recorded sound is very good in a sampling of considerable range.

THEREIN MAY LIE THE RUB. The producers don't say whether the discs are available singly. If not, the lover of the classsical and romantic (Mozart, Schubert and Brahms) may feel disinclined to invest in a set which also contains items of neo-classical and contemporary stamp (Poulenc, Haieff, Villa-Lobos and Colgrass) and vice versa. In favor of the purchase, however, discounting considerations of high quality already mentioned, are the unifying comments of Ustinov and the novelty of unusual woodwind and percussion combinations in the modern compositions.

THE PROGRAM includes Mozart's Piano Quartet in G Minor (K. 478) and his Quintet in E Flat for piano and winds (K. 452); the Brahms Trio in E-Flat for horn, violin and piano (Op. 40); Schubert's String Trio No. 1 in B-Flat (D. 471); Poulenc's Trio for oboe, bassoon and piano (1926); Haieff's Three Bagatelles for oboe and bassoon (1955); the Villa-Lobos "Bachianas Brasileiras" No. 6 for flute and bassoon (1938) and the Colgrass Variations for four drums and viola (1957).

Two of the orchestra's offshoot groups offer the widest degree of contrast: the Boston Symphony Chamber Players and the Boston Pops. Both are currently represented on the latest lists.

Ambitious

The Chamber Players are made up of the Boston's first desk men and are, of course, musicians of the first order. Their second recorded undertaking is an ambitious one that comes in the form of a three disc album (RCA Victor Stereo LSC 6184, also mono). Included in the contents are Mozart's Piano Quartet in G Minor and his Quintet in E Flat for Piano and Winds (Claude Frank is the admirable pianist); Brahms' Trio in E Flat for Horn, Violin, and Piano; Schubert's String Trio No. 1; Poulenc's Trio for Oboe, Bassoon, and Piano; Haieff's Three Bagatelles for Oboe and Bassoon; Villa-Lobos' "Bachianas Brasilieras No. 6 for Flute and Bassoon;" and Colgrass' Variations for Four Drums and Viola. The diversity of the repertoire has only to be listed to be recognized. As an extra, Victor offers a recorded discussion of chamber music by Peter Ustinov, aptly described as witty and urbane.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1968

BOSTON SYMPHONY CHAMBER PLAYERS

Mozart: *Quartet for Piano and Strings, in G minor, K. 478; Quintet for Piano and Winds, in E flat, K. 452.* Brahms: *Trio for Horn, Violin, and Piano, in E flat, Op. 40.* Schubert: *Trio for Strings, No. 1, in B flat, D. 471.* Poulenc: *Trio for Oboe, Bassoon, and Piano (1926).* Haieff: *Three Bagatelles for Oboe and Bassoon (1955).* Villa Lobos: *Bachianas Brasileiras, No. 6, for Flute and Bassoon (1938).* Colgrass: *Variations for Four Drums and Viola (1957).*

Boston Symphony Chamber Players, RCA RED SEAL LM 6184 or LSC 6184, $17.37 (three discs).

This disc is presumably intended to be a sort of introduction to chamber music for those record buyers who to date have managed to resist the illusive charms of this intimate art. Thus it attempts to contain a bit of everything: the compositions range in medium from duo to quintet (mixing winds, strings, and piano liberally) and in chronology from Mozart to Michael Colgrass. To sweeten the pill the producers have also included on an extra, fourth disc, a recorded "lecture" by Peter Ustinov, apparently designed to win over the reluctant consumer faced with such musical austerity. Ustinov, to his credit, seems profoundly embarrassed by the whole thing and admits straight off that he is as surprised to find himself doing this as is the listener to find him. He then mumbles through two full sides of the record, pathetically attempting to lend some degree of mirth to a hopeless situation by recounting anecdotes (mostly about his own musical background, which seems to have been singularly lacking in distinction), imitating instruments, and attacking critics and twelve-tone composers. It is all terribly dull and old-hat, except for one marvelous imitation of a Webernesque composition, a gem of musical parody which almost saves the whole record. But finally, and most seriously, there remains the fact that Ustinov says nothing about the music that will be of value to the inexperienced listener. When he confesses at one point that it took a great deal of persuasion to get him to agree to make the record, we can only wonder why he finally capitulated.

As for the music, the desire to give the listener as much variety as possible creates a strange musical smorgasbord. The organization is rather like that of a concert in that pieces from various periods are included (although representatives from the baroque are conspicuously absent). It also resembles most concerts in that the quality of the twentieth-century pieces is considerably inferior to that of the traditional ones. The latter are, without exception, major works from the standard repertoire. The newer pieces are all decidedly lightweight, attractive enough in their own way but hardly up to the standard set by their companions.

Of the eight pieces included in this set, all but two—those by Alexei Haieff and Colgrass—are already available in several different recorded versions. The performances, by members of the Boston Symphony Orchestra (pianist Claude Frank being listed as a "guest artist") are on the whole very good, though I would think most record buyers would prefer to make their own choice of performances among the various possibilities in the catalogue. Nevertheless, the idea behind this set must have appeal for some: it is the second such collection to come from the Boston Players. R.P.M.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

OCT 6 1968

New England Newsclip

Recordings

By STELLA MILLS

THE BOSTON Symphony Chamber Players have made a four record album of a miscellaney of Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa- Lobos and Haieff.

As a bonus is a programmatic monologue by Peter Ustinov, who sounds off in witty survey on the art of music. He lampoons the 12-tone system, lapsing quickly from his regular narrative-self to miming of all kinds, and delivers an absolutely devastating satire on electronic music. He gurgles, spits, whorgles and kleeks in a perfect reproduction of the mysterious whiggles that type 'Music' made with the tape machine and its solid-state cousins. The Boston Chamber Players aquit themselves admirably, though for most of the way they seem pre-occupied.

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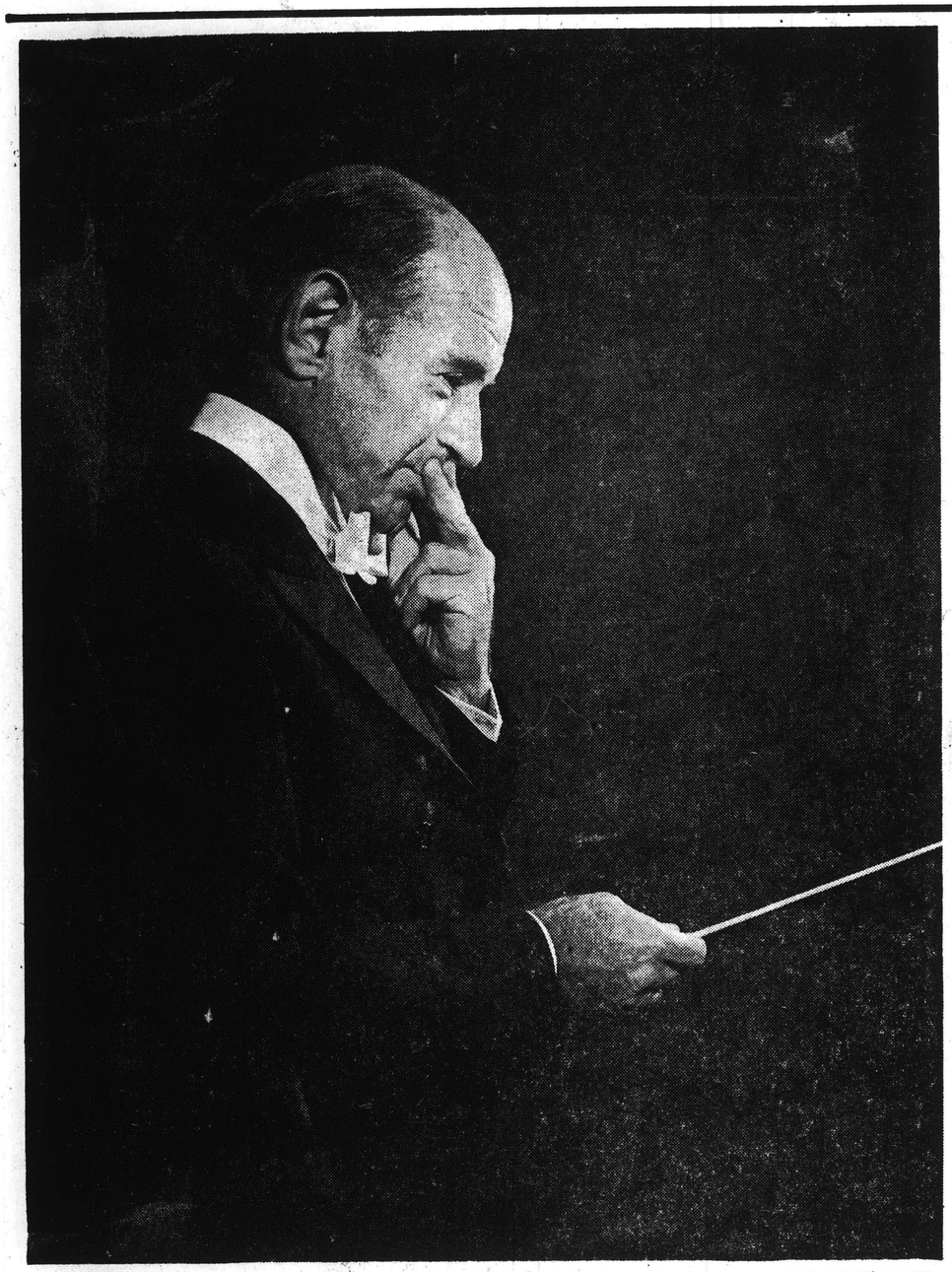
Records & Recording - 7-69

THE MUSICIANS

105

The New Haven Register
SUNDAY, AUGUST 4, 1968



Boston Symphony Orchestra's conductor Erich Leinsdorf.

Photo by Karsh of Ottawa

Boston's Leinsdorf A 'Critical Editor'

By GORDON EMERSON
Register Music Reviewer

(Editor's Note: This is the third in a series of articles concerning musical interpretation and the relationship between composer and performer.)

If one were to discuss musical interpretation prior to the early or mid-19th Century the conductor would in all probability only be fleetingly mentioned. Though the omission of this singularly important person would be unthinkable now when considering matters musical, it has not always been this way.

During the 18th Century the primary function of a "conductor" was to beat time and create temporal musical order within a large ensemble. He was usually occupied with playing an instrument himself—most frequently the harpsichord, organ or violin—and the whole notion of imposing his own musical will on the other musicians in the ensemble was not yet a major part of his function. If he had composed what was being performed, which was often the case, his "time beating," to say the least, was looked upon as reasonably authentic. Bach and Handel conducted many of their own works from the keyboard with nods of the head and occasional gestures of the hand, and Haydn and Beethoven were also early "time beaters" (often referred to in German by that name: "Taktschlaeger").

Obviously, if the composer himself was in charge of rehearsals, his will would prevail to the extent that available forces would allow it to do so, but the conductor as an interpretive middleman had not yet really come upon the scene to any large degree. Johann Wenzel Stamitz of the famous Mannheim Orchestra—a prolific composer himself—is a notable exception, and during the first half of the 18th Century his orchestra was known as a model of ensemble finesse throughout Europe due to his thorough and meticulous approach to rehearsal procedure.

The introduction of the baton around 1820 was to eventually emancipate the player—part-time conductor, and make him the focal point of what is now the most complex "instrument" in the history of music—the full symphony orchestra. Since its early use by such pioneer conductors — at least in the modern sense—as Mendelssohn, Spohr and von Bulow, the rise of the modern day "virtuoso conductor" has been swift and decisive. He has been described variously as an artist, genius, ego-maniac and martinet, in addition to other less savory epithets, but the course of music has never been quite the same since he went into musical orbit. In terms of the transmission of serious music to a large audience, the conductor is, in fact, preeminent as a musical interpreter in today's concert-world.

If one were to list the truly great present-day conductors, Erich Leinsdorf —responsible for the "Golden Roar" of the Boston Symphony Orchestra since 1962—would surely be included. Prior to assuming his duties as Musical Director of the Boston Orchestra (affectionately referred to as the BSO by followers), Mr. Leinsdorf was principal conductor of the Cleveland Orchestra from 1943 to '47, and the Rochester Philharmonic from 1947 to '56. Born in Vienna, Austria, he was assistant to conductors Bruno Walter and Arturo Toscanini during the 1936 and '37 seasons of the Salzburg Festival, and made his American conducting debut on January 21, 1938, at the Metropolitan Opera through Toscanini's suggestion. The following season he became chief conductor of the German repertoire at the Met, and returned there as musical consultant and conductor after his work in Cleveland and Rochester. He has since guest - conducted leading ensembles throughout the world.

The following exclusive interview, which concerns the relationship of composer to interpreter and conductor to players, was taped recently at Tanglewood. Mr. Leinsdorf expressed an avid interest in the inherent problems that exist in musical interpretation, and his answers to relevant questions are often strikingly original, and beautifully expressed. He is an exceedingly vital man, and though English is not his native

See LEINSDORF Page 6

106

▸Leinsdorf Views Conductor's Role As 'Critical Editor'

(Continued from Page 1)

tongue, he is an uncommonly articulate and colorful speaker.

My only comment to Mr. Leinsdorf before our interview began was that the questions would be general in concept, and that he should feel free to elaborate on them as he wished. He graciously offered so much of his time and provided such an abundance of interesting and imaginative material that the present series of articles concerning musical interpretation will be extended one more week to include the conclusion of our conversation.

• • •

Is it reasonable to state that the conductor is like a performer in the sense that his instrument is the orchestra?

Absolutely yes. The orchestra is the instrument of the conductor. We can equate the conductor with any other performer since the pianist has the piano, the violinist has the violin, the string quartet has its four instruments, and the conductor works with the orchestra.

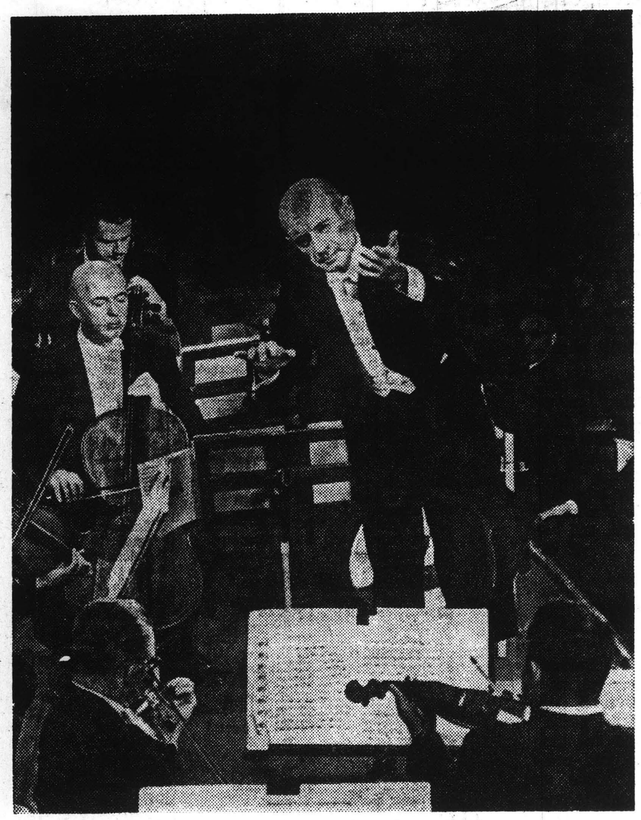
What do you feel to be the basic relationship between the composer and conductor?

The composer's score may be like a sketch of a play with some directions to the stage director, or like a blueprint which the architect supplies to the builder. It is important to distinguish between the two. Different styles and eras of composition have given more or less specific directives to the performer, and I would say, as a broad statement, that the fewer specific directives the composer gives, and the more that he relies on the actual notes only, the longer are the chances of his music surviving. I feel this to be so because it does not limit or inhibit the freedom of the performer.

The reason why the Baroque is back again with us so strongly today, is not only that it can be heard through the microphone and the amplifier, which of course has made the weak instruments audible, but it is also that the music of the Baroque gives the performer the largest leeway in interpreting the musical text. Richard Strauss' music is going to last a very short time because he gives such minute descriptions to the performer that with a change of fashion, with a change of taste, his music will not appeal anymore since it can be played only more or less in the way in which he has minutely directed and described it. If this is perhaps not clear let me state it this way: The fewer stage directions the composer gives on top of his actual text to be sung or played, the longer his music has a chance to last because he relies on the self-evidence and the flexibility of the music itself. On the other hand, the composer who thinks that he has to tell the performer everything—such as what fingering to take, what kind of harmonics to use, how fast the metronome is to go—this composer restricts the life expectancy of his work more.

That's an interesting point, and one which I have never heard expressed quite that way.

It's just the opposite of what one would expect, and when musicians say, 'why can't we have more specific indications,' I always come back with this kind of reply: 'You don't really want specific indications because it limits you.'



Leinsdorf leading Boston Symphony Orchestra.

Does your musical approach always become clear to you after studying a score?

The purpose of study is to become more at ease with the score, of course, but we must distinguish between the music that we know, and that which we don't know as well or—because it is new—don't yet know at all.

There is one type of score with which one has grown up. We might describe it with the somewhat pompous term: 'The Heritage.' You know—what we've heard when we were in our teens and when we went to the concert cycles and to the operas in Vienna, and what we were taught at the Academy. That is our so-called 'glorious tradition', and, for instance, when it comes to restudying a work by Mozart or Beethoven or Brahms before a performance, one never looks at his score. One goes maybe, for a walk and begins to think 'now how is this, and how is that, and how is the other.'

But it is completely different with things that appear on our horizon along newer lines. The new composers often use new notations, for example, and we have to study this. A composer sometimes comes to my house or to Symphony Hall to show me what it means in orchestral terms when he utilizes a certain type of graph. So I have to learn the new notations and I have to learn how to conduct some of these semi-aleotoric things where the composer wants the conductor to be the time clock rather than the musical leader. Also, of course there is some music with which we did not grow up, and one has to dig in a little more with this music and learn it, so to speak, from scratch. It's like a newer language, or a dialect of the language which you have to master.

After studying a score that is not a part of the 'glorious heritage' to which you refer, do you sometimes take an artistic chance in the sense that you intuitively want to shape or guide things in a manner that is not necessarily indicated in the score?

You are perfectly right that I have this opportunity but I will admit to you that it has not always been this way. One has to liberate oneself somewhat from the tradition that every score in our repertory is an untouchable, unchangeable, unmarkable masterwork. I have lots of ideas not only about this, but also about the approach to scores of the classical repertory which have various text versions. I have a great many different opinions from the musicologist about the performance of classical music, so when you come to that point, please do remind me to talk more about this.

Why don't you expound on it now.

There are, for instance in the case of the classical symphonies (I am speaking now primarily of the music prior to 1800), various versions and editions extant. Particularly since the early 1950s, musicologists have begun to dig around the libraries in Europe, and have come up with new versions of old works. This means that they have found manuscripts, they have located when they were made, and suddenly there has come into our lives some sort of arbitration proceeding that for every work there is supposed to be a final, authentic, last word:—you know, the 'real McCoy,' like the text of the Bible, or the folio edition of Shakespeare. Now this, is my view, is a concoction and does not really exist.

When you examine the processes not only of composition in the 18th Century, but of authorship in general, you will find that anybody who writes or composes gets, at one point, a galley proof. A reinearsal of a new work is, after all, about like a galley proof for the composer. Now, in that rehearsal he will notice things which he doesn't like. He may say to the first bassoon played, 'Would you please slur those two notes and not tongue them.' So, the bassoon player makes a pencil-mark to that effect in his part, and the composer — busy to hear the next thing—does not enter this particular advice in his own or any other score. A score will then go, after his death, into a library, to be dug-up by an eager musicologist. But no score — neither the autograph, nor the first printing, nor the coypist's copy — has this. Therefore we must presume that the tonguing is right and the slur is wrong. Well, the opposite happens to have been the truth in that particular performance.

Eternal Verities

It is perfectly possible that in a performance which I am doing today, I find that our bassoon player renders this place better if he does the slur instead of tonguing or vice versa. I am perfectly at liberty to do it either way because there are many ad hoc directives that composers give which are then made to seem eternal verities, you see? And there I think the musicologists have blown themselves up to a pompous size, and have over-awed a lot of anxious and timid people with their wisdom and their knowledge.

No one copy of any old work is, in my view, the final answer, and I think that the interpreter must consult — particularly in the works of Mozart and Haydn — every available edition, or, in the case of Bach, every available transcription of the same work because Bach used the same music over and over again, as you know. Then, in looking over these various versions he should decide, entirely according to his own taste and predilection, what to use.

Let me offer you some proof of how the musicologist and the people who edit old scores really only reprint uncritically what they find in the old copies. In the Concerto K. 491 of Mozart, in the second movement — I think it is in measure 40 — there is an error by Mozart. I sent to the Royal Library in London for a photostat of that page when I conducted 491, in order to find out if this is in fact, a Mozart writing error, or if not, where it first appeared. I am now satisfied that the error is Mozart's, and I can also tell you that it happened because Mozart filled-in the solo piano part after he had written down the orchestral score. Since Mozart wrote fast and wrote most things down from memory this is a perfectly explicable error. It's a very simple one, too, because that phrase — that passage — that bar — exists in two different harmonic versions which are incompatible with each other. But in measure 40 he puts them together at the same time, and they can't be performed at the same time. You have to decide then, either you are going to use Version A of this measure or Version B. But there is not one edition of this Concerto where there is even an asterisk which notes this to be an autograph error, and that every performer must decide how to correct it. I know, I think, four or five editions of K 491, and I have never found any comment by any editor concerning this error.

Critical Editor

So, the point is really this: At the moment you come to active performance you have to become a **critical** editor of the text. The main burden of my contention is that there is no one edition of any Mozart or Haydn or Bach which I will, sight unseen, accept as an authentic one, no matter how recently it has been published, and no matter whose signature it has beneath it, because I consider that the musicologists have among themselves the same kinds of dog-fights as any other profession; I am right, you are wrong, my analyst can beat your analyst—you know. I mean it is always my dad can outrun your dad, and all this sort of prestige business. Well, I don't have any part of the prestige between various musicologists, and therefore I do what I think will be best in performance. It may have been the composer's wish at the performance in Vienna or the performance in Prague, or perhaps when he assisted a performance in London, because there simply is no one definitive version.

If you will, also take the case of Handel. There are a number of versions of 'The Messiah,' and Handel changed the work to suit various performers. Well, that means there is no final authenticity to any one version, and one of my contentions is that if you must, for some reasons of your own conviction or compulsion — if you **must** say that there is one version to which you will subscribe wholeheartedly and make no changes, you might as well go back to the composer's first complete draft before he began to make changes. If there is one, I would never take the last one, I would always take the first one because the last one is most of the time the result of adjustments, compromises, and even changes sometimes necessitated by insufficiencies of players. These are things that one has to consider.

Last year here at Tanglewood, I presented what proved to be an American premiere of the first version (1805) of the Beethoven opera. I say the Beethoven opera because one is even dubious as to what it should be called. Beethoven wanted the title 'Leonore,' and the theatre manager insisted that it should not be called 'Leonore' because there was a competing opera called 'Leonore ou amour conjugal' by another composer named Paer. So before we ever get to any music, we start already with the fact that we don't even know how to title that work. Beethoven wanted to call it 'Leonore,' but a theatre manager worried not about Beethoven, but about his box office, and about the dismal situation in 1805 in Vienna with the French Occupation. The theatre manager says I don't want 'Leonore' or they will think that it is another rehash of the Paer opera. So they look through the text and they say that the title should be 'Fidelio.' But maybe Beethoven didn't want to call it Fidelio. Well, what should we call it? You see what I mean.

In any case, I did this performance of the 1805 version, and it was quite an event because nobody had ever heard it. Now I feel that many many things in that first version should be coming into the final version of 'Fidelio' which is the only one that has always been performed in our lifetime and prior to that. As a matter of fact, up until 1905, which was the centennial of the first 'Leonore,' no attempt was made to resuscitate that work. And then a man by the name of, I think, Prieger, did a big musicological job and reconstructed that original version. He did a superb job. But I would now want, if for instance I were asked to conduct a new production of 'Fidelio'—of the, known, conventional 'Fidelio' — I would put some portions of that original version into it which I think are superior. I would mix the two versions and by so doing would probably invite an anathema over my head. But my head stands up quite well under it.

(In next week's article Mr. Leinsdorf offers comments on Webern, Toscanini, and the responsibility of the listener.)

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New England Newsclip

Conductor: Democrat Or Tyrant?

(EDITOR'S NOTE: This is the final installment in a series of articles concerning musical interpretation and the relationship between composer and performer.)

By GORDON EMERSON
Register Music Reviewer

A few years ago a well-known painter-lithographer convinced me by his comments that some fellow artists—to say nothing of the lay public—do not understand what it is that the musical performer really does.

This particular painter was complaining about public apathy and lack of understanding concerning modern art works in general and painting in particular. I mentioned that the problem of communication is less complicated in the visual arts than in music since there is no middleman who must interpret the creator's message before it reaches his audience. The artist replied that the painter's hand does not always do what he wants it to either (implying that a performer is an extension of the composer's ("hand"), and therein lies part of the misunderstanding that surrounds the function of the performer and conductor.

Should the performer merely be an extension of the composer's visions and insights (as Stravinsky has intimated), or should he bring ideas and sensitivities of his own to a musical score that may even significantly alter it before it reaches the ears of the listener?

Obviously the answer will vary, at least in some details, from performer to performer, but in general they are deeply concerned with artistic honesty and have no desire to radically change a composer's message. Certainly not if they have faith in his work. Due to the nature of the musical language, however, performers must interpret a score as they understand it, that is, they can only reconstruct the part of a composer's intent that is implied as they feel he might have wanted it. This partially explains why two performances of a Bach "Brandenburg Concerto" for example, may be quite different in concept, but no less valid artistically.

In last week's article famed Maestro Erich Leinsdorf offered several insights into the stuff of which musical interpretation is made, and he alluded to interpretive latitude when he stated that in his opinion "the fewer specific directives the composer gives, and the more that he relies on the actual notes only, the longer are the chances of his music surviving." The following comments by Maestro Leinsdorf are taken from the same exclusive interview, and they serve to conclude the current series of articles on musical interpretation.

Erich Leinsdorf

Obviously a conductor and a solo performer must approach the interpretation of a musical work in a different manner. Would you say that the conductor should desire some feedback from his players, and is the orchestra in any way a democratic situation or or is it totally an autocratic one?

If we speak of a fine professional orchestra, then the players are artists in their own right, and any conductor who tries to shackle them with the minutiae of his own ideas is going to shortchange himself and the music rather than to help along these things. So without going into the political elements of democracy or dictatorship I would rather put it this way: that the entire position of a conductor changes radically depending on the type of orchestra with which he is working.

If, for instance, he is working with an orchestra (and let me not offend the orchestra) in Lima, Peru, the situation would be quite different from conducting a polished orchestra comprised of solid professionals. I speak of Lima, Peru, because I remember years ago I had lunch in Europe with the late Erich Kleiber, who spent several years working with South American orchestras. He loved to go to inferior orchestras and teach them. He preferred this to conducting a top orchestra and he enjoyed working with them on the basis of, say, almost musical equality.

I do not have this particular penchant. I like to work fast—which means working with accomplished people—and I love to get the ideas of a good musician who, for instance, wants to play a solo differently from the way I might play it if I were the horn or the oboe or the clarinet player.

I might add that I have here a very great precedent, which is none other than Toscanini. He once said to me, 'When I come to an orchestra which I don't know, and I rehearse a symphony — say the First Brahms—if one of the first

See CONDUCTOR Page 6

► Conductor: Must He Be A Tyrant Or A Democrat?

(Continued from Page 1)

chair players renders a solo passage in a somewhat different manner from the way in which I would conceive it, I think for a moment: Well, it can go this way also. I let the fellow alone, I don't make any corrections, and in the end I get a better part of him than if I tried to change him—which means change his personality—which I can't do anyhow. I can make him play it the way I want, but he won't do it with that full conviction which he has in his own way. Of course, if his own way goes too far astray from mine, then I've got to come to terms with him.

Liberal Fellow

And, my goodness, I must tell you, that in working with the old man for many years I saw that he did not only claim this, he was also practicing it. He was a very, very liberal fellow and always let good artists have their way. He was very flexible, he was not arbitrary, and these are facets of his personality which I think the world does not know. He was made out—perhaps for reasons of public imagery, because it's so much more talked about and so much more of a conversation piece—to be a martinet and a dictator who knew everything better than anyone else. But the opposite is really the truth.

You really suggested the key to the whole thing when you asked if the orchestra is the instrument of the conductor. As I stated before, this is true, but there is one great difference between ivory keys, metal strings, the wood in a violin, and the players: Players are human beings.

In a large group there may be two or three, or 20 or 30, who are just routine fellows. They play their instrument well enough to be there, and they go with the choir in which they play. But, on the other hand, there are perhaps 30 or 40 who have studied very seriously beyond just their instrument. These people have developed their own musical personalities and they have ideas about interpretation. Now to shackle them would be a fatal error.

You know, one of the ingredients which a conductor must have is a certain kind of applied psychology which the pianist, the violinist or the singer does not need. The singer deals with his own larynx, and the player deals with an inanimate instrument which he can treat any way he likes. For instance, I can practice the piano for seven hours, and, if I can stand it, the piano can stand it. You cannot rehearse an orchestra for seven hours in one day, however, and still have the orchestra be able to perform. The musicians will either revolt or be dead. So there are vast differences between a conductor and soloist.

The pianist begins the practice of a piece when he doesn't know a single note, for example. But if the conductor ever starts a rehearsal not knowing a single note he will be out by the exit door before the first hour of the rehearsal is over. As a conductor you have to be fully prepared: you have to know how every bar should sound, you have to know what the overall line is. In other words, the conductor must know the piece intimately from beginning to end before he ever meets with the orchestra.

Also, the conductor, unlike the pianist or violinist, has absolutely no instrument to practice on. Before he approaches the orchestra he can only study the work by looking at it, reading it, and hearing it in his inner-ear. This leads me to a little side remark too: When a conductor sets out to study a score he had better stay away from the phonograph record. Any conductor who studies his score from a phonograph record is never going to form his own ideas about a piece because he is already hearing the work through somebody else's interpretation.

You mentioned earlier that, in a broad sense, you feel a composer's work will survive to the extent that he relies on the notes themselves and not on other directives to the performers.

Yes. These are shackles rather than helpful hints, and in the overall picture of music history I would say so unqualifiedly.

Do you feel that Webern falls into this category?

Probably. At this moment he is riding the crest of the wave. Webern has his fashion now, and therefore everything he says is the Bible. Musicians watch his every little marking with the most minute interest. But if music is in any way going to be the same kind of art which it has been for the past centuries he is going to have a shorter life span than if he relied entirely on the music which he wrote.

To begin with, Webern is the first composer with whom the sound and the design are one. If one compares it to painting, it would be where the color and the drawing—the drawing and the painting—are synonymous. Consider, for example, Michelangelo. If you look at a black and white print of the ceiling of the Sistine, you are not going to get the full value of the work, but you will get an idea of the grandeur of the design, of the concept, of the figures. You are going to get a great deal of the emotion just as you would if you participated in a four-handed piano arrangement of a Beethoven symphony. We know, of course, that it isn't the orchestra, but if two amateurs play it they will be thrilled by it. If you make a transcription today for piano two hands, four hands, six hands, eight hands or what have you of any Webern piece, however, you get nothing. This is partly because of the way in which he utilized the orchestral instruments out of their traditional ranges: The tuba very high, the flute very low, the viola very high and so on. This is to say that the Klangfarben melody—the sonorities, the sounds, the combinations of the instruments, the way the instruments are used—cannot be duplicated except in the original garb and vestment which Webern devised for it.

Now this already limits the distribution of a piece because it means that nobody can obtain any Webern to play at home. If you don't have the right instruments you just can't perform it. So if you play a Webern piece on the piano you get nothing, since the pitches which you can reproduce on the piano are meaningless without the color with which he invests them. At this moment color and design have become one, and any transcription becomes impossible. In his own time of reign, then, this limits people's acquaintance with his works.

In the 19th Century amateurs got acquainted with the great symphonic and operatic works by reproducing them at home under vastly reduced musical circumstances. Did you know that Beethoven transcribed his "Second Symphony' for piano, violin and cello? He himself made the transcription. Now why did he do this? He did it for the sale of sheet music to amateurs who wanted to play the piece. We all grew up madly playing symphonies at the piano four hands, and I learned the symphonic repertory when I was in my teens by playing such transcriptions.

Playing symphonic reduction is, to say the least great fun.

I should say so, and it also teaches you a great deal.

If a composer has been exceedingly explicit with interpretive indications—such as Webern, as opposed to one who has not been very explicit—such as Bach, do you feel that it lessens or heightens the importance of the interpreter?

The interpreter is far more important in Bach than he is in Webern, and people today perform Webern with great distinction who probably would fall flat on their faces if they were to tackle a major work by Bach.

What would you cite as some of the important differences between rehearsing a piece from, let's say, the 18th Century and one that was written by a living composer who is there in the hall when you are rehearsing?

In an 18th Century piece it of course depends on how familiar your group is with the overall approach. One changes entire string playing from the 18th to the 19th Centuries, and also for the 20th Century. Now you have to establish such things with an orchestra, and when you work a long time with the same group you establish and reestablish them. So the point is this: If you are working with music the language of which is familiar to you, you will begin by going after a larger concept. You will, in a sense, do less immediate picking on details than a new piece which is not familiar. Now if the composer sits in the hall you constantly consult with him, and you let him, rather than yourself, be the one to brief the orchestra.

I always like to compare the rehearsal of a new work with the first reading of a new play. Here, the director assembles the actors around him and they read through the text to get familiar with it. The author sits by and at the end of the reading he will say a few words to the players. It may very well be that the composer will say a few words to the players after the first reading of a new work. He might say, 'Now gentlemen, you may find that this is going to be very difficult, but what I meant to do is such and such,' and with this kind of communication he will try to indoctrinate or familiarize the orchestra with his overall concept.

For instance, if I may make up a story: If Stravinsky were a new composer and he should come before the orchestra with one of his cool, neo-classical pieces he might say, 'Well, now gentlemen, you may think that every piece has to express a great deal. In my book my pieces express nothing.' He has written this, of course. So he would continue: 'Just play the notes. Play the right pitch in the right time—play together—and you will have rendered the most beautiful service to the music which I have written. Don't think of Heaven or Hell or the Angels or the Devil because I wish to express nothing in my music.' This is an example of what a composer's message to an orchestra would be like after a first reading.

You have spoken about the responsibilities and background that are involved in musical interpretation, and touched upon some of the responsibilities of a composer. Would you say a word about the responsibility of the listener.

The listener has no responsibility. I feel that the relationship between composer and performer on the one hand, and the listener on the other is the same as between parents and children. I consider that the parents have all the responsibility and the children none.

I think that what the children produce, and what they make of their lives, is actually the responsibility and the doing of the parents. I certainly feel this way about my five children, and I do not hold them responsible for anything versus me whatsoever. Their responsibility is to their own lives, and if parents have contributed their proper share the children will be all right. So—to continue with this analogy, I think that if the composer and the performer meet their responsibilities, the public will respond in kind. But the public, per se, has no responsibility.

I would also like to add that the public, as such, is a figment of the imagination. There is absolutely no such thing as the public. The public is comprised of individual people who have different views, different opinions and different motivations. But when we speak of the public, or the audience, we are really dealing with a completely theoretical concoction of our own brain, and we are attaching a label to something that does not really exist.

When one refers to the public it is in terms of number—primarily for the business-side of the show world—of theatre, concert, television and so on. Therefore you find that all the people who are crassly and frankly commercial—such as the advertising world—are only interested in counting heads. They never weigh them, they only count them. When we speak of the public—you and I—we are interested in weighing the head and the grey matter and the emotional approach of people.

Now, it is obvious that you can only do this if you start by questioning the person who sits next to you at intermission. You poke him in the ribs, and say 'Now, bud, what do you think of this piece by this here composer? What do you make out of this serial stuff?' Then you will have the opinion of a man or woman who sat next to you, but nothing more. You will not know more about the public except that you can say there was no applause, or there was a very, very weak hand, or there was great enthusiasm, or people walked out, or people coughed unmercifully. But this really doesn't mean anything, if after all, anybody can draw a lot of conclusions which may have practical value, but to us—philosophically and emotionally—will not mean a thing.

108

Leinsdorf & Boston Symphony Make First Beach Appearance

By PEG SAVAGE

The world-renowned Boston Symphony Orchestra and its esteemed music director, Erich Leinsdorf, came and conquered Miami Beach in their first appearance in Florida.

The occasion was Saturday night's concert on the Community Concert series - a private subscription group.

During a pre - concert press conference, Leinsdorf was asked by Concert series president Ernest Silverman about the seating for those people who traditionally arrive late, and don't want to miss the first movement.

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But the maestro was nonplussed about the whole thing.

"Let them come in," he said. "I am perfectly satisfied. I have been in the Kabouki Theater in Tokyo, where people come in and out, with kids and shopping bags.

"They Know every note anywa. They're just coming to see how it's done.

"I have always been against the stuffy attitude in music."

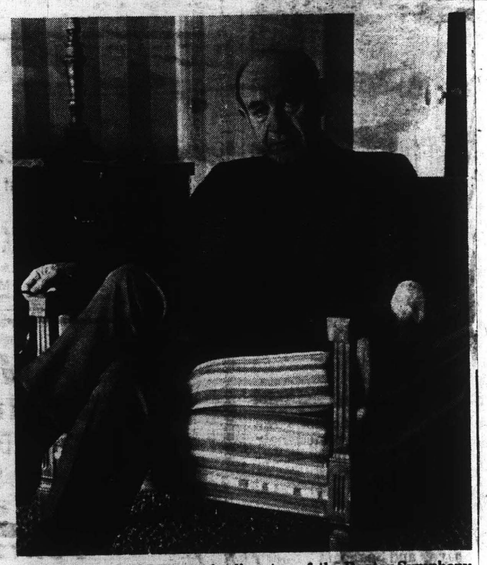
And stuffy, the maestro isn't, either.

He has as many anecdotes up his sleeve as musical notes, and, accordingly is writing -- more accurately, typing -- his own book.

The first draft is scheduled by the end of June, and focus of the book will be on how music appears today, where it comes from and where it's going.

"The symphony orchestra is under great challenge today," he said, "but the orchestra will no more disappear than the opera will disappear.

"The symphony as a form is finished. . .the variation form takes over. The symphony orchestra playing the great works of masters is in great trouble economically, but is by no means finished."



ERICH LEINSDORF, music director of the Boston Symphony Orchestra, came with the world-famous, 88-year old orchestra to Florida to perform for the first time.
--Photo by Steve Siebert.

Leinsdorf plans to leave Boston soon. "It's too much to do 100 concerts a year with the same orchestra in the same place," he said.

"I am going to travel as much as possible, even more than I had bargained for."

He will be with the great Dutch Orchestra in Amsterdam, and the Royal Philharmonic and BBC in London; he will do musical film symphonies in Vienna, and perform in Buenos Aires, Argentina; he will be in Paris for TV, then back to London, and then, in the spring of 1971, be on the continent of Europe.

Meanwhile, he will continue to do recording for RCA. "But that depends more on repertory than the company," he said.

He thinks recordings are to lovers of music what personal music lessons once were to the music-loving public.

"Around World War I," he said, "fewer people stu-

He even charmed his audience with a story on himself. He said that, contrary to American Federation of Musician rulings, he and other members of the orchestra sang Happy Birthday to a 68-year-old man on the way down from Boston on the airplane.

"I have my own law," he quipped, "their rights only go up to 20,000 feet."

Leinsdorf became music director of the 88-year-old Boston Symphony Orchestra in 1962, bringing with him a brilliant record in the opera during previous years.

He was music consultant and conductor of the Metropolitan Opera, and established an eminent reputation as a conductor of German opera.

In addition, in the period of nine years prior to returning to the Metropolitan Opera in 1957, Leinsdorf brought the Rochester Philharmonic into prominence among the country's orchestras.

Before coming to the U.S., the Vienna-trained conductor studied with two of the world's outstanding conductors, Bruno Walter and Arturo Toscanini.

It was Toscanini, in fact, who suggested Leinsdorf to the Metropolitan where he served as assistant conductor until 1939 when he was appointed chief conductor of German operas.

An appointment as music director and conductor of the Cleveland Orchestra in 1943 was interrupted by service in the U.S. Army following which he accepted appointment as conductor in Rochester.

In 1956, Leinsdorf returned to New York as director of the New York City Opera before resuming his career with the Metropolitan.

died music. With that, there came a lowering of sophistication of listening.

"At the same time, music became complex and it took repeated listening to the phonograph until it was known. Now the phonograph has taken the place of amateur home music making."

The maestro looked relaxed and casual in grey trousers, a black check jacket and a wine-colored turtle neck shirt.

In today's modern music world, he said he is skeptical about the high prices being asked of concert and opera goers. "Fifteen dollars a seat is too high for an opera," he said.

He commended the city of Raleigh, N.C., where he recently appeared and played to houses of 10,000 for two concerts.

"Seats were $1 each on a subscription series," he said, "and I didn't think Raleigh had as many people as came to the concert."

On the question of music education in the school system, Leinsdorf noted, "When it comes to nonpragmatic activities, the responsibility lies with the parents, not the schools."

MIAMI BEACH, FLA.
REPORTER
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MAR 16 1969

Leinsdorf: the complete professional

BY EDWARD GREENFIELD

THE reference books tell you that Erich Leinsdorf was born and trained in Vienna, but it would be hard to find a musician less typically Viennese. It is strange to find that it was Bruno Walter—most "Viennese" of conductors—who discovered him and took him as assistant to Salzburg in his early twenties. But once there it was the relentless Toscanini who acted as mentor, moulding his formidable musical character.

Even in an age of high professionalism, of anti-dilettantism on the rostrum, Leinsdorf stands out as a complete professional. Would Beecham and Leinsdorf, one wonders, have had anything whatever to talk about or if they had, would either have listened? As conductor of the Boston Symphony Orchestra since 1962, Leinsdorf has vied with George Szell at Cleveland in the rôle of orchestra-trainer, and when very soon he moves on, his successor will be hard pressed to keep standards at the same superhuman level of precision.

YET LONDON, with its orchestral resources spread comparatively thinly —too thinly George Szell says—is the place where Leinsdorf likes most to do his recording, with halls, engineers as well as the musicians playing their part in his preference. The point came home to him last February, when in Boston he was asked to prepare a radio programme of his own recordings. With the list drawn up, he realised that every one had been made in London. Recently he has been at work again, doing a complete opera for RCA, Strauss's "Salome," daily facing eighty minutes of traffic jams, there and back between the Carlton Tower and Walthamstow Assembly Rooms.

"Salome" is Leinsdorf's seventeenth complete opera recording. He insisted on counting the previous sets one by one with me, and questioned the working of his subconscious, when I caught him forgetting "Die Walküre," a favourite London-made recording. His first opera-set, also made in London, Cornelius's "Barber of Bagdad," was directed by Walter Legge for EMI, and Leinsdorf at once praised a man who, he admitted, could be difficult in the recording studio. "Any man with standards is a difficult person," he said, relishing the memory. Did that apply to Leinsdorf as to Legge? I asked. Surprisingly he did not give a direct yes, but talked about the conductor's rôle during extended recording sessions as an arbitrator in the inevitable disputes between performers.

His Salome for the latest sessions has been Montserrat Caballé, the Spanish soprano, and one gathered that an allergy she picks up in London had not always made things very easy for the others. It was Mme Caballé who insisted on starting the sessions with the most taxing passage of all, the final scene where Salome takes John the Baptist's head and—keeping her sinister promise—kisses the lips.

"It was a mistake," Leinsdorf admitted. "You don't start the meal with the main course." In fact, the passage had to be done again later in the sessions when everyone was really warmed up, and the recording balance and acoustic had been perfectly adjusted. On that Leinsdorf mentioned a minor frustration of working in London—or for that matter in any centre except Rome—that in halls used for other purposes than recording, the equipment has regularly to be taken apart and put together again. "It is like taking your car apart between drives," he complained.

LIKE OTHER high professionals among conductors Leinsdorf takes a keen interest in the technique of recording, and similarly in the "science" of modern hall acoustics. "Modern halls don't prove anything," he explained, "except that compromises are always demanded." Even if you model your new building on a successful old hall, you will find that by some regulation the aisles have to be wider or that modern materials will radically affect the sound.

He may talk of acoustics in a very scientific way, quoting decibel levels and cubic capacity, but at the end he is just as suspicious of the qualified acoustician as any other musician. He likes to feel that it was thanks to his insistence on no compromise on basic points in the early discussions for the new Met in New York, that the finished opera-house has turned out so well.

He talked of London's orchestras. Last year he recorded Mozart's "Cosi fan Tutte" with the New Philharmonia, while this year's "Salome" is with the London Symphony Orchestra. The lightness of the New Philharmonia was right for Mozart, he feels, while the guts in the LSO's brass playing and their general brilliance were right for Strauss. "Superb readers" he commented, having taken the orchestra through the whole score at the first preparatory session.

He admitted to a slight retouching in the scoring—"even with Strauss." Not, it seems, in the notes or actual instrumentation but in the grading of dynamic. Even Strauss did not seem to realise, Leinsdorf said, that a held chord will blot out a fast-moving line set against it. The answer, he pointed out, was to start the chord with a sforzando and quickly bring it down in diminuendo. "If the leading voice cannot be heard, it has to be helped."

On points like this the clear-headedness of Leinsdorf's music-making reminds one very much of Solti, a conductor very close to him in age and another protégé of Toscanini at the prewar Salzburg Festivals. Leinsdorf may lack Solti's Hungarian wit, and in the past he has sometimes seemed to epitomise the ruthless school of modern conductor, but for "Salome" at least the LSO responded to his professionalism not just with brilliance but warmth too. Maybe that is another thing he likes about London music-making. When his Boston stint is over, we should be able to hear him more in the concert-hall as well as on record.

A Conductor Speaks His Mind

By JANE DUDERSTADT
Associated Press Writer

BOSTON (AP) — Are a conductor's feelings hurt when his audience doesn't give him more than one curtain call?

Conductor Erich Leinsdorf of the Boston Symphony Orchestra says no.

"I'm not a frequent returner for curtain calls. I don't milk the audience like some of the opera singers—who carry watches," says the small, vigorous Austrian who has entertained Boston audiences for six years. He has announced his resignation, effective in August, 1969.

The 54-year-old Leinsdorf almost has the matter of audience response down to a science. His three variables are the age and type of audience, the auditorium's atmosphere and the geographic location of the performance.

The basic difference between audiences is whether they are a subscription crowd of buy tickets one at a time, Liensdorf said in an interview.

"The subscription audience is committed to go and therefore by and large is less vitally interested in the specific program," he said. "Consequently, they often don't pay as much attention to the performance."

Analyzing the effect of an audience's age, Leinsdorf said applause has "a kind of vigor involved," so that students often are "unbelievably demonstrative," while the older persons at Friday matinees are more reserved, yet just as receptive.

ERICH LEINSDORF

The auditorium's atmosphere is important, Leinsdorf said, because it is difficult for the audience and performer to become involved in a cold, impersonal auditorium such as the one at Lincoln Center in New York City.

"In fact, the cough is the best sound in the house at Lincoln Center—the applause sounds very dim," Leinsdorf said.

The impact of geography is shown by the observation that "the moment you go south, you get more enthusiasm—but it doesn't always have relevance to the performance," Leinsdorf said.

"Amsterdam is one of the best audiences in the world—not as loud and exuberant as Milan, but they know their music and listen seriously."

Yet even with these multiple factors, Leinsdorf said, the artist himself partially creates the response.

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108.

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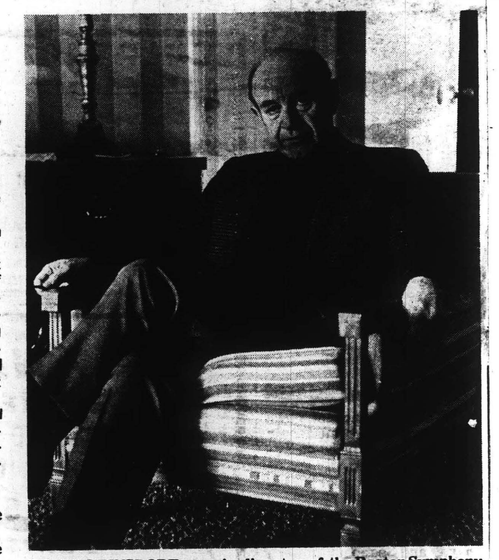
The first draft is scheduled by the end of June, and focus of the book will be on how music appears today, where it comes from and where it's going.

"The symphony orchestra is under great challenge today," he said, "but the orchestra will no more disappear than the opera will disappear.

"The symphony as a form is finished. . .the variation takes over. The symphony orchestra playing the great works of masters is in great trouble economically, but is by no means finished."



ERICH LEINSDORF, music director of the Boston Symphony Orchestra, came with the world-famous, 88-year old orchestra to Florida to perform for the first time.
--Photo by Steve Siebert.

Leinsdorf plans to leave Boston soon. "It's too much to do 100 concerts a year with the same orchestra in the same place," he said.

"I am going to travel as much as possible, even more than I had bargained for."

He will be with the great Dutch Orchestra in Amsterdam, and the Royal Philharmonic and BBC in London; he will do musical film symphonies in Vienna, and perform in Buenos Aires, Argentina; he will be in Paris for TV, then back to London, and then, in the spring of 1971, be on the continent of Europe.

Meanwhile, he will continue to do recording for RCA. "But that depends more on repertory than the company," he said.

He thinks recordings are to lovers of music what personal music lessons once were to the music-loving public.

"Around World War I," he said, "fewer people studied music. With that, there came a lowering of sophistication of listening.

"At the same time, music became complex and it took repeated listening to the phonograph until it was known. Now the phonograph has taken the place of amateur home music making."

The maestro looked relaxed and casual in grey trousers, a black check jacket and a wine-colored turtle neck shirt.

In today's modern music world, he said he is skeptical about the high prices being asked of concert and opera goers. "Fifteen dollars a seat is too high for an opera," he said.

He commended the city of Raleigh, N.C., where he recently appeared and played to houses of 10,000 for two concerts.

"Seats were $1 each on a subscription series," he said, "and I didn't think Raleigh had as many people as came to the concert."

On the question of music education in the school system. Leinsdorf noted, "When it comes to non-pragmatic activities, the responsibility lies with the parents, not the schools."

He even charmed his audience with a story on himself. He said that, contrary to American Federation of Musician rulings, he and other members of the orchestra sang Happy Birthday to a 68-year-old man on the way down from Boston on the airplane.

"I have my own law," he quipped, "their rights only go up to 20,000 feet."

Leinsdorf became music director of the 88-year-old Boston Symphony Orchestra in 1962, bringing with him a brilliant record in the opera during previous years.

He was music consultant and conductor of the Metropolitan Opera, and established an eminent reputation as a conductor of German opera.

In addition, in the period of nine years prior to returning to the Metropolitan Opera in 1957, Leinsdorf brought the Rochester Philharmonic into prominence among the country's orchestras.

Before coming to the U.S., the Vienna-trained conductor studied with two of the world's outstanding conductors, Bruno Walter and Arturo Toscanini.

It was Toscanini, in fact, who suggested Leinsdorf to the Metropolitan where he served as assistant conductor until 1939 when he was appointed chief conductor of German operas.

An appointment as music director and conductor of the Cleveland Orchestra in 1943 was interrupted by service in the U.S. Army following which he accepted appointment as conductor in Rochester.

In 1956, Leinsdorf returned to New York as director of the New York City Opera before resuming his career with the Metropolitan.

MIAMI BEACH, FLA.
REPORTER
TW. 45,000

MAR 16 1969

Leinsdorf: the complete professional

BY EDWARD GREENFIELD

THE reference books tell you that Erich Leinsdorf was born and trained in Vienna, but it would be hard to find a musician less typically Viennese. It is strange to find that it was Bruno Walter—most "Viennese" of conductors—who discovered him and took him as assistant to Salzburg in his early twenties. But once there it was the relentless Toscanini who acted as mentor, moulding his formidable musical character.

Even in an age of high professionalism, of anti-dilettantism on the rostrum, Leinsdorf stands out as a complete professional. Would Beecham and Leinsdorf, one wonders, have had anything whatever to talk about or if they had, would either have listened? As conductor of the Boston Symphony Orchestra since 1962, Leinsdorf has vied with George Szell at Cleveland in the rôle of orchestra-trainer, and when very soon he moves on, his successor will be hard pressed to keep standards at the same superhuman level of precision.

YET LONDON, with its orchestral resources spread comparatively thinly—too thinly George Szell says—is the place where Leinsdorf likes most to do his recording, with halls, engineers as well as the musicians playing their part in his preference. The point came home to him last February, when in Boston he was asked to prepare a radio programme of his own recordings. With the list drawn up, he realised that every one had been made in London. Recently he has been at work again, doing a complete opera for RCA, Strauss's "Salome," daily facing eighty minutes of traffic jams, there and back between the Carlton Tower and Walthamstow Assembly Rooms.

"Salome" is Leinsdorf's seventeenth complete opera recording. He insisted on counting the previous sets one by one with me, and questioned the working of his subconscious, when I caught him forgetting "Die Walküre," a favourite London-made recording. His first opera-set, also made in London, Cornelius's "Barber of Bagdad," was directed by Walter Legge for EMI, and Leinsdorf at once praised a man who, he admitted, could be difficult in the recording studio. "Any man with standards is a difficult person," he said, relishing the memory. Did that apply to Leinsdorf as to Legge? I asked. Surprisingly he did not give a direct yes, but talked about the conductor's rôle during extended recording sessions as an arbitrator in the inevitable disputes between performers.

His Salome for the latest sessions has been Montserrat Caballé, the Spanish soprano, and one gathered that an allergy she picks up in London had not always made things very easy for the others. It was Mme Caballé who insisted on starting the sessions with the most taxing passage of all, the final scene where Salome takes John the Baptist's head and—keeping her sinister promise—kisses the lips.

"It was a mistake," Leinsdorf admitted. "You don't start the meal with the main course." In fact, the passage had to be done again later in the sessions when everyone was really warmed up, and the recording balance and acoustic had been perfectly adjusted. On that Leinsdorf mentioned, a minor frustration of working in London—or for that matter in any centre except Rome—that in halls used for other purposes than recording, the equipment has regularly to be taken apart and put together again. "It is like taking your car apart between drives," he complained.

LIKE OTHER high professionals among conductors Leinsdorf takes a keen interest in the technique of recording, and similarly in the "science" of modern hall acoustics. "Modern halls don't prove anything," he explained, "except that compromises are always demanded." Even if you model your new building on a successful old hall, you will find that by some regulation the aisles have to be wider or that modern materials will radically affect the sound.

He may talk of acoustics in a very scientific way, quoting decibel levels and cubic capacity, but at the end he is just as suspicious of the qualified acoustician as any other musician. He likes to feel that it was thanks to his insistence on no compromise on basic points in the early discussions for the new Met in New York, that the finished opera-house has turned out so well.

He talked of London's orchestras. Last year he recorded Mozart's "Cosi fan Tutte" with the New Philharmonia, while this year's "Salome" is with the London Symphony Orchestra. The lightness of the New Philharmonia was right for Mozart, he feels, while the guts in the LSO's brass playing and their general brilliance were right for Strauss. "Superb readers" he commented, having taken the orchestra through the whole score at the first preparatory session.

He admitted to a slight retouching in the scoring—"even with Strauss." Not, it seems, in the notes or actual instrumentation but in the grading of dynamic. Even Strauss did not seem to realise, Leinsdorf said, that a held chord will blot out a fast-moving line set against it. The answer, he pointed out, was to start the chord with a sforzando and quickly bring it down in diminuendo. "If the leading voice cannot be heard, it has to be helped."

On points like this the clear-headedness of Leinsdorf's music-making reminds one very much of Solti, a conductor very close to him in age and another protégé of Toscanini at the prewar Salzburg Festivals. Leinsdorf may lack Solti's Hungarian wit, and in the past he has sometimes seemed to epitomise the ruthless school of modern conductor, but for "Salome" at least the LSO responded to his professionalism not just with brilliance but warmth too. Maybe that is another thing he likes about London music-making. When his Boston stint is over, we should be able to hear him more in the concert-hall as well as on record.

A Conductor Speaks His Mind

By JANE DUDERSTADT
Associated Press Writer

BOSTON (AP) — Are a conductor's feelings hurt when his audience doesn't give him more than one curtain call?

Conductor Erich Leinsdorf of the Boston Symphony Orchestra says no.

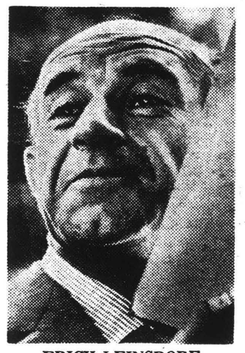
"I'm not a frequent returner for curtain calls. I don't milk the audience like some of the opera singers—who carry watches," says the small, vigorous Austrian who has entertained Boston audiences for six years. He has announced his resignation, effective in August, 1969.

The 54-year-old Leinsdorf almost has the matter of audience response down to a science. His three variables are the age and type of audience, the auditorium's atmosphere and the geographic location of the performance.

The basic difference between audiences is whether they are a subscription crowd of buy tickets one at a time, Liensdorf said in an interview.

"The subscription audience is committed to go and therefore by and large is less vitally interested in the specific program," he said. "Consequently, they often don't pay as much attention to the performance."

Analyzing the effect of an audience's age, Leinsdorf said applause has "a kind of vigor involved," so that students often are "unbelievably demonstrative," while the older persons at Friday matinees are more reserved, yet just as receptive.



ERICH LEINSDORF

The auditorium's atmosphere is important, Leinsdorf said, because it is difficult for the audience and performer to become involved in a cold, impersonal auditorium such as the one at Lincoln Center in New York City.

"In fact, the cough is the best sound in the house at Lincoln Center—the applause sounds very dim," Leinsdorf said.

The impact of geography is shown by the observation that "the moment you go south, you get more enthusiasm—but it doesn't always have relevance to the performance," Leinsdorf said.

"Amsterdam is one of the best audiences in the world—not as loud and exuberant as Milan, but they know their music and listen seriously."

Yet even with these multiple factors, Leinsdorf said, the artist himself partially creates the response.

Albany Knickerbocker News
Monday, June 24, 1968

A Conversation With . . . Erich Leinsdorf

Austrian born Erich Leinsdorf, 57, made his way into the musical world when he was 22. At that time he went from his home in Vienna to the Salzburg Festival where Bruno Walter was conducting. During a break in a rehearsal he went to the piano uninvited and played the piano score of the opera being rehearsed. Since then, Leinsdorf has been an assistant director at the Metropolitan Opera, has conducted the Rochester Philharmonic and conducted extensively in America and abroad. He became the conductor of the Boston Symphony Orchestra in 1962, and has since brought a vitality and a freshness to conservative Boston. He was interviewed at Tanglewood, the summer home of the Boston Symphony, by Thomas L. Dotton of The Gazette staff.

Q. It has often been said that during the last century a conductor was almost forced to cater to the tastes of a particular audience. But some music critics now maintain that a conductor is freer and because of his mobility has become a much more creative guiding force. Do you think either of the statements is valid?

A. I do not think that the premise is accurate, because during that century practically everything that was written was performed. But of course, a lot of music is discarded very quickly when it is the music which only has meaning for that day. Perhaps, the question is a 19th Century question. One must remember that during the 19th Century people believed that the value of music, along with the value of any of the other arts, was synonymous with immortality. I think that this is a totally 19th century concept. The 18th century did not have this ideal and the artistic community of our century certainly does not have it; the ideal has been rejected in the last 30 to 40 years.

So I must first answer by saying that I think during the 19th century that everything was more or less performed. However, at the same time, everything is more or less performed today. Certainly, I know that in some communities the people who guide the music are naturally bound to be on the side of conservative box office policy. But I also know that there are organizations in towns where there is more or less complete freedom. (Well, perhaps, complete freedom is odd terminology, since there are always policy clashes between various factions and wings of any musical organization.) But I think these things vary and anyone who tries to make an across the board statement is just frying his own fish and not really giving an accurate report. I must say to the question that these things vary widely.

Q. You are the individual responsible for the American premiere of several works, most notably the first of the two editions of Beethoven's "Fidelio" which was performed at Tanglewood last summer. Do you think that American audiences are behind their European counterparts? And would you say that American concert audiences are perhaps less sophisticated than those of Europe?

A. I do not think so at all. If anything, the regular subscription cycles in America, and I would like to emphasize subscription cycles in this country, might even cover a wider ground than the same cycles in Europe. Europe is, however, ahead in their broadcasting compared to American stations, since broadcasting advertising is a government monopoly, licensed and authoritative.

What I do mean is that in this country, radio, and by implication television, is subject to private advertising agencies, and these are naturally much more conservative than the European parallels. But in the subscription series the United States is definitely ahead of Europe.

Q. Do you find it safer that this monopoly power be limited to private subscription or do you think that a harmony between private and public patronage can be reached in this country?

A. I am not sure. But I do feel that if we project ourselves several years into the future that music organization is going to change. I cannot tell you exactly how it is going to change, but I think it must change. I think today's music is purely on institutional levels. By that I mean that if you go to a string quartet evening you are going to hear nothing but string quartets and if you go to recitals you are going to hear nothing but recitals. I think this is what is left of a 19th Century battle. This type of music making is more or less going to be outdated. I also think it is going to be very difficult to change this because the more complex musical programming for a community is going to impose gigantic technical difficulties. However, I think this must be done. So I am not particularly concerned with the continuation of the present system since I do not think it has any inherent possibilities.

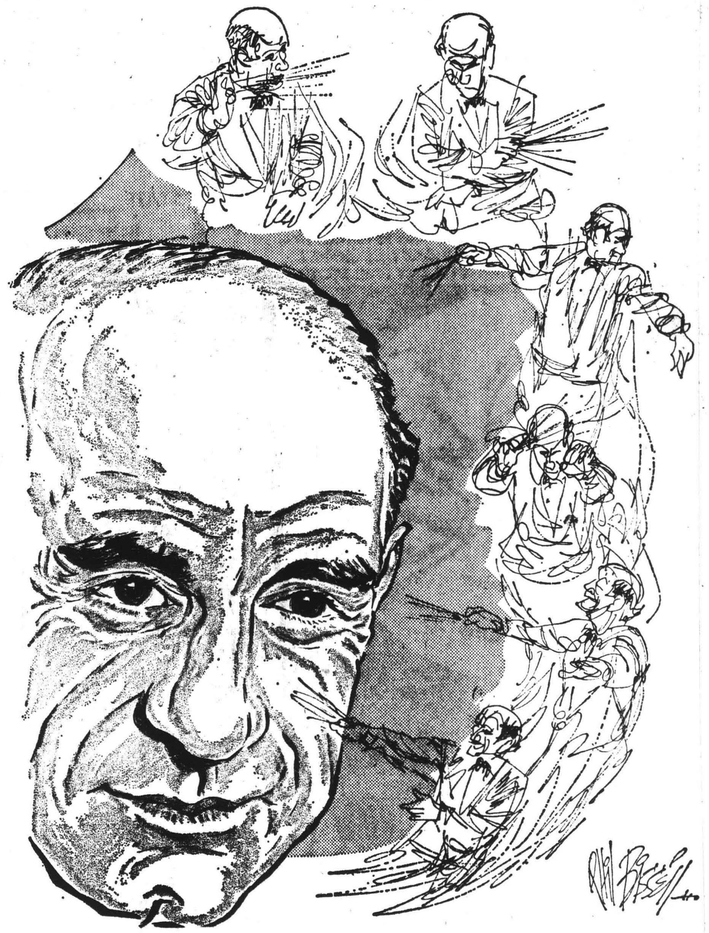
Q. Was your desire to leave the Metropolitan Opera a statement of preference or do you plan to return to the form?

A. I would like to do operas on a once and a while basis. I could not take it on a steady basis, because opera, as is the nature of the beast, has to be a repertory, and it is bound to have variables in the levels of its performance. There are many technical reasons, which even though compelling reasons, force me to find opera on a regular basis unsatisfactory.

Q. But there is now a movement to update stage works. For instance, people like Gian Carlo Menotti with his new production of Wagner's "Tristan und Isolde" are trying to add "new dynamics" to the form. And although Menotti's production of "Tristan" at his Spoleto Festival has come under severe criticism, do you think that innovations like his could make opera technically palatable to the conductor?

A. First, I do not know if the process is really updating at all. Much of this new movement is not really updating, but rather an attempt to cover up some poverty of singing or other musical material. I cannot vouch for this production, as I have only barely heard about it and have read even less about it. And of course, like you, have not seen it, so I cannot make any critical comments about it. However, as to this type of updating, I am not sure what "updating" actually means. If updating means trying to replace the lack of modern works which the public demands, then this is a poor substitute. But on the other hand, if the present day creativity does not please the public and therefore gets lost in sort of a half-vacuum and one is forced to go and do stuff to Wagner and Mozart, then it is a sad commentary on our own poverty. But if it is genuine that you can do something with a work even on an experimental basis, something to give it another dimension, then I am all for it. But I am not conservative to be conservative.

I think to do something for the shock value alone doesn't interest me very much. Now I know that there once was a very famous conductor. But he is no longer among the living. This is not, however, the reward for his misdeeds that he died. I mean everybody must die sooner or later. But he died at a very high, ripe old age and was a very much esteemed man. And when he recorded, and he did record very much in his later years, he studied every preceding version and edition of what he was going to record. He then did just enough differently so there would be commentary on his rendition. To me this is the speculative approach which is very dishonest and suspect. So by the same token I would say beware of the updating of any stage works.



Q. Concerning talent, do you think the new talent demanded by music is being trained in America?

A. Yes, I do think much is being done about talent, but like most things it is being done in a haphazard way.

Q. Is America going to continue to be dominated by Europe or is the new talent adequately trained?

A. I think in many ways it is actually better than that of Europe. But these things vary and I am not one for generalizations.

Q. You have said that you think little of any person who has become public through a specialty and becomes involved in political activity. As a father of two draft-age sons how can you reconcile your statement that celebrities should not speak out about issues like the Vietnam War?

A. I have a very high regard for judgement of individual choice. But let us take the most notorious offenders — our prominent film actors. When a prominent film actor who is known all over the world endorses a political candidate or a policy, he throws himself into a field in which he may or may not know anything. I must ask myself why should I have my vote influenced by Miss Elizabeth Taylor, who is a beautiful woman, a very ambitious actress and certainly a wonderful personality? Why should I have my judgement influenced by Miss Anne Bancroft whom I admire? I admire her very much as an actress but I couldn't care less about who she supports as a candidate for public office. I do have my own judgement. I think it is bad that many of these artists, as a matter of their own personal publicity, become involved in politics. I think that everyone has both a duty and a right to behave like a citizen, but this should be done on the private level. Just as my private life is my own, so is my political.

Q. There is a continual question about soul and intellect in music. Which of the two do you consider more important? Or do you think that it is possible to combine the two?

A. I think it can only be reached by saying that this person has a harmony and this other person does not. I have no recipe for it, except that a person's whole inner life is reflected in his artistic endeavor. If a person's inner life is rich then his artistic personality will also be abundant.

Q. You have said in the past that usage of the limbs is not important to a conductor. To many that may sound like an odd statement from a celebrated conductor. Would you explain?

A. Mainly because you do not really conduct with the limbs. You really do not conduct with the hands. One could have the most marvelous control of hands and arms, but if the total spirit and mind are not there, then the hands are useless. If the mental and emotional equipment are not there, the hands will not be able to do very much by themselves. I say this always, especially to conductors, the overemphasis of the mechanical is always very dangerous. However, like all statements this can be very easily misunderstood. You do need something to conduct with whether it be a baton or a stick or the hand. But the hands do not make the conductor. A friend and I have just discussed the strange parting between the excellent musicianship and the complete awareness of a musical culture that separates the musician from the conductor. Everyone who is a good musician would think that he can conduct. The truth is that there are many mysteries about conducting.

Q. Do you have in your background an interesting story about a junior congressman from Texas?

A. It was very simple. I was in great difficulty with my visa. I was at that time on a temporary visa and my application for a new visa was still lying in the Department of State, and was about to be refused. Then a friend of mine introduced me to a junior congressman from Texas who helped to save me by sending me to Cuba with the proper documents, where I applied and changed from temporary to permanent visa and eventually took out my first citizenship papers. That gentleman has remained a very close friend of mine and he is at the present moment the President of the United States.

Q. After years of professional experience, have any of your musical tastes greatly changed? Have you been involved in a gradual re-evaluation?

A. Yes, definitely. For one, I am forced to believe that today I no longer believe in the narrow specialization of a musical interpreter. I don't think that one can just do everything. At one time I thought that the 360 degree orbit could be embraced by one man; but it can not be reached by any one man no matter how wide his sympathies or no matter how catholic his tastes. And there are always going to be things in which one is more comfortable, and other things which when one can conquer and bring off with musicianship and dignity. But there are things which are going to be a little more alien. I think this is very similar to our alignments in life. I would like to be a completely encylopedic person in music. There is no question about it. But I would like to have the same freedom and closeness to all music. I would have to be telling an untruth if I said that there is music which is not closer to me.

Q. Do you have an opinion about the new or so called electronic music?

A. Well, there is so much new that here we are really speaking of a matter of fashion. If we get into this we have a very large chapter to cover. I would rather not get into that because it is too big and I would rather not speak in generalities.

We would have to pinpoint composers and go right down the alley, talking about this composer and that composer. It is the only way we can avoid a large margin of error. Take a man like Witold Lutoslawski, a man who has changed his approach greatly over the years. But it is difficult. You would like to go into a book length answer.

110.

Newark Sunday News
NEWARK, N. J.
SUN. 429,830
AUG 31 1969

Albany Knickerbocker News
Saturday, August 30, 1969

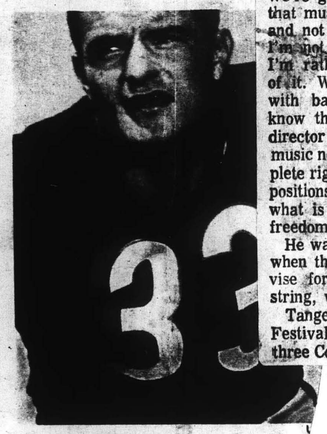
LONG ISLAND DAILY PRESS
Sunday, August 31, 1969

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349
AUG 31 1969
New England Newsclip

The Bad and the Beautiful

By BOBBIE BENSON

Roddy McDowall from Lee Gross



BAD! The news that Elizabeth Taylor, just yesterday the star of *National Velvet*, feels she is ready for retirement: "I'm not a 19-year-old, unfortunately — or fortunately. I may never work again unless something comes along that absolutely captivates me. I think the life of pleasure — if you can call being married to Richard Burton and mother of four children that — is the life for me."

BEAUTIFUL! Booing. The Boston Symphony, adding a selection of experimental earsplitters this past year, found usually dignified audiences giving out with the Bronx cheers. Bad? No, good, says conductor Erich Leinsdorf: "I genuinely welcome the booing. I am as grateful for it as I am for applause. Anything but indifference."

BEAUTIFUL! The numerals ("s
perb, gothic, moderne") on the u
forms worn by the Chicago Bears.
reason we know this: art critic J
Plagens, writing in *Studio Interna*
magazine, has just completed v
surely *the* definitive critical s
football uniforms.

Sample: "The visible c
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Leinsdorf to Retire With Grand Splash

LENOX, Mass. (UPI) — Erich Leinsdorf intends to go out with a splash, but it will be a very grand and dignified splash. The conductor of the Boston Symphony ochestra ends the 1968 season today with a final Tanglewood concert, but he has already planned his last concert for 1969. That will be his seventh and final year with the BSO.

Waiting for the Berkshire Chorus to gather for rehearsal at the Tanglewood grounds near Lenox, Leinsdorf at 57 seems to relish the prosepct of retirement.

"I've already forgotten this past year. I'm looking forward to the next. The work is too concentrated, you know; the season is 40 weeks and about two weeks too long. I don't find any great glamor in overworking. I want to clear out before it begins to affect the quality of the performance."

With a grin he described the final program. "It will be Schoenberg's 'A Survivor from Warsaw,' a document to human savagery, and Beethoven's Ninth Symphony, a document to human decency. That is good, isn't it?"

Leinsdorf's plans after retirement are a secret, but he says he will return to guest-conduct the BSO in the fall of 1970. His career with Boston has been tumultuous, but he says he leaves behind only good wishes to his successor, Pittsburgh Symphony conductor William Steinberg.

"Advice to him?" says Leinsdorf. "He's had 13 years more experience. He should be giving me advice."

Presides Over Revolutions

A couple roars up to the rehearsal barn on a motorcycle; Leinsdorf grins from his chair under the trees. He has been conducting since 1933 in Vienna, where he was born, and has presided over one musical revolution after another.

"Music is changing, you know. We're getting back to the idea that music is a performer's art and not totally the composer's. I'm not saying I like it, now; I'm rather perturbed by some of it. When I read of Hamlet with balloons, for instance, I know that this freedom of the director has gone too far. But music now ranges from the complete rigidity of the 12-tone compositions — you must do just what is written — to complete freedom."

He waves his hands. "That is, when the composer says improvise for 40 seconds on the G string, what else can you do?"

Tangelwood's Berkshire Music Festival this summer included three Contemporary Trends concerts which brought rock, folk, jazz and Indian raga to the rolling hills of Tanglewood for the first time.

"This is good," says Leinsdorf, "very good. A fad can begin a perfectly sound trend in music. After all, Indian music has been unintelligible to Western ears before this. It also brings in more material to work with.

"You know we have several separate cultures in Western music today. The public by and large is very conservative—they turn out 10,000 strong for Beethoven and only 2,000 for Schoenberg. How can we progress if there is no interest in the newer music?"

Public Ineducable

Leinsdorf exploded at the idea of educating the public taste. "You cannot EVER educate the public. That word is very loosely used in this country, education. It is used to raise money, to fund this project and that for educational purposes. Nonsense. People will go to hear what they want, to enjoy the emotions of the music and that's all." He laughed, and added, "People always have to have excuses to do things that they enjoy. It must be your puritan background."

Smoothing down his thin dark hair, Leinsdorf grew serious on the subject of money. "Musical success these days must be measured in terms of box office recepits in a place like this, for a concert orchestra. Now when we play things for other musicians and students, that is different. Then if the music delights the performer and brings something new to the listener, becomes part of another musician, thtn it has been a great success, even for only a dozen listeners."

He frowned and looked toward where the chorus was waiting to begin rehearsal. "I do not believe in government subsidies to orchestras, not in this country. There is not the 'no-strings- attached' tradition of Europe for the government. But there is definitely the money, all in private hands just waiting to be tapped."

A thought struck him. "I think entertainers should be allowed tax depreciation on themselves. There's certainly more decay in a dancer in 30 years than in a machine, and he has only that way to earn his living. Yes, it should apply to artists, singers, conductors, dancers—it would be much better than pussyfooting with endowments."

COURANT (m)
HARTFORD, CONN.
CIRC. 143,350
AUG 25 1968
New England Newsclip

Leinsdorf not waiting on the verge, as they say

A CORRESPONDENT friend who collects road sign directions sent the following one from Scotland last summer: "No waiting on the verge," a kind of match to one seen commonly in this country: "In case of emergency, drive off bridge."

Erich Leinsdorf, who is concluding his final season after seven as incumbent presiding officer of the Boston Symphony this year is not one to wait on the verge. From the time he came to wide public notice at 25, first as assistant, then successor to Artur Bodanzky, chief of the Metropolitan Opera's German wing (Wagner and Flagstad and, only to a slightly lesser degree, Melchior, were what blew your mind in the late 30s), he has never given the impression of outlasting his welcome. There was always one more Rubicon.

So now he is quitting as the BSO's music director—at the end of Tanglewood next summer, actually—and he says, "I feel very cheerful about developments." When announcement came initially reasons seemed rather vague for his departure. They are less so today, mainly because Maestro Leinsdorf appears freer to express them.

A contingency on his continuance with the BSO was more national and international touring. Under Charles Munch the orchestra had two European tours and one Far Eastern-Australian tour. It has not been abroad since 1960. A transcontinental tour took place under Leinsdorf, but that was five years ago. There had been an invitation from Japan for next year and the conductor had organized his season with a view toward that trip—but the orchestra's board turned it down. And there it was, *not* merely because Mr. Leinsdorf felt overworked. Quite the opposite.

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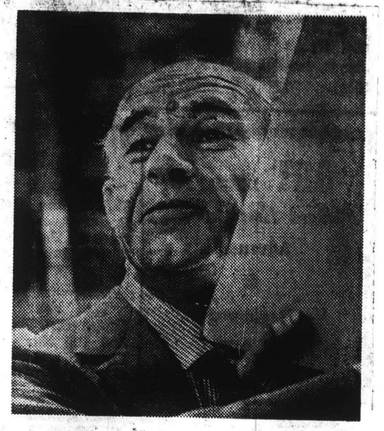
SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 204,800
OCT 20 1968
New England Newsclip



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110.

Newark Sunday News
NEWARK, N. J.
SUN. 429,830

AUG 31 1969

Albany Knickerbocker News
Saturday, August 30, 1969

LONG ISLAND DAILY PRESS
Sunday, August 31, 1969

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

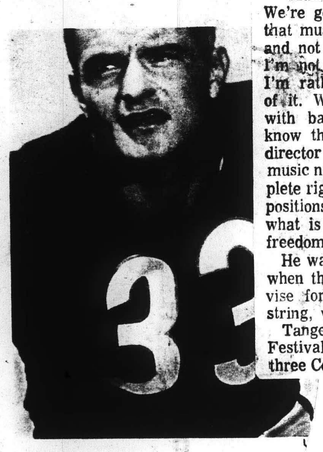
AUG 31 1969

New England Newsclip

The Bad and the Beautiful

By BOBBIE BENSON

Roddy McDowall from Lee Gross



BAD! The news that Elizabeth Taylor, just yesterday the star of *National Velvet*, feels she is ready for retirement: "I'm not a 19-year-old, unfortunately — or fortunately. I may never work again unless something comes along that absolutely captivates me. I think the life of pleasure — if you can call being married to Richard Burton and mother of four children that — is the life for me."

BEAUTIFUL! Booing. The Boston Symphony, adding a selection of experimental earsplitters this past year, found usually dignified audiences giving out with the Bronx cheers. Bad? No, good, says conductor Erich Leinsdorf: "I genuinely welcome the booing. I am as grateful for it as I am for applause. Anything but indifference."

BEAUTIFUL! The numerals ("s perb, gothic, moderne") on the v forms worn by the Chicago Bears. reason we know this: art critic J Plagens, writing in *Studio Interna* magazine, has just completed v surely *the* definitive critical s football uniforms.

Sample: "The visible cr structure of a professional thus: helmet, jersey, pants ings, short socks, and sh two, being relatively v cotton and black leath tribute significantly The jersey is the character mor uniform; th larizes pa

Leinsdorf to Retire With Grand Splash

LENOX, Mass. (UPI) — Erich Leinsdorf intends to go out with a splash, but it will be a very grand and dignified splash. The conductor of the Boston Symphony ochestra ends the 1968 season today with a final Tanglewood concert, but he has already planned his last concert for 1969. That will be his seventh and final year with the BSO.

Waiting for the Berkshire Chorus to gather for rehearsal at the Tanglewood grounds near Lenox, Leinsdorf at 57 seems to relish the prosepct of retirement.

"I've already forgotten this past year. I'm looking forward to the next. The work is too concentrated, you know; the season is 40 weeks and about two weeks too long. I don't find any great glamor in overworking. I want to clear out before it begins to affect the quality of the performance."

With a grin he described the final program. "It will be Schoenberg's 'A Survivor from Warsaw,' a document to human savagery, and Beethoven's Ninth Symphony, a document to human decency. That is good, isn't it?"

Leinsdorf's plans after retirement are a secret, but he says he will return to guest-conduct the BSO in the fall of 1970. His career with Boston has been tumultuous, but he says he leaves behind only good wishes to his successor, Pittsburgh Symphony conductor William Steinberg.

"Advice to him?" says Leinsdorf. "He's had 13 years more experience. He should be giving me advice."

Presides Over Revolutions

A couple roars up to the rehearsal barn on a motorcycle; Leinsdorf grins from his chair under the trees. He has been conducting since 1933 in Vienna, where he was born, and has presided over one musical revolution after another.

"Music is changing, you know. We're getting back to the idea that music is a performer's art and not totally the composer's. I'm not saying I like it, now; I'm rather perturbed by some of it. When I read of Hamlet with balloons, for instance, I know that this freedom of the director has gone too far. But music now ranges from the complete rigidity of the 12-tone compositions — you must do just what is written — to complete freedom."

He waves his hands. "That is, when the composer says improvise for 40 seconds on the G string, what else can you do?"

Tangelwood's Berkshire Music Festival this summer included three Contemporary Trends concerts which brought rock, folk, jazz and Indian raga to the rolling hills of Tanglewood for the first time.

"This is good," says Leinsdorf, "very good. A fad can begin a perfectly sound trend in music. After all, Indian music has been unintelligible to Western ears before this. It also brings in more material to work with.

"You know we have several separate cultures in Western music today. The public by and large is very conservative—they turn out 10,000 strong for Beethoven and only 2,000 for Schoenberg. How can we progress if there is no interest in the newer music?"

Public Ineducable

Leinsdorf exploded at the idea of educating the public taste. "You cannot EVER educate the public. That word is very loosely used in this country, education. It is used to raise money, to fund this project and that for educational purposes. Nonsense. People will go to hear what they want, to enjoy the emotions of the music and that's all." He laughed, and added, "People always have to have excuses to do things that they enjoy. It must be your puritan background."

Smoothing down his thin dark hair, Leinsdorf grew serious on the subject of money. "Musical success these days must be measured in terms of box office recepits in a place like this, for a concert orchestra. Now when we play things for other musicians and students, that is different. Then if the music delights the performer and brings something new to the listener, becomes part of another musician, thtn it has been a great success, even for only a dozen listeners."

He frowned and looked toward where the chorus was waiting to begin rehearsal. "I do not believe in government subsidies to orchestras, not in this country. There is not the 'no-strings-attached' tradition of Europe for the government. But there is definitely the money, all in private hands just waiting to be tapped."

A thought struck him. "I think entertainers should be allowed tax depreciation on themselves. There's certainly more decay in a dancer in 30 years than in a machine, and he has only that way to earn his living. Yes, it should apply to artists, singers, conductors, dancers—it would be much better than pussyfooting with endowments."

COURANT (m)
HARTFORD, CONN.
CIRC. 143,350

AUG 25 1968

New England Newsclip

Leinsdorf not waiting on the verge, as they say

A CORRESPONDENT friend who collects road sign directions sent the following one from Scotland last summer: "No waiting on the verge," a kind of match to one seen commonly in this country: "In case of emergency, drive off bridge."

Erich Leinsdorf, who is concluding his final season after seven as incumbent presiding officer of the Boston Symphony this year is not one to wait on the verge. From the time he came to wide public notice at 25, first as assistant, then successor to Artur Bodanzky, chief of the Metropolitan Opera's German wing (Wagner and Flagstad and, only to a slightly lesser degree, Melchior, were what blew your mind in the late 30s), he has never given the impression of outlasting his welcome. There was always one more Rubicon.

So now he is quitting as the BSO's music director—at the end of Tanglewood next summer, actually—and he says, "I feel very cheerful about developments." When announcement came initially reasons seemed rather vague for his departure. They are less so today, mainly because Maestro Leinsdorf appears freer to express them.

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And, "There are two types of major orchestras—those where the music director determines major policy, and those where the music director resigns." Period.

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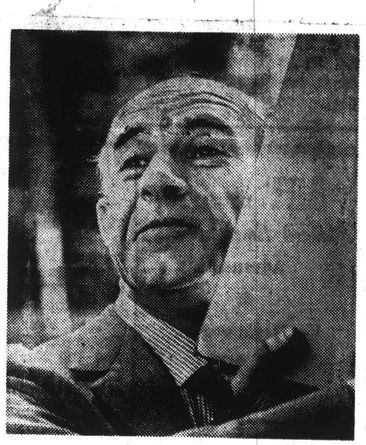
SUNDAY JOURNAL
PROVIDENCE, R. I.
CIR. 204,800

OCT 20 1968

New England Newsclip



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Resigned From Met

When Leinsdorf took over the Boston in 1962 he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the work-load too heavy and the hope was the that the work-load could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Pride Hurt

Boston still has its pride. To old-line traditional Bostoians it is humiliating to share a music drector with any orchestra, particularly one which was nonexistent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic point of little interest to symphonic audiences.

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Adriadne auf Naxos" into the opera which remains viable in the opera house to this very day. The frst version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

Meanwhile, Bernstein, the other "big name" symphony conductor who will be at liberty at the end of this music season, remains an enigma.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

APR 20 1969 New England Newsclip

MILFORD CITIZEN
MILFORD, CONN.
DAILY - 1R. 7400

JAN 5 1969 New England Newsclip

Leinsdorf Gives His Final Performance

Eric Leinsdorf gave his final performance last night as director of the Boston Symphony Orchestra.

Leinsdorf put Beethoven on his farewell program and at the end of the evening was greeted with sustained applause and standing ovations.

The Symphony director, who came here in 1962, will end his duties at the conclusion of the coming season at Tanglewood.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAY 8 1969 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

RETROSPECT ON ERICH LEINSDORF

I do not know the contents of the story behind Erich Leinsdorf's leaving, or even whether there is a story. I do know that, as these things go, his departure was rather abrupt, the exchange of amenities with the trustees less effusive than the occasion called for, and the stated reasons about an unendurable work load inconsistent with what a person as experienced and as well organized as Mr. Leinsdorf must surely have anticipated when he took on the job.

I also know that at the time of his appointment the orchestra as an instrument was beginning to fall apart at the seams on account of years of deprivation of truly professional direction; that Mr. Leinsdorf very swiftly stopped the deterioration and soon succeeded in rebuilding its quality as an instrument; and that although all of this was generally conceded, something went sour with his stewardship and never thereafter got righted. As early as by the end of his first season he was tolerated rather than cherished, and it seemed foreordained by the end of the second that he would never become a long-range fixture on the Boston scene.

The most reiterated ground for disaffection was the detached character, even down right coldness of his interpretations. There is solid basis for this judgment. High intelligence, impeccable technique, artistic integrity, diligent application — almost invariable ingredients in a Leinsdorf performance — do not suffice to make a work jell absent the catalyst of fervor, the capacity as it were to get inside. All too often the lack of an igniting spark adduced to finely chiselled but devitalized readings. At such times one could cry for the instinctual guttiness of Charles Munch's approach.

Yet this was by no means invariably the case. There were times when his performances simply blazed. Consider the Beethoven Ninth last week and Strauss' "Ariadne" the last season, or the Mahler First, Third and Sixth, Bruckner's Eighth, Haydn's Creation or Britten's "War Requiem" of earlier days. How often can a listener expect a reading to catch fire with any permanent conductor? Two or three times a season if lucky, and Mr. Leinsdorf seems at least to have filled his quota.

On the other hand, Mr. Leinsdorf often came through with very strong renditions even when they did not shower sparks. In previous reviews I mentioned a number of cases in point this season. Then on the question of strong performances, don't overlook the consistently skilled and secure accompanying. And unlike plenty of other conductors, he never gave a truly disastrous reading. I am not sure that there are too many resident conductors whose performances so often at least reveal superior strength even when not inspired.

What happened, I submit, is that the business of Mr. Leinsdorf's coldness grew to be a litany among certain critics here and in New York City. Once that got firmly embedded in the critical folkways the man could do no right. Sometimes it was difficult to believe that the concert I had attended and the review I was reading about it dealt with the same event. The cumulative effect of this sort of thing over the years can be very harsh indeed, and in this instance must have substantially speeded his departure.

The other large public cavil with Mr. Leinsdorf was his programming. The great composers of the Austro-Hungarian Empire are his beat, with a rather large addendum of Stravinsky and, unaccountably, Prokofiev. He doesn't really dig the French and English tradition and he certainly at best is merely dutiful to contemporary composers. But programming is an issue on which no permanent conductor can possibly come out on top. For all his spirited championship of certain contemporary composers, Koussevitsky had a dreadfully constricted musical intellect. Munch's, while far broader, was essentially French parochial, without the stamina in his later years to do more than repeat his specialties over and over again. A conductor like Boulez has quintessential technical equipment and temperament, but were he left to his prepossessions with modern music, even without the problems posed by the record companies and the union, it is difficult to believe that he could survive here beyond a season.

Mr. Leinsdorf's programming was hailed or reviled, as may be, pretty much in accordance with predictable predilections of his listeners over the long haul. What he did do, within his chosen area, was to turn up rare works of the established masters: earlier Haydn and Mozart symphonies, Schumann's Faust, a good many Dvoraks, Bruckner's and Mahler's Sixth symphonies, for example, all of which were enormously rewarding.

A word about the recording companies and their union aforementioned. There is no intention here to knock either. They simply exist as a large and not easily superable condition of a permanent conductor's existence. Recording royalties constitute a large fraction of the orchestra's budget and the entrepreneurial decision, including what to record, lies with the company (here, RCA) and not the conductor. These performances must be meticulously prepared, but the recording budget does not embrace special rehearsal time. Hence the disc gets pressed after the piece in qustion has been prepared and played for the subscription audiences, frequently resulting in exasperating and even outrageous impositions on what are essentially captive listeners.

As for the unions, they are properly concerned with wages, hours and working conditions. If you apply this solicitude in terms of overtime to the concert rendition of a dense new modern score, the budget will permit at best a few hours of rehearsal, where whole days would not even begin to do justice to the task at hand. The wonder is that new modern works are performed as well as they are. Even so, the subscription audience hears only a small fraction of what the composer intended.

In light of the union's solicitude for job security, the firing of personnel whom the conductor feels are incompetent is no longer his plain prerogative. Just how much this, together with other factors that have nothing to do with local labor-management exigencies, account for the consistently audible deadwood in exposed positions in the Boston Symphony Orchestra is speculative. It is safe to say, though, that Mr. Leinsdorf's control over his orchestra was comparatively minimal, and that it would have required years to bring in his own section principals of the quality of Messrs. Fine, Eskin and Schmitz. Therefore, all the clarity and balance in the world would not screen out the poor intonation and raucous tone from certain tenured personnel in exposed chairs.

Finally, Mr. Leinsdorf was innovative, and many things he introduced into the routine of the orchestra were progressive and of a high order. He often allowed the lower echelons to fill in at the first chairs. He used the soloists from the orchestra's ranks with fair frequency. The Boston Symphony Orchestra Chamber Players within a few years have become a substantial adjunct to the cultural forces of this community. The notion of repeating difficult contemporary works within a single concert was commenced. This year the programs were promulgated in advance of the season. The laudable idea of assembling a training orchestra never seemed to bear fruit, however — a threat to some perhaps?

As you can see, this corner which has tended toward the bullish view of Mr. Leinsdorf's capacities, remains so to the end. Some of his most caustic appraisers may yet some day have good cause to look back on his brief span here as a modest Periclean spell.

111.

Leinsdorf bade adieu

By MARJORIE SHERMAN
Staff Writer

There wasn't a dry eye in the house, and people stood in Symphony Hall and clapped and wept for 15 minutes. That was when Serge Koussevitzky faced his final Friday afternoon audience.

Yesterday a polite spate of applause brought slight, balding conductor Erich Leinsforf on stage to face his constituents for the last time, and when the long Beethoven Ninth chorused away into silence there was a lively tribute to the performers, but people were already moving out into the humid end-of-day snarl of traffic.

The BSO trustees mostly lingered for a hand-pressing session upstairs, and there were Symphony old-timers like ex-president Henry Cabot, Edward Taft and quite a few, like Harold Hodgkinson and Ralph Lowell, who had loyally come on from the fascinating World Affairs Council luncheon for King Hussein to wind up the 88th season of Boston's proudest pursuit.

Affable mustached King Hussein was both intelligent and friendly, captivated staunch New Englanders like Ralph Lowell, Charles Francis Adams, George Seybolt, the Kevin Whites (the mayor had to divide his lunch time with 14 visiting congressmen), Mrs. Samuel Huntington and Bishop and Mrs. Peabody. The Victor Sachez-Mesas (he's Spain's top man here, and she is a delight) shared with King Hussein a happy reminiscence of time spent in both their country and his with his grandfather, the late King Abdullah, before Symphonying with French Consul General Jaques Massenet and his decorative wife. The Massenets with beautiful island tans, intermissioned with the Edward Tafts at Symphony, and planned a Tanglewood safari before they're off to Paris on home leave.

Bursting with cinerarias superthoughts for next season, the Council of Friends Symphony luncheon at Horticultural Hall was the coziest part of the day.

These sold-out-at-sight before symphony parties are not just money makers, though they're that too. There's a special communication that relates one table to another in the big room where young birch trees rimmed buffets of gourmet platters (Silent Chef gets full marks for this modestly priced deftly done series of melt-in-your-mouths).

Slim and beauteous Betsy (Mrs. Albert) Goodhue, a diamond pin matching her Dalmatian print, costarred with Mrs. John Grandin Jr. on the series, which is already on the list for Friends of Symphony next season. A council founder and top production idea girl along with Mary Lou (Mrs. Louis) Cabot and attractive Mrs. Norman Cahners, they're already jotting down brand-news for Fall 1969, along with the BSO's only woman trustee, able Mrs. James Perkins.

They're terrific and creative and like Elaine (Mrs. Jerome) Rosenfield, think nothing of sandwiching in a fly-over-and-back week-end in London, where Elaine found English Spring at the poet's best.

"The other pretty Cabot," British-born Mrs. Lewis Cabot, had a hat that was Spring itself, confetti-brimmed, with her sleek pale grey, and Mrs. Lewis Clark, Mrs. David Bird, Mrs. Barton Loomis, Mrs. George Parson, Mrs. Frank Allen, Mrs. Harris Fahnestock and Mrs. George Bates were still others of the many.

OLD FRIENDS' FAREWELL—The Boston Symphony's Erich Leinsdorf, left, after his final Friday concert, with longtime B.S.O. trustee Henry Cabot. (Joyce Dopkeen Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 19 1969 New England Newsclip

Leinsdorf

Re "Leinsdorf bade adieu" by Marjorie Sherman, Apr. 19, 1969, Boston Globe.

This article was unbecoming a newspaper of the Globe's calibre.

Firstly, it was in poor taste to cover an event such as this by comparing Mr. Leinsdorf unfavorably with one of his predecessors. Why should a news event be described by, in the first paragraph, recounting a similar event of over 15 years ago?

I believe that a man of Mr. Leinsdorf's stature and contributions to the cultural life of Boston deserves better treatment than he received . . .

Incidentally, when he took his final bows before the Saturday night audience, no one rushed to leave the packed hall; and Mr. Leinsdorf was called back again and again before a standing ovation lasting 12 minutes.

MRS. M. B. POLAYES
Needham

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 29 1969 New England Newsclip

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It was Leinsdorf's prerogative. He is music director of the Boston Symphony and will be until next summer's end when his resignation becomes effective. And it could have been answer enough for those supporters of the orchestra who had been hoping he would reconsider and also an answer to the question concerning his conductorial future.

Resigned From Met

When Leinsdorf took over the Boston in 1962 he had even more reputation as an opera conductor than as a symphony conductor. Indeed, he resigned a top artistic post at the Metropolitan Opera to take the Boston job, and no one will doubt the Met or any other opera house would be happy to have him.

But symphony conductors with established international reputations are scarce these days, as the trustees of the New York Philharmonic will tell you. They're still struggling with choosing a successor to their departing music director, Leonard Bernstein.

For that reason if none other some supporters of the Boston Symphony had been hoping Leinsdorf could be persuaded to stay on. He resigned because he considered the work-load too heavy and the hope was the that the work-load could be negotiated.

These supporters had been made unhappy by the trustees' decision to replace him with William Steinberg, director of the Pittsburgh Symphony. Not because Steinberg lacks international reputation but because he wouldn't give up his Pittsburgh post and intends to be music director of two symphony orchestras simultaneously.

Pride Hurt

Boston still has its pride. To old-line traditional Bostoians it is humiliating to share a music director with any orchestra, particularly one which was nonexistent when the Boston Symphony was already famous.

Whatever the meaning, eyebrows shot up all over operatic and symphonic circles when Leinsdorf hired 10 opera singers and used the Boston Symphony to make an operatic point of little interest to symphonic audiences.

The point is that Strauss abandoned a felicitous scoring when he expanded his first version of "Adriadne auf Naxos" into the opera which remains viable in the opera house to this very day. The frst version was not viable. It was originally conceived and performed as a stunt and probably hadn't been performed anywhere for some 50 years until Leinsdorf dusted it off.

Meanwhile, Bernstein, the other "big name" symphony conductor who will be at liberty at the end of this music season, remains an enigma.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

APR 20 1969

New England Newsclip

MILFORD CITIZEN
MILFORD, CONN.
DAILY - CIR. 7400

JAN 5 1969

New England Newsclip

Leinsdorf Gives His Final Performance

Eric Leinsdorf gave his final performance last night as director of the Boston Symphony Orchestra.

Leinsdorf put Beethoven on his farewell program and at the end of the evening was greeted with sustained applause and standing ovations.

The Symphony director, who came here in 1962, will end his duties at the conclusion of the coming season at Tanglewood.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAY 8 1969

New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

RETROSPECT ON ERICH LEINSDORF

I do not know the contents of the story behind Erich Leinsdorf's leaving, or even whether there is a story. I do know that, as these things go, his departure was rather abrupt, the exchange of amenities with the trustees less effusive than the occasion called for, and the stated reasons about an unendurable work load inconsistent with what a person as experienced and as well organized as Mr. Leinsdorf must surely have anticipated when he took on the job.

I also know that at the time of his appointment the orchestra as an instrument was beginning to fall apart at the seams on account of years of deprivation of truly professional direction; that Mr. Leinsdorf very swiftly stopped the deterioration and soon succeeded in rebuilding its quality as an instrument; and that although all of this was generally conceded, something went sour with his stewardship and never thereafter got righted. As early as by the end of his first season he was tolerated rather than cherished, and it seemed foreordained by the end of the second that he would never become a long-range fixture on the Boston scene.

The most reiterated ground for disaffection was the detached character, even down right coldness of his interpretations. There is solid basis for this judgment. High intelligence, impeccable technique, artistic integrity, diligent application — almost invariable ingredients in a Leinsdorf performance — do not suffice to make a work jell absent the catalyst of fervor, the capacity as it were to get inside. All too often the lack of an igniting spark adduced to finely chiselled but devitalized readings. At such times one could cry for the instinctual guttiness of Charles Munch's approach.

Yet this was by no means invariably the case. There were times when his performances simply blazed. Consider the Beethoven Ninth last week and Strauss' "Ariadne" the last season, or the Mahler First, Third and Sixth, Bruckner's Eighth, Haydn's Creation or Britten's "War Requiem" of earlier days. How often can a listener expect a reading to catch fire with any permanent conductor? Two or three times a season if lucky, and Mr. Leinsdorf seems at least to have filled his quota.

On the other hand, Mr. Leinsdorf often came through with very strong renditions even when they did not shower sparks. In previous reviews I mentioned a number of cases in point this season. Then on the question of strong performances, don't overlook the consistently skilled and secure accompanying. And unlike plenty of other conductors, he never gave a truly disastrous reading. I am not sure that there are too many resident conductors whose performances so often at least reveal superior strength even when not inspired.

What happened, I submit, is that the business of Mr. Leinsdorf's coldness grew to be a litany among certain critics here and in New York City. Once that got firmly embedded in the critical folkways the man could do no right. Sometimes it was difficult to believe that the concert I had attended and the review I was reading about it dealt with the same event. The cumulative effect of this sort of thing over the years can be very harsh indeed, and in this instance must have substantially speeded his departure.

The other large public cavil with Mr. Leinsdorf was his programming. The great composers of the Austro-Hungarian Empire are his beat, with a rather large addendum of Stravinsky and, unaccountably, Prokofiev. He doesn't really dig the French and English tradition and he certainly at best is merely dutiful to contemporary composers. But programming is an issue on which no permanent conductor can possibly come out on top. For all his spirited championship of certain contemporary composers, Koussevitsky had a dreadfully constricted musical intellect. Munch's, while far broader, was essentially French parochial, without the stamina in his later years to do more than repeat his specialties over and over again. A conductor like Boulez has quintessential technical equipment and temperament, but were he left to his prepossessions with modern music, even without the problems posed by the record companies and the union, it is difficult to believe that he could survive here beyond a season.

Mr. Leinsdorf's programming was hailed or reviled, as may be, pretty much in accordance with predictable predilections of his listeners over the long haul. What he did do, within his chosen area, was to turn up rare works of the established masters: earlier Haydn and Mozart symphonies, Schumann's Faust, a good many Dvoraks, Bruckner's and Mahler's Sixth symphonies, for example, all of which were enormously rewarding.

A word about the recording companies and their union aforementioned. There is no intention here to knock either. They simply exist as a large and not easily superable condition of a permanent conductor's existence. Recording royalties constitute a large fraction of the orchestra's budget and the entrepreneurial decision, including what to record, lies with the company (here, RCA) and not the conductor. These performances must be meticulously prepared, but the recording budget does not embrace special rehearsal time. Hence the disc gets pressed after the piece in qustion has been prepared and played for the subscription audiences, frequently resulting in exasperating and even outrageous impositions on what are essentially captive listeners.

As for the unions, they are properly concerned with wages, hours and working conditions. If you apply this solicitude in terms of overtime to the concert rendition of a dense new modern score, the budget will permit at best a few hours of rehearsal, where whole days would not even begin to do justice to the task at hand. The wonder is that new modern works are performed as well as they are. Even so, the subscription audience hears only a small fraction of what the composer intended.

In light of the union's solicitude for job security, the firing of personnel whom the conductor feels are incompetent is no longer his plain prerogative. Just how much this, together with other factors that have nothing to do with local labor-management exigencies, account for the consistently audible deadwood in exposed positions in the Boston Symphony Orchestra is speculative. It is safe to say, though, that Mr. Leinsdorf's control over his orchestra was comparatively minimal, and that it would have required years to bring in his own section principals of the quality of Messrs. Fine, Eskin and Schmitz. Therefore, all the clarity and balance in the world would not screen out the poor intonation and raucous tone from certain tenured personnel in exposed chairs.

Finally, Mr. Leinsdorf was innovative, and many things he introduced into the routine of the orchestra were progressive and of a high order. He often allowed the lower echelons to fill in at the first chairs. He used the soloists from the orchestra's ranks with fair frequency. The Boston Symphony Orchestra Chamber Players within a few years have become a substantial adjunct to the cultural forces of this community. The notion of repeating difficult contemporary works within a single concert was commenced. This year the programs were promulgated in advance of the season. The laudable idea of assembling a training orchestra never seemed to bear fruit, however — a threat to some perhaps?

As you can see, this corner which has tended toward the bullish view of Mr. Leinsdorf's capacities, remains so to the end. Some of his most caustic appraisers may yet some day have good cause to look back on his brief span here as a modest Periclean spell.

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Leinsdorf bade adieu

By MARJORIE SHERMAN
Staff Writer

There wasn't a dry eye in the house, and people stood in Symphony Hall and clapped and wept for 15 minutes. That was when Serge Koussevitzky faced his final Friday afternoon audience.

Yesterday a polite spate of applause brought slight, balding conductor Erich Leinsforf on stage to face his constituents for the last time, and when the long Beethoven Ninth chorused away into silence there was a lively tribute to the performers, but people were already moving out into the humid end-of-day snarl of traffic.

The BSO trustees mostly lingered for a hand-pressing session upstairs, and there were Symphony old-timers like ex-president Henry Cabot, Edward Taft and quite a few, like Harold Hodgkinson and Ralph Lowell, who had loyally come on from the fascinating World Affairs Council luncheon for King Hussein to wind up the 88th season of Boston's proudest pursuit.

Affable mustached King Hussein was both intelligent and friendly, captivated staunch New Englanders like Ralph Lowell, Charles Francis Adams, George Seybolt, the Kevin Whites (the mayor had to divide his lunch time with 14 visiting congressmen), Mrs. Samuel Huntington and Bishop and Mrs. Peabody. The Victor Sachez-Mesas (he's Spain's top man here, and she is a delight) shared with King Hussein a happy reminiscence of time spent in both their country and his with his grandfather, the late King Abdullah, before Symphonying with French Consul General Jaques Massenet and his decorative wife. The Massenets with beautiful island tans, intermissioned with the Edward Tafts at Symphony, and planned a Tanglewood safari before they're off to Paris on home leave.

Bursting with cinerarias superthoughts for next season, the Council of Friends Symphony luncheon at Horticultural Hall was the coziest part of the day.

These sold-out-at-sight before symphony parties are not just money makers, though they're that too. There's a special communication that relates one table to another in the big room where young birch trees rimmed buffets of gourmet platters (Silent Chef gets full marks for this modestly priced deftly done series of melt-in-your-mouths).

Slim and beauteous Betsy (Mrs. Albert) Goodhue, a diamond pin matching her Palmatian print, costarred with Mrs. John Grandin Jr. on the series, which is already on the list for Friends of Symphony next season. A council founder and top production idea girl along with Mary Lou (Mrs. Louis) Cabot and attractive Mrs. Norman Cahners, they're already jotting down brand-news for Fall 1969, along with the BSO's only woman trustee, able Mrs. James Perkins.

They're terrific and creative and like Elaine (Mrs. Jerome) Rosenfield, think nothing of sandwiching in a fly-over-and-back week-end in London, where Elaine found English Spring at the poet's best.

"The other pretty Cabot," British-born Mrs. Lewis Cabot, had a hat that was Spring itself, confetti-brimmed, with her sleek pale grey, and Mrs. Lewis Clark, Mrs. David Bird, Mrs. Barton Loomis, Mrs. George Parson, Mrs. Frank Allen, Mrs. Harris Fahnestock and Mrs. George Bates were still others of the many.

OLD FRIENDS' FAREWELL—The Boston Symphony's Erich Leinsdorf, left, after his final Friday concert, with longtime B.S.O. trustee Henry Cabot. (Joyce Dopkeen Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 19 1969

New England Newsclip

Leinsdorf

re "Leinsdorf bade adieu" by Marjorie Sherman, Apr. 19, 1969, Boston Globe.

This article was unbecoming a newspaper of the Globe's calibre.

Firstly, it was in poor taste to cover an event such as this by comparing Mr. Leinsdorf unfavorably with one of his predecessors. Why should a news event be described by, in the first paragraph, recounting a similar event of over 15 years ago?

I believe that a man of Mr. Leinsdorf's stature and contributions to the cultural life of Boston deserves better treatment than he received . . .

Incidentally, when he took his final bows before the Saturday night audience, no one rushed to leave the packed hall; and Mr. Leinsdorf was called back again and again before a standing ovation lasting 12 minutes.

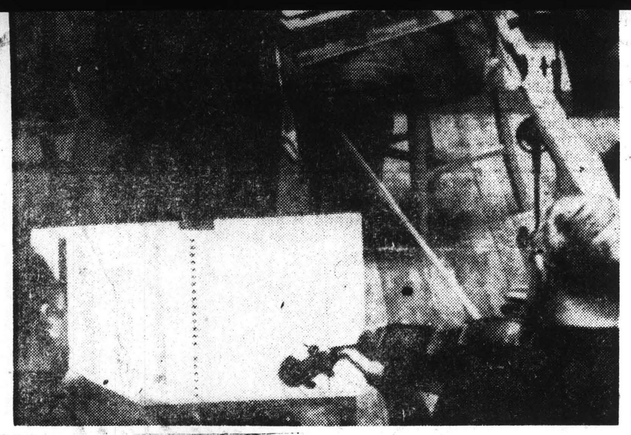
MRS. M. B. POLAYES
Needham

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

APR 29 1969

New England Newsclip

112.



Providence Sunday Journal

September 30, 1962

Meet New Boston Conductor

By RUTH TRIPP
Journal-Bulletin Music Critic

ERICH LEINSDORF reported for work at a new location on the morning of September 21. Outside the stage entrance of Symphony Hall he paused to wave gaily to some of his colleagues of the Boston Symphony Orchestra who were also arriving for the first rehearsal of the season.

Later that same afternoon, he sat down to face a press conference in one of the reception rooms of Symphony Hall. There was no suggestion of the double rehearsal which had just closed. Leinsdorf was as fresh and meticulously groomed as if this were his first appearance of the day.

The last strains of the Strauss score had scarcely died away when we found ourselves being introduced around the room. He sat at the far side of the big round table, put his hands on the edge of it, leaned forward and asked, "What can I do for you?"

The questions began. What about plans for the orchestra, program patterns, new works and soloists?

The new Music Director is a master at the art of conversation. Yes, the first six programs are planned. They are identical and Providence is equal to Boston and Cambridge in importance. The Friday-Saturday series in Boston begins its eighty-second season, while Cambridge opens its eighty-first. Tuesday night's concert at Veterans Memorial Auditorium in Providence begins our eightieth season.

Equal in importance? You could hear the question travel with a smile along the row of Boston Symphony Orchestra officials seated at the side of the room. Leinsdorf then said, "Boston is important more often."

Leinsdorf said there will be, over a period of three or four years, "a well balanced view of orchestral literature, classical, romantic and modern." Consideration for his audience is one of the impressive points we gained from the afternoon. "If someone says, I haven't heard this or that, it doesn't mean that it will be neglected."

It was hard to believe that the new conductor is not an American businessman. His appearance gave evidence of fine taste in the choice of material for his suits and tie. Conservative elegance would best describe his appearance. He is short. His dark hair has receded considerably from what was apparently a high forehead. His eyes have a direct, penetrating gaze and his smile is a very friendly one.

Vienna-born in 1912, he was educated at Vienna University and at the State Academy of Music there. In his undergraduate days, he conducted Bruckner's Seventh Symphony and the Thomas opera, *Mignon* in the same year. Throughout his illustrious career, he has been able to turn with equal success from symphony to opera. At a press conference in Boston this spring he said, "At this moment, my nostalgia for opera is well controlled."

Ready in a moment

Leinsdorf was only twenty when he was appointed assistant to Bruno Walter at the summer Salzburg Festival. He continued in this capacity for four years, working also under Toscanini. From this experience came a recommendation to the Metropolitan Opera and Leinsdorf was engaged to assist Artur Bodansky in the field of German opera. His New York debut was made in January of 1938 when he conducted a performance of Wagner's *Die Walkure*. He was twenty-six years old two weeks later.

Being ready at a moment's notice proved to be an asset. When Bodansky became ill, Leinsdorf conducted *Parsifal* with only twelve hours notice. At Bodansky's death, Leinsdorf assumed direction of the German operas at the Metropolitan and stayed there until 1943.

He was the youngest conductor of a major orchestra in this country when he took the Cleveland Orchestra, in 1943. The United States Army called him to service soon after this. (He had become naturalized in 1942.) After nine months of service he was honorably discharged and went back for another season at the Metropolitan, on to nine years with the Rochester Philharmonic, one season with the New York City Opera and back once more to the Metropolitan where he stayed until last spring.

The Leinsdorf family is now living in Brookline, near the family of Arthur Fiedler, conductor of the Boston Pops. The one requirement the conductor made of his wife, the former Anne Frohnecht of New York, was that the house she found must not be more than ten minutes away from Symphony Hall.

The Leinsdorfs were married in 1939 and have five children: David, 20, Gregor, 18, Joshua, 17, Deborah Hester, 14 and Jennifer, 10.

He has already accepted membership in a few civic committees and is on the Advisory Committee of the Arts for the National Cultural Center in Washington, D.C. He spoke of having attended the unveiling of the plans for the buildings recently, at a meeting in Newport. His comment was: "They want a cultural center in Washington but they have no money."

About the day's work, he said, "We have had two happy rehearsals. The players were very comfortable. I have had a most delightful day with the orchestra. New members were introduced. (There are four replacements this year, one violin, one cello and two double-basses.) Then the orchestra stood in silent tribute to the memory of Samuel Liebovici, a member of the orchestra for many years. He passed away recently.

"We worked on the Prokofiev score, then on the Piston, and on Eulenspiegel. Then we went to lunch. At two, we went to work again and played the second and third movements of the Eroica. Then Piston again and just now, the Eulenspiegel."

Perhaps the Strauss score had contributed to the occasional twinkle in the conductor's eye. At one point, in discussing the concerts he mentioned the B-2 program. "That's not vitamins, you understand, it's the second pair of concerts in Boston."

During the first six concerts the balance between composers will be neatly managed. The list includes three major contemporary American works: Walter Piston's Seventh Symphony; Samuel Barber's Piano Concerto, which will have its world premiere in Boston with pianist John Browning as soloist; and Charles Ives' Second Symphony.

There will be three non-American contemporary works: Bartok's Concerto for Orchestra; Stravinsky's *Symphony of Psalms* and the Twelfth Symphony by Shostakovich. Also included are Beethoven's Third and Schubert's Fourth Symphonies; the Brahms Variations on a Theme by Haydn; Debussy's Introduction to *Pelleas;* Mahler's First Symphony and the Strauss *Till Eulenspiegel.*

Dearth of strings

Questions were asked about the placement of players for recording sessions. Trial tapes, not intended for issue, have already been made "for RCA's information and ours." Mr. Leinsdorf likes to have his players seated for recording sessions as nearly as possible in the way they play at concerts. He wants his musicians happy. He made the assertion that "Symphony Hall does not need any help" in the matter of acoustics.

Asked about the possibility of presenting opera in concert form, he said, "No, not for this year. I do not see why not, later, if hearing a certain score is inaccessible any other way." He admitted that it would be a difficult demand for the singers, with rehearsals and two concerts in direct succession.

Erich Leinsdorf is sincerely appreciative of the assistance of associate conductor Richard Burgin. He feels that in the area of the Berkshire Center, his aid will be invaluable.

Interesting plans for next summer are in the making, especially for composers of chamber ensemble music. He feels that the Berkshire Music Center is in a "unique position" in this field.

The International String Congress, sponsored by the American Federation of Musicians, met in Lansing, Mich., last summer and Mr. Leinsdorf went out to see its progress. He is very much disturbed by the "dearth of string players in this country. This string problem is a national one. It worries everybody."

The mention of a new concertmaster for the orchestra brought a note of pride to the conductor's voice. He said that Joseph Silverstein who has taken the post of concertmaster, joined the orchestra in 1955 as Number 34 in the violin section. He is now Number One. His career should be an inspiration to young players.

The new Piston score is "as close to me as a work can be. The same with the Barber score which has just been finished. I have played the full score with Mr. Browning at two pianos from a sketch of the score. We had no difficulty with it." Asked about atonal compositions, Leinsdorf said, "Manner and style of writing are only a means to an end. There are plenty of bad works in C major."

Then again we heard, "I always let a work have my best effort. The more difficult a work, the better performance it needs. When you hear a bad performance of Brahms, it is not the fault of Brahms."

And later, "If you don't believe in a work, you don't take the trouble to work out the fine points with the composer. You don't take the trouble to suggest. I always like, if possible, to have the composer present at all rehearsals."

The new conductor likes to start his concerts promptly and when he was a guest conductor in Boston, two years ago, latecomers had to wait in the corridors of Symphony Hall because Leinsdorf felt that the Mozart Symphony was too short to permit a break between movements. It would have destroyed the continuity. Providence concert-goers take warning! Boston Symphony programs at the Veterans Auditorium will begin promptly at 8:15.

The program for Tuesday's concert:

Prokofiev ..... Overture to "War and Peace" (Opera after Leo Tolstoi), Op. 91
(First concert performance in Providence)
Piston ..... Symphony No. 7
I. Con moto
II. Adagio pastorale
III. Allegro festevole
Strauss .. Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner—in Rondo Form, Op. 28

INTERMISSION

Beethoven ..... Symphony No. 3, in E-flat major, "Eroica," Op. 55
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

I asked about audience reaction to a concert. Leinsdorf said, "To a conductor, indifference is the worst crime. They may throw baseballs or even cucumbers. I would not like it. Booing?"

Here there was a true continental shrug of the shoulders which spoke volumes. "Booing only means that they are taking a stand in the matter."

WITH ERICH LEINSDORF are Jennifer, Deborah Hester, his wife Anne, and David. Missing from the picture are Gregor and Joshua.

Erich Leinsdorf and the Beginning of the End

By McLAREN HARRIS

Erich Leinsdorf has conducted his last Symphony Hall concert as music director of the Boston Symphony Orchestra. He still has ahead of him recording sessions (this week the BSO records Beethoven's Ninth for RCA), the Biafran benefit concert on April 28 and well over a dozen programs at Tanglewood this summer, but signs of relief and anticipation are already creeping over his face and into his behavior.

Venturing into fearsome Fenway Park-bound traffic on the Red Sox' opening date, we slid into the only parking space within miles, I'm sure, of the Somerset Hotel. "One can accomplish many more important things and take it all in stride," he said, "but discovering this—it's a triumph!"

In December 1967 Leinsdorf announced his decision to resign from the orchestra, chiefly for reasons of overwork. How many Symphony concerts has he conducted since his arrival in 1962?

"RIGHT NOW it is breathing hard on 700," he said. "Somewhere between 640 and 670, but that doesn't include recording sessions, any of the Tanglewood galas, Berkshire Music Center concerts—just Boston Symphony concerts alone."

He shook his head. "After every concert there should be two days of rest. This business of four in a week is too much. Neither music nor musicians will stand up under it. The inspiration, the endeavor, the extremes of effort all go out the window."

But aren't frequent concerts economically beneficial to the orchestra men?

"Economics is a problem, and it becomes worse as our social situation becomes more complex—costs of taxation, health insurance, services. A small example: I found that one of my string players had a tennis elbow. I asked him how he got it. Shoveling snow, he said. He couldn't find anyone else to do it.

ERICH LEINSDORF
. . . turtlenecks and freedom

"Shoveling snow! A man whose occupation depends upon the health of his arms and hands shouldn't have to shovel snow. No, the number of concerts and economics is another problem, but the point of diminishing returns is a question I think must be explored."

WOULD YOU SEEK another resident position?

Leinsdorf was emphatic. "All other things being equal—that is, if conditions remain the same—no. The problem I just told you about? A permanent conductor faces twelve like this every day. There are vetos built into everything he tries to do—costs, no time, bad schedules. I don't blame anyone, but I don't have to put up with it. I believe one is able to make a greater contribution if one is free, not half chained to a stone. Also, remaining in one geographical area for a long time is not my cup of tea."

After all these concerts are there still works left you would like to conduct?

"A long list of them," he said. "Stravinsky's 'Oedipus Rex,' the St. Matthew Passion, Mahler's Ninth Symphony, Schoenberg's 'Gurrelieder,' all of Schoenberg's instrumental works, the first three Tchaikovsky symphonies . . .

"You'll notice some vocal works among them. That's because I believe voice is a neglected art. The entire genre of choral music has been badly misrepresented. I would gladly have done more, but we did not have access to our own choral group. We choose from the (New England) Conservatory, the Chorus pro Musica, Harvard-Radcliffe—but if we try to do too much with area choruses it interferes with their own schedules."

Leinsdorf will return to the Symphony on Nov. 24 for two weeks as guest conductor. His programs, still not firm, will include Bruckner's Eighth Symphony, perhaps Mozart's Symphony No. 29 (A major) or more likely (and more significantly) Schoenberg's "Ode to Napoleon."

In the declining days of his Symphony directorship Leinsdorf finds himself leaning away from the establishmentarians toward the goals of youth. His views on the Vietnam War are unequivocal. "An illegal, undeclared war," he says. He is sympathetic toward student protests. And there are orchestral traditions he would see changed, especially the musicians' attire. "I think the day will come, I don't know how soon, when someone will do away with the ridiculous outfit we are wearing. What we have is half 19th-century formal, half something else—like so many rituals which have lost their meaning." He himself prefers turtlenecks.

WITHHOLDING APPLAUSE between movements is another. "I think concert behavior all comes from unwritten laws dating from someplace like the Gewandhaus in the last century, and it's still required now. Classical composers didn't think of their symphonies as great, holy works which couldn't be interrupted. And you stifle audience participation by shutting off applause."

But he came to the defense of the Friday afternoon Symphony audience, often maligned for supposedly conservative tastes. "It is a superlative audience, in my opinion even more receptive than Saturday night's. The Thursday open rehearsal audience and the Friday are the two most advanced, open-eared audiences we have."

And finally, does he read newspaper criticism?

"No," said Leinsdorf flatly. "Most performers have an entirely wrong view of a critic's function. They think that the relationship between the critic and performer is most important. A critic, however, writes first for those who have not been at the concert and second for those who have. I never heard of an artist who thought that an uncomplimentary review was anything other than undeserved and idiotic. I do not wish to adopt the same unreasonable attitude, and the only way to be sure of it is to ignore criticism completely."

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

JAN 18 1969

Erich Leinsdorf, immediately upon relinquishing his duties as music director of the Boston Symphony—following next summer's Tanglewood Festival—goes to Buenos Aires for fifteen performances at the Teatro Colón. There he will lead new productions of *Der Rosenkavalier*, *Wozzeck* and *Parsifal*.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

APR 20 1969 New England Newsclip

GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 4 1969 New England Newsclip

KALEIDOSCOPE

By R. E. KRIEGER

Now that the summer season has ended, audience facts and figures are beginning to filter in.

Over at the Tanglewood Festival, attendance for the eight weekends (24 concerts plus eight open rehearsals) was 175,468.

The total attendance including the above and the Gala, The Aug. 5 Pops Concert, and the five contemporary trends concerts totalled 236,937.

Krieger

In 1968 the attendance at all events was 222,293.

The season's close also marked the end of Erich Leinsdorf tenure of seven years with the Boston Symphony. During that time he conducted 709 concerts which included 429 works by 96 composers.

Over at the Williamstown Theater, Nikos Psacharopoulos says that their box office this year was 14 per cent higher than their 1967 season (the previous high) and 11 per cent higher than last year.

Despite the figures, Psacharopoulos says that he expects to lose money this year due to higher production costs. This included the use of 26 professional actors and actresses as opposed to 15 last year.

Things didn't go so well for Ted Shawn and John Christin up at the Jacob's Pillow Dance Festival in Lee. They are noting a drop of 10 per cent in attendance over last year. They had eight world premieres of new ballets — plus a two-hour TV show now being screened on National Educational Television.

There'll be new faces plus some ... tr'Actors Guild opens its ... Theater, Hol...

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

DEC 23 1968 New England

Leinsdorf's plans

Erich Leinsdorf will return to opera conducting in the fall of 1969 when his resignation from the position of music director of the Boston Symphony Orchestra becomes effective. At the Teatre Colon in Buenos Aires he will conduct five performances of each of three operas: "Der Rosenkavalier," "Wozzeck," and "Parsifal."

He returns to Boston as guest conductor on Nov. 24, 1969, for 14 concerts. Guest appearances with several European orchestras are on his agenda for the following months. Other plans have not as yet been settled.

Boston symphony director plays own tune these days

NEW YORK (UPI) — When Erich Leinsdorf demoted the mighty Boston Symphony to an opera orchestra accompanying singers he revealed his heart is warming to an old love and may never again attune itself to Boston.

He did it last week, and in Boston, too. One of the world's most renowned symphonic instruments was required to devote two concerts to providing background for 10 singers in a run-through of Richard Strauss' first version of his opera, "Ariadne auf Naxos."

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TIMES-TELEGRAM
ELYRIA, O.
D.M. - CIRC. 29,055

JAN-5-69

ALBANY TIMES UNION
Friday, January 10, 1969

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 4 1968 New England Newsclip

Leinsdorf plans return to opera conducting

The ARTS

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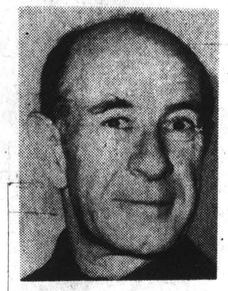

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VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

MAY 21 1969

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New York Post
D. 628,146 SAT. 354,497

JAN 10 1969

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The New York Times
NEW YORK, N. Y.
D. 835,505 SUN. 1,445,507

MAY 9 1969

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By ALLEN HUGHES

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The Metropolitan and the Wagner operas have figured importantly in the career of the 57-year-old Vienna-born conductor ever since he made his American debut with the opera company conducting Wagner's "Die Walküre" in 1938. The following year he was made chief of the Met's German wing.

In 1943, Mr. Leinsdorf resigned from the Met but came back for a season a few years later. In 1957, he began his last engagement which last for five years. Today, he is recognized internationally as a major Wagner interpreter.

*

Erich Leinsdorf and the Beginning of the End

By McLAREN HARRIS

Erich Leinsdorf has conducted his last Symphony Hall concert as music director of the Boston Symphony Orchestra. He still has ahead of him recording sessions (this week the BSO records Beethoven's Ninth for RCA), the Biafran benefit concert on April 28 and well over a dozen programs at Tanglewood this summer, but signs of relief and anticipation are already creeping over his face and into his behavior.

Venturing into fearsome Fenway Park-bound traffic on the Red Sox' opening date, we slid into the only parking space within miles, I'm sure, of the Somerset Hotel. "One can accomplish many more important things and take it all in stride," he said, "but discovering this—it's a triumph!"

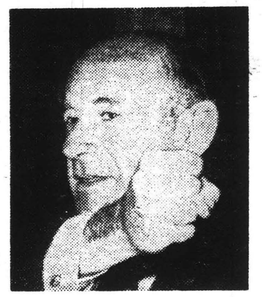
In December 1967 Leinsdorf announced his decision to resign from the orchestra, chiefly for reasons of overwork. How many Symphony concerts has he conducted since his arrival in 1962?

"RIGHT NOW it is breathing hard on 700," he said. "Somewhere between 640 and 670, but that doesn't include recording sessions, any of the Tanglewood galas, Berkshire Music Center concerts—just Boston Symphony concerts alone."

He shook his head. "After every concert there should be two days of rest. This business of four in a week is too much. Neither music nor musicians will stand up under it. The inspiration, the endeavor, the extremes of effort all go out the window."

But aren't frequent concerts economically beneficial to the orchestra men?

"Economics is a problem, and it becomes worse as our social situation becomes more complex—costs of taxation, health insurance, services. A small example: I found that one of my string players had a tennis elbow. I asked him how he got it. Shoveling snow, he said. He couldn't find anyone else to do it.



ERICH LEINSDORF
. . . turtlenecks and freedom

"Shoveling snow! A man whose occupation depends upon the health of his arms and hands shouldn't have to shovel snow. No, the number of concerts and economics is another problem, but the point of diminishing returns is a question I think must be explored."

WOULD YOU SEEK another resident position?

Leinsdorf was emphatic. "All other things being equal—that is, if conditions remain the same—no. The problem I just told you about? A permanent conductor faces twelve like this every day. There are vetos built into everything he tries to do—costs, no time, bad schedules. I don't blame anyone, but I don't have to put up with it. I believe one is able to make a greater contribution if one is free, not half chained to a stone. Also, remaining in one geographical area for a long time is not my cup of tea."

After all these concerts are there still works left you would like to conduct?

"A long list of them," he said. "Stravinsky's 'Oedipus Rex,' the St. Matthew Passion, Mahler's Ninth Symphony, Schoenberg's 'Gurrelieder,' all of Schoenberg's instrumental works, the first three Tchaikovsky symphonies . . .

"You'll notice some vocal works among them. That's because I believe voice is a neglected art. The entire genre of choral music has been badly misrepresented. I would gladly have done more, but we did not have access to our own choral group. We choose from the (New England) Conservatory, the Chorus pro Musica, Harvard-Radcliffe—but if we try to do too much with area choruses it interferes with their own schedules."

Leinsdorf will return to the Symphony on Nov. 24 for two weeks as guest conductor. His programs, still not firm, will include Bruckner's Eighth Symphony, perhaps Mozart's Symphony No. 29 (A major) or more likely (and more significantly) Schoenberg's "Ode to Napoleon."

In the declining days of his Symphony directorship Leinsdorf finds himself leaning away from the establishmentarians toward the goals of youth. His views on the Vietnam War are unequivocal. "An illegal, undeclared war," he says. He is sympathetic toward student protests. And there are orchestral traditions he would see changed, especially the musicians' attire. "I think the day will come, I don't know how soon, when someone will do away with the ridiculous outfit we are wearing. What we have is half 19th-century formal, half something else—like so many rituals which have lost their meaning." He himself prefers turtlenecks.

WITHHOLDING APPLAUSE between movements is another. "I think concert behavior all comes from unwritten laws dating from someplace like the Gewandhaus in the last century, and it's still required now. Classical composers didn't think of their symphonies as great, holy works which couldn't be interrupted. And you stifle audience participation by shutting off applause."

But he came to the defense of the Friday afternoon Symphony audience, often maligned for supposedly conservative tastes. "It is a superlative audience, in my opinion even more receptive than Saturday night's. The Thursday open rehearsal audience and the Friday are the two most advanced, open-eared audiences we have."

And finally, does he read newspaper criticism?

"No," said Leinsdorf flatly. "Most performers have an entirely wrong view of a critic's function. They think that the relationship between the critic and performer is most important. A critic, however, writes first for those who have not been at the concert and second for those who have. I never heard of an artist who thought that an uncomplimentary review was anything other than undeserved and idiotic. I do not wish to adopt the same unreasonable attitude, and the only way to be sure of it is to ignore criticism completely."

OPERA NEWS
NEW YORK, N. Y.
33 TH. A YEAR 73,000

JAN 18 1969

Erich Leinsdorf, immediately upon relinquishing his duties as music director of the Boston Symphony—following next summer's Tanglewood Festival—goes to Buenos Aires for fifteen performances at the Teatro Colón. There he will lead new productions of *Der Rosenkavalier*, *Wozzeck* and *Parsifal*.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

APR 20 1969 New England Newsclip

GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 4 1969 New England Newsclip

KALEIDOSCOPE

By R. E. KRIEGER

Now that the summer season has ended, audience facts and figures are beginning to filter in.

Over at the Tanglewood Festival, attendance for the eight weekends (24 concerts plus eight open rehearsals) was 175,468.

The total attendance including the above and the Gala, The Aug. 5 Pops Concert, and the five contemporary trends concerts totalled 236,937.

In 1968 the attendance at all events was 222,293.

Krieger

The season's close also marked the end of Erich Leinsdorf tenure of seven years with the Boston Symphony. During that time he conducted 709 concerts which included 429 works by 96 composers.

Over at the Williamstown Theater, Nikos Psacharopoulos says that their box office this year was 14 per cent higher than their 1967 season (the previous high) and 11 per cent higher than last year.

Despite the figures, Psacharopoulos says that he expects to lose money this year due to higher production costs. This included the use of 26 professional actors and actresses as opposed to 15 last year.

Things didn't go so well for Ted Shawn and John Christin up at the Jacob's Pillow Dance Festival in Lee. They are noting a drop of 10 per cent in attendance over last year. They had eight world premieres of new ballets — plus a two-hour TV show now being screened on National Educational Television.

There'll be new faces plus some [illegible] tr'Actors Guild opens its [illegible] Theater, Hol[illegible]

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

DEC 23 1968 New England

Leinsdorf's plans

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He returns to Boston as guest conductor on Nov. 24, 1969, for 14 concerts. Guest appearances with several European orchestras are on his agenda for the following months. Other plans have not as yet been settled.

Boston symphony director plays own tune these days

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JAN-5--69
ALBANY TIMES UNION
Friday, January 10, 1969

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CIRC. 241,702

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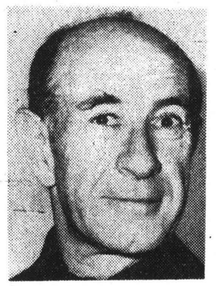

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The New York Times
NEW YORK, N. Y.
D. 925,507 SUN. 1,415,507

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New York Post
D. 628,146 SAT. 354,197

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114.

Where Does He Go From Here?

By DONAL HENAHAN

EVERY primitive society has its unifying structure, its one overriding idea or activity that binds all members of the tribe in one holy communion of mutual understanding. In Lapland it is the endless, life-consuming tending of the reindeer; in Manhattan it is the ritualistic hunt for The Apartment. Erich Leinsdorf, whose resignation as musical director of the Boston Symphony takes effect next summer, was in town the other day, ostensibly to conduct some concerts and make a recording. It was obvious, however, that he was already phasing himself back into the mores of the island culture that he left seven years ago when he took the Boston post. Almost his first words were those of a native: "How do you go about looking for an apartment nowadays in Manhattan? It's impossible. I only want a pied à terre, because for a while it will be a matter of spending only a few days or weeks in town." He was seated at the time in a suite at the Carlyle, looking relaxed and natty in a houndstooth sport jacket, a loud purple-striped tie and furry sideburns that neatly counterbalanced an unfurry, in fact quite sleekly bald, head.

*

This is a season of change and upheaval for Leinsdorf, but he seemed to be not so much accepting as embracing it. He laughed often and easily, and the Old Maestro affectations that make conversation with many conductors a chore were missing. But a man in transition does have his problems. "Since my divorce last winter, my entire library has been in storage — a warehouse somewhere in the Bronx." (The Bronx, he indicated with a wave, was "north of here, perhaps slightly east.") "Every time I want to look at some music I have to borrow it from someone. My books and music could be in Timbuktu, it would make no difference."

The second Mrs. Leinsdorf, an attractive 33-year-old from Buenos Aires named Vera Graf, whom the conductor married last August, has a New York apartment, but Leinsdorf threw up his hands over it: "I couldn't begin to unpack even a couple of the dozens of crates I have stored out there in the Bronx." Leinsdorf got all his belongings out of Austria when he left as a refugee in 1937 to join the Metropolitan Opera at the recommendation of Toscanini; he has been packratting ever since. "I have never thrown anything away. My mother saved wrapping paper. Did you know, for example, that there are now two editions of the complete works of Schubert?" He has both, of course, and triplicates and quadruplicates of many other scores.

*

The new Mrs. Leinsdorf, while evidently less of a collector, is also a musician who has played the violin in the New York City Opera Orchestra and the American Symphony. She has never played in an orchestra conducted by her husband. "But we play sonatas together," Leinsdorf noted. Leinsdorf, who was 57 this month, was married to his first wife for 29 years and they have five children (three boys and a girl in their 20's and a 16-year-old girl). So when he leaves Boston after the final Tanglewood concert next August, he will be launching out on several new lives at once. "I want to get out of routine conducting. I want to do less work and better work" (a motto any New Yorker can sympathize with). "That was the crux of the Boston situation. I didn't want to go on conducting 100 concerts a year, and they thought it had to be that way. But, really, the job of musical director is every day more and more an absurdity, and not only in Boston."

While not wishing to sound as if he should be awarded the Purple Heart ("No, the Purple Behind is what the musical director gets"), he nonetheless ticked off frustrations by the dozen that faced him. Take the Elliott Carter Piano Concerto, which the Ford Foundation commissioned in 1959, and which finally was given its world premiere in Boston in January, 1967, seven years later. It has had very few hearings —in Minneapolis, Chicago, Buffalo and Berlin—since then.

"Inevitably it turned out in each case that enough rehearsal time was not available — which brings to mind Brecht's dictum on the theater in 1932, when he said that the play had to fit the *apparat* because the *apparat* was paramount, omnipotent." There is no musical decision today, Leinsdorf finds, that does not have "a built-in veto" from extra-musical sources. This winter he planned to take Varèse's "Déserts," a work for tape and large percussion forces, along on the orchestra's East Coast tour. "It was discovered, unfortunately, that an extra truck would be needed for the percussion, so 'Déserts' will be done only in New York and Washington. Before a composer writes anything nowadays, he would be wise to communicate with Jimmy Hoffa as musical consultant."

*

Leinsdorf will conduct the Carter concerto next season as a guest with the Concertgebouw in Amsterdam, and with the BBC Symphony "because they promised me seven rehearsals — 21 hours." But at Boston he found in his seven years "a steady erosion of rehearsal time in contractual negotiations with the orchestra committee."

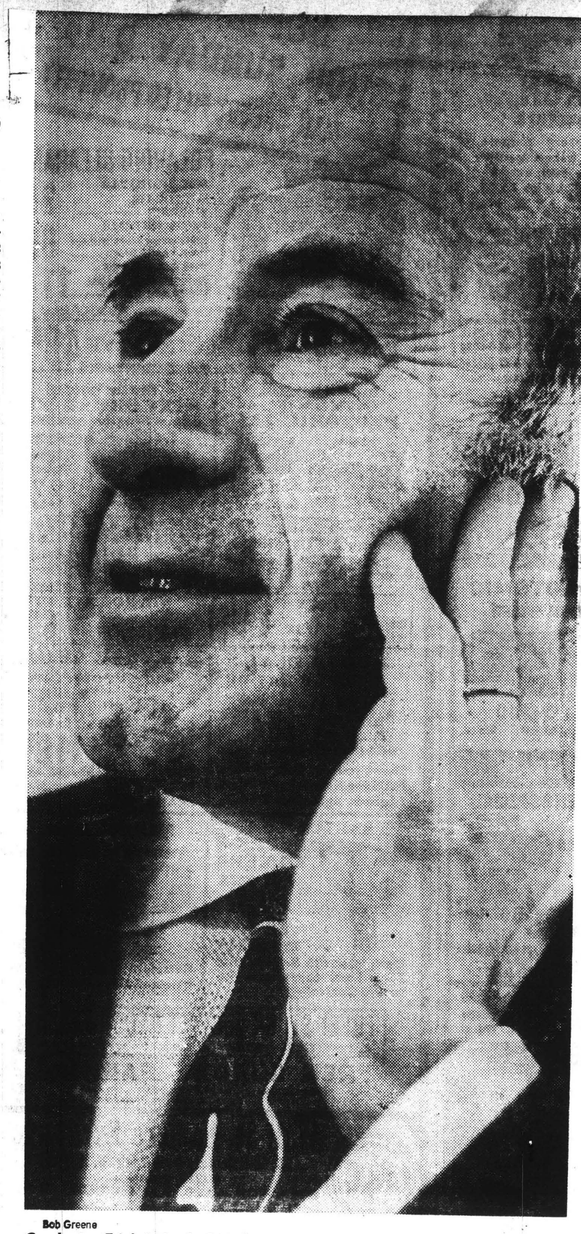
While he admires the Carter score immensely, Leinsdorf believes many composers throw up impossible barriers in front of the symphony orchestra. The Carter work, for instance, has pages with 71 separate staves — 71 separate instrumental parts — as contrasted to about a dozen or less in Beethoven's early symphonies. Perhaps because of its difficulty, the concerto took Carter seven years to compose. "At that rate, Mozart would have taken 189 years to compose his 27 piano concertos." Today's composers, Leinsdorf points out, do not feel under any pressure to produce. "There is no overwhelming demand for the Carter concerto, obviously." But for Mozart and Haydn, "composing was a profession not unlike journalism."

Leinsdorf freely admits he does not have the answer to the alienation between public and composer. "But for some years I believe the split will become gradually wider and when the change comes — whether in five, 10, 20 or 30 years—it will be a change in the nature of a revolution." In the meantime, however, what is to be done? "Well, our entire programing method is mad. How can I expect that Mr. X, a Boston Symphony trustee who tells me he wants to hear no music after Liszt, will swallow the Carter concerto?"

At the opera, "how can you expect someone who enjoys 'La Gioconda' to sit through 'Wozzeck'? Today, I myself wouldn't take out a subscription to any musical organization. The idea of subscribing to one group that tries to please all tastes is foolish. There are people who want to hear only 18th-century music. That's a mental condition, and I can understand it. The peaceful prattle of the baroque. It's an emotional reaction."

To accommodate such in-

Continued on Page 31



Bob Greene

Conductor Erich Leinsdorf

"How can I expect Mr. X to swallow the Carter concerto?"

Where Does He Go?

Continued from Page 17

creasingly specialized taste buds, "the symphony orchestra must be reorganized. It was made to satisfy the 19th century, and it must be reorganized for the 20th. We need three groups: a basic symphony of 75 to 80 players for the 19th-century repertory (50 good strings in a good hall can play most of the repertory, up to and including Bruckner); a smaller group for the baroque, and a specially trained ensemble for new music. If you do this, the musically right thing, it is not necessary to reduce the total orchestra force. The diagnosis is not difficult. But overcoming the vested interests is difficult — not merely crusty old administrations, which can be done, but vested *emotional* interests, those are harder to combat."

The symphony orchestra's crisis has not been solved by the Ford Foundation's $80-million, matching-grant program, Leinsdorf feels. "The Ford program satisfied the orchestra men's legitimate demand for better pay but the error in the whole structure was this: the money should not have been translated into more public concerts." The longer seasons exhaust the musicians, wear out the masterpieces, and, when the concert halls are not filled, give an unnecessarily dark picture of the orchestra's health. "I tried putting Bach organ music on my Boston Symphony programs, but most administrators don't want that sort of thing. They are afraid the musicians will taste the blood of shorter hours." The businessman's approach to musical problems was epitomized for Leinsdorf when a fellowship program for resident composers was dropped by the Boston Symphony. "One of our bankers said, 'I don't believe in fellowships. People should work.'"

*

Would Leinsdorf consider any new permanent post? "Not in the next 24 hours. I see nothing at the moment that attracts me." He will go as a guest conductor to Cologne only because they offered him a new production of "Wozzeck." "I might swallow the 100-concerts-a-year routine if as musical director I could do interesting works, too. I speak now not of ordinary premieres—they are a dime a dozen—but of important works. But the teeth-pulling before you can do even one a year!"

Leinsdorf, in his seven Boston years, suffered "no vetoes in matters of musical taste" by any administrator there. "But I understand now that guest conductors are being asked to include one standard symphony on each program."

When he decided to leave Boston, Leinsdorf called Rudolf Bing to let him know in advance. "When something is going to be in the newspapers, old friends and acquaintances should know. He asked me, 'Will you come back to the Met?' But I said the right work must come along. I would not come back to do the standard repertory. After all, I spent 13 years at the Met in all." For now, Leinsdorf has other paths that he wants to prowl. While in New York he went back to an old love, the piano, and recorded the Brahms "Four Serious Songs" as accompanist to the Metropolitan baritone Sherrill Milnes (the songs will fill out Side 4 of an RCA release of the Brahms Requiem).

Leinsdorf also is keeping occupied as a board member of the Kennedy Center in Washington and as a board member of the Corporation for Public Broadcasting, to which he was named by President Johnson in 1968. The aim of the agency "is to stimulate noncommercial stations and programing, and perhaps we will even convince Congress that the Public Broadcast Laboratory shouldn't be so prominent."

Lyndon Johnson and Leinsdorf have been "friends for 31 years. I met him in Washington in 1938 when he was a freshman Congressman and I an assistant Met conductor. He helped me straighten out my papers to prolong my stay in this country."

Right now, Leinsdorf is not so concerned with public activities. "I want to get back to living the life of a musician. And I want to continue to grow."

Enter, at interview's end, a trim and vivacious young woman who did not seem to find the famous maestro and confidant of Presidents a very fearsome figure. In fact, she went right up to him and squeezed his elbow. Vera Leinsdorf's presence reminded him of yet another new direction possible in his career. "I may write a book. I already have the opening sentence, which is my wife's description of a conductor: 'A conductor is a man who stands in front of an orchestra slicing up air.'"

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

FEB 16 1969

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

LEINSDORF TO LEAD BUENOS AIRES OPERA

Erich Leinsdorf will conduct 15 opera performances at the Teatro Colón in Buenos Aires in the fall of 1969. With the exception of three performances of Mozart's "The Marriage of Figaro" for the Metropolitan Opera during its visit to Paris in 1966, these will be Mr. Leinsdorf's first operatic appearances since he became music director of the Boston Symphony in 1962.

At the Colón he will conduct five performances each of Richard Strauss's "Der Rosenkavalier," Alban Berg's "Wozzeck," and Wagner's "Parsifal." All three will be presented in new productions between Sept. 19 and Nov. 6.

Mr. Leinsdorf will return to the Boston Symphony as guest conductor on Nov. 24, 1969 for 14 concerts, including appearances in New York.

The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704

DEC 6 1968

New York Post
D. 708,180 SAT. 369,902

MAY 9 1969

Leinsdorf Returning to Met

Erich Leinsdorf will return to the Metropolitan Opera next season to conduct the new production of Wagner's "Tristan und Isolde." He last appeared at the Met during the 1961-62 season when he conducted three complete cycles of Wagner's "Der Ring des Nibelungen."

Leinsdorf Plans Return To Conducting of Operas

BOSTON — Boston Symphony music director Erich Leinsdorf will return to opera conducting when he leaves his orchestra post at the end of the season.

Immediately after the eight-week Tanglewood season, Leinsdorf will go to Buenos Aires to conduct 15 performances at the Teatro Colon, five each of "Der Rosenkavalier," "Wozzeck" and "Parsifal." These new productions will be presented between Sept. 19 and Nov. 6, 1969.

Little Live

Since he became the Boston Symphony conductor in 1962, Leinsdorf has done no live opera, with the exception of three performances of Mozart's "Marriage of Figaro," a production the Metropolitan Opera took to Paris in the summer of 1966. Leinsdorf has conducted several opera recordings abroad for RCA Victor.

Guest concerts with the Boston Symphony are to follow in November and December. Beginning Nov. 24, Leinsdorf will do 14 concerts, including those on the orchestra's monthly visit to New York. He is to return to Boston also for the next four winter seasons, but contemplated summer commitments abroad may not make it possible to accept the orchestra's invitation to conduct thereafter at Tanglewood.

European Tour

In January and February 1970, Leinsdorf will conduct the Concertgebouw in Amsterdam. After side trips to Warsaw and Milan he plans to spend March with the Royal Philharmonic in London. Programs in Amsterdam and London are to include the local premieres of the Elliott Carter Piano Concerto. Leinsdorf led the concerto's world premiere in Boston in 1967, when Jacob Lateiner was soloist. The soloist for the European premieres has not yet been announced.

Leinsdorf's pre-Boston career included conducting at the Metropolitan Opera and acting as a music consultant there. After he resigned his Boston post in December 1967, Leinsdorf was invited by the Met's Rudolf Bing "to conduct there as soon as possible," but, says Leinsdorf: "Unfortunately, we have not been able to see eye to eye so far on a new production of a 20th century opera I wanted to do at the Met during the 1970-71 season. I'm confident that we will discuss matters further."

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,900

DEC 11 1968

New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

DEC 7 1968

New England Newsclip

Maestro Leinsdorf Has Busy Retirement Plans

ERICH LEINSDORF, retiring as music director of the Boston Symphony Orchestra at the end of the Tanglewood season next summer, has announced his schedule for the 1969-1970 season. Immediately following departure from the Berkshire Music Center at Lenox, Mass., he will go to Buenos Aires, Argentina, to conduct five performances each of three operas at the Teatro Colon.

Except for performances with the Metropolitan Opera in Paris in the summer of 1966, this will mark his first appearance in an opera pit since assuming directorship of the BSO. Operas he will conduct at the Colon are Strauss' "Der Rosenkavalier," Berg's "Wozzeck" and Wagner's "Parsifal," each to be presented in new productions between Sept. 19 and Nov. 6.

Asked why his return to opera will not be at the Met where he conducted for many years and held the title of music consultant, Mr. Leinsdorf said, "The day after I resigned from the Boston Symphony Rudolf Bing called to invite me to conduct at the Metropolitan as soon as possible. Unfortunately, we have not been able to see eye-to-eye so far on a new production of a 20th century opera I wanted to do during the 1970-71 season. But I'm confident we will discuss matters further."

As guest conductor Mr. Leinsdorf will lead the BSO again in a series beginning next Nov. 24. The New Year, 1970, will find him conducting the Concertgebouw Orchestra in Amsterdam, as well as Warsaw and Milan. The following March he will be a guest on the Royal Philharmonic's podium in London, including on the programs Elliott Carter's piano concerto he, the BSO, and Jacob Lateiner premiered last January. Mr. Leinsdorf is contracted to guest conduct the BSO for the next five years.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,006 SUN. 3,221,810

MAY 9 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 14 1969

New England Newsclip

... (not just to criticize for low achievement)." Sounds reasonable . . . Just learned that Erich Leinsdorf, retiring as director of the Boston Symphony Orchestra after the Tanglewood season this summer, will return to the Metropolitan Opera to conduct the new production of "Tristan and Isolde" for the 1971-72 season. He last appeared at the Met in 1961-62 to conduct three complete cycles of Wagner's "Ring des Nibelungen." . . . See where Mrs. Bernice ... formerly of Pittsfield ... in Groton ... ters

... will ... be at the ... cured are baritone ... the orchestra's jazz ... and the 100-voice Miami University chorus. It is Brubeck's first large-scale sacred work for symphony orchestra, chorus and jazz soloists. . . . The new production of Wagner's "Tristan und Isolde" announced for the 1971-72 season at the Met will be conducted by Erich Leinsdorf, who last appeared there in the 1961-62 season.

No Rest for Erich Leinsdorf

By JOHN F. KYES
Of The Gazette Staff

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Leinsdorf's finale with the Boston Symphony arrived on Aug. 24, completing the terms of the resignation first announced in December, 1967.

Leinsdorf, his orchestra, soloists and chorus combined to utter a splendid swan-song.

Few Tears

The occasion was deservedly rich in typical Tanglewood expressions of appreciation, but the April parting at Boston had evoked few tears. Boston had disappointed Leinsdorf, and he had disappointed Boston. Each had expected too much of the other.

Boston officials found in Leinsdorf a conscientious worker, and wanted results 12 months a year. Boston needed badly to "sell" a lot of records and increase the orchestra players' income. Leinsdorf's ingenious special projects were sometimes costly and did not sell too well. On the whole, Boston's royalties have not prospered as officials hoped.

This is in spite of the fact that Leinsdorf made 65 recordings with the Boston Symphony for RCA victor, and has received seven "Grammy" awards. Boston has now switched to Deutsche Grammophon.

At Tanglewood, Leinsdorf took the Berkshire Music Center very seriously. He tried to tighten it up, make it a proving ground for young artists. Before him, the late Charles Munch had viewed the "school" with tolerant, somewhat grandfatherly goodwill, and had left the work to others.

Operas in Concert

Leinsdorf's performances of operas in concert form were not his only good innovations in Tanglewood weekends. The Friday night late (9 o'clock) concerts drew music-lovers from a distance, and local people enjoyed the 7 o'clock

Preludes of chamber music.

Leinsdorf throughout his seven years at Boston claimed he was overworked. A glance at the present situation tends to confirm this.

Tanglewood's public concerts next year will have Seiji Ozawa, young and dynamic, as principal conductor and artistic director. Gunther Schuller, a vital force at the Berkshire Music Center in recent years, becomes its head. Ozawa and Schuller both will have Leonard Bernstein as adviser. What a team! All three are alumni of the Music Center.

At Boston, work decentralization is less evident. William Steinberg, B.S.O. conductor for the next three seasons, will conduct more than half of the Boston concerts, still leading the symphony orchestra at Pittsburgh.

Guest Conductors

Guest conductors will fill out the Boston season, but they can be a headache, too.

Steinberg's heavy schedule at Boston will include plenty of recording sessions. And he is in his late sixties, more than 10 years older than Leinsdorf.

Boston's assistant conductorship has changed hands. Charles Wilson, a capable pianist, choral conductor and all-round musician, has returned to his old love, as principal conductor for the New York City Opera.

His successor, mid-twentyish Michael Tilson Thomas, an excellent pianist, and already snapped up by the Boston Symphony Chamber Players, is a conductor of discernment, and can tackle new music with youthful enthusiasm.

Here may be some slight relief for Steinberg, as Thomas conducts an occasional concert.

All of this does not define B.S.O.'s standing as an orchestra, in 1962, now, or in the future.

Leinsdorf had high ideals. He inherited mean jobs. Munch's favoritisms had to be straightened out, and systematic rehearsals replace Munch's alternate brilliant winsomeness and moments of sloppiness.

No Divine Spark

But though Leinsdorf improved all-round performance standards, he did not strike a divine spark. Too often he created indifference or enmity. Within the orchestra, erstwhile idols grumbled Other players vented their spleen by finding ways to sabotage and waste rehearsal time.

Many dowagers and wealthy oldsters in the Symphony Hall audiences did not really like Leinsdorf. He upset their favorite players. He did not bring the exictement or charm of a Munch, or the authority (overbearing but cherished by Boston) of a Koussevitzky.

So Erich Leinsdorf has departed, leaving a formidable record of work done in seven years (conducted 709 concerts, presenting 429 works by 96 composers.)

Along the road, he has shown his humanity by musical tributes to such great departed personages as John F. Kennedy, Munch and Eisenhower, and on the other hand has demonstrated a keen interest in youth and young music.

He presented 13 world premieres and five U.S. premieres.

He enjoyed meeting the press, and was eager to discuss plans and programs. Somehow, he never could quite figure out why reporters were less excited than he was.

Now he is free to do more of that guest conducting which (he stated two years ago) the heavy administratrative schedule at Boston had held to a minimum.

Erich Leinsdorf as drawn by Mrs. Serge Koussevitsky

GAZETTE
WORCESTER, MASS.
(E) 94,901
AUG 27 1969
New England Newsclip

CASH BOX
NEW YORK, N. Y.
W. 16,000
MAR 8 1969

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ST. LOUIS POST-DISPATCH
D. 387,180 SUN. 610,016
AUG 31 1969

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.
JUN 4 1969

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In and out: Steve McQueen, Jim Backus, Louis Jourdan, Charles Bronson, Bruce Cohn Curtis, Mary Tyler Moore, Rossano Brazzi, Ed- Everett Horton, Rod Steiger, Alan King, Carl John

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Erich Leinsdorf, who has just concluded the Tanglewood Music Festival's season, summed up his season for the New York Times:

"SINCE JULY 1 I conducted 15 different programs and 16 rehearsals with the Boston, as well as two performances of 'Wozzeck' with 13 rehearsals by the Berkshire Music Center. The two last weeks of June I was in England to lead the London Symphony Orchestra in its sixty-fifth concert at Festival Hall. They say there's no rest for the wicked, and musicians must be very wicked." He was about to depart for Buenos Aires to begin rehearsals for three operas.

And the audiences? They keep coming and buying tickets and listening and looking. Is there an audience saturation point? It has been assumed that there is one in the visual arts, which usually take a breathing spell between main events from early summer to around late September. Yet there was last year's "Unknown India" show at the City Art Museum, a top-flight exhibition that ran from mid-July until late August with consistently good attendance.

In Chicago right now is the show, "50 Years Bauhaus," at the Illinois Institute ...nology — a survey of projects by ...ents of that influential

Newark Sunday News
NEWARK, N. J.
SUN. 423,157
MAR 16 1969

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Before he was named director of the Museum of Modern Art in 1929, Barr taught the first college course devoted to 20th century art at Wellesley College.

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The New York Times
NEW YORK, N. Y.
D. 840,495 SUN. 1,494,704
MAR 29 1969

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Hurok Concerts has signed the single largest group of artists it has ever added at one time. Now being booked for engagements next season are Teresa Berganza, mezzo soprano; Nicolai Gedda, tenor; Carol Neblett and Karen Lorenzen, sopranos, and two singers from the Royal Swedish Opera in Stockholm, Berit Lindholm, soprano, and Helga Brilioth, tenor.

Also signed are the Israeli duo-pianists, Bracha Eden and Alexander Tamir; Nelson Freire, pianist from Brazil; and Edward Auer and James Dick, both American pianists. The list is completed by Max Rudolf, music director of the Cincinnati Symphony, and Erich Leinsdorf, music director of the Boston Symphony, who is leaving his Boston post at the conclusion of this summer's Berkshire Music Festival at Tanglewood.

115

Music

The Symph

By Robert C. Marsh

This weekend, after several delays, we finally have the programs and a complete list of conductors for the 79th season of the Chicago Symphony, opening Sept. 25 at Orchestra Hall.

This will be the first year of joint direction by Georg Solti as music director and Carlo Maria Giulini as principal guest conductor. It also will be the fifth and final year of the present contract between the Orchestral Assn. and the Chicago Federation of Musicians.

For the subscriber, prices will be up and the ... programs will be revised. Th... Thursday ...

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125
JUL 13 1969

Continued from Page 1, this section

then returning Jan. 29 for a second four-week visit through Feb. 21.

Taken as a whole, Giulini's programs reflect the same cultural parochialism of Toscanini's repertory with the New York Philharmonic 35 years ago. He is happy to repeat works he has offered here before, even trashy things like the suite from Casella's "La Giara," and apparently he feels no responsibility for the native-born American composer who must turn to the orchestras of his own country (and the men who conduct them) for an opportunity to be heard.

THE REMAINING 12 weeks of the schedule goes to guests with more limited invitations. Irwin Hoffman has three weeks. Georg Semkow and Bruno Maderna, both newcomers to local audiences, have a fortnight each. One-week visits are set for Eliahu Inbal and Charles Mackerras, both of them newcomers. Rafael Fruehbeck de Burgos, Aaron Copland and Erich Leinsdorf, already known to the Chicago audience, complete the schedule.

Although the planners may have tried to make all series equally appealing, it seems to me that the B concerts in the Thursday and Friday patterns offer the highest concentration of interesting events, with Solti's concert production of Beethoven's "Fidelio," one of the chief attractions.

Let's look at some program details.

Giulini's opening-night concert is a sort of preview of recording sessions, with excerpts from Berlioz's "Romeo and Juliet" and Stravinsky's "Petrouchka." He follows with Isaac Stern playing the Beethoven violin concerto in a second-week program that also contains Hindemith's Concert Music. Byron Janis appears the next Thursday to play the Third Beethoven piano concerto, and Giulini's programs end with Franco Gulli joining him for the Second violin concerto of Paganini.

Kay's "Of New Horizons" is on Hoffman's fifth-week program. Inbal will make his debut with a Mozart-Sibelius evening. Leinsdorf will join Bruno Gelber in the Beethoven "Emperor" concerto. Semkow has a genuine novelty, the Scriabian Second symphony, for his first week, a Stravinsky-Tchaikovsky program for the second.

Week No. 10 brings Solti with Ives "Three Places in New England" replacing the longer, and more important Second Symphony announced earlier, and Jacqueline du Pre as soloist in the Dvorak cello concerto. The Carter Variations for Orchestra and Bartok Dance Suite make up most of Solti's second program. Haydn's "The Creation" is heard twice, Dec. 11 and 12, and Yehudi Menuhin joins Solti for the Bartok violin concerto in the pre-Christmas Week.

JANUARY BEGINS WITH THE 14TH program of the series. Solti's performance of the Mahler Fifth ... over for two weeks ...

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By JOHN F. KYES

Of The Gazette Staff

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VARIETY
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JUN 4 1969

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Erich Leinsdorf, who has just concluded the Tanglewood Music Festival's season, summed up his season for the New York Times:

"SINCE JULY 1 I conducted 15 different programs and 16 rehearsals with the Boston, as well as two performances of 'Wozzeck' with 13 rehearsals by the Berkshire Music Center. The two last weeks of June I was in England to lead the London Symphony Orchestra in its sixty-fifth concert at Festival Hall. They say there's no rest for the wicked, and musicians must be very wicked." He was about to depart for Buenos Aires to begin rehearsals for three operas.

And the audiences? They keep coming and buying tickets and listening and looking. Is there an audience saturation point? It has been assumed that there is one in the visual arts, which usually take a breathing spell between main events from early summer to around late September. Yet there was last year's "Unknown India" show at the City Art Museum, a top-flight exhibition that ran from mid-July until late August with consistently good attendance.

In Chicago right now is the show, "50 Years Bauhaus," at the Illinois Institute ...chnology — a survey of projects by ...dents of that influential

Music The Symph

By Robert C. Marsh

This weekend, after several delays, we finally have the programs and a complete list of conductors for the 79th season of the Chicago Symphony, opening Sept. 25 at Orchestra Hall.

This will be the first year of joint direction by Georg Solti as music director and Carlo Maria Giulini as principal guest conductor. It also will be the fifth and final year of the present contract between the Orchestral Assn. and the Chicago Federation of Musicians.

For the subscriber, prices will be up and the arrangements programs will be revised. The ... Thursday ...

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125
JUL 13 1969

Continued from Page 1, this section

then returning Jan. 29 for a second four-week visit through Feb. 21.

Taken as a whole, Giulini's programs reflect the same cultural parochialism of Toscanini's repertory with the New York Philharmonic 35 years ago. He is happy to repeat works he has offered here before, even trashy things like the suite from Casella's "La Giara," and apparently he feels no responsibility for the native-born American composer who must turn to the orchestras of his own country (and the men who conduct them) for an opportunity to be heard.

THE REMAINING 12 weeks of the schedule goes to guests with more limited invitations. Irwin Hoffman has three weeks. Georg Semkow and Bruno Maderna, both newcomers to local audiences, have a fortnight each. One-week visits are set for Eliahu Inbal and Charles Mackerras, both of them newcomers. Rafael Fruehbeck de Burgos, Aaron Copland and Erich Leinsdorf, already known to the Chicago audience, complete the schedule.

Although the planners may have tried to make all series equally appealing, it seems to me that the B concerts in the Thursday and Friday patterns offer the highest concentration of interesting events, with Solti's concert production of Beethoven's "Fidelio," one of the chief attractions.

Let's look at some program details.

Giulini's opening-night concert is a sort of preview of recording sessions, with excerpts from Berlioz's "Romeo and Juliet" and Stravinsky's "Petrouchka." He follows with Isaac Stern playing the Beethoven violin concerto in a second-week program that also contains Hindemith's Concert Music. Byron Janis appears the next Thursday to play the Third Beethoven piano concerto, and Giulini's programs end with Franco Gulli joining him for the Second violin concerto of Paganini.

Kay's "Of New Horizons" is on Hoffman's fifth-week program. Inbal will make his debut with a Mozart-Sibelius evening. Leinsdorf will join Bruno Gelber in the Beethoven "Emperor" concerto. Semkow has a genuine novelty, the Scriabian Second symphony, for his first week, a Stravinsky-Tchaikovsky program for the second.

Week No. 10 brings Solti with Ives "Three Places in New England" replacing the longer, and more important Second Symphony announced earlier, and Jacqueline du Pre as soloist in the Dvorak cello concerto. The Carter Variations for Orchestra and Bartok Dance Suite make up most of Solti's second program. Haydn's "The Creation" is heard twice, Dec. 11 and 12, and Yehudi Menuhin joins Solti for the Bartok violin concerto in the pre-Christmas Week.

JANUARY BEGINS WITH THE 14TH program of the series. Solti's performance of the Mahler Fifth ... over for two weeks ...

116

Maestro Wants More Serious Involvement

By DONAL HENAHAN
© 1969, N. Y. Times News Service

NEW YORK — Erich Leinsdorf, whose resignation as musical director of the Boston Symphony takes effect next summer, was in town the other day to conduct some concerts and make a recording.

This is a season of change and upheaval for Leinsdorf, but he seemed to be not so much accepting as embracing them.

Leinsdorf, who was 57 this month, will be launching out on several new lives at once when he leaves Boston after the final Tanglewood concert next August.

"I want to get out of routine conducting. I want to do less work and better work. That was the crux of the Boston situation. I didn't want to go on conducting 100 concerts a year, and they thought it had to be that way. But, really, the job of musical director is every day more and more an absurdity, and not only in Boston."

He ticked off some frustrations that faced him. Take the Elliott Carter Piano Concerto, which the Ford Foundation commissioned in 1959, and which finally was given its world premiere in Boston in January 1967, seven years later. It has had only two hearings in Minneapolis and Berlin. Since then, despite Leinsdorf's efforts to promote it.

"Inevitably it turned out in each case that enough rehearsal time was not available," he said.

There is no musical decision today, Leunsdorf finds, that does not have "a built-in veto" from extra-musical sources. Here he mentioned that costs of transporting instruments can restrict concert plans.

Leinsdorf will conduct the Carter Concerto next season as a guest with the Concertgebouw in Amsterdam, and with the BBC Symphony "because they promised me seven rehearsals — 21 hours." But at Boston he found in his seven years "a steady erosion of rehearsal time in

ERICH LEINSDORF

contractual negotiations with the orchestra committee."

While he admires the Carter score immensely, Leinsdorf believes many composers throw up impossible barriers in front of the symphony orchestra. The Carter work, for instance, has pages with 71 separate staves — 71 separate instrumental parts — as contrasted to about a dozen or less in Beezhoven's early symphonies. Carter spent seven years in composing the concerto.

The symphony orchestra crisis has not been solved by the Ford Foundation's $80-million, matching-grant program, Leinsdorf feels. "The Ford program satisfied the orchestra men's legitimate demand for better pay but the error in the whole structure was this: The money should not have been translated into more public concerts."

"I tried putting Bach organ music on my Boston Symphony programs, but most administrators don't want that sort of thing. They are afraid the musicians will taste the blood of shorter hours."

Would Leinsdorf consider any new permanent post? "Not in the next 24 hours. I see nothing at the moment that attracts me."

"I might swallow the 100-concerts-a-year routine if as musical director I could do interesting works, too. I speak now not of ordinary premieres — they are a dime a dozen — but of important works. But the teeth-pulling before you can do even one a year. . . ."

Leinsdorf, in his seven Boston years, suffered "no vetoes in matters of musical taste" by an administrator there. "But I understand now that guest conductors are being asked to include some standard symphony on each program."

Right now, Leinsdorf is not so concerned with public activities. "I want to get back to living the life of a musician. And I want to continue to grow."

DAY (e)
NEW LONDON, CONN.
CIRC. 35,100
FEB 18 1969
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750
SEP 15 1968
New England Newsclip

Boston Symphony Head Cites Policy on Soloists

Erich Leinsdorf established an eminent reputation as a conductor of German Opera as he was a music consultant and conductor of the Metropolitan Opera before taking over the Boston Symphony Orchestra.

Guest Conductor

The Vienna - trained conductor studied with two of the world's outstanding conductors — Bruno Walter and Arturo Toscanini. He had been a guest conductor of the major orchestras of the world before becoming maestro of the Boston Symphony Orchestra.

Under his direction the Boston Symphony has retained its long reputation as the orchestra richest in virtuosos.

Upon assuming his new duties as the orchestra's music director, Leinsdorf made this statement: "Whatever came up, the musical necessity had its way. From having seen musical organizations abroad and in this country, this is rare.

Not Unique

"As I don't know all musical organizations I cannot in fairness say it is unique, but I have a suspicion it is unique. I am going to do my very best to keep it this way."

On the subject of soloists in Boston, Leinsdorf commented, "I salute the Boston organization because the system here has been, and I shall continue it, to engage

ERICH LEINSDORF

soloists for works rather than select the works after the soloists have been engaged. The work is the determining factor.

"The orchestra's policy on soloists is helped greatly by the enthusiasm and loyalty of the Boston audiences. They enable the orchestra to maintain the musical policy and I suppose these musical policies in turn produce the loyalty of the audiences."

The gifted and celebrated Mr. Leinsdorf will retire at the end of this season.

Local Ceremony Kept Hush

Boston's Conductor Wed

Boston Symphony Orchestra director Erich Leinsdorf and violinist Vera Graf were quietly married in Albany civil ceremony, Aug. 5 — so quietly in fact that the word didn't leak until Monday night.

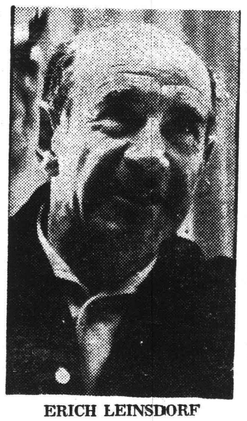
Leinsdorf, 56, and Miss Graf, 33, were married before Judge Harold Segal here. Segal said Monday night that he "had no idea why they chose me."

But, Judge Segal said, the couple had sought and were granted a waiver of the 24-hour waiting period by the Albany office of the State Supreme Court. "He said he had a perfromance that night," the judge explained "that's why they were in a hurry."

Both, Leinsdorf and Miss Graf had been married before. Leinsdorf's marriage to Anne Frohnknecht ended last April. They had five children.

Had His Critics

Never known for being impulsive, Leinsdorf was often termed "rigid" by his critics. He was



ERICH LEINSDORF

also called overly intellectual in his approach to music.

However, Judge Segal disclosed that he and Miss Graf showed up at the judge's office with only one witness (two are necessary for a marriage ceremony), and the judge's secretary, Mrs. Nona Ring, had to be pressed into service.

The couple left for an undisclosed location following the last of the orchestra's Berkshire Music Festival season performances at Tanglewood, Sunday afternoon. Leinsdorf will retire after next year's summer season. He has not disclosed his future plans.

Leinsdorf succeeded Charles Munch as the orchestra's conductor in Sept. 1962.

Restored Wagner

He is perhaps best known for bringing Wagner to the Boston orchestra — an orchestra which played less Wagner probably than any symphony orchestra in the country. He had said when he took charge in 1962 that he did not want a "Boston sound," but rather looked forward to numerous Boston sounds.

His success has been apparent as his work had brought bravos from critics and audiences.

Judge Segal said that he didn't have the slightest idea who he was about to marry Aug. 5.

"I recognized him from televi- shows," the judge said.

Leinsdorf's bride played violin for the American Symphony Orchestra and the New York City Opera Orchestra and has appeared as solo violinist with other groups. She has not, however, worked with the Boston Symphony.

Miss Graf had no children by her first marriage.

Leinsdorf, a native of Vienna, Austria, announced in December, he will resign in August 1969, from the Boston Symphony because of a "heavy workload."

ALBANY TIMES UNION
Tuesday, August 27, 1968

Leinsdorf Weds Ex-Pupil

Erich Leinsdorf, 56 music director of the Boston Symphony Orchestra, married one of his former music students at Tanglewood, Vera Graf, 30, three weeks ago in a civil ceremony in Albany, N.Y.

Both had been divorced, Leinsdorf in Mexico on May 1 after 28 years of marriage to Anne Frohnknecht, by whom he has three sons and two daughters.

He and his new wife, a violinist, will live at the Ritz Carlton Hotel while he finishes out his last year with the Boston Symphony.

Leinsdorf, who became BSO conductor in September, 1962, announced last December he would leave the post after completion of the Tanglewood Summer season of 1969.

The ceremony was performed by Judge Harold Segal. However, no specific date was revealed.

The bride has played for the American Symphony Orchestra and the New York City Opera Orchestra and has appeared as violin soloist with other groups, but not with the BSO.

News of the marriage was released in a telegram to news media here from a New York public relations firm.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
AUG 27 1968
New England Newsclip

Symphony Director Weds Violin Soloist

BOSTON (AP)—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has married Vera Graf, a violin soloist, it was announced Monday.

Erich Leinsdorf

Leinsdorf is 55 and his bride 33. His 28-year marriage to his first wife was ended by divorce in Juarez, Mexico, April 30. They have five children.

Miss Graf, also divorced, has no children.

The announcement said they were married before Judge Harold Segal in Albany, N.Y., earlier this month.

Leinsdorf, born in Vienna, has announced he will resign from the Boston Symphony next August.

Leinsdorf and his wife left for an undisclosed destination after completing the orchestra's summer concerts at Tanglewood in Lenox, a spokesman said.

* * * *

TIME
NEW YORK, N. Y.
W. 3,473,000
SEP 6 1968

Married. Erich Leinsdorf, 56, music director of the Boston Symphony Orchestra since 1962; and Vera Graff, 33, Brazilian-born violinist; both for the second time (he divorced his wife of 28 years last May); in Albany, N.Y.

The Evening Star
WASHINGTON, D. C.
D. 309,245 SUN. 358,733
AUG 27 1968

Hub Symphony Ass't Rejoining N.Y. Opera

Charles Wilson, Boston Symphony assistant conductor for three seasons, will rejoin the New York City Opera this Fall.

One of his major conducting assignments next season will be Donizetti's "Lucia di Lammermoor," with soprano Beverly Sills in the title role.

Before coming to Boston, Wilson was at the New York City Opera for six years as conductor and member of the musical staff. Last season he guest conducted the company's "Marriage of Figaro" and "Madama Butterfly." His duties for the Boston Symphony have included preparation of choruses for concerts here and at Tanglewood.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923
APR 14 1969

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873
SEP 20 1968
New England Newsclip

HAROLD BANKS

At Kindergarten, They're Still Boss

THE BOSTON SYMPHONY Orchestra, which opens its 88th season later this month, won't exactly beat the drums for the assessment of its excellence by the Harvard Crimson's latest Collegiate Guide to Greater Boston, and Charles Munch and Erich Leinsdorf may go into a tizzy. The guide says, "Although the B. S. O. is no longer what Koussevitzky made of it and is not in a class with the Cleveland, Philadelphia and Chicago orchestras, it is still undenably a great one." That's what is known as damning with faint praise. The guide also offers such diverse information as where to engage belly dancers and chimney sweeps. One may be engaging—but not the other . . . Is that what it cost Thomas Boylston Adams to lose the nomination for Congress—$80,000, as his campaign manager is reported to have said? Lessee—that means each vote he got, a total of 4711, cost him approximately $17 . . . Why is Boston Licensing chief Dick Sinnott being so modest about the "Golden Arm" award he won for racking up the most victories, 10 wins against 2 losses, in the Capeway Softball League? Maybe he doesn't want his boss to know he can really get in there and pitch . . . Is the Cafe Marliave really the oldest Italian restaurant in town?

THE BATBOY FOR THE Baltimore Orioles is Jay [illegible] as if he's using his hands just like [illegible] Actually, he lost both [illegible] burns—

artscene

Joseph Silverstein

"I didn't become interested in playing the violin, I was *born* interested. A small violin was placed in my hands by my violin-playing father. . . ." Thus began the career of Joseph Silverstein, a man best-known as concertmaster of the Boston Symphony Orchestra. And what, exactly, is the function of a concertmaster, many wonder, aside from being a phenomenally good fiddle player?

It is not enough to say that the job is time-consuming and pressurized. During an actual performance, Mr. Silverstein must keep all the principals in the string section in perfect co-ordination and harmony for cohesion of style. Very few conductors are string players, thus the concertmaster must interpret the score into string language — "up bows, down bows, sweeps" — by marking the music with symbols before the first rehearsal. "Everyone must play with the same intent in mind" and Concertmaster Silverstein is the one who must find out what the conductor is aiming for in a piece of music. He then tries to coordinate his section to fit these aims.

In explaining the other even more difficult task of the first violinist, Mr. Silverstein explained that most conductors are pianists — some are good, but very few reach the level of magnificence. There are so many pianists in the U.S. that unless one gets the right breaks, he rarely becomes famous like Van Cliburn. Wanting to utilize their musical abilities on a grand musical level, some become conductors; Erich Leinsdorf began his career as a pianist. "Because most conductors have never played in an orchestra, they cannot always feel or pinpoint the particular problem an individual player might be having at a particular moment in the musical work." As concertmaster, Mr. Silverstein must tactfully tell the conductor that Mr. X playing instrument Y needs a little more guidance to get the proper effect of the moment.

The non-performing conductor did not exist until the 19th century; until then, the first violinist was traditionally the conductor. Even in the fourteen years that Joseph Silverstein has been affiliated with the B.S.O., "the

ole of the conductor vis-a-vis the orchestra as conspicuously changed. Orchestra players are more sophisticated; a conductor can no longer rule with complete autocracy."

Conductors must keep everyone together, but "placing a note at just the right moment is a magical phenomenon. If you are sure at exactly what moment you are going to play a particular note, all goes well; musical conviction is crucial, especially in chamber music." He implied that precision timing is something that gets developed. "When a musician plays with the same people they learn to interpret your reactions almost automatically. They have a sixth sense about your exact musical response." He compared the feeling to the ESP a basketball player must have when he throws a blind pass and just knows that his teammate will be there to shoot for a basket.

Joseph Silverstein does conduct, but is "awfully fond of playing the violin. I don't envy the role of the conductor — there is always constant decision-making and administrative work." This should not even hint that Concertmaster Silverstein has a light load to bear. His load is perhaps the heaviest of all concertmasters in the United States. When European conductors come to perform as guests, they always ask, "Are you the only concertmaster for the entire orchestra?"

Mr. Silverstein answers, "Yes."

"Are you playing in tonight's concert?"

"Yes."

"Did you play last night?"

"Yes."

"Are you playing the entire concert?"

"Yes."

They are always amazed; the Berlin Philharmonic, for example, has four concertmasters . . . no wonder they are shocked.

Aside from his job as concertmaster of the B.S.O., a position he has held since 1962, Joseph Silverstein has established an international reputation as soloist and first violinist of the Boston Symphony Chamber Players. Last year he led their tour to the Soviet Union, Germany, and England and earlier this year to the Virgin Islands and Florida. During past seasons, in conjunction with the orchestra, he has performed concertos by Bartok and Stravinsky (which he has recorded for R.C.A. Victor) and by Bach, Brahms, Schoenberg, and Sibelius. Violinist Silverstein received his solo training at the Curtis Institute in Philadelphia, an institution that has had an all-scholarship enrollment since its beginning some fifty years ago. He studied there from his twelfth to his seventeenth birthdays and then went out to work. But he started at the top right away and played with the Houston, Denver, and Philadelphia Orchestras before joining the B.S.O. at age twenty-three. Mr. Silverstein has fond memories of the Curtis Institute which trains individuals to play by themselves, but he also feels that now it is important to learn about orchestration at the same time. "In an orchestra, you must play just as beautifully as you would if you were soloing, but you must subordinate some of your individual techniques in order to blend your style with that of other members of the orchestra. If you hear yourself in the midst of all the playing, you are probably playing too loudly." He feels that players develop an ability to listen to each other while they are performing. And he often sees proof of his hypothesis when he works with quartets, especially those composed of students who are having trouble getting together. He tells them, "Nobody lead, just listen to each other." Miraculously it works.

Mr. Silverstein shares his great musical talents with the younger generation. He is chairman of the String Department at the New England Conservatory, where he gives private lessons in violin. "You must mount many foothills in becoming an effective violin player — beginning results are not always agreeable — you are exposed with the first stroke of the bow." Even on an instrument like the piano, the initial attempt is not as frustrating — anyone can plunk on a key and get a pleasing sound. In giving lessons to first year students, Mr. Silverstein tries to equalize their strong and weak areas so advancement will be possible. He approaches violin playing in a mechanical way, yet he is not dogmatic about the exact position in which a student holds the instrument and bow. A strong proponent of "muscle memory," he wants his students to feel the physical sensation of correct playing and to remember how it feels when they are

cont'd. on other side

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Especi
admirabl
audition behind a screen so that no bias or prejudice is involved in the selection process. All that is considered is the sound of the music. The final auditions are held in front of the conductor to see how well the musician responds to the conductor's directions. This is how Joseph Silverstein began, too.

With all this, the Concertmaster has only one regret — the days are not long enough for him to practice enough — an expert must practice to remain on top. — B.E.B.

Boston Arts
Boston, Mass.
Monthly
New England Newsclip
JUN 1969

Bach Festival This Weekend

The R I Civic Chorale and Orchestra, Louis Pichierri, music director, presents Bach Festival VII May 8, 10, 11. The festival will be dedicated to Madame Avis Bliven Charbonnel, a well-known Providence musician and teacher who died last month at the age of ninety.

Festival soloists include, Joseph Silverstein, violin-concertmaster of the Boston Symphony; Helen Boatwright, soprano; Corinne Curry, contralto; Henry Nason, tenor; Chester Watson, bass, William Dinneen, harpsichord, organ; Natalie Lawton, organ; Barbara Barstow, violin; Barbara Poularikas, violin; Loretta Badessa, violin; Shirley Adams, violoncello; Betty Adae, flute; John Mahan and Mary Ellen Dunn, oboe, english horn; John Pellegrino, trumpet. Miss Curry is a former Barrington resident, Mrs Adae lives at 32 North Lake Drive.

Single and series tickets available at Avery's, Axelrod's, and Ladd's. Special group rates, student tickets call R I Civic Chorale and Orchestra, 93 Eddy St, Providence, 521-5670.

TIMES-GAZETTE
WARREN, R. I.
WEEKLY CIRC. 2,250
MAY 8 1969 New England

TIMES
BARRINGTON, R. I.
WEEKLY 3,150
MAY 8 1969 New England

SARASOTA, FLA.
JOURNAL
D. 11,500
JAN 23 1969

Musically speaking, the appearance of Boston Symphony Orchestra Concertmaster Joseph Silverstein with the Florida West Coast Chamber Orchestra Saturday night at Symphony Hall in Sarasota will be an occasion equal to the New York scene.

Socially, too, this will be an event carefully planned and organized as a genuine gala. Object of the evening, of course, is to raise funds to provide scholarships for students at the annual New College Summer Music Festival.

Mrs. Harry L. Mundy, as general chairman of the concert committee, has helped to make the concert a special event on the year's musical and social calendars.

Mrs. Mundy said many persons have helped to make the event a success and to insure that scholarships will be available for qualified students when the festival is held in June.

Among those involved in the scholarship concert are:

Scholarship guarantors: Mr. and Mrs. A. Werk C
Joel E. Har
Carl

Music In Review

Civic Chorale, Orchestra Give Excellent Concert

The R.I. Civic Chorale and Orchestra, under the direction of Dr. Louis Pichierri, reached the highest plateau of excellence, just short of the peak of perfection, in its opening program of the Bach Festival VII Thursday evening in Alumnae Hall, Pembroke College.

It is emphatically evident in Maestro Pichierri's dynamic, and sometimes passionate, directing that he loves the music of Bach, and he transmits this fervor to his chorale and orchestra, and they convey it to their listeners with almost the same adulation.

Their balance of force and sonority has a delicacy and refinement that comes only from a sincere love of tonal beauty and shading, and devoted study and practice to improve. And they were almost sublime in this concert.

And besides the glory of their singing, the concert was made more brilliant by the marvelous performance of Bach's "Concerto in E-Major for Violin and Orchestra" by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, guest soloist. This work with its animated, bold and exciting allegro opening, its solemn, almost plaintive adagio movement, and concluding with a jolly, exultant allegro assai, was a masterpiece of musical composition and performance.

Mr. Silverstein was joined by Barbara Barstow in a duet, "Concerto in D-Minor for Two Violins and Orchestra," another superb and thrilling performance by botth.

In the vocal works, the great "Cantata No. 147, 'Herz und Mund und Tat and Leben' " was scheduled for the opener but was rescheduled for the finale because Helen Boatwright, soprano soloist, was delayed by transportation. This was fortunate in that it climaxed a grand concert that left its audience to retain on its homeward journey the magnificence of the work that might have been dimmed had it been sung for the opening number.

This grandeur was heightened by the superior solos of Miss Boatwright, Corinne Curry, contralto; Henry Nason, tenor, and Chester Watson, bass, and the instrumental solos by William Dinneen, harpsichordist, John Pellegrino, trumpet, Shirley Adams, continuo cello, Mary Ellen Dunn and John Mahan, oboe and alto oboe, and Vitautus Rastonis, bassoon.

The "Cantata No. 150 'Nach dir, Herr, verlanget mich' " was the opening work and the soprano solo was sung by the tenor, but, as one in the audience remarked, "it was too brief for the listener to become involved." That is why we said it was fortunate.

Year after year, Maestro Pichierri is proving that Bach was a genius among composers and that the R.I. Civic Chorale is a musical constellation of the first magnitude.

C.H.L.

TIMES (E)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800
MAY 9 1969 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 19 1969 New England

Conservatory concert

047

Joseph Silverstein, concertmaster of the Boston Symphony, will appear as soloist with the New England Conservatory Orchestra in Dvorak's Violin Concerto in A minor Thursday, Mar. 27, at 8:30 p.m. in Jordan Hall.

Soprano Janice Harsanyi will be heard in the first Boston performance of Sessions' "Idyll of Theocritus."

The program will also include Mozart's Sinfonia Concertante in E-flat, K. 297b. Frederik Prausnitz will conduct.

artscene

Joseph Silverstein

"I didn't become interested in playing the violin, I was *born* interested. A small violin was placed in my hands by my violin-playing father. . . ." Thus began the career of Joseph Silverstein, a man best-known as concertmaster of the Boston Symphony Orchestra. And what, exactly, is the function of a concertmaster, many wonder, aside from being a phenomenally good fiddle player?

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Boston Arts
Boston, Mass.
Monthly

New England Newsclip

JUN 1969

playing correctly. The right fee..ng is similar to that of knowing whethe[illegible] good or bad the moment the [illegible] akes co[illegible]ct with the racket. In order to develop mechanical proficiency in the novice stages, he exposes his students to little repertoire material; they play mostly etudes and exercises. "At the point when a student is ready to play a concerto he should not be involved with problems of technique, but rather interpretation," according to the maestro. When presented with the objection of boring students with too much exercise playing, Mr. Silverstein is quick to rally to the anticipated question. "if I can convince them that by doing what I want they will become violinists, then they put up with it. There is a need to be highly motivated and serious about playing — you cannot play just for enjoyment; you must be serious, too. You can't enjoy it if you're not serious." No one really enjoys an activity that requires a specific skill unless he has mastered that skill, and one must be serious about working hard to acquire that skill if he is to succeed.

The highly dedicated Mr. Silverstein is a strict teacher who demands discipline in practice. He shows his students their errors and tries to illustrate what these weaknesses can do to their playing. "I am definitely sympathetic with the kids I work with even though I yell at them," he admitted. "I've never had a student with no slumps; student life is different from when I was a student. Life is more complex, and students are more affluent." In comparing the activities of his students to his own activities in Philadelphia, Mr. Silverstein said he and his friends never missed a concert; now it is the rare student who attends a majority of the available concert performances. When a new record came out, students used to run to the music store listening booth to hear it, since they had no money to purchase recording equipment or record players. For beginning students, Joseph Silverstein tries to simplify their existence by creating a sense of fear in them, a sphere of reverence that emotionally frees them to cope. "Practice or go into the army!" At the later stages in their development, he feels the students are able to put their activities in some workable perspective, and can handle their affairs by themselves. His feelings toward female musicians have changed somewhat since he began his professional career. With the availability of more and more good positions, he would not favor a man over a woman if they both had the same qualifications. He admits that he might have before, since good positions used to be hard to find; a man had to support his family, and usually a woman with the education and skills did not have the same financial obligations.

Especially now, he supports the B.S.O.'s admirable traditional policy of holding the first audition behind a screen so that no bias or prejudice is involved in the selection process. All that is considered is the sound of the music. The final auditions are held in front of the conductor to see how well the musician responds to the conductor's directions. This is how Joseph Silverstein began, too.

With all this, the Concertmaster has only one regret — the days are not long enough for him to practice enough — an expert must practice to remain on top. — B.E.B.

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Festival soloists include, Joseph Silverstein, violin-concertmaster of the Boston Symphony; Helen Boatwright, soprano; Corinne Curry, contralto; Henry Nason, tenor; Chester Watson, bass; William Dinneen, harpsichord, organ; Natalie Lawton, organ; Barbara Barstow, violin; Barbara Poularikas, violin; Loretta Badessa, violin; Shirley Adams, violoncello; Betty Adae, flute; John Mahan and Mary Ellen Dunn, oboe, english horn; John Pellegrino, trumpet. Miss Curry is a former Barrington resident, Mrs Adae lives at 32 North Lake Drive.

Single and series tickets available at Avery's, Axelrod's, and Ladd's. Special group rates, student tickets call R I Civic Chorale and Orchestra, 93 Eddy St, Providence, 521-5670.

TIMES-GAZETTE
WARREN, R. I.
WEEKLY CIRC. 2,250

MAY 8 1969 New England

TIMES
BARRINGTON, R. I.
WEEKLY 3,150

MAY 8 1969 New England

SARASOTA, FLA.
JOURNAL
D. 11,500

JAN 23 1969

Musically speaking, the appearance of Boston Symphony Orchestra Concertmaster Joseph Silverstein with the Florida West Coast Chamber Orchestra Saturday night at Symphony Hall in Sarasota will be an occasion equal to the New York scene.

Socially, too, this will be an event carefully planned and organized as a genuine gala. Object of the evening, of course, is to raise funds to provide scholarships for students at the annual New College Summer Music Festival.

Mrs. Harry L. Mundy, as general chairman of the concert committee, has helped to make the concert a special event on the year's musical and social calendars.

Mrs. Mundy said many persons have helped to make the event a success and to insure that scholarships will be available for qualified students when the festival is held in June.

Among those involved in the scholarship concert are:

Scholarship guarantors: M[illegible] and Mrs. A. Werk C[illegible] Joel E. Har[illegible] Carl[illegible]

Music In Review

Civic Chorale, Orchestra Give Excellent Concert

The R.I. Civic Chorale and Orchestra, under the direction of Dr. Louis Pichierri, reached the highest plateau of excellence, just short of the peak of perfection, in its opening program of the Bach Festival VII Thursday evening in Alumnae Hall, Pembroke College.

It is emphatically evident in Maestro Pichierri's dynamic, and sometimes passionate, directing that he loves the music of Bach, and he transmits this fervor to his chorale and orchestra, and they convey it to their listeners with almost the same adulation.

Their balance of force and sonority has a delicacy and refinement that comes only from a sincere love of tonal beauty and shading, and devoted study and practice to improve. And they were almost sublime in this concert.

And besides the glory of their singing, the concert was made more brilliant by the marvelous performance of Bach's "Concerto in E-Major for Violin and Orchestra" by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, guest soloist. This work with its animated, bold and exciting allegro opening, its solemn, almost plaintive adagio movement, and concluding with a jolly, exultant allegro assai, was a masterpiece of musical composition and performance.

Mr. Silverstein was joined by Barbara Barstow in a duet, "Concerto in D-Minor for Two Violins and Orchestra," another superb and thrilling performance by both.

In the vocal works, the great "Cantata No. 147, 'Herz und Mund und Tat and Leben' " was scheduled for the opener but was rescheduled for the finale because Helen Boatwright, soprano soloist, was delayed by transportation. This was fortunate in that it climaxed a grand concert that left its audience to retain on its homeward journey the magnificence of the work that might have been dimmed had it been sung for the opening number.

This grandeur was heightened by the superior solos of Miss Boatwright, Corinne Curry, contralto; Henry Nason, tenor, and Chester Watson, bass, and the instrumental solos by William Dinneen, harpsichordist, John Pellegrino, trumpet, Shirley Adams, continuo cello, Mary Ellen Dunn and John Mahan, oboe and alto oboe, and Vitautus Rastonis, bassoon.

The "Cantata No. 150 'Nach dir, Herr, verlanget mich' " was the opening work and the soprano solo was sung by the tenor, but, as one in the audience remarked, "it was too brief for the listener to become involved." That is why we said it was fortunate.

Year after year, Maestro Pichierri is proving that Bach was a genius among composers and that the R.I. Civic Chorale is a musical constellation of the first magnitude.

C.H.L.

TIMES (E)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

MAY 9 1969 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAR 19 1969 New England

Conservatory concert

047

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Soprano Janice Harsanyi will be heard in the first Boston performance of Sessions' "Idyll of Theocritus."

The program will also include Mozart's Sinfonia Concertante in E-flat, K. 297b. Frederik Prausnitz will conduct.

117

artscene

Joseph Silverstein

"I didn't become interested in playing the violin, I was *born* interested. A small violin was placed in my hands by my violin-playing father. . . ." Thus began the career of Joseph Silverstein, a man best-known as concertmaster of the Boston Symphony Orchestra. And what, exactly, is the function of a concertmaster, many wonder, aside from being a phenomenally good fiddle player?

It is not enough to say that the job is time-consuming and pressurized. During an actual performance, Mr. Silverstein must keep all the principals in the string section in perfect co-ordination and harmony for cohesion of style. Very few conductors are string players, thus the concertmaster must interpret the score into string language — "up bows, down bows, sweeps" — by marking the music with symbols before the first rehearsal. "Everyone must play with the same intent in mind" and Concertmaster Silverstein is the one who must find out what the conductor is aiming for in a piece of music. He then tries to coordinate his section to fit these aims.

In explaining the other even more difficult task of the first violinist, Mr. Silverstein explained that most conductors are pianists — some are good, but very few reach the level of magnificence. There are so many pianists in the U.S. that unless one gets the right breaks, he rarely becomes famous like Van Cliburn. Wanting to utilize their musical abilities on a grand musical level, some become conductors; Erich Leinsdorf began his career as a pianist. "Because most conductors have never played in an orchestra, they cannot always feel or pinpoint the particular problem an individual player might be having at a particular moment in the musical work." As concertmaster, Mr. Silverstein must tactfully tell the conductor that Mr. X playing instrument Y needs a little more guidance to get the proper effect of the moment.

The non-performing conductor did not exist until the 19th century; until then, the first violinist was traditionally the conductor. Even in the fourteen years that Joseph Silverstein has been affiliated with the B.S.O., "the

role of the conductor vis-a-vis the orchestra has conspicuously changed. Orchestra players are more sophisticated; a conductor can no longer rule with complete autocracy."

Conductors must keep everyone together, but "placing a note at just the right moment is a magical phenomenon. If you are sure at exactly what moment you are going to play a particular note, all goes well; musical conviction is crucial, especially in chamber music." He implied that precision timing is something that gets developed. "When a musician plays with the same people they learn to interpret your reactions almost automatically. They have a sixth sense about your exact musical response." He compared the feeling to the ESP a basketball player must have when he throws a blind pass and just knows that his teammate will be there to shoot for a basket.

Joseph Silverstein does conduct, but is "awfully fond of playing the violin. I don't envy the role of the conductor — there is always constant decision-making and administrative work." This should not even hint that Concertmaster Silverstein has a light load to bear. His load is perhaps the heaviest of all concertmasters in the United States. When European conductors come to perform as guests, they always ask, "Are you the only concertmaster for the entire orchestra?"

Mr. Silverstein answers, "Yes."

"Are you playing in tonight's concert?"

"Yes."

"Did you play last night?"

"Yes."

"Are you playing the entire concert?"

"Yes."

They are always amazed; the Berlin Philharmonic, for example, has four concertmasters . . . no wonder they are shocked.

Aside from his job as concertmaster of the B.S.O., a position he has held since 1962, Joseph Silverstein has established an international reputation as soloist and first violinist of the Boston Symphony Chamber Players. Last year he led their tour to the Soviet Union, Germany, and England and earlier this year to the Virgin Islands and Florida. During past seasons, in conjunction with the orchestra, he has performed concertos by Bartok and Stravinsky (which he has recorded for R.C.A. Victor) and by Bach, Brahms, Schoenberg, and Sibelius. Violinist Silverstein received his solo training at the Curtis Institute in Philadelphia, an institution that has had an all-scholarship enrollment since its beginning some fifty years ago. He studied there from his twelfth to his seventeenth birthdays and then went out to work. But he started at the top right away and played with the Houston, Denver, and Philadelphia Orchestras before joining the B.S.O. at age twenty-three. Mr. Silverstein has fond memories of the Curtis Institute which trains individuals to play by themselves, but he also feels that now it is important to learn about orchestration at the same time. "In an orchestra, you must play just as beautifully as you would if you were soloing, but you must subordinate some of your individual techniques in order to blend your style with that of other members of the orchestra. If you hear yourself in the midst of all the playing, you are probably playing too loudly." He feels that players develop an ability to listen to each other while they are performing. And he often sees proof of his hypothesis when he works with quartets, especially those composed of students who are having trouble getting together. He tells them, "Nobody lead, just listen to each other." Miraculously it works.

Mr. Silverstein shares his great musical talents with the younger generation. He is chairman of the String Department at the New England Conservatory, where he gives private lessons in violin. "You must mount many foothills in becoming an effective violin player — beginning results are not always agreeable — you are exposed with the first stroke of the bow." Even on an instrument like the piano, the initial attempt is not as frustrating — anyone can plunk on a key and get a pleasing sound. In giving lessons to first year students, Mr. Silverstein tries to equalize their strong and weak areas so advancement will be possible. He approaches violin playing in a mechanical way, yet he is not dogmatic about the exact position in which a student holds the instrument and bow. A strong proponent of "muscle memory," he wants his students to feel the physical sensation of correct playing and to remember how it feels when they are

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Boston Arts
Boston, Mass.
Monthly

New England Newsclip

JUN 1969

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TIMES-GAZETTE
WARREN, R. I.
WEEKLY CIRC. 3,250

MAY 8 1969 New England

TIMES
BARRINGTON, R. I.
WEEKLY 3,150

MAY 8 1969 New England

SARASOTA, FLA.
JOURNAL
D. 11,500

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C.H.L.

TIMES (E)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,800

MAY 9 1969 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAR 19 1969 New England

Conservatory concert

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Soprano Janice Harsanyi will be heard in the first Boston performance of Sessions' "Idyll of Theocritus."

The program will also include Mozart's Sinfonia Concertante in E-flat, K. 297b. Frederik Prausnitz will conduct.

118.

Union College Arts Festival

Dr. George Heard Hamilton, artist and director of the Sterling and Francine Clark Art Institute at Williamstown, Mass., will inaugurate the Jaffe Arts Lecture Series at Union College at 7:30 p.m. Friday in the first event of the college's second annual Arts Festival.

THE FESTIVAL will also feature a concert by the Union College Glee Club, with a guest appearance by Theodor Uppman of the Metropolitan Opera Company; an afternoon workshop and evening recital by Doriot Anthony Dwyer, solo flute with the Boston Symphony Orchestra; a panel discussion led by Dr. John McHale, director of the Center for Integrative Studies at the State University at Binghamton; and a concert by the Northeastern New York Student Orchestra.

Dr. Hamilton's lecture, made possible by a gift from William B. Jaffe, a trustee of the college, will be in the auditorium of the Social Sciences building.

At 8:30 p.m. Friday, the Mountebanks, Union's student theatre group, will present two short plays, in Nott Memorial theatre, "Hughie," by Eugene O'Neill and "Cecile or the School for Fathers," by Anouilh. The same plays will be performed at 8:30 p.m. Saturday and Sunday. A film, "The Devil's Eye," will be shown at 9 p.m. in the Social Sciences auditorium.

ON SATURDAY the Northeastern New York Student Orchestra will perform at 8:30 p.m. in Memorial Chapel. A film, "The 6th Street Theatre;" will be presented at 9 p.m. at Old Chapel.

Sunday's fare, in addition to the Mountebanks productions, will be a film, "The End of August at the Hotel Ozoney" at 7 p.m. and 9 p.m. in the Social Sciences auditorium. The film will also be shown May 5 and 6 at the same times.

The Glee Club Gala, under the direction of Prof. Hugh Allen Wilson and featuring Theodor Uppman, is scheduled for 8:30 p.m .May 6 at Memorial Chapel.

"An Evening of Experimental Films" is scheduled for 7 p.m. and 9 p.m. May 7 in the Social Sciences auditorium. A student folk concert will be held at 8 p.m. May 8 in Memorial Chapel.

DR. MCHALE will lead the panel discussion on "Arts and Human Development" at 8 p.m. May 9 in Memorial Chapel. An artist and designer, he has published widely on the impact of technology on culture, mass communications, and the future.

Also scheduled for May 9 are a film, "All These Women," at 8 p.m. in the Social Sciences auditorium; and a concert by the New Lost City Ramblers, featuring John Cohen, at 10 p.m. in Old Chapel.

Miss Dwyer will conduct a workshop on the flute, open to the public, at 3 p.m. May 10 in Memorial Chapel. She will deal with the differences in preparing for a concert in contemporary and traditional music. She will present a recital at 8:30 p.m. in Memorial Chapel.

Peter Kane Dufault, the subject of a CBS-TV documentary who has published numerous books of poetry, will present a poetry-reading at 7 p m. May 10 in the Social Sciences auditorium.

THE BRASS CHOIRS of Union and Williams Colleges will present a concert at 4 p.m. Sunday May 4 at Memorial Chapel. A film, "Cartouche," is scheduled for 7 p.m. and 9 p.m. in the Social Sciences auditorium.

Albany Knickerbocker News
Monday, April 28, 1969

AT UNION—Doriot Anthony Dwyer, first chair flutist of the Boston Symphony Orchestra, will present an afternoon workshop and evening recital Saturday at Union College's Memorial Chapel in Schenectady. The workshop will be at 3 p.m. and the recital at 8:30 p.m. in this appearance, a part of the Boston Symphony since 1952 and is the first woman to be appointed a principal player with orchestra. Tickets available at the door.

Boston Trumpeter Guest For Framingham Concert

FRAMINGHAM — Roger Voisin, principal trumpeter of the Boston Symphony Orchestra, will appear as guest soloist with the Framingham Symphony Orchestra at 3 p.m. Sunday at South High School auditorium.

The program will include Concerto for Trumpet by Haydn, "Capriccio Espagnole" by Rimsky-Korsakov, and the Finale of Symphony No. 2 by Sibelius. Alfred Schneider will be conductor.

Paris-born and Boston-bred, Voisin was appointed a member of the Boston Symphony at the age of 17 on the recommendation of Arthur Fiedler, conductor of the Boston Pops Orchestra. He is the son of the famed Symphony trumpeter, Rene Voisin.

Voisin is chairman of the trumpet department of the New England Conservatory of Music and a faculty member at the Berkshire Music Center at Tanglewood. He has made many recordings.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,682
APR 23 1969 New England

Noted Organist Slates Concert Here Friday

Berj Zamkochian, organist of the Boston Symphony Orchestra, will be soloist in the first concert on the newly renovated Kotzschmar Memorial Organ in City Hall Auditorium, at 8:15 p.m. Friday.

A naeive of Boston, Zamkochian is a graduate of the New England Conservatory where he was an organ student of George Faxon.

In 1957, he was appointed to the position of organist with the Boston Symphony and the Boston Pops Orchestras. He has appeared as soloist with both orchestras on numerous occasions. He has won special acclaim for his recordings with the Boston Symphony, notably his recording of the Organ Symphony by Saint-Saens and the Concerto by Poulenc, both of which have won for him international acclaim.

Zamkochian has been seen and heard frequently on national television and radio. Most recently he has been viewed as soloist Orchestra in a performance of the Organ Symphony by Aaron Copland. The Voice of America has carried his playing to Europe and the Near East.

In 1965, Berj Zamkochian became the first organist from North America to play in the Soviet Union. He has just recently returned from a third tour of that country. His Portland concert, sponsored jointly by the Municipal Organ Department and the Portland Chapter of the American Guild of Organists, is open to the public without admission charge.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 103,100
MAR 9 1969 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
SEP 20 1968

BSO-Tokyo Swap

Japanese violinist Eiichi Tanaka and his wife and two daughters have arrived in Boston as part of an annual symphony orchestra exchange.

Tanaka will be a second violinist with the Boston Symphony during this season. The other half of the exchange, violinist Sheldon Rotenburg, and his wife and two children are now in Tokyo where he will spend the season with the Japan Philharmonic Symphony Orchestra.

This is the third year of the program, which is supported by the orchestras with State Department aid.

Albany Knickerbocker News
Friday, May 9, 1969

Albany Knickerbocker News
Friday, May 2, 1969

Japanese Violinist In Boston Symphony

A Japanese violinist, accompanied by his wife and two daughters, arrived in Boston last night to live and play with the Boston Symphony orchestra in an exchange with an American musician.

Each year the Boston Symphony and the Japan Philharmonic Symphony Orchestra of Tokyo exchange musicians who work and live according to the customs of their host country for the entire musical season.

The Japanese visitors this year are second violinist Eiichi Tanaka, his wife and daughters, Chieh, 8, and Miwa, 11. They will live with a Boston player until they find an apartment of their own.

The Boston member of the cultural exchange is violinist Sheldon Rotenburg, his wife, their daughter Steffie, 13, and son David, 16. The Rotenburgs arrived in Tokyo Aug. 31 while last year's exchange musician, Violinist Ronald Knudsen and his Japanese wife still were there.

The Knudens were part of last night's welcoming party for the Tanakas.

This is the third year of the exchange program which is supported by the two orchestras with some help from the State Department.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
SEP 19 1968 New England

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
SEP 21 1968 New England Newsclip

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
SEP 23 1968 New England

Japanese Joins BSO For One Season

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Among those welcoming the Tanaka family Thursday were Boston Symphony violinist Ronald Knudsen and his Japanese wife. Knudsen was the exchange musician to Japan last year.

This is the third year of the program, which is supported by the orchestra with State Department aid.

MIAMI, FLA.
VILLAGE POST
W.-CIRC.N.AVAIL.
MAR 1969 Buffalo

Music

By JULIAN H. KREEGER

March brings the Boston Symphony Orchestra to Miami for an appearance on the Community Concert series. The orchestra's first oboist is Ralph Gomberg, whose brother Harold is principal oboist for the New York Philharmonic. Gomberg is most articulate and enthusiastic about his work, which helps explain his excellent reputation.

Gomberg's theory on conductors is that the great conductor must have two qualities — emotional involvement and the ability to project this involvement. Koussevitsky had these qualities. He had tremendous projection and overwhelming enthusiasm. "When he said hello it was the greatest day." Great intellectual capacity, Gomberg feels, is "gravy. Then you have a Bernstein!"

The late Charles Munch, Gomberg feels, generated a lot of excitement but was emotionally unstable. Munch once remarked, Anyone who knows what tempo he is going to take before he gets on the podium is a fool." Sometimes Munch would conduct Berlioz' *Symphonie Fantastique* "so fast that the players could barely get through — a lot of notes were dropped, but the audience went wild." (Angel, incidentally, has just released a Munch recording of the *Symphonie Fantastique* with the newly formed Orchestre de Paris. The results are exciting.)

The problem with playing the oboe, according to Gomberg, is that it has the smallest opening — "one drop of saliva and you're a bum!" One would be hard put to realize what a difficult instrument the oboe is when listening to Gomberg play. His recent RCA recordings of the Mozart Oboe Quartet and Poulenc Trio with the Boston Symphony Chamber players are simply elegant.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650
SEP 19 1968 New England

Jap Violinist To Join Symphony

BOSTON (UPI) — Violinist Eiichi Tanaka arrived Wednesday to begin a concert season with the Boston Symphony Orchestra in a continuing cultural exchange program with the Japan Philharmonic Symphony Orchestra of Tokyo.

Tanaka was accompanied by his wife and daughters Chie, 8, and Miwa, 11.

Boston Symphony violinist Sheldon Roterburg is in Tokyo for that orchestra's 1968-69 season.

This is the third season of the Boston and Tokyo musical exchange project.

118.

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THE FESTIVAL will also feature a concert by the Union College Glee Club, with a guest appearance by Theodor Uppman of the Metropolitan Opera Company; an afternoon workshop and evening recital by Doriot Anthony Dwyer, solo flute with the Boston Symphony Orchestra; a panel discussion led by Dr. John McHale, director of the Center for Integrative Studies at the State University at Binghamton; and a concert by the Northeastern New York Student Orchestra.

Dr. Hamilton's lecture, made possible by a gift from William B. Jaffe, a trustee of the college, will be in the auditorium of the Social Sciences building.

At 8:30 p.m. Friday, the Mountebanks, Union's student theatre group, will present two short plays, in Nott Memorial theatre, "Hughie," by Eugene O'Neill and "Cecile or the School for Fathers," by Anouilh. The same plays will be performed at 8:30 p.m. Saturday and Sunday. A film, "The Devil's Eye," will be shown at 9 p.m. in the Social Sciences auditorium.

ON SATURDAY the Northeastern New York Student Orchestra will perform at 8:30 p.m. in Memorial Chapel. A film, "The 6th Street Theatre;" will be presented at 9 p.m. at Old Chapel.

Sunday's fare, in addition to the Mountebanks productions, will be a film, "The End of August at the Hotel Ozone;" at 7 p.m. and 9 p.m. in the Social Sciences auditorium. The film will also be shown May 5 and 6 at the same times.

The Glee Club Gala, under the direction of Prof. Hugh Allen Wilson and featuring Theodor Uppman, is scheduled for 8:30 p.m .May 6 at Memorial Chapel.

"An Evening of Experimental Films" is scheduled for 7 p.m. and 9 p.m. May 7 in the Social Sciences auditorium. A student folk concert will be held at 8 p.m. May 8 in Memorial Chapel.

DR. MCHALE will lead the panel discussion on "Arts and Human Development" at 8 p.m. May 9 in Memorial Chapel. An artist and designer, he has published widely on the impact of technology on culture, mass communications, and the future.

Also scheduled for May 9 are a film, "All These Women," at 8 p.m. in the Social Sciences auditorium; and a concert by the New Lost City Ramblers, featuring John Cohen, at 10 p.m. in Old Chapel.

Miss Dwyer will conduct a workshop on the flute, open to the public, at 3 p.m. May 10 in Memorial Chapel. She will deal with the differences in preparing for a concert in contemporary and traditional music. She will present a recital at 8:30 p.m. in Memorial Chapel.

Peter Kane Dufault, the subject of a CBS-TV documentary who has published numerous books of poetry, will present a poetry-reading at 7 p m. May 10 in the Social Sciences auditorium.

THE BRASS CHOIRS of Union and Williams Colleges will present a concert at 4 p.m. Sunday May 4 at Memorial Chapel. A film, "Cartouche," is scheduled for 7 p.m. and 9 p.m. in the Social Sciences auditorium.

Albany Knickerbocker News
Monday, April 28, 1969

AT UNION—Doriot Anthony Dwyer, first chair flutist of the Boston Symphony Orchestra, will present an afternoon workshop and evening recital Saturday at Union College's Memorial Chapel in Schenectady. The workshop will be at 3 p.m. and the recital at 8:30 p.m. in this appearance, a part of the Boston Symphony since 1952 and is the first woman to be appointed a principal player with orchestra. Tickets available at the door.

Albany Knickerbocker News
Friday, May 9, 1969

Albany Knickerbocker News
Friday, May 2, 1969

Boston Trumpeter Guest For Framingham Concert

FRAMINGHAM — Roger Voisin, principal trumpeter of the Boston Symphony Orchestra, will appear as guest soloist with the Framingham Symphony Orchestra at 3 p.m. Sunday at South High School auditorium.

The program will include Concerto for Trumpet by Haydn, "Capriccio Espagnole" by Rimsky-Korsakov, and the Finale of Symphony No. 2 by Sibelius. Alfred Schneider will be conductor.

Paris-born and Boston-bred, Voisin was appointed a member of the Boston Symphony at the age of 17 on the recommendation of Arthur Fiedler, conductor of the Boston Pops Orchestra. He is the son of the famed Symphony trumpeter, Rene Voisin.

Voisin is chairman of the trumpet department of the New England Conservatory of Music and a faculty member at the Berkshire Music Center at Tanglewood. He has made many recordings.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,682
APR 23 1969 New England

Noted Organist Slates Concert Here Friday

Berj Zamkochian, organist of the Boston Symphony Orchestra, will be soloist in the first concert on the newly renovated Kotzschmar Memorial Organ in City Hall Auditorium, at 8:15 p.m. Friday.

A naeive of Boston, Zamkochian is a graduate of the New England Conservatory where he was an organ student of George Faxon.

In 1957, he was appointed to the position of organist with the Boston Symphony and the Boston Pops Orchestras. He has appeared as soloist with both orchestras on numerous occasions. He has won special acclaim for his recordings with the Boston Symphony, notably his recording of the Organ Symphony by Saint-Saens and the Concerto by Poulenc, both of which have won for him international acclaim.

Zamkochian has been seen and heard frequently on national television and radio. Most recently he has been viewed as soloist Orchestra in a performance of the Organ Symphony by Aaron Copland. The Voice of America has carried his playing to Europe and the Near East.

In 1965, Berj Zamkochian became the first organist from North America to play in the Soviet Union. He has just recently returned from a third tour of that country. His Portland concert, sponsored jointly by the Municipal Organ Department and the Portland Chapter of the American Guild of Organists, is open to the public without admission charge.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 102,100
MAR 9 1969 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
SEP 20 1968

BSO-Tokyo Swap

Japanese violinist Eiichi Tanaka and his wife and two daughters have arrived in Boston as part of an annual symphony orchestra exchange.

Tanaka will be a second violinist with the Boston Symphony during this season. The other half of the exchange, violinist Sheldon Rotenburg, and his wife and two children are now in Tokyo where he will spend the season with the Japan Philharmonic Symphony Orchestra.

This is the third year of the program, which is supported by the orchestras with State Department aid.

Japanese Violinist In Boston Symphony

A Japanese violinist, accompanied by his wife and two daughters, arrived in Boston last night to live and play with the Boston Symphony orchestra in an exchange with an American musician.

Each year the Boston Symphony and the Japan Philharmonic Symphony Orchestra of Tokyo exchange musicians who work and live according to the customs of their host country for the entire musical season.

The Japanese visitors this year are second violinist Eiichi Tanaka, his wife and daughters, Chieh, 8, and Miwa, 11. They will live with a Boston player until they find an apartment of their own.

The Boston member of the cultural exchange is violinist Sheldon Rotenburg, his wife, their daughter Steffie, 13, and son David, 16. The Rotenburgs arrived in Tokyo Aug. 31 while last year's exchange musician, Violinist Ronald Knudsen and his Japanese wife still were there.

The Knudens were part of last night's welcoming party for the Tanakas.

This is the third year of the exchange program which is supported by the two orchestras with some help from the State Department.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
SEP 19 1968 New England

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
SEP 21 1968 New England Newsclip

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
SEP 23 1968 New England

Japanese Joins BSO For One Season

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Among those welcoming the Tanaka family Thursday were Boston Symphony violinist Ronald Knudsen and his Japanese wife. Knudsen was the exchange musician to Japan last year.

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MIAMI, FLA.
VILLAGE POST
W.-CIRC.N.AVAIL.
MAR 1969 Buffalo

Music

By JULIAN H. KREEGER

March brings the Boston Symphony Orchestra to Miami for an appearance on the Community Concert series. The orchestra's first oboist is Ralph Gomberg, whose brother Harold is principal oboist for the New York Philharmonic. Gomberg is most articulate and enthusiastic about his work, which helps explain his excellent reputation.

Gomberg's theory on conductors is that the great conductor must have two qualities – emotional involvement and the ability to project this involvement. Koussevitsky had these qualities. He had tremendous projection and overwhelming enthusiasm. "When he said hello it was the greatest day." Great intellectual capacity, Gomberg feels, is "gravy. Then you have a Bernstein!"

The late Charles Munch, Gomberg feels, generated a lot of excitement but was emotionally unstable. Munch once remarked, Anyone who knows what tempo he is going to take before he gets on the podium is a fool." Sometimes Munch would conduct Berlioz' *Symphonie Fantastique* "so fast that the players could barely get through – a lot of notes were dropped, but the audience went wild." (Angel, incidentally, has just released a Munch recording of the *Symphonie Fantastique* with the newly formed Orchestre de Paris. The results are exciting.)

The problem with playing the oboe, according to Gomberg, is that it has the smallest opening – "one drop of saliva and you're a bum!" One would be hard put to realize what a difficult instrument the oboe is when listening to Gomberg play. His recent RCA recordings of the Mozart Oboe Quartet and Poulenc Trio with the Boston Symphony Chamber players are simply elegant.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650
SEP 19 1968 New England

Jap Violinist To Join Symphony

BOSTON (UPI) — Violinist Eiichi Tanaka arrived Wednesday to begin a concert season with the Boston Symphony Orchestra in a continuing cultural exchange program with the Japan Philharmonic Symphony Orchestra of Tokyo.

Tanaka was accompanied by his wife and daughters Chie, 8, and Miwa, 11.

Boston Symphony violinist Sheldon Roterburg is in Tokyo for that orchestra's 1968-69 season.

This is the third season of the Boston and Tokyo musical exchange project.

Boston, Tokyo Have 'Mini-Exchange' of Musicians

119

By JOHN HAHN

BOSTON (UPI) — American pop singers fly "Down Under" to win acclaim in Australia. The Bolshoi Ballet plays to rave notices in the capitals of Europe. Such examples of the "cultural exchange" are spectacular, well advertised and usually short lived.

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The exchange of players between the Boston Symphony Orchestra and the Japan Philharmonic Symphony Orchestra developed after the Bostonians had made their first tour of the Orient in 1960, four years after the first visit of an American symphony to the Soviet Union.

The exchange basically was the brainchild of violinist George Zazofsky, chairman of the orchestra personnel committee.

Zazofsky had the idea of arranging musical exchanges with several nations. The Japanese-American swap was the first which came to fruition. Future exchanges are possible with other orchestras.

The project calls for one or more Boston players to travel to Tokyo, with their families, to spend a season of concerts with the Japanese Philharmonic Symphony. Matching Japanese players come to Boston.

GEORGE ZAZOFSKY
As He Appeared in 1960 New Bedford Concert

In the first exchange three years ago, the Japanese players came to the United States ahead of time to take part in the Berkshire Music Festival summer concerts. This gave the Far East visitors a dry run for the arduous Boston symphony season which begins in late September or early October and runs through April, followed by the Boston Pops concerts which continue until July.

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Two Japanese string players are performing with the Boston Symphony this season, but only one on a strict exchange basis. He is violinist Eiichi Tanaka, who arrived last September with his wife, Tomoko, and their daughters, Chie, 7, and Miwa, 11. His American counterpart, violinist Sheldon Rotenberg, is in Tokyo with his wife and their three children.

It's a second season for cellist Soichi Katsua, a bachelor who played in the Boston string section three years ago and now is taking advance studies at the New England Conservatory.

Though music is an international language, there are occasions when an interpreter is needed. That chore falls to Boston Symphony violinist Ronald Knudsen, who is married to a Japanese girl. They met while both were studying music at the Peabody Conservatory in Baltimore. The Knudsens and their children, Sato, 12, and Mayumi, 10, were exchange visitors in Tokyo last season.

The exchanges have State Department encouragement but government aid is limited to transportation expenses for the Americans. Boston Symphony musicians chipped in to decorate and furnish an apartment for the Tanakas.

The Japanese players have extended their American appearances from Boston Symphony concerts to chamber music. They teamed with violinist Knudsen and violist George Humphrey to form the Japan America Quartet.

The string quartet's first concert was before a private audience of the Harvard Musical Association. Later, the quartet played a public concert at Harvard's Paine Hall. The unusual program included a standard Schubert piece; but also works by J. A. Arriaga, of Spain; Akio Yashiro of Japan; and Randall Thompson of the United States.

While Japanese music still is a rarity with concert goers in Boston, Japanese performers are coming more frequently.

Several times, the Boston Symphony has been guest-conducted by Seiji Ozawa, 33, son of a Buddhist dentist, who now heads the Toronto Symphony Orchestra and next year will become musical director of the San Francisco Symphony.

There are some observers who predict Ozawa someday may become the maestro in Boston.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

MAR 5 1969

BANNER (e)
BENNINGTON, VT.
CIRC. 6,100

MAR 6 1969 New England

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

MAR 11 1969 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 13 1969 New England

BULLETIN
EASTON, MASS.
WEEK[illegible] 1,950

FEB 6 1969 New England

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUN 26 1969 New England

A[illegible]
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[illegible]rforming [illegible] the Collegium
season is [illegible]
Musicum [illegible]

Violinist Michale Sassoon of the Boston Symphony Orchestra has been named music director of the Civic Symphony Orchestra of Boston. He succeeds Kalman Novak. Sassoon plans to rebuild the string section, introduce "prelude concerts", hold a Satie revival and will invite Boston Symphony musicians to read concertos with the Civic Symphony. Sassoon has conducted the Brockton Symphony and founded the Newton Symphony two years ago.

THE NEW COMEDY "Angela," by Sumner Arthur Lor[illegible] ("Never Too Late"), will test in Boston Oct. 13-25 [illegible] Theater. It will star Geraldine Page and [illegible] Broadway in "The Man i[illegible]

PUBLIC DEBUT of the Japan-American String Quartet will be Sunday at 8 p.m. in Paine Hall of the Harvard University music building. Members, all involved in the exchange of players between the Boston Symphony and the Japan Philharmonic, are, from left, violinists Ronald Knudsen and Eiichi Tanaka, cellist Soichi Katsuta and violist George Humphrey.

Review

by Sarah Sullivan

BURGIN CONDUCTS PHILHARMONIA IN SPARKLING MUSICAL EVENING

047

The Boston Philharmonia concert of February second again offered an enthusiastic audience at Jordan Hall a varied and entertaining evening of good music well performed. The program was a refreshing assemblage of works which contrasted both in styles of composition and in instrumental groupings used.

Guest conductor for the concert was Richard Burgin, a violinist, conductor and teacher of international renown and certainly a familiar musical figure in Boston. For 42 seasons he was Concertmaster as well as a frequent conductor with the Boston Symphony, and he lent his talents extensively to musical activities throughout this area.

The program opened with a well-articulated playing of the Haydn Symphony No. 82 in C, "The Bear". This symphony is perhaps one of Haydn's less innovative compositions, written predominately in accordance with standard classical formulas, as was often the custom of the day. But it is good Haydn and certainly merits hearing, especially the intriguing fourth movement.

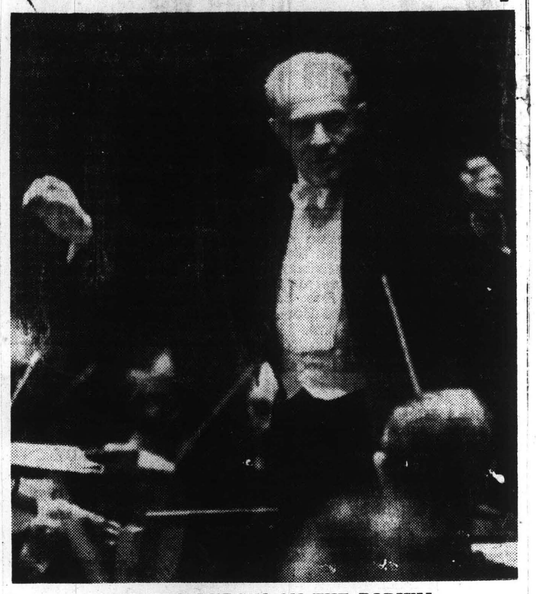
Mr. Burgin was obviously in his element during the second work of the evening, the Diamond "Rounds" for string orchestra. The composition is intricate in its weaving of contrapuntal lines and in its harmonic structure, and it is also wonderfully rhythmic. Mr. Burgin and the orchestra presented it with the clarity, precision and rhythmic flow which it required.

The Symphonie Concertante by Karl Hartmann is a fascinating composition which was brilliantly executed by members of the Philharmonia. It is a piece which seems to include elements of Hindemith's and Stravinsky's musical styles, though it is probably unfair to Hartmann to say so. Its construction relies heavily on solo textures and conversation between both individuals and instrumental groupings. The transparent quality of the music thus achieved along with the absence of high strings in the scoring gives the piece a delightul, nee-Baroque flavor.

The last work on the program was Poulenc's "Le Bal Masque" for instrumental octet and baritone, sung by Leslie Guinn. This is a burlesque character-suite using poems by Max Jacob. The players and Mr. Guinn performed extremely well and obviously were having fun with an elaborately constructed musical joke. Poulenc's fragmental compositional style seemed especially suited to setting these nonsensical, but often startling, bits of text. Performers and audience alike thoroughly enjoyed this presentation.

The next concert of the Philharmonia is to be held on Sunday, February 16, at Sanders Theater in Cambridge. Leon Kirchner will be conducting. Why not plan to attend and treat yourself to a first-rate concert of music played by extremely gifted musicians who have welded themselves into a liguid and sensitive musical unit.

Philharmonia Concert Sunday



MAESTRO BURGIN ON THE PODIUM

Richard Burgin, former concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct the Boston Philharmonia, Boston's new chamber orchestra, in its fourth program of the season, Sunday, Feb. 2 at 8:30 in Jordan Hall.

Program includes "Rounds," by Diamond, "Symphonie Concertante," by K. A. Hartmann; Haydn's rarely heard Symphony No. 82 in C, "The Bear" and Poulenc's mad-cap piece for eight instruments and baritone, Le Bal masque, featuring Leslie Guinn, baritone.

Mr. Burgin retired from the Boston Symphony Orchestra in 1962, and Professor of Music at the University of Florida.

Tickets are on sale at the Jordan Hall box office, and further information is available by calling the Boston Philharmonia at 536-6311.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 30 1969 New England

Burgin Paces Best Of Philharmonia

By GEORGE GELLES
Music Critic

During his 19-year tenure as associate conductor of the Boston Symphony, Richard Burgin took a progressive and enlightened view, and played 38 premieres with the orchestra (either world, American, or local), an amazing record. The 76-year-old Burgin, who left the Symphony in '62, was back in town Sunday night guest conducting the Boston Philharmonia at Jordan Hall, and though there were no premieres, his program was the most sophisticated we've seen this season.

I found something very touching in Burgin's reading of "Rounds" by David Diamond. Here was this ex-violin virtuoso (for Burgin was BSO concertmaster for 42 years), a student of the legendary Joachim and, with Heifetz, disciple of Leopold Auer, immersing himself in musical Americana, for the "Rounds," written in 1944 for Dimitri Mitropolous and his Minneapolis orchestra, are rural and folksy and winning; their language is that of Copland, who brought this dialect to the cities, refining and strengthening it on the way (In fact, you can hear Copland's "Lincoln Portrait" in the final movement). But the "Rounds" are lively and sincere and, in a more noble way, as American as Bonnie and Clyde. It's music that most conductors shun, not being very fashionable anymore, but it's a very good piece, as Burgin's fine performance showed.

In his "Symphonie Concertante" Karl Amadeus Hartmann found himself in other men's music. He turned to Mahler, for example, in his first movement, and blended the dance ambience of the Fifth Symphony Scherzo with a tough winds and brass-dominated, very Kurt Weill-like scoring. The second movement is unshamefacedly based on the opening figure from Stravinsky's "Sacre," and in both cases the important thing is not that Hartmann is indebted to others —for his music doesn't in any way try to cover this—but that in spite of this debt, he is his own man. His music is personal and strong and, similarities and all, sounds like nobody other than K. A. Hartmann.

Burgin also played Poulenc's "Bal Masque," the Gallic answer to the Walton-Sitwell "Facade." The poems here are by Max Jacob, their mode of thought is Dada, their humor is black. The musical settings can be quite good, as was "Malvina," but for the most part, they are not as distinguished as Poulenc's best songs. Leslie Guinn was the baritone, and did a good job, though I would have preferred a singer with more color and substance to his voice, someone like the Bernac-trained Belgian, Bernard Kruysen. Burgin's work was precise and affable.

Haydn's 82nd Symphony, the evening's opener, was a bit disappointing. It had spirit and youth, as did all Burgin's conducting, but seemed unthought-out in certain ways; for instance, the opening arpeggiation shouldn't have had its last note accented, but, failing on the downbeat, the next-to-last. Not that this and similar details made a bad performance, just a conventional one.

It's a shame, though, that Burgin won't be heard with the BSO this season; his work was very impressive, authoritative but far from dull, and under him, the Philharmonia gave its best performance of the season.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 4 1969 New

Burgin leads Philharmonia

047

Light was the color and lively the atmosphere of the Boston Philharmonia's latest concert, given Sunday evening in Jordan Hall. The guest conductor was Richard Burgin, no newcomer to the Boston scene, his many local posts include having been concertmaster and associate conductor of the Boston Symphony.

The proceedings opened with Haydn's Symphony No. 82 in C major, "The Bear." Marred only by an occasional weak phrase, the performance was solid, straightforward, and unexceptional until the strong, vigorous conclusion. But a conductorial flaw appeared here, in Mr. Burgin's lack of care with regard to dynamics. Fortes were laid on rather heavily, nuance was too often abandoned, and most of the program just rolled along at an eventually annoying mezzoforte.

The next piece, David Diamond's "Rounds," established itself right away as a rather flashy, but sometimes compelling, bit of conservative experimentation. Its modal-harmonic qualities are handled with deliberate ambiguity, so that one can't be certain what key the work is in until a resolution at the very end. But its immediate effect is actually quite simple.

The first movement (allegro molto vivace) is strongly melodic and vigorous, with a kind of show-tune atmosphere permeating both themes and harmonics. Livening things up are lots of syncopation and driving repetitions. For contrast there then comes a lyrical but loose adagio, with a pleasingly big, full-bodied sound maintained fairly well by the Philharmonia. Then, with the third section (allegro vigoroso), it's back to the county fair, with the recurrence of that vaguely surrealistic, almost indefinable, Broadway feeling. The finale generates some real excitement, however, with its strong tutti syncopation, nervous rhythms, and frenetic pace.

Music of the absurd

Karl A. Hartmann's Symphonie Concertante followed, a weirdly orchestrated piece for winds and lower strings. Brash and literally brassy, it tries too hard for its effects, though Mr. Burgin helped compensate by taking more than usual care with dynamics and expression. The latter sections were the best, especially when a delicate melodic phrase was carried across the orchestra from unaccompanied instrument to unaccompanied instrument; or during a strange and wild outburst of almost atonal-sounding sprightliness, seeming at first shock much more unconventional than it really was.

The concert closed with Leslie Guinn singing Poulenc's "Le Bal Masqué," for octet orchestra and baritone. Mr. Guinn has the proper lightness of tone needed for this music of the absurd, as well as a well-developed dramatic sense. So more's the pity that he was frequently overpowered by his accompanists, uncareful again in their volume control. But the overall result was still witty and incongruous, performed with appropriate degrees of giddiness, mock-sentimentality, exaggerated ominousness, and unmitigated silliness. The Finale, closing on a raucous falsetto phrase and a sharp drum roll, had the audience laughing and cheering at once.

D. S.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 4 1969 New England

Boston, Tokyo Have 'Mini-Exchange' of Musicians

119

By JOHN HAHN

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STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

MAR 5 1969

BANNER (e)
BENNINGTON, VT.
CIRC. 6,100

MAR 6 1969 New England

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

MAR 11 1969 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 13 1969 New England

BULLETIN
EASTON, MASS.
WEEK. 9,900

FEB 6 1969 New England

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUN 26 1969 New England

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the Collegium

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by Sarah Sullivan

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Guest conductor for the concert was Richard Burgin, a violinist, conductor and teacher of international renown and certainly a familiar musical figure in Boston. For 42 seasons he was Concertmaster as well as a frequent conductor with the Boston Symphony, and he lent his talents extensively to musical activities throughout this area.

The program opened with a well-articulated playing of the Haydn Symphony No. 82 in C, "The Bear". This symphony is perhaps one of Haydn's less innovative compositions, written predominately in accordance with standard classical formulas, as was often the custom of the day. But it is good Haydn and certainly merits hearing, especially the intriguing fourth movement.

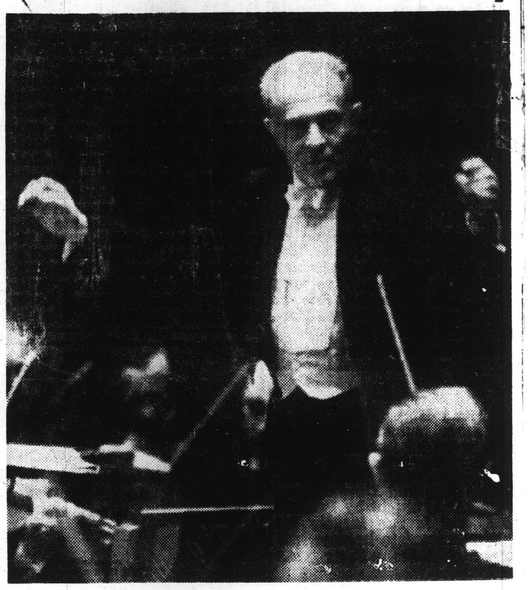
Mr. Burgin was obviously in his element during the second work of the evening, the Diamond "Rounds" for string orchestra. The composition is intricate in its weaving of contrapuntal lines and in its harmonic structure, and it is also wonderfully rhythmic. Mr. Burgin and the orchestra presented it with the clarity, precision and rhythmic flow which it required.

The Symphonie Concertante by Karl Hartmann is a fascinating composition which was brilliantly executed by members of the Philharmonia. It is a piece which seems to include elements of Hindemith's and Stravinsky's musical styles, though it is probably unfair to Hartmann to say so. Its construction relies heavily on solo textures and conversation between both individuals and instrumental grouings. The transparent quality of the music thus achieved along with the absence of high strings in the scoring gives the piece a delightul, nee-Baroque flavor.

The last work on the program was Poulenc's "Le Bal Masque" for instrumental octet and baritone, sung by Leslie Guinn. This is a burlesque character-suite using poems by Max Jacob. The players and Mr. Guinn performed extremely well and obviously were having fun with an elaborately constructed musical joke. Poulenc's fragmental compositional style seemed especially suited to setting these nonsensical, but often startling, bits of text. Performers and audience alike thoroughly enjoyed this presentation.

The next concert of the Philharmonia is to be held on Sunday, February 16, at Sanders Theater in Cambridge. Leon Kirchner will be conducting. Why not plan to attend and treat yourself to a first-rate concert of music played by extremely gifted musicians who have welded themselves into a liguid and sensitive musical unit.

Philharmonia Concert Sunday



MAESTRO BURGIN ON THE PODIUM

Richard Burgin, former concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct the Boston Philharmonia, Boston's new chamber orchestra, in its fourth program of the season, Sunday, Feb. 2 at 8:30 in Jordan Hall.

Program includes "Rounds," by Diamond, "Symphonie Concertante," by K. A. Hartmann; Haydn's rarely heard Symphony No. 82 in C, "The Bear" and Poulenc's mad-cap piece for eight instruments and baritone, Le Bal masque, featuring Leslie Guinn, baritone.

Mr. Burgin retired from the Boston Symphony Orchestra in 1962, and Professor of Music at the University of Florida.

Tickets are on sale at the Jordan Hall box office, and further information is available by calling the Boston Philharmonia at 536-6311.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

JAN 30 1969 New England

Burgin Paces Best Of Philharmonia

By GEORGE GELLES
Music Critic

During his 19-year tenure as associate conductor of the Boston Symphony, Richard Burgin took a progressive and enlightened view, and played 38 premieres with the orchestra (either world, American, or local), an amazing record. The 76-year-old Burgin, who left the Symphony in '62, was back in town Sunday night guest conducting the Boston Philharmonia at Jordan Hall, and though there were no premieres, his program was the most sophisticated we've seen this season.

I found something very touching in Burgin's reading of "Rounds" by David Diamond. Here was this ex-violin virtuoso (for Burgin was BSO concertmaster for 42 years), a student of the legendary Joachim and, with Heifetz, disciple of Leopold Auer, immersing himself in musical Americana, for the "Rounds," written in 1944 for Dimitri Mitropolous and his Minneapolis orchestra, are rural and folksy and winning; their language is that of Copland, who brought this dialect to the cities, refining and strengthening it on the way (In fact, you can hear Copland's "Lincoln Portrait" in the final movement). But the "Rounds" are lively and sincere and, in a more noble way, as American as Bonnie and Clyde. It's music that most conductors shun, not being very fashionable anymore, but it's a very good piece, as Burgin's fine performance showed.

In his "Symphonie Concertante" Karl Amadeus Hartmann found himself in other men's music. He turned to Mahler, for example, in his first movement, and blended the dance ambience of the Fifth Symphony Scherzo with a tough winds and brass-dominated, very Kurt Weill-like scoring. The second movement is unshamefacedly based on the opening figure from Stravinsky's "Sacre," and in both cases the important thing is not that Hartmann is indebted to others—for his music doesn't in any way try to cover this—but that in spite of this debt, he is his own man. His music is personal and strong and, similarities and all, sounds like nobody other than K. A. Hartmann.

Burgin also played Poulenc's "Bal Masque," the Gallic answer to the Walton-Sitwell "Facade." The poems here are by Max Jacob, their mode of thought is Dada, their humor is black. The musical settings can be quite good, as was "Malvina," but for the most part, they are not as distinguished as Poulenc's best songs. Leslie Guinn was the baritone, and did a good job, though I would have preferred a singer with more color and substance to his voice, someone like the Bernac-trained Belgian, Bernard Kruysen. Burgin's work was precise and affable.

Haydn's 82nd Symphony, the evening's opener, was a bit disappointing. It had spirit and youth, as did all Burgin's conducting, but seemed unthought-out in certain ways; for instance, the opening arpeggiation shouldn't have had its last note accented, but, failing on the downbeat, the next-to-last. Not that this and similar details made a bad performance, just a conventional one.

It's a shame, though, that Burgin won't be heard with the BSO this season; his work was very impressive, authoritative but far from dull, and under him, the Philharmonia gave its best performance of the season.

RECORD-AMERICAN (m) (s)
BOSTON, MASS.
CIRC. 455,873

FEB 4 1969 New

Burgin leads Philharmonia

Light was the color and lively the atmosphere of the Boston Philharmonia's latest concert, given Sunday evening in Jordan Hall. The guest conductor was Richard Burgin, no newcomer to the Boston scene; his many local posts include having been concertmaster and associate conductor of the Boston Symphony.

The proceedings opened with Haydn's Symphony No. 82 in C major, "The Bear." Marred only by an occasional weak phrase, the performance was solid, straightforward, and unexceptional until the strong, vigorous conclusion. But a conductorial flaw appeared here, in Mr. Burgin's lack of care with regard to dynamics. Fortes were laid on rather heavily, nuance was too often abandoned, and most of the program just rolled along at an eventually annoying mezzoforte.

The next piece, David Diamond's "Rounds," established itself right away as a rather flashy, but sometimes compelling, bit of conservative experimentation. Its modal-harmonic qualities are handled with deliberate ambiguity, so that one can't be certain what key the work is in until a resolution at the very end. But its immediate effect is actually quite simple.

The first movement (allegro molto vivace) is strongly melodic and vigorous, with a kind of show-tune atmosphere permeating both themes and harmonics. Livening things up are lots of syncopation and driving repetitions. For contrast there then comes a lyrical but loose adagio, with a pleasingly big, full-bodied sound maintained fairly well by the Philharmonia. Then, with the third section (allegro vigoroso), it's back to the county fair, with the recurrence of that vaguely surrealistic, almost indefinable, Broadway feeling. The finale generates some real excitement, however, with its strong tutti syncopation, nervous rhythms, and frenetic pace.

Music of the absurd

Karl A. Hartmann's Symphonie Concertante followed, a weirdly orchestrated piece for winds and lower strings. Brash and literally brassy, it tries too hard for its effects, though Mr. Burgin helped compensate by taking more than usual care with dynamics and expression. The latter sections were the best, especially when a delicate melodic phrase was carried across the orchestra from unaccompanied instrument to unaccompanied instrument; or during a strange and wild outburst of almost atonal-sounding sprightliness, seeming at first shock much more unconventional than it really was.

The concert closed with Leslie Guinn singing Poulenc's "Le Bal Masqué," for octet orchestra and baritone. Mr. Guinn has the proper lightness of tone needed for this music of the absurd, as well as a well-developed dramatic sense. So more's the pity that he was frequently overpowered by his accompanists, uncareful again in their volume control. But the overall result was still witty and incongruous, performed with appropriate degrees of giddiness, mock-sentimentality, exaggerated ominousness, and unmitigated silliness. The Finale, closing on a raucous falsetto phrase and a sharp drum roll, had the audience laughing and cheering at once.

D. S.

MONITOR (e)
BOSTON, MASS.
CIRC. 103,156

FEB 4 1969 New England

120.

Carol Procter, cello

Doriot Anthony Dwyer, flute

Gowns among the white ties: the ladies of the symphony

By Nora E. Taylor
Staff writer of The Christian Science Monitor
Boston

There is no doubt that changes have been marching onward in the world of the orchestra, at least as far as women are concerned. Time was when the entire platform was a symphony of white shirt fronts and black jackets. But a sprinkling of gowns has slipped out through the wings, and is increasing steadily, if not swiftly.

Boston Symphony Orchestra now has four distaff players in its lineup. Other major orchestras have opened their ranks, too, while some of the lesser symphonies are now composed of a 50-50 division between men and women.

The four in the Boston Symphony are Doriot Anthony Dwyer, principal flute—and the first woman to take a principal role with the orchestra; Carol Procter, cellist; Olivia Luetcke, harpist; and Lois Schaefer, piccolo player and flutist.

In a symphony today, each of them agreed, there are no bigger difficulties to hurdle than in any other competitive profession. And even though women came late to the ranks of symphony players, those who achieve it are treated in comradely fashion by their men colleagues.

* * *

Miss Procter is young, modern if not "mod" and has been with the orchestra only three years. While not actively seeking change, like all young people she is quite certain changes will come for her.

Mrs. Dwyer joined the BSO in the fall of 1952, after an audition at which retiring flutist Georges Laurent and then-conductor Charles Munch both declared she was the best player of the whole group trying out.

At that time the idea of a woman principal player was received with disbelief, if not horror, by both press and public. But Mrs. Dwyer, at that time Miss Anthony, swiftly proved her ability. Objections were promptly abandoned, and her appointment

Lois Schaefer, piccolo

Olivia Luetcke, harp

became one more piece in the mosaic of feminine progress.

Mrs. Dwyer's mother was also a flutist, and she has, therefore, a family association with the instrument. Having been with the orchestra for 16 years, she now has some carefully considered thoughts about the right approach a girl should adopt if she intends to play in an orchestra. "Do not," she says, "have expectations of being treated differently. Don't give up femininity of course, but don't expect things because of it," or, for that matter, she added, because of inexperience. There was some further advice too, and its usefulness is not limited to the girls.

* * *

A first-class teacher is essential, for instance, she explained. Then, it is necessary to work very hard indeed. After that get experience in an orchestra. Any experience is better than no experience. Just keep on getting experience.

"It is not particularly difficult," she said, "to play with a male orchestra. There are just as many women opera singers as men and they have no special problems. That certainly is a comparable field."

Speaking of women's symphonies, which spring up from time to time, she remarked, "You can't expect a women's symphony to be on the level of a man's symphony. They don't have the experience or tradition."

And again, commenting on holding the right musical balance within the orchestra, she said: "Strength has nothing to do with loudness. It's intensity . . . cooperation . . . intensity."

* * *

One more thought about women's symphonies had to do with the fact that women constitute a minority. You cannot, she said, "expect minority groups to step in and do as well. Certain women have made it . . . certain individuals break through. Others have to be accepted for what they are. I believe in integration of the sexes. The field is opening up a little bit."

Mrs. Luetcke has been with the orchestra even longer than Mrs. Dwyer. She joined it in 1951, and has made a career out of the 47 strings which are forever getting out of tune. When the orchestra plays summer engagements it is often easier. "In the open air the harp usually stays tuned. In Symphony Hall there's a constant current of cold air and that affects it. When the doors open, the tension changes on the harp strings. Fans make a draft, and a difference. When the temperature outside and inside the hall equalizes, the problem disappears. I wait for the second month of the Pops so that I can be in tune!" she said. All the rest of the time she chooses her moments during the work on stage to retune when necessary, and often slips out on stage during intermission to attend to those recalcitrant strings.

She will not be doing it much longer, however, as she has recently bought 180 acres in Arkansas, and will leave the orchestra to raise beef cattle, pigs, and chinchillas. The country girl in her is a natural affinity. She was born and brought up in New York City, not exactly a farming community. For some time, however, she has owned and ridden two horses, which are stabled near Boston.

* * *

During her years with the orchestra she has had opportunity to travel abroad with it, visiting Japan, Europe including Germany, the U.S.S.R., Formosa. If she has had any difficulties working with the orchestra she doesn't talk about them. She does speak in general terms of peripheral problems, sometimes trying, sometimes funny.

Lois Schaefer, who also went to the U.S.S.R., picked up the conversational ball and tossed in a specific instance. In the Soviet Union, she recalled, trunks and instruments vanished because of some red-tape misunderstandings. Concerts had to be given in street clothes, and instruments picked up locally until it could all be unraveled.

Miss Schaefer comes from a family of musicians. Her mother, grandmother, and an aunt taught music in the school system in Washington and Iowa. She chose the flute as her instrument in the fifth grade —at that time children were given a semester of lessons and an instrument for $60! —and her first professional job came with the Chicago Symphony when she became assistant first flute. However, when the BSO had an opening it was for a piccolo player. She "practiced about eight hours a day for a week" she said, before auditioning. Her hard work won her the job. When she went to the U.S.S.R. it was with the Boston Chamber Players, which is composed of a few members of the Boston Symphony.

The world of the major orchestra, she pointed out, "is a very competitive field. You have to have the necessary talent and equipment to play an instrument really well. After that it's a life of hard work. That applies to everybody, not just women. There used to be a lot of feeling against women. But it's gradually breaking down. We are still in the minority, but they are just as apt to give a girl player a job. . . ." And she added, "the orchestras of Kansas City and St. Louis, say, are practically 50-50."

Then she added an all-important piece of information. Girls who want to play with an orchestra should always remember that "despite the increase in numbers of orchestras that are springing up around the country, there still are many more musicians than there are jobs. Therefore, prepare with the greatest care, talent, and perseverance for this career."

Even though it does take such devotion, however, Miss Procter remarked, "there's plenty of time to keep up with a busy social or home life."

With all four of the BSO players, there was a certain element of surprise that anyone should think playing in an orchestra posed more problems and day-to-day nuisances than working in any other milieu. Which just proves how far acceptance of women in orchestras has come in a generation.

MONITOR (e)
BOSTON, MASS.
CIRC. 200,150
JUL 12 1968
New England

MANAGEMENT & ASSOCIATES

121

Symphony President Retires

PAGE ONE

By MICHAEL STEINBERG
Globe Music Critic

The Boston Symphony Orchestra's 88th season began Friday afternoon in Symphony Hall with a departure and will end with a departure.

It was announced that Henry B. Cabot has retired after 23 years as president of the orchestra's board of trustees. Cabot, 74, has served as a trustee for 36 years. He will continue as executive committee chairman.

He is succeeded by Talcott M. Banks, 63, a Boston attorney, who was elected Wednesday. Banks has been a trustee since 1954 and vice president since 1960.

21

CABOT

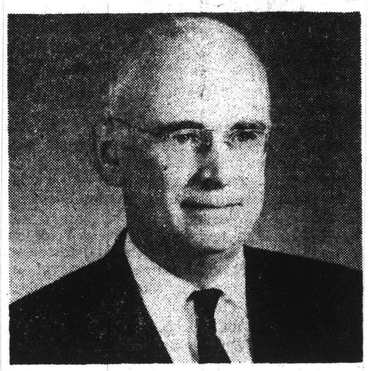
BSO: 88th season, new president

By Craig Stinson

The new musical year got under way Friday afternoon with the 88th opening concert of the Boston Symphony. The symphony's board of trustees chose the opening afternoon to announce publicly the retirement of Henry B. Cabot, its president since 1945. At a special meeting of the board on Wednesday, Sept. 25, Talcott Banks was chosen to succeed Mr. Cabot, but the announcement was postponed until Friday afternoon so that the members of the orchestra could be personally informed of the change. Mr. Cabot and Mr. Banks addressed them briefly before the beginning of the concert.

Mr. Banks, who was born in New Jersey in 1905, was elected to the Boston Symphony's board of trustees in 1954 and has served as vice-president since 1960. He is also president of the Boston Opera Association and the Fessenden School, as well as a trustee of the New England Conservatory.

The concert, which was also the opening event in Erich Leinsdorf's final year with the BSO, was dominated by the guest appearance of Marilyn Horne and the music of Wagner. The entire second half of the program was given over to a suite of excerpts from "Die Götterdämmerung," in a performance that was equal to Mr. Leinsdorf's and the BSO's usual standard of Wagner-playing—that is to say extremely good, with only a few occasional bobbles. Mr. Leinsdorf's approach to the music, as always, was sensuous and dramatic, without sacrifice to detail.



Talcott M. Banks

. . . is the newly elected president of the board of trustees of the Boston Symphony Orchestra. He replaces Henry B. Cabot, who was president of the trustees for 23 years.

Miss Horne, who most often appears in mezzo-soprano roles, did an admirable job with the high and demanding part of Brünnhilde in the immolation scene. Her performance demonstrated that she might, if she chooses, take a prominent place among contemporary Wagnerian sopranos.

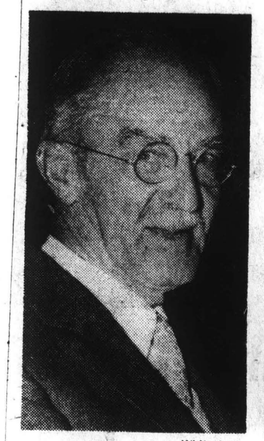
She was less successful, however, with Beethoven's scena and aria, "Ah perfido." That part ranges consistently above the staff, and while Miss Horne was always there with plenty of power, the music requires more in the way of lyricism than she was able to supply.

The concert opened with Mozart's Symphony No. 39 in E flat, in a performance that was generally tasteful in matters of phrasing and tempo, but which sounded a bit ponderous nevertheless. That description too seems to have become a BSO standard. A major problem with much of the orchestra's Mozart-playing is its string-heaviness; a smaller string section in this performance would certainly have produced a more buoyant kind of sonority, and—what is more important—it would have made for greater structural clarity by allowing the woodwinds to be heard.

MONITOR (e)
BOSTON, MASS.
CIRC. 20,150

SEP 30 1968 New England

Banks Succeeds Cabot As BSO's President



Whitestone
Henry B. Cabot
The old president . . .

Librizzi
Talcott M. Banks
. . . and the new

BOSTON — Talcott M. Banks, Williams College graduate and trustee, has been elected the new president of the Boston Symphony Orchestra, replacing Henry B. Cabot, who has resigned.

Cabot, who has been a trustee of the orchestra for 36 years and president for 23, will become chairman of the executive committee.

Banks, 63, graduated from Williams in the class of 1928. He is a well-known Boston lawyer for the firm of Palmer, Dodge, Gardner and Bradford.

He was instrumental in planning the new social system that evolved at Williams after fraternities were abolished in 1962. He has been a trustee of the orchestra since 1960 and was serving as vice president when elevated to the new post.

Cabot, 83, is a Harvard graduate who became active in the orchestra's activities in 1932. He is a gentleman farmer and a lover of Mozart.

He was awarded a doctor of humane letters degree by Tufts University and wrote "Judges and Law Reform" with S.B. Warner in 1937. He was a practicing lawyer in Boston from 1922 to 1930 and has been a trustee of the Harvard Law School since 1938.

Banks serves as trustee of the Boston Opera Association and the New England Conservatory of Music, along with his role with the BSO.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

SEP 23 1968 E

BSO launches 88th season

★ *CABOT*

Continued from Page 1

21

The performance also marked the beginning of Erich Leinsdorf's seventh and last season as music director.

The program began with Mozart's E flat Symphony, No. 39. It was typical Leinsdorf Mozart — elegant, inclined to be placid and tensionless, perhaps a bit small in scale altogether. The Andante had, in addition, a nice grace and flexibility. The orchestral playing was beautifully finished.

After Mozart came something like pseudo-Mozart, the concert aria, "Ah! perfido," written by the 25-year-old Beethoven for an eminent friend and interpreter of Mozart's, Josefa Dusek, and worked out more or less in imitation of the Morzartean manner. An impassioned and expertly laid out recitative leads into a fine Adagio, "Per pieta, non dirmi addio;" most of what follows, however, is impersonal and lamely repetitious. By no means a strong piece, "Ah! perfido" has nonetheless been a popular vehicle for displaying the flair taste, and vocal power, of dramatic sopranos, and Marilyn Horne, save for an uncomfortable moment of flatness at the end of the Adagio, sang it admirably. Leinsdorf paced and accompanied excellently.

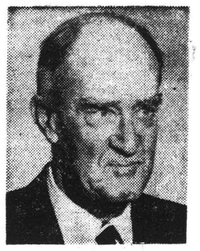
The ARTS

Then, after intermission, we had about three-quarter of an hours' worth of climaxes from "Die Goetterdaemmerung," specifically Dawn, Siegfried's Rhine Journey, the Interlude before the arrival of Waltraute in Act One, the Prelude to Act Two, the music that accompanies bearing away of the dead Siegfried (but on no account Siegfried's Death, as listed in the program), and Bruennhilde's Immolation accompanied in the traditional manner by the Exit of the Subscribers.

The arguments for and against Wagner concert excerpts of that sort have all been heard. If conductors — and I admit that Leinsdorf is less culpable than many of his colleagues — did a better job of not neglecting important parts of the legitimate orchestral repertory, I would be more readily convined by the claim that it is right to play this music because we otherwise hear it so rarely in live performance. I find, though, that something like Leinsdorf's "Goetterdaemmerung" sequence cruelly misrepresents Wagner, blotting out most of what makes him a great composer, coarsening the rhetorical effect, commiting, with all those non-beginnings, non-endings, and weird sutures, hair-raising rhythmic and harmonic improprieties, in short, leaving little beside nerve stimulus and sensuous indulgence.

Given Humphrey, Nixon and Wallace, it is hard enough to sleep nights: must we, as well, have added to our burden of unhappiness the link with which Mr. Leinsdorf gets out of Siegfried's funeral music and into the Immolation scene? Still worse, though, were the unaccountable cuts of, respectively, one, one, and two measures, with which Leinsdorf devastated rhythm and harmony in the first act interlude, and odd, in the light of that, his willingness to leave the offending measures in which the same music recurs in the second act prelude.

The orchestral playing was much less good in the Wagner than earlier, mainly because of unblended brass and bleating trumpets especially. Much of Leinsdorf's conducting was slack and as directionless as his composing with Wagner's materials. Marilyn Horne returned for the Immolation music, and while I could tell that her singing was intense, intelligent, musical, and handsome in sound, I could not genuinely experience any of that, simply because I could not hear her all that well. It is not that her voice isn't splendid or that she doesn't know how to use it, nor is it that Leinsdorf failed to control the orchestral context: it is, however, what is apt to happen when orchestration designed for a pit is translated to the concert platform. I would suppose, however, that had Miss Horne been placed on a platform behind the orchestra like the "Walkuere" singers at last season's opening, our chances of relishing the physical impact of her singing would have been much greater.



HENRY B. CABOT
. . . retiring president

A letter from Robert H. Plourde, Boston, published in Friday's Globe, expresses the wish, in view of the rape of Czechoslovakia in August, for a concert of Czech music. The Boston Symphony programs for Friday and Saturday, Oct. 4 and 5, Leinsdorf conducting, will include Smetana's "From Bohemia's Meadows and Forests," the Janacek Sinfonietta, and Dvorak's Symphony No. 8 in G major.

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Mozart: Symphony No. 39 in E flat. K.543; Beethoven: Scena and aria, "Ah! perfido," Op.65; and Wagner: excerpts from "Die Goetterdaemmerung." Soloist: Marilyn Horne. Opening concert of the orchestra's 88th season, Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 28 1968 New

Cabot Retires From Board Of Hub Symphony

BOSTON (UPI) — Henry B. Cabot has retired as president of the Board of Trustees of the Boston Symphony Orchestra to become chairman of the orchestra's Executive Committee, it was announced Friday.

Talcott M. Banks, vice president of the trustees, was elected president.

Officials said Banks was elected at a special meeting of the trustees on Wednesday but public announcement was delayed so Cabot could make the announcement to the Orchestra members personally Friday afternoon.

Cabot said he believed for three reasons the time was right for him to leave the presidency, noting the orchestra's fund - raising campaign had achieved its first major goal, matching the Ford Foundation's $2 million challenge grant by raising over $4 million, a new music director has been named and that the recent trade agreement negotiations had been successfully concluded in August.

Cabot had been a trustee for 36 years, 23 of them as president.

Banks was elected to the board of trustees in 1954, becoming vice president in 1960.

It was also announced that Phillip K. Allen and Robert H. Gardiner were elected vice presidents.

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000

SEP 28 1968 New

Banks President Of Boston Symphony

BOSTON (UPI) — Talcott M. Banks has been elected president of the Board of Trustees of the Boston Symphony Orchestra.

Banks, who was board vice president, will succeed Henry B. Cabot who resigned to become chairman of the Orchestra's Executive Committee, according to an announcement Friday.

Officials said Banks was elected at a special meeting of the trustees on Wednesday but public announcement was delayed so Cabot could make the announcement to the Orchestra members personally Friday afternoon.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

SEP 23 1968 New England

Talcott Banks Heads Symphony Trustees

WILLIAMSTOWN — Talcott M. Banks, a former resident here and president of the Francine Clark Art Institute, has been elected new president of trustees of the Boston Symphony Orchestra.

Banks, a resident of Lincoln, is a graduate and trustee of Williams College. He also is president of the Fessenden School at West Newton and president of the Boston Opera Association.

A graduate of Harvard Law School, he has been associated with a Boston law firm.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

SEP 30 1968 New

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

SEP 28 1968

Hub Orchestra Trustees Head Takes New Post

BOSTON (P) — Henry B. Cabot has resigned as president of the trustees of the Boston Symphony Orchestra to become chairman of the executive committee, it was announced Friday.

Cabot, of Dover, had been a trustee for 36 years, serving as president for 23 of them.

Talcott M. Banks, a Boston attorney who lives in Lincoln, has been elected the new president. He has been trustee vice-president since 1960.

SUN (e)
LOWELL, MASS.
CIRC. 47,948

SEP 28 1968

TELEGRAPH (E)
NASHUA, N. H.
CIRC. 16,000

SEP 28 1968

KENNEBEC JOURNAL (m)
AUGUSTA, ME.
CIRC. 15,150

SEP 23 1968

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 36,931

SEP 28 1968

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

SEP 28 1968

New England

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

SEP 28 1968

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 41,700

SEP 30 1968

New England

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

SEP 29 1968

New England

MANAGEMENT & ASSOCIATES

121

Symphony President Retires

PAGE ONE

By MICHAEL STEINBERG
Globe Music Critic

The Boston Symphony Orchestra's 88th season began Friday afternoon in Symphony Hall with a departure and will end with a departure.

It was announced that Henry B. Cabot has retired after 23 years as president of the orchestra's board of trustees. Cabot, 74, has served as a trustee for 36 years. He will continue as executive committee chairman.

He is succeeded by Talcott M. Banks, 63, a Boston attorney, who was elected Wednesday. Banks has been a trustee since 1954 and vice president since 1960.

21

CABOT

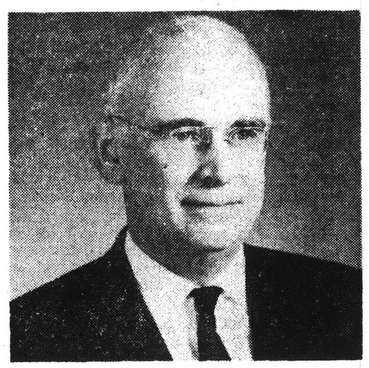
BSO: 88th season, new president

By Craig Stinson

The new musical year got under way Friday afternoon with the 88th opening concert of the Boston Symphony. The symphony's board of trustees chose the opening afternoon to announce publicly the retirement of Henry B. Cabot, its president since 1945. At a special meeting of the board on Wednesday, Sept. 25, Talcott Banks was chosen to succeed Mr. Cabot, but the announcement was postponed until Friday afternoon so that the members of the orchestra could be personally informed of the change. Mr. Cabot and Mr. Banks addressed them briefly before the beginning of the concert.

Mr. Banks, who was born in New Jersey in 1905, was elected to the Boston Symphony's board of trustees in 1954 and has served as vice-president since 1960. He is also president of the Boston Opera Association and the Fessenden School, as well as a trustee of the New England Conservatory.

The concert, which was also the opening event in Erich Leinsdorf's final year with the BSO, was dominated by the guest appearance of Marilyn Horne and the music of Wagner. The entire second half of the program was given over to a suite of excerpts from "Die Götterdämmerung," in a performance that was equal to Mr. Leinsdorf's and the BSO's usual standard of Wagner-playing—that is to say extremely good, with only a few occasional bobbles. Mr. Leinsdorf's approach to the music, as always, was sensuous and dramatic, without sacrifice of detail.



Talcott M. Banks

. . . is the newly elected president of the board of trustees of the Boston Symphony Orchestra. He replaces Henry B. Cabot, who was president of the trustees for 23 years.

Miss Horne, who most often appears in mezzo-soprano roles, did an admirable job with the high and demanding part of Brünnhilde in the immolation scene. Her performance demonstrated that she might, if she chooses, take a prominent place among contemporary Wagnerian sopranos.

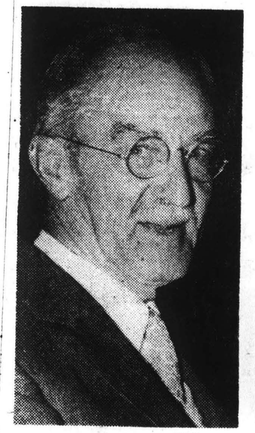
She was less successful, however, with Beethoven's scena and aria, "Ah perfido." That part ranges consistently above the staff, and while Miss Horne was always there with plenty of power, the music requires more in the way of lyricism than she was able to supply.

The concert opened with Mozart's Symphony No. 39 in E flat, in a performance that was generally tasteful in matters of phrasing and tempo, but which sounded a bit ponderous nevertheless. That description too seems to have become a BSO standard. A major problem with much of the orchestra's Mozart-playing is its string-heaviness; a smaller string section in this performance would certainly have produced a more buoyant kind of sonority, and—what is more important—it would have made for greater structural clarity by allowing the woodwinds to be heard.

MONITOR (e)
BOSTON, MASS.
CIRC. 30,250

SEP 30 1968 New England

Banks Succeeds Cabot As BSO's President



Whitestone

Henry B. Cabot
The old president . . .

Librizzi

Talcott M. Banks
. . . and the new

BOSTON — Talcott M. Banks, Williams College graduate and trustee, has been elected the new president of the Boston Symphony Orchestra, replacing Henry B. Cabot, who has resigned.

Cabot, who has been a trustee of the orchestra for 36 years and president for 23, will become chairman of the executive committee.

Banks, 63, graduated from Williams in the class of 1928. He is a well-known Boston lawyer for the firm of Palmer, Dodge, Gardner and Bradford.

He was instrumental in planning the new social system that evolved at Williams after fraternities were abolished in 1962. He has been a trustee of the orchestra since 1960 and was serving as vice president when elevated to the new post.

Cabot, 83, is a Harvard graduate who became active in the orchestra's activities in 1932. He is a gentleman farmer and a lover of Mozart.

He was awarded a doctor of humane letters degree by Tufts University and wrote "Judges and Law Reform" with S.B. Warner in 1937. He was a practicing lawyer in Boston from 1922 to 1930 and has been a trustee of the Harvard Law School since 1938.

Banks serves as trustee of the Boston Opera Association and the New England Conservatory of Music, along with his role with the BSO.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

SEP 23 1968 E.

BSO launches 88th season

★ *CABOT*
Continued from Page 1

21

The performance also marked the beginning of Erich Leinsdorf's seventh and last season as music director.

The program began with Mozart's E flat Symphony, No. 39. It was typical Leinsdorf Mozart — elegant, inclined to be placid and tensionless, perhaps a bit small in scale altogether. The Andante had, in addition, a nice grace and flexibility. The orchestral playing was beautifully finished.

After Mozart came something like pseudo-Mozart, the concert aria, "Ah! perfido," written by the 25-year-old Beethoven for an eminent friend and interpreter of Mozart's, Josefa Dusek, and worked out more or less in imitation of the Morzartean manner. An impassioned and expertly laid out recitative leads into a fine Adagio, "Per pieta, non dirmi addio;" most of what follows, however, is impersonal and lamely repetitious. By no means a strong piece, "Ah! perfido" has nonetheless been a popular vehicle for displaying the flair taste, and vocal power, of dramatic sopranos, and Marilyn Horne, save for an uncomfortable moment of flatness at the end of the Adagio,

The ARTS

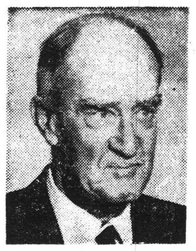
sang it admirably. Leinsdorf paced and accompanied excellently.

Then, after intermission, we had about three-quarter of an hours' worth of climaxes from "Die Goetterdaemmerung," specifically Dawn, Siegfried's Rhine Journey, the Interlude before the arrival of Waltraute in Act One, the Prelude to Act Two, the music that accompanies bearing away of the dead Siegfried (but on no account Siegfried's Death, as listed in the program), and Bruennhilde's Immolation accompanied in the traditional manner by the Exit of the Subscribers.

The arguments for and against Wagner concert excerpts of that sort have all been heard. If conductors — and I admit that Leinsdorf is less culpable than many of his colleagues — did a better job of not neglecting important parts of the legitimate orchestral repertory, I would be more readily convined by the claim that it is right to play this music because we otherwise hear it so rarely in live performance. I find, though, that something like Leinsdorf's "Goetterdaemmerung" sequence cruelly misrepresents Wagner, blotting out most of what makes him a great composer, coarsening the rhetorical effect, commiting, with all those non-beginnings, non-endings, and weird sutures, hair-raising rhythmic and harmonic improprieties, in short, leaving little beside nerve stimulus and sensuous indulgence.

Given Humphrey, Nixon and Wallace, it is hard enough to sleep nights: must we, as well, have added to our burden of unhappiness the link with which Mr. Leinsdorf gets out of Siegfried's funeral music and into the Immolation scene? Still worse, though, were the unaccountable cuts of, respectively, one, one, and two measures, with which Leinsdorf devastated rhythm and harmony in the first act interlude, and odd, in the light of that, his willingness to leave the offending measures in which the same music recurs in the second act prelude.

The orchestral playing was much less good in the Wagner than earlier, mainly because of unblended brass and bleating trumpets especially. Much of Leinsdorf's conducting was slack and as directionless as his composing with Wagner's materials. Marilyn Horne returned for the Immolation music, and while I could tell that her singing was intense, intelligent, musical, and handsome in sound, I could not genuinely experience any of that, simply because I could not hear her all that well. It is not that her voice isn't splendid or that she doesn't know how to use it, nor is it that Leinsdorf failed to control the orchestral context: it is, however, what is apt to happen when orchestration designed for a pit is translated to the concert platform. I would suppose, however, that had Miss Horne been placed on a platform behind the orchestra like the "Walkuere" singers at last season's opening, our chances of relishing the physical impact of her singing would have been much greater.



HENRY B. CABOT
. . . retiring president

A letter from Robert H. Plourde, Boston, published in Friday's Globe, expresses the wish, in view of the rape of Czechoslovakia in August, for a concert of Czech music. The Boston Symphony programs for Friday and Saturday, Oct. 4 and 5, Leinsdorf conducting, will include Smetana's "From Bohemia's Meadows and Forests," the Janacek Sinfonietta, and Dvorak's Symphony No. 8 in G major.

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting Mozart: Symphony No. 39 in E flat, K.543; Beethoven: Scena and aria, "Ah! perfido," Op.65; and Wagner: excerpts from "Die Goetterdaemmerung." Soloist: Marilyn Horne. Opening concert of the orchestra's 88th season, Friday afternoon in Symphony Hall.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,79[illegible]

SEP 28 1968 New

Cabot Retires From Board Of Hub Symphony

BOSTON (UPI) — Henry B. Cabot has retired as president of the Board of Trustees of the Boston Symphony Orchestra to become chairman of the orchestra's Executive Committee, it was announced Friday.

Talcott M. Banks, vice president of the trustees, was elected president.

Officials said Banks was elected at a special meeting of the trustees on Wednesday but public announcement was delayed so Cabot could make the announcement to the Orchestra members personally Friday afternoon.

Cabot said he believed for three reasons the time was right for him to leave the presidency, noting the orchestra's fund - raising campaign had achieved its first major goal, matching the Ford Foundation's $2 million challenge grant by raising over $4 million, a new music director has been named and that the recent trade agreement negotiations had been successfully concluded in August.

Cabot had been a trustee for 36 years, 23 of them as president.

Banks was elected to the board of trustees in 1954, becoming vice president in 1960.

It was also announced that Phillip K. Allen and Robert H. Gardiner were elected vice presidents.

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 76,000

SEP 28 1968 New

Banks President Of Boston Symphony

BOSTON (UPI) — Talcott M. Banks has been elected president of the Board of Trustees of the Boston Symphony Orchestra.

Banks, who was board vice president, will succeed Henry B. Cabot who resigned to become chairman of the Orchestra's Executive Committee, according to an announcement Friday.

Officials said Banks was elected at a special meeting of the trustees on Wednesday but public announcement was delayed so Cabot could make the announcement to the Orchestra members personally Friday afternoon.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

SEP 23 1968 New England

Talcott Banks Heads Symphony Trustees

WILLIAMSTOWN — Talcott M. Banks, a former resident here and president of the Francine Clark Art Institute, has been elected new president of trustees of the Boston Symphony Orchestra.

Banks, a resident of Lincoln, is a graduate and trustee of Williams College. He also is president of the Fessenden School at West Newton and president of the Boston Opera Association.

A graduate of Harvard Law School, he has been associated with a Boston law firm.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,421

SEP 30 1968 New

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,4[illegible]

SEP 28 1968

Hub Orchestra Trustees Head Takes New Post

BOSTON (P) — Henry B. Cabot has resigned as president of the trustees of the Boston Symphony Orchestra to become chairman of the executive committee, it was announced Friday.

Cabot, of Dover, had been a trustee for 36 years, serving as president for 23 of them.

Talcott M. Banks, a Boston attorney who lives in Lincoln, has been elected the new president. He has been trustee vice-president since 1960.

SUN (e)
LOWELL, MASS.
CIRC. 47,038

SEP 28 1968

TELEGRAPH (E)
NASHUA, N. H.
CIRC. 16,000

SEP 28 1968

KENNEBEC JOURNAL (m)
AUGUSTA, ME.
CIRC. 15,150

SEP 23 1968

SEP 28 1968

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

SEP 28 1968 New England

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

SEP 23 1968

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 41,700

SEP 30 1968 New England

JOURNAL STANDARD
TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

SEP 29 1968 New England

122

BSO 'seamless web,' says new president

By ROBERT J. ANGLIN
Staff Reporter

Music, art and his alma mater make Talcott M. Banks a busy man.

The new president of the Boston Symphony Orchestra occasionally gets time for a stretch of ocean sailing aboard his 30-foot cutter, Sparhawk, but not as often as he'd like.

As president of one of the world's most prestigious orchestras, those opportunities are certain to become rarer for Banks.

The B.S.O. has been one of his principal interests for years. Since 1960, he has been a trustee and vice president. He foresees no break with the policies of his predecessor, Henry B. Cabot.

"I think an orchestra is a seamless web. A change in officers means no change in policies.

"The traditions of the orchestra are strong and sound. We have a superb musical instrument — one of the great orchestras of the world and an enormous cultural asset to Boston.

"I and all the board will to the utmost to maintain that position of musical leadership," he said.

Meanwhile, he was preparing to leave for Williamstown, where he will attend a trustees' meeting today of the Clark Art Institute, of which he is president.

Quickly shifting interests, he spoke of a new building under construction by the Institute and of its plans to purchase additions to its collection of old masters.

His third love, Banks said, is Williams College, of which he has been a trustee since 1961. "That also takes a lot of time," he said, "but I think the Symphony will take more."

Banks is a successful Boston attorney, a partner in the firm of Palmer, Dodge, Gardner and Bradford. He is a director of the Boston Legal Aid Society and a member of the American Law Instiute, the American Bar Assn., and a number of professional organizations.

He and his second wife, the former Mrs. Anna L. Monks, live on Bedford rd. in Lincoln. His first wife, the former Kathleen Macy Hall, died in 1966 of injuries received in an automobile accident.

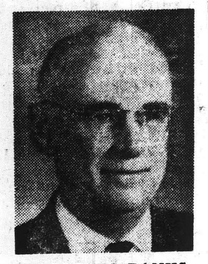
He has three children. One, Ridgway, a harpsichordist, is a drama and music teacher at Brown & Nichols School; the second, Oliver, is studying for his Ph.D. degree in art history at Princeton. A daughter, Helen, is a special student at Brandeis University.

Banks is a sometime tennis player. He captained the team at Williams and was chairman of the National Intercollegiate Lawn Tennis Team.

Sixty-three years old, he was born in Englewood, N.J., and moved while an infant to Williamstown. He attended Hotchkiss School in Lakeville, Ct., and graduated magna cum laude and Phi Beta Kappa from Williams in 1928. He was graduated from Harvard Law School in 1931.

A Unitarian, he is a member of King's Chapel in Boston.

He sometimes relaxes at the piano but disavows any skill. "I wouldn't say I play too well. I hope you never hear me," he said.



TALCOTT M. BANKS
. . . new president

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 28 1968 New England

BANKS NEW HEAD OF BOSTON SYMPHONY ORCHESTRA

BOSTON — Talcott M. Banks, Williams College graduate and trustee, has been elected the new president of the Boston Symphony Orchestra, replacing Henry B. Cabot, who has resigned.

Cabot, who has been a trustee of the orchestra for 36 years and president for 23, will become chairman of the executive committee.

Banks, 63, graduated from Williams in the class of 1928. He is a well-known Boston lawyer for the firm of Palmer, Dodge, Gardner and Bradford.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

SEP 30 1968 New England

DEMOCRAT
HOLYOKE, MASS.
WEEKLY CIRC. 5,000

OCT 5 1968 New England

Talcott M. Banks, a former resident of Williamstown and president of the Francine Clark Art Institute there, has been elected president of trustees of the Boston Symphony Orchestra. He is also a graduate and trustee of Williams College.

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

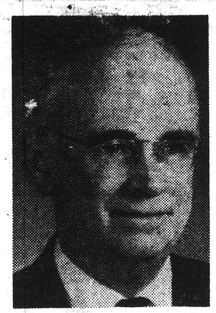
OCT 2 1968 New England

Talcott M. Banks New Symphony Trustees Head

Henry B. Cabot, a trustee of the Boston Symphony Orchestra for 36 years and president of the trustees for 23 years, has retired as president. He now becomes chairman of the executive committee, in which position he will continue to be active with the orchestra.

Talcott M. Banks, vice president of the trustees until Cabot's retirement, was elected president at a special meeting of the trustees last Wednesday. Two new vice presidents, Philip K. Allen and Robert H. Gardiner, also were elected at the meeting.

In explaining his choice of his time for assuming different duties with the orchestra, Cabot said that he thought that for three principal reasons this was a particularly propitious time to leave the presidency. He noted that the orchestra's fund-raising campaign had achieved its first major goal, matching the Ford Foundation's $2 million challenge grant by raising over $4 million, that a new music director had been named, and that the recent trade agreement negotiations had been successfully concluded in August.



TALCOTT M. BANKS

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

SEP 28 1968 New England

Concerts

SYMPHONY HALL — Boston Symphony Orchestra, Erich Leinsdorf conducting. Mozart, Symphony No. 39 in E flat, K. 543; Beethoven, "Ah, perfido," with Marilyn Horne, soprano; Wagner, Immolation Scene from "Die Goetterdaemmerung," with Miss Horne, soloist. 8:30 p.m.

Lincoln Resident Is Named President Of Symphony Trustees

LINCOLN — Talcott M. Banks, of Bedford rd., was elected president of the Boston Symphony Orchestra board of trustees, on September 25. An attorney, and partner in the Boston firm of Palmer, Dodge, Gardner and Bradford, Mr. Banks will succeed Henry B. Cabot. Mr. Cabot, a BSO trustee for 36 years, will continue as executive committee chairman.

Mr. Banks has been a trustee since 1954, and vice president since 1960. He is also a trustee of the Clark Art Institute, Williamstown; Massachusetts; Williams College, also in Williamstown; a director of the Boston Legal Aid Society, and a member of the American Law Institute and the American Bar Association.

He attended Hotchkiss School, Lakeville, Connecticut; graduated from Williams College in 1928, magna cum laude and Phi Beta Kappa; and graduated from Harvard Law School in 1931.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

OCT 3 1968 New England

3 Area People Members of New Overseas Board

The creation of a new advisory group, the Board of Overseers, was announced Friday by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra.

Among the 28 members of the board are Mrs. John L. Grandin, Jr. of 169 Chestnut Hill Rd., Chestnut Hill; Carlton P. Fuller of 12 Fletcher Rd., Belmont, and the Very Rev. W. Seavey Joyce, president of Boston College.

Board To Aid Symphony

BOSTON (AP) - An advisory group has been created to assist the Boston Symphony Orchestra in developing policies, the BSO trustees announced Friday. It will be called the Board of Overseers.

NEWS (e)
GARDNER, MASS.
CIRC. 7,893

OCT 5 1968 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

OCT 9 1968 New England

BSO trustees name overseers

The Trustees of the Boston Symphony Orchestra have announced the creation of a new advisory group called the Board of Overseers. Chaired by Trustee Abram T. Collier, the board will assist in developing and attaining the Orchestra's policies and goals.

The board's 28 charter members are: Mrs. Frank Allen, Boston; Oliver F. Ames, Boston; Allen G. Barry, president, New England Telephone and Telegraph Co.; Dr. Leo I. Beranek, president, Bolt, Beranek and Newman; Gardner L. Brown, president, First Agricultural National Bank; Mrs. Louis W. Cabot, Wenham; Mrs. Norman Cahners, Brookline; Erwin D. Canham, editor, Christian Science Monitor; Richard P. Chapman, chairman, New England Merchants National Bank; John L. Cooper, president, Mass. Investors Growth Stock Fund; Gen. Robert Cutler; Byron K. Elliot, chairman, John Hancock Mutual Life Ins. Co.; Mrs. Harris Fahnestock, Concord; Carlton P. Fuller, Belmont; Mrs. Albert Goodhue, Marblehead; Mrs. John L. Grandin Jr., Chestnut Hill; Stephen W. Grant, president, Houghton-Mufflin; Francis Hatch Jr., state representative; Mrs. C. D. Jackson, New York; Howard Johnson, president, M.I.T.; the Very Rev. W. Seavey Joyce, president, Boston College; Leonard Kaplan of Nutter, McClennan and Fish; Lawrence K. Miller of the Berkshire Eagle; Louville Niles, president, Niles and Co.; Herbert W. Pratt, vice president, Davenport Peters Co.; Nathan M. Pusey, president, Harvard University; the Hon. Paul Reardon, Supreme Judicial Court; John Hoyt Stookey of New York.

Board of Overseers Is Formed by BSO

BOSTON (UPI)— The Boston Symphony Orchestra today announced formation of a new advisory group called the Board of Overseers.

The new group, which will be headed by Abram T. Collier, president of New England Mutual Life Insurance Co., will advise and assist the orchestra in developing policies, reaching objectives and serving other interests and needs.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

OCT 4 1968 New

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 52,417

OCT 4 1968 New England

GAZETTE (e)
TAUNTON, MASS.
CIRC. 13,050

OCT 5 1968 New

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,850

OCT 5 1968 New

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

OCT 9 1968 New England

[illegible] for BSO

The Boston Symphony Orchestra has announced the members of its new board of overseers, a group set up by the orchestra's trustees to provide counsel and assistance in matters of policy and development. The 28 charter members are:

Mrs. Frank Allen, Boston; Oliver F. Ames, Boston; Allen G. Barry, president, New England Telephone and Telegraph Co.; Dr. Leo I. Beranek, president, Bolt, Beranek and Newman; Gardner L. Brown, president, First Agricultural National Bank; Mrs. Louis W. Cabot, Wenham; Mrs. Norman Cahners, Brookline; Erwin D. Canham, editor in chief, The Christian Science Monitor; Richard P. Chapman, chairman, New England Merchants National Bank; John L. Cooper, president, Mass. Investors Growth Stock Fund; Gen. Robert Cutler; Byron K. Elliot, chairman, John Hancock Mutual Life Ins. Co.; Mrs. Harris Fahnestock, Concord; Carlton P. Fuller, Belmont; Mrs. Albert Goodhue, Marblehead; Mrs. John L. Grandin Jr., Chestnut Hill; Stephen W. Grant, president, Houghton-Mifflin; Francis Hatch Jr., state representative; Mrs. C. D. Jackson, New York; Howard Johnson, president, M.I.T.; the Very Rev. W. Seavey Joyce, president, Boston College; Leonard Kaplan of Nutter, McClennan and Fish; Lawrence K. Miller of the Berkshire Eagle; Louville Niles, president, Niles and Co.; Herbert W. Pratt, vice-president, Davenport Peters Co.; Nathan M. Pusey, president, Harvard University; the Hon. Paul Reardon, Supreme Judicial Court; John Hoyt Stookey of New York.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

OCT 12 1968 New England

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 16,400

OCT 4 1968 New England

SYMPHONY ADDS BOARD

BOSTON (AP) — An advisory group has been created to assist the Boston Symphony Orchestra in developing policies, the BSO trustees announced Friday. It will be called the Board of Overseers.

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 52,417

OCT 5 1968 New England

NEWS (e)
NEWPORT, R. I.
CIRC. 13,900

OCT 5 1968 New England

MICHAEL STEINBERG

New Boston Symphony president delights in challenge of job

If descretion is a virtue in a president of a board of trustees, Talcott M. Banks, the Boston Symphony's new boss, will do splendidly. The 63-year-old lawyer, who was elected at a Trustees' meeting a week ago to succeed Henry B. Cabot, is awesomely expert at the art of not saying a thing he doesn't mean to say.

Of course, Banks has other qualities to offer the Boston Symphony. He is well versed in its affairs, having been a trustee since 1954, and vice president since 1960. He is also president of the Boston Opera Assn. and serves on the Board of Trustees of the New England Conservatory. His extra-musical obligations include being a trustee of Williams College, where he was graduated magna cum laude and Phi Beta Kappa in 1928, and the presidency of the board of the Clark Art Institute at Williamstown. And that doesn't begin to count his professional affiliations.

About music, Banks says: "I couldn't live without it. It's a physical necessity for me." He says of his musical education :"It's of course not what I would wish it to be," and he was modestly but firmly evasive when asked if he ranked himself as being at the bright end of the musical sophistication spectrum among the Symphony Trustees. He plays the piano and admits with regret that ever since college, because of increasing demands on his time from other directions, he plays "less and less and worse and worse."

Banks is frankly delighted with his new appointment. He emphasizes, moreover, that he is particularly happy to be the Symphony's president just now, "at such an exciting time," so rich in challenges — headaches, too, of course. He is also happy because of the rapid changes in the institutional structure of orchestras; the changes in music itself, which, be realizes, will certainly affect the orchestras; and the remarkable and probably unprecedented perfection of the orchestra as a musical instrument.

"It's going to be much more fun," Banks summed up, "to be involved with the Boston Symphony now than, say, 30 years ago when everything was essentially stable and predictable."

Many of the headaches will come from the orchestra's financial situation. The spiral of growing expenses seems to be infinitely extendable, though, says Banks; a cut-off point is going to have to be found somewhere; the income spiral, on the other hand, is all too finite. It is impossible to add concerts to an already crowded schedule, and Banks feels that the orchestra would act irresponsibly by raising the ticket tariff to a point of pricing itself out of reach of many people.

What of the Boston Symphony's artistic future? Is William Steinberg's appointment as music director, which begins in 1969, essentially an interim arrangement as many orchestra members deduced from President Cabot's remarks at the time, or is Steinberg pointing out that three years was the normal length of an initial contract really the relevant factor?

Steinberg, says Banks, was quite right to make the point he did; because, however, he is relatively advanced in years, the Trustees would naturally not expect him to look ahead terms as long as his predecessors'. Steinberg will be 70 when he takes over. Koussevitzky was 50 and stayed 25 years, Munch 58 and stayed 13, Leinsdorf was 50 and will leave at the end of his seventh season.

Like Cabot, his predecessor, Banks believes in the value of having a music director who is on hand and who assumes the responsibility for the bulk of a season. One of the differences between Leinsdorf and the Trustees, leading to Leinsdorf's resignation in November 1967, concerned the amount of time he was to give to the Boston Symphony and his freedom to accept guest engagements elsewhere.

Steinberg expects to continue as music director of the Pittsburgh Symphony, where he has been since 1952, and where he now has a contract of indefinite duration. Was there not a contradiction here? "No contradiction at all," says Banks firmly. The Trustees understand Steinberg's attachment to the Pittsburgh orchesra, for whose present prestige he is entirely responsible, and did not wish to put him into the position of even having to consider a break there.

For three years then, or more, the Boston Symphony will enter into a sharing arrangement with Pittsburgh whose details are yet to be worked out, because "Steinberg is the man we want, and to get exactly the man we want we will take him on the conditions under which he is available."

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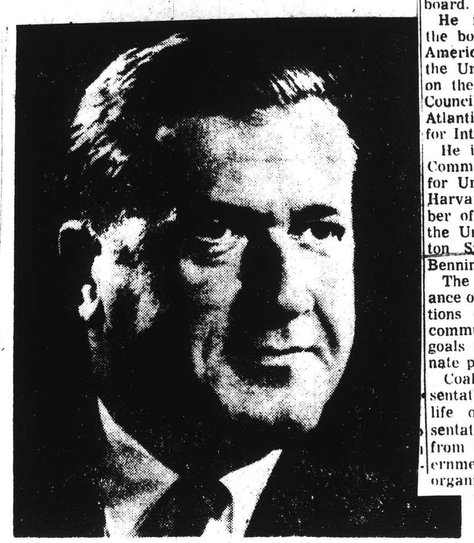

ANDREW HEISKELL

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ERIE, PA.
NOV 5 1968

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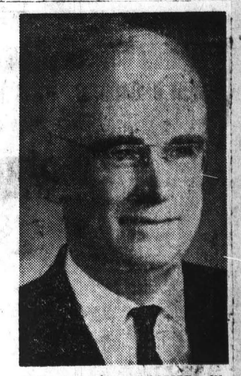

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MICHAEL STEINBERG

New Boston Symphony president delights in challenge of job

If descretion is a virtue in a president of a board of trustees, Talcott M. Banks, the Boston Symphony's new boss, will do splendidly. The 63-year-old lawyer, who was elected at a Trustees' meeting a week ago to succeed Henry B. Cabot, is awesomely expert at the art of not saying a thing he doesn't mean to say.

Of course, Banks has other qualities to offer the Boston Symphony. He is well versed in its affairs, having been a trustee since 1954, and vice president since 1960. He is also president of the Boston Opera Assn. and serves on the Board of Trustees of the New England Conservatory. His extra-musical obligations include being a trustee of Williams College, where he was graduated magna cum laude and Phi Beta Kappa in 1928, and the presidency of the board of the Clark Art Institute at Williamstown. And that doesn't begin to count his professional affiliations.

About music, Banks says: "I couldn't live without it. It's a physical necessity for me." He says of his musical education :"It's of course not what I would wish it to be," and he was modestly but firmly evasive when asked if he ranked himself as being at the bright end of the musical sophistication spectrum among the Symphony Trustees. He plays the piano and admits with regret that ever since college, because of increasing demands on his time from other directions, he plays "less and less and worse and worse."

Banks is frankly delighted with his new appointment. He emphasizes, moreover, that he is particularly happy to be the Symphony's president just now, "at such an exciting time," so rich in challenges — headaches, too, of course. He is also happy because of the rapid changes in the institutional structure of orchestras; the changes in music itself, which, be realizes, will certainly affect the orchestras; and the remarkable and probably unprecedented perfection of the orchestra as a musical instrument.

"It's going to be much more fun," Banks summed up, "to be involved with the Boston Symphony now than, say, 30 years ago when everything was essentially stable and predictable."

Many of the headaches will come from the orchestra's financial situation. The spiral of growing expenses seems to be infinitely extendable, though, says Banks, a cut-off point is going to have to be found somewhere; the income spiral, on the other hand, is all too finite. It is impossible to add concerts to an already crowded schedule, and Banks feels that the orchestra would act irresponsibly by raising the ticket tariff to a point of pricing itself out of reach of many people.

What of the Boston Symphony's artistic future? Is William Steinberg's appointment as music director, which begins in 1969, essentially an interim arrangement as many orchestra members deduced from President Cabot's remarks at the time, or is Steinberg pointing out that three years was the normal length of an initial contract really the relevant factor?

Steinberg, says Banks, was quite right to make the point he did; because, however, he is relatively advanced in years, the Trustees would naturally not expect him to look ahead terms as long as his predecessors'. Steinberg will be 70 when he takes over. Koussevitzky was 50 and stayed 25 years, Munch 58 and stayed 13, Leinsdorf was 50 and will leave at the end of his seventh season.

Like Cabot, his predecessor, Banks believes in the value of having a music director who is on hand and who assumes the responsibility for the bulk of a season. One of the differences between Leinsdorf and the Trustees, leading to Leinsdorf's resignation in November 1967, concerned the amount of time he was to give to the Boston Symphony and his freedom to accept guest engagements elsewhere.

Steinberg expects to continue as music director of the Pittsburgh Symphony, where he has been since 1952, and where he now has a contract of indefinite duration. Was there not a contradiction here? "No contradiction at all," says Banks firmly. The Trustees understand Steinberg's attachment to the Pittsburgh orchesra, for whose present prestige he is entirely responsible, and did not wish to put him into the position of even having to consider a break there.

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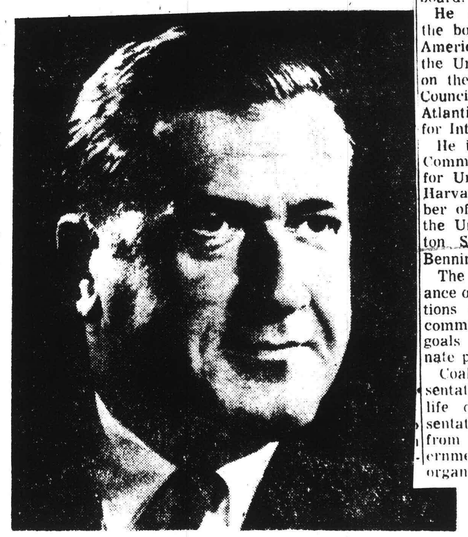

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124.

BSO Appoints Collier To the Board

Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, announced the appointment of Abram T. Collier to the Board. Collier, 54, is president of New England Mutual Life Insurance Company.

"With new thoughts for the future and new programs always being considered that will enable the orchestra to serve even a wider community than it now does, we are very pleased that Mr. Collier will join us," said Mr. Cabot in announcing the appointment.

"His executive gifts and his history of service to Boston and to his profession speak for themselves. We are happy that he will now lend us his energy and talents at a particularly challenging time in the orchestra's history."

Mr. Collier was born in Billerica, and is a graduate of Harvard College and Harvard Law School. Prior to joining New England Mutual Life, he was vice chairman of the board of John Hancock Mutual Life Insurance Company. He is also chairman of the board of trustees of Wheaton College, vice president of the Boston Y.M.C.A., a director of New England Telephone and Telegraph Company, an advisory director of New England Merchants National Bank, secretary of the Commercial Club of Boston, and a fellow of the American Academy of Arts and Sciences.

HERALD TRAVELER [M]
BOSTON, MASS.
CIRC. 230,817

AUG 7 1968 New England

TRUSTEE—Abram T. Collier, 54, president of New England Mutual Life Insurance Co., has been appointed a trustee of the Boston Symphony Orchestra. He is also chairman of the board of trustees of Wheaton College and vice president of the Boston Y. M. C. A.

Fabian Bachrach Photo

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 416,400

AUG 4 1968 New England

Collier Named BSO trustee

The Boston Symphony Orchestra has named Abram T. Collier to its board of trustees.

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EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

AUG 6 1968 New England

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 6 1968 New England

Billerica Native Trustee Of Boston Symphony Orchestra

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SUN (e)
LOWELL, MASS.
CIRC. 46,350

AUG 7 1968 New England

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MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

AUG 8 1968 New England

Neighborhood News

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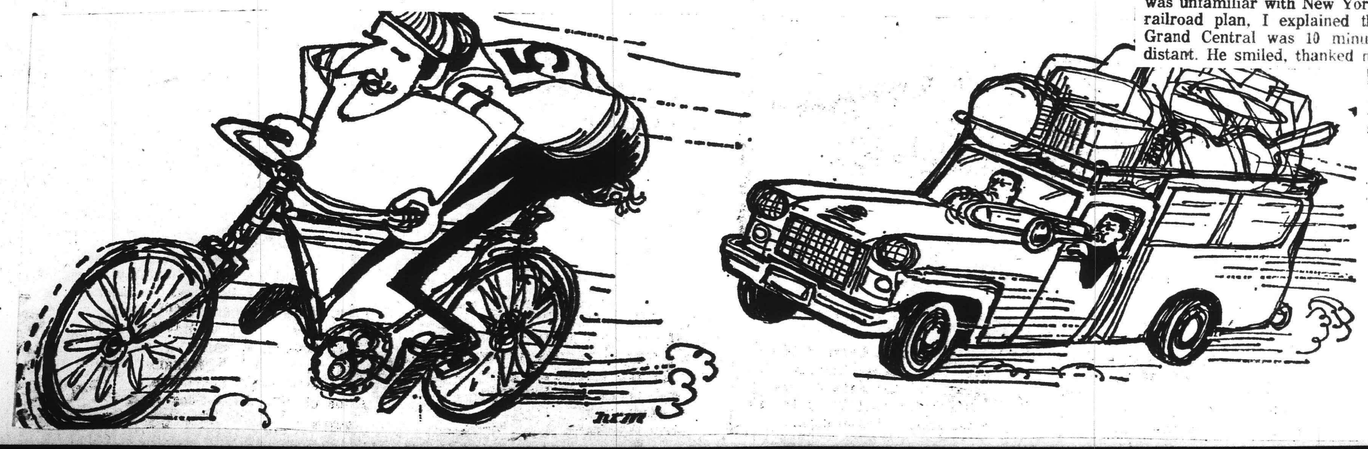
TOWNSMAN
WELLESLEY, MASS.
W CIRC. 7,850

AUG 8 1968 New England



The conductor who couldn't face the music

by FRANCIS W. Hatch

Charles Munch was a shy man. He detested receptions with their surfeit of adulation and twittering small talk — the informal yet formal gatherings at which a new conductor was supposed to rub shoulders with his audience.

During the 1948 season, shortly after the genial Frenchman had assumed his duties at Symphony Hall, I received a telephone call. George Judd, the extraordinary manager of the Boston Symphony, knowing that I was bound for New York, suggested that I might accompany Munch in his drawing room since he was making the trip on the same day. Trustees are supposed to make themselves useful. I accepted, but pointed out that there could be a language barrier. Munch I knew to be none too fluent in English, and my Harvard French was hit or miss.

Boarding the train at the Back Bay Station, I found the conductor already installed in the seat by the window. After an exchange of pleasantries, I settled down and awaited developments. We sat in silence as the train moved out through Readville and beyond marshy area below Blue Hill. A pair of mallards jumped up from a drainage ditch and wheeled off into an autumn sky. After careful deliberation I suggested that the scene had "resemblance d'une peinture de Corot." Good old Harvard French! Munch's nodding smile assured me that my thought had penetrated.

With a gesture toward the golden - brown landscape he replied, in French, lentement, for my benefit. I recognized "marais" as marsh and "herbe" as grass, and then I had it. He had said that Van Gogh would have been delighted with the yellow grass of the marsh.

With that he picked up a magazine and we resumed our silence and respected it until we were approaching Providence. It was there, during the brief pause at the station, that he told me of his greatest ambition to take his wonderful orchestra to perform in countries where it had never before been heard. The ultimate reality of this dream now stands in the record. He was to become a global conductor who would, on the magic carpet of air-borne travel, delight audiences in Ireland, Great Britain, Scandinavia, the countries of Continental Europe, Russia, Japan, Formosa, the Philippines, Australia and New Zealand. It is doubtful that any future conductor will surpass his musical Odyssey.

He Said Good-bye — To my surprise, as we approached the 125th Street Station he left his seat and took down his coat and hat. Thinking that perhaps he was unfamiliar with New York's railroad plan, I explained that Grand Central was 10 minutes distant. He smiled, thanked me, and when the train came to a halt, said good-bye.

At Grand Central a few minutes later, the mystery was solved. A welcoming committee, obviously with prior knowledge of Munch's car number, stood expectant on the platform. The porter, after explaining that he had left the train at 125th Street, turned to me for corroboration. One of the ladies exclaimed in anguish "Oh dear it is his birthday. We have a cake, testimonials and champagne all set up in a private hotel room."

Here was music that even a great conductor couldn't face! And from a reliable witness I learned that the birthday boy dined alone in a Child's restaurant, demolishing a stack of pancakes.

In June, 1952, by good fortune my wife and I were in London on the day when the B.S.O. was scheduled to perform at Royal Festival Hall. We anticipated a feeling of pride at hearing our great orchestra so far from home. To obtain tickets we reached George Judd on the telephone.

"Don't come early," he warned and told us of a minor disaster. After a concert in France the night before, the lorry which carried the orchestras' instruments had been stymied behind a French bicycle race. So dear is this sport to the French public that it is doubtful that the Pope himself could pass. Certainly not the Boston Symphony! The channel boat was missed. The musical impedimenta had to be flown in the next day.

Two Hours Late — The concert was two hours late, yet the British audience which sat through the long wait was enthusiastic. Afterward we were invited to participate in a London - to - Boston Broadcast over the B.B.C. Well after midnight we returned to the Savoy with Munch, Judd, and Todd Perry, then the assistant manager. Munch always enjoyed a sandwich and a glass of wine after a concert. Service in the cafe had shut down at midnight. Perry went scurrying out to a restaurant returning with a stack of sandwiches in a napkin.

The echo of Charles Munch's music, especially of the French master works he loved and performed with such sensitivity will long be heard when there are silences at Symphony Hall.

During the interim, Munch told of his many visits to London with French orchestras. And for the first time I heard on the difficult acoustics in Royal Albert Hall. It is an old chestnut among musicians.

"Here," said Munch, "the audience gets a bargain. They hear the concert twice; first when it is performed, and a second time from the echo."

TIMES (e) & Times,
BEVERLY, MASS.
CIRC. 9,017 Peabody - 2-28-69

MAR 1 1969 New England

Where But New England

THE SOLO THAT REVERBERATED

NEWS
NEWBURYPORT, MASS.
(E) 7,498

JUN 21 1969 New England

Pride in craftmanship is less conspicuous these days. The auto mechanic is apt to treat an expensive car as though it were an opponent to be battered into submission. Cuss words have taken the place of whistling on the job.

I recall Ernest Sugden. He lived in a white house by the road in the pretty little river town of Orland, Maine. He prided himself on being the oldest town clerk in the state, holding the post into his nineties. In his younger days he had been a surveyor and had used his knowledge to accompany Dr. Warren K. Moorehead of the Andover Museum on his archaeological diggings around the state. Ernest, with his transit and plumb, laid out the plan for the dig so that every inch would be covered.

Erne was a confirmed bachelor, living alone, getting his own sketchy meals, doing his own washing and hanging it out in the breeze. He was over six feet tall, a handsome Yankee with a clipped gray moustache. His voice was deep. His speech came in explosive bursts with long pauses in between.

He was married to his work shop, a room off the kitchen where his lathe, tools, filing cases and disemboweled clocks were crowded together in organized clutter. He knew just where to put his hands on file, screwdriver, oil can or magnifying glass to tuck into his eye, even though it was submerged at the bottom of a pile.

Full of Local History — I sat for hours with him, listening and watching as he worked along. His conversation was full of local history.

"See that old timber over in the corner?" he would say. "That came out of the hull of the 'Rocket,' one of the Yankee vessels scuttled down on Morse's cove when the British broke up Saltonstall's fleet in the Revolution. We got some junks of her on the low dreen tide."

In the corner there stood an old cabinet with drawers filled with stone gouges, plummets and axes which he had dug from burial mounds of the "Red Paint Men," the mysterious and primeval inhabitants of Maine. His collection, I am happy to say, is now in the State Museum of Augusta.

"Yes siree bub, she'll work now," he would say, as he assembled the works of a Terry shelf clock on the table. "I had to make a new escapement and one of the gear wheels had two teeth missing. I cut a new one."

Indeed, in his eighties he had made an entire movement for a tall clock, cutting every gear wheel by hand. "She keeps time right to the second," he'd say. I always set my watch by Erne's home-made clock, to please him.

At Boston's Symphony Hall, in Serge Koussevitzky's time, I was reprimanded by another craftsman who took fierce pride in his work. I had attended a meeting of the orchestra's trustees. When it broke up, George Judd, the orchestra's manager, asked whether anyone would care to see how repairs were coming along on the great pipe organ.

A Lost Art — We walked upstairs into the organ loft. Judd explained that it was all but impossible to find craftsmen with necessary skills to do the work these days. "It is getting to be a lost art," he said. Two old-timers had been located, one a white-haired man from Nottinghamshire, England, and the other an elderly Vermonter who had worked for the Esty Organ Company in Brattleboro.

Both men were out of sight in the interior of the organ when we arrived. There were faint, muffled tappings from the dark cavern where they were at work.

On tables in a side room dismantled organ pipes lay in neat rows, graded according to size. The smallest looked like a tiny saxophone. I picked it up and asked Mr. Judd if I might give it a toot. He nodded his head. I blew one tentative note and then another. They were sharp little squeals in the highest register.

Before I had completed the second note of my solo, a white-haired man looking like something out of "Macbeth" came storming out of the organ cavity.

"Put that down, put that down," he shouted. "Don't you know that the dampness of your breath will ruin the reed and spoil the pitch?"

In confusion and apology I replaced the instrument on the table. Here, indeed, was devotion to a craft, fidelty to trust, which had turned a docile old man into a raging watchdog.

A Trustee of the Boston Symphony had been put in his place. I am not apt to make this mistake again.

by FRANCIS W. *Hatch*

Bono's I-Vue

By LILLIAN BONO

"Boston Symphony's P.R. Man — Marpin Schofer"

The Boston Symphony Orchestra has a new dynamic P.R. man, Marvin Schofer, a native Midwestern turned Bostonian.

A free-lance writer, he has been associated with NBC Opera, the St. Louis Municipal Orchestra and our own Opera Company of Boston. Marvin has translated a volume of French Madrigals and several operas. He has written popular music and a few musicals including "A Bullet for Billy the Kid" for CBS in 1966.

He is a product of New York University, the University of Virginia and did graduate work at B.U.'s Music Theatre Dept.

During his tenure with the Opera Company of Boston, he was associated with Sarah Caldwell on major projects and seminars sponsored by the Rockefeller Foundation. He produced a series of educational programs, and the opera "Moses and Aaron". As Project Director of "Title One," he worked with school children Worcester. He was also Assistant Manager of the American National Opera Company, working hand in hand with Henry Guettel of New York.

Marvin replaced Sandy Sistare earlier this year and is now a member of the Boston Symphony's permanent staff.

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THEY CALL THEMSELVES 'THE COUSINS' AND THEY'RE A BRIGHT BUNCH

Fourth Rockefeller Generation Ready to Take Over

NX

By BERNARD GAVZER
AP Newsfeatures Writer

EDITOR'S NOTE — If there is any family dynasty in these democratic United States, it is the Rockefellers. What is it like, for the newest branches on the famous family tree, to be a Rockefeller? Heirs to name and fortune, how does the fourth generation of Rockefellers cope with the inheritance?

The dream of any dynasty is continuity.

In this, the House of Rockefeller is blessed.

Though the reigning third generation is full of vigor and in firm command, the fourth generation is already standing on the threshold, groomed and girded for stewardship of one of the world's great fortunes.

The fourth — the Today Generation — numbers 23, in a direct line from great-grandfather, John D. Rockefeller, the 19th century's principal self-made billionaire. Little known, they are emerging from protective privacy to enter the arena of public affairs. One day their decisions could possibly alter the quality of American life.

THEY ARE CALLED, and call themselves The Cousins.

Assaying them, one is prompted to ask what it means to be a Rockefeller, what are the burdens of the name — and its wealth — what are the ecstacies, when does one first become aware of being a Rockefeller?

"I think my first awareness of being a Rockefeller is associated with going to school in our Cadillac," says Dr. Lucy Rockefeller Hamlin, daughter of Laurance Rockefeller, renowed conservationist. "I used to slide down onto the floor when we got near Brearley and stay hidden until the chauffeur gave me the signal, and then I got out. I was very self-conscious about being a Rockefeller."

"I don't think there was a sudden moment of realization in which I discovered I was a Rockefeller and that that was different," says David Rockefeller, 28, eldest son of David Rockefeller, chairman of the Board of Chase Manhattan Bank, America's second largest.

"MY PARENTS told me, 'You're likely to get more attention than others, and teased, too.' I think they exaggerated the extent to which this would be a bother."

There are thase among The Cousins who came from childhood overwhelmed by their name. One heiress legally changed hers. Several turned toward a dowdiness, as though this surface appearance of ordinariness could somehow dull the luster. One sought to give away her fortune.

"I never studied American history," says Lucy, "because I didn't want to sit in a class and risk hearing my great-grandfather described as a robber baron."

ALL THE FOURTH ...

modest description can only be likened to a backyard Madison Square Garden.

It was a million-dollar recreation center — built at Pocantico by John Davison Rockefeller Jr. for his sons, John D. 3rd, Nelson, Laurance, Winthrop and David, and daughter, Abby — in which there were many delights, including a full-sized bowling alley, squash court, tennis court and swimming pool.

IN THE OTHER houses in which they also lived or visited — Fifth Ave. or Beekman Pl. in Manhattan, a ranch in Venezuela, a mansion in Hawaii — these bright, intelligent and curious people were not oblivious to the obvious: They had luxury. That was the style of a Rockefeller.

In many ways, in growing up as a Rockefeller, I lived with a tag, just as a Jew or a Negro," says Hope Aldrich Rockefeller Spencer, daughter of John 3rd. "I sensed what it was liked to be discriminated against and have people ignore or accept you as part of a class or group rather than as an individual. I'm not suggesting by any means that I was discriminated against in the same way, but I think this is why I have an empathy for certain kinds of people."

THAT THE NAME could be a burden as well as a blessing was obviously in the mind of John D. 3rd in deciding upon the name for his only son. It was settled that it would be John. Not John D. IV. Everyone calls him Jay. Now, at 31, he is secretary of state of West Virginia.

"It was left to me to determine whether I wanted to be John D. Rockefeller IV" says Jay. "When I turned 21, I decided that I did.

"I have tremendous respect for the name and what it has stood for: concern, responsibility, considered judgment. I am proud of the family. My uncle Laurance contributed in the field of conservation. My uncle David is a progressive, creative banker. My uncle Nelson is governor of New York, and my uncle Winthrop is governor of Arkansas. My father made significant contributions in the area of population control, long before others.

"I am proud of a family that takes seriously the question of the quality of American life."

THERE IS a compelling need among these cousins to be recognized and respected on merit, as individuals. Independence and individualism are hallmarks of the generation. And so they are a diversified lot.

These cousins are bound by name, cemented by money, joined in common goal. There is the familial cousin, and The Cousin, which is a separate sort of entity that metamorphizes at age 21.

At that age, a Rockefeller enters the society of cousins which meets formally to discuss mutual interests, such an philanthropies and investments, politics and philosophy, as well as part and theater and sports and child rearing. There are 16 adults cousins, plus 11 spouses.

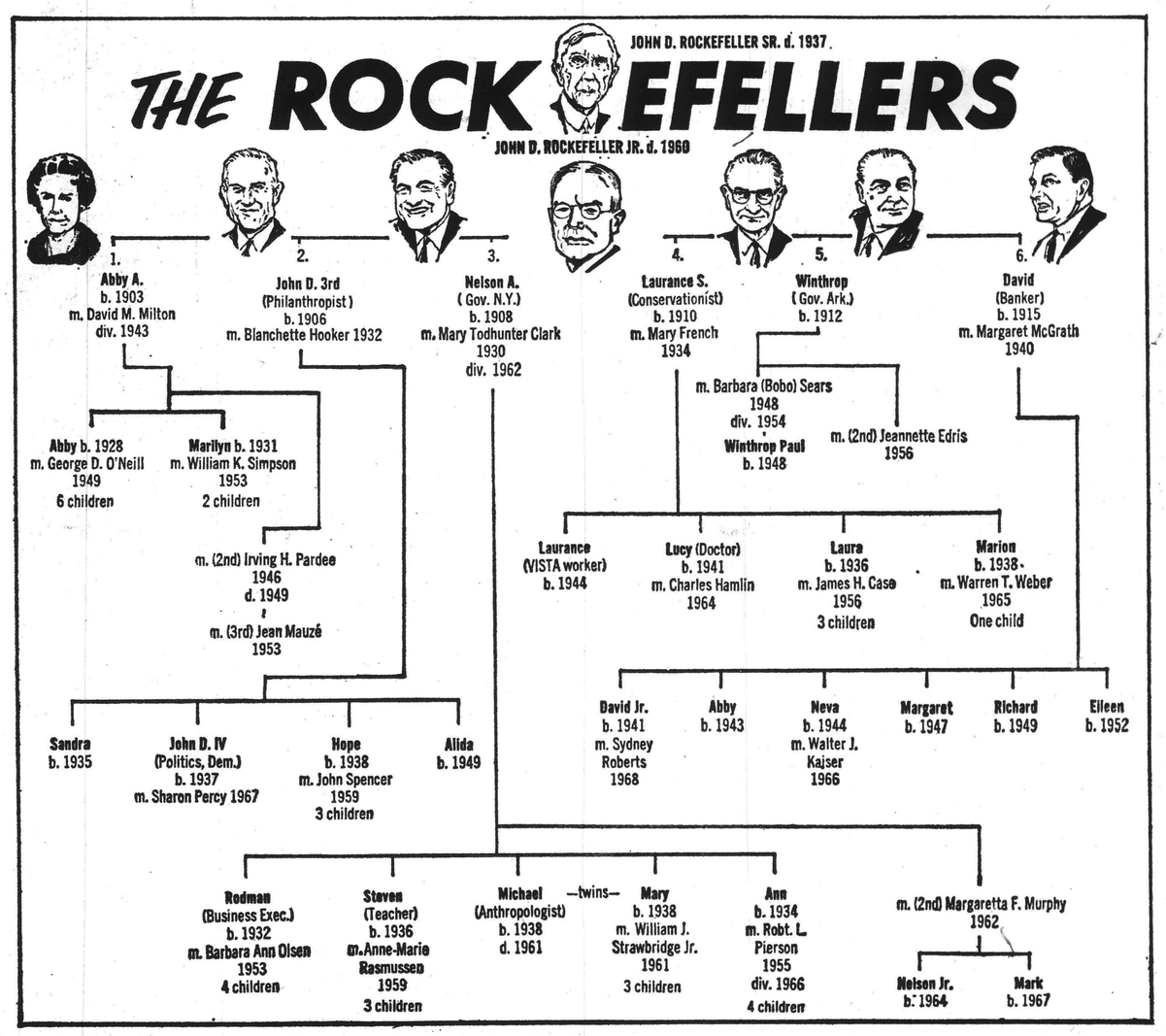
NOT YET OF age for such meetings are Alida, youngest daughter of John D. 3rd, Nelson Jr., 4, and Mark, 2, children of Nelson and his second wife; Winthrop Paul, son of Winthrop and his first wife, Bob Sears Rockefeller; and Margaret, Richard and Eileen, the three youngest of David Rockefeller's six children.

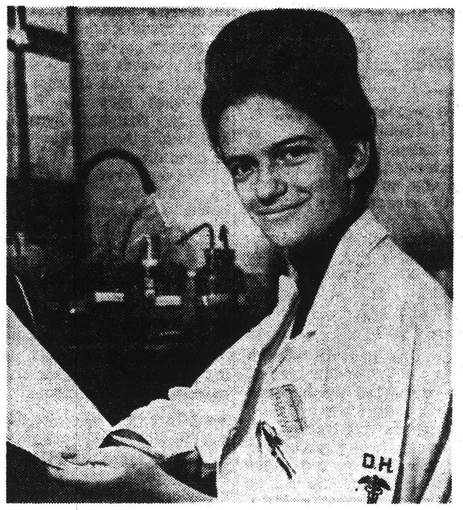
Shake that Rockefeller Cousin tree, give it a good whack, and there's an impressive harvest. It has to be whacked because some cousins are publicity-shy, still cautious about leaving the cocoons of privacy.

There is Rodman, soon to be 37, Nelson's eldest son, an economist, Phi Beta Kappa. Hope Spencer can converse in Swahili and her brother, Jay, speaks Japanese. He can also talk with some expertise about the abilities of a Joe Namath. David Rockefeller knows his Bach and is fine enough a sailor to have crewed on the Intrepid, winner of the America Cup.

THERE IS ABBY Milton O'Neill, daughter of Abby Mauze, John D. Jr.'s only daughter, whose passion for restoration of colonial Williamsburg has made her far ing or useful service is the common duty of mankind."

JAY ROCKEFELLER is the one cousin most likely to strike a spark of recognition among the people. Six-feet-six, with moderately long sideburns and horn-rimmed glasses, he is not an easily forgettable man. A child standing close to him on a Charleston, W. Va., street, asked her mother,





DR. LUCY HAMLIN DAUGHTER OF LAURANCE

Norwegian girl, in 1959. She was in the Rockefeller home, as an au pair, working there while she learned English and American customs. This is typical of the daughters of many European middle class families. But Anne-Marie was described as a Rockefeller maid and the romance as a sign the Rockefellers were just folks, after all.

ROCKEFELLERS ARE you learn you have all this money, and you buy what you need, and then you know that you have to do something with it."

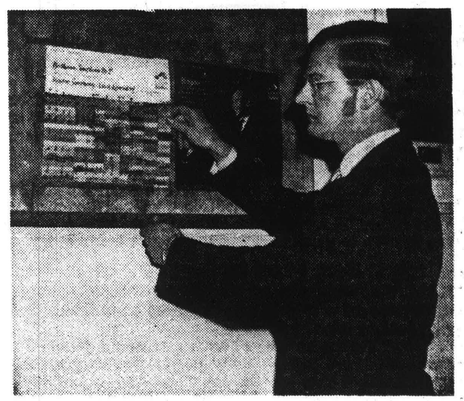
WHAT TO DO occupies a considerable amount of energy and time on the part of the cousins and a corps of outsiders who are part of the army of experts — investment counsellors, accountants, public relations staffs, etc. — available to these Rockefellers.

The Rockefellers thus extend their own substantial intelligence and expertise by having access to intelligent people who can produce relevant information.

The formal Cousins' meeting — which occurs at least twice a year and is held in New York City or at the family estate at Pocantico Hills — is the battleground upon which ideas, plans and strategies are tested.

"Disagreement among us was greatest over the Vietnam war issue," says Steven. During his father's campaign for the presidential nomination, Steven pressed to have him take a strong, outspoken stand against the war.

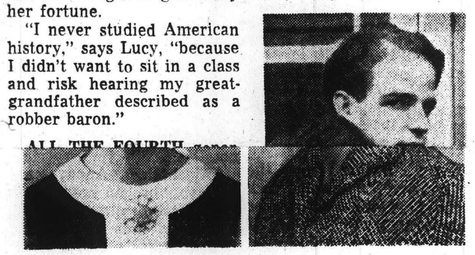
"NO ONE, BY AGE or volume of voice, is dominant among us," says cousin David, who is an arts adminis-



DAVID ROCKEFELLER JR. GETS $6400 A YEAR
Works with Boston Symphony Orchestra

even though I've inherited wealth," says Jay. "It is nonsense to argue that because

should live then there also must be a model of how a man should die.



TODAY GENERATION — At top are Mrs. William Strawbridge (Mary, younger daughter of New York's Gov. Nelson Rockefeller), who makes a specialty of primitive art; with her is her husband, president of the Urban League in Westchester. Below, left, are Ann Pierson, her elder sister, and her sister-in-law, Anne-Marie (Mrs. Steven Rockefeller).

INDIVIDUAL ROCKEFELLERS — Mrs. Hope Aldrich Rockefeller Spencer, left, always wary about the effect of the Rockefeller name, did not allow it to appear on the front of her book, "The Way to Rehema's House, an East African Diary." At right is John D. Rockefeller IV ("Jay"), Democratic secretary of state of West Virginia, with his wife Sharon, daughter of Illinois Republican Sen. Charles Percy. (AP Photos and Illustration)

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THEY ARE CALLED, and call themselves The Cousins.

Assaying them, one is prompted to ask what it means to be a Rockefeller, what are the burdens of the name — and its wealth — what are the ecstacies, when does one first become aware that his Rockefeller generation Rockefeller children, at some point in their lives, recognized once they got beyond the confines of the family estate at Pocantico Hills, N.Y., where nearly all spent most, or at least a part, of their childhood, that there was something different about their lives.

How many other children were there in the world, let alone among their peers, who had access on a rainy afternoon to a diversion such as the Playhouse, which by modest description can only be likened to a backyard Madison Square Garden.

It was a million-dollar recreation center — built at Pocantico by John Davison Rockefeller Jr. for his sons, John D. 3rd, Nelson, Laurance, Winthrop and David, and daughter, Abby — in which there were many delights, including a full-sized bowling alley, squash court, tennis court and swimming pool.

IN THE OTHER houses in which they also lived or visited — Fifth Ave. or Beekman Pl. in Manhattan, a ranch in Venezuela, a mansion in Hawaii — these bright, intelligent and curious people were not oblivious to the obvious: They had luxury. That was the style of a Rockefeller.

LARRY ROCKEFELLER
Harlem Vista Worker

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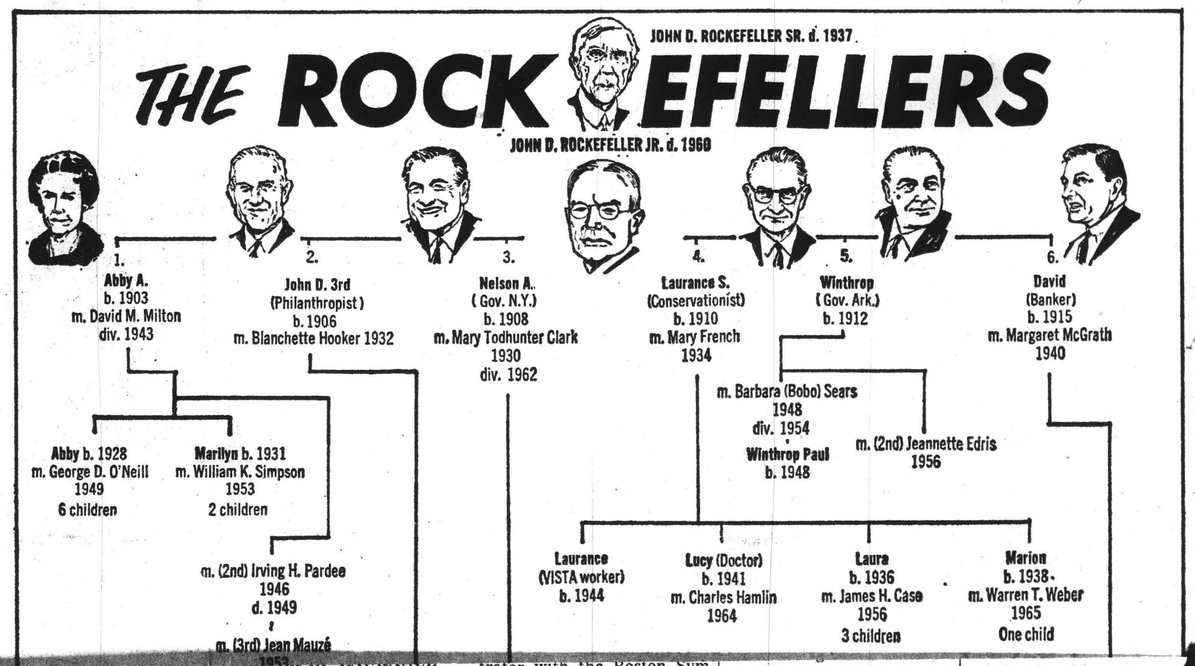


more than a mere buff on that period of Americana. Her sisters, Marilyn, is married to Prof. William Simpson of Yale, an Egyptologist.

There is Sandra, another daughter of John D. 3rd, who is a gifted artist, as is her cousin, Marion Weber, a sculptor and painter, who is a daughter of Laurance. Steven, 32, a son of Nelson, graduated cum laude from Union Theological Seminary and is seeking his dectorate.

His sister, Mary Strawbridge is an expert on primitive art and is often at work at the Museum of Primitive Art in New York. Her husband, William, is president of the Urban League in Westchester.

COUSIN LAURA (Mrs. James H. Case), a daughter of Laurance, has a doctorate from Harvard in political science and is especially interested in the psychological aspects of politics. She was magna cum laude in the history of art, Bryn Mawr. Her brother, Larry, works and lives in Harlem as a Vista worker. He is also a pilot.

Two of David Rockefeller's daughters are busy in the Boston area. One is Abby, a gifted musician and an activist in the anti-draft movement, and the other is Neva Kaiser, magna cum laude at Radliffe and currently writing a preface to a book of poetry by Conrad Aiken.

Much of this individualism stems from the fourth generation's interpretation of the credo of John D. Jr. Said he:

"I believe that the rendering of useful service is the common duty of mankind."

JAY ROCKEFELLER is the one cousin most likely to strike a spark of recognition among the people. Six-feet-six, with moderately long sideburns and horn-rimmed glasses, he is not an easily forgettable man. A child standing close to him on a Charleston, W. Va., street, asked her mother,

She Serves as Intern in Harlem Hospital

"Mommy, where does he end?"

A friend of the Kennedys, especially the late Sen. Robert F. Kennedy, Jay campaigned for office as a Democrat. First he was elected to the West Virginia House of Delegates, and last November, he was elected secretary of state.

There are those who dearly believe he will affirmatively fulfill the headline of a Wall Street Journal story: "Will a Rockefeller be president in 1976?"

WHITE HOUSE talk irritates Jay. So does the innuendo that he went to West Virginia to launch a political career. He came to the state in 1965 as a community worker with Action for Appalachian Youth-Community Development.

"I came here because at the age of 25 I realized I had spent a great deal of time in Europe and Japan but never had a quiet, concentrated experience in America. That didn't seem normal for a guy at 25. I wanted to be involved in something meaningful, at a grass roots level.

"I thought first of working with Mexican-Americans and then learned of the plight of West Virginians. I felt this was a state that was being ignored," he says.

A second Rockefeller cousin, Steven, was headline material when he married Anne-Marie Rasmussen, a Norwegian girl, in 1959. She was in the Rockefeller home, as an au pair, working there while she learned English and American customs. This is typical of the daughters of many European middle class families. But Anne-Marie was described as a Rockefeller maid and the romance as a sign the Rockefellers were just folks, after all.

ROCKEFELLERS ARE taught things about money at an early age.

"We are given small allowances," recalls Jay. "I remember having an allowance of 15 cents a week. We had to budget it. Five cents for spending, five cents for saving and five cents for giving."

No cents for lending, according to some other cousins.

"It is not good to lend money to friends," says one. "You do, and they almost automatically think that because you are a Rockefeller there is no need to pay it back. That makes you wonder what sort of friend you have. So, our rule was don't lend it to a friend."

IF CONSUMPTION were a passion, the Rockefellers could consume to a fair thee well. But some of the Rockefeller women, who could easily afford the style output of the world's haute couture, dress as though they'd selected their entire wardrobe during a busy lunch hour in a bargain basement. Nor are the men trend-setters, either.

"Consumption no longer has any meaning," says Rodman Rockefeller, who is the principal businessman among The Cousins. He is president of the family's International Basic Economy Corp., which is no less than a private foreign aid program.

"After the first million, you learn you have all this money, and you buy what you need, and then you know that you have to do something with it."

WHAT TO DO occupies a considerable amount of energy and time on the part of the cousins and a corps of outsiders who are part of the army of experts — investment counsellors, accountants, public relations staffs,

trator with the Boston Symphony. "Jay hasn't turned us into Democrats; Steven hasn't made us theologians."

MONEY EARNED on someone's payroll is held with special regard. It's not the same as money from investments and trusts.

"I find it difficult to explain the feeling or meaning," says Dr. Lucy Hamlin, who is a intern at Harlem Hospital in Manhattan, and receives the intern's typical pittance, "but this is money I work very hard for."

Inherited wealth, by some myth, supposedly taints those who have it, making them wastrels or playboys or non-men. But in some way it has driven the Rockefeller men to be different sort of models.

"I think people trust me one inherits wealth he is precluded from knowing about or understanding problems."

SAYS LUCY HAMLIN, who plans to specialize in psychotherapy:

"In our society, one of the dominant forces is the need to make money. That is absent from us. We have more money than we can ever use. Therefore, it is necessary to replace that drive by achievement in other ways, or by creativity and imagination in the way we use our money for positive social good. I think my men cousins have worked very hard to do this and have found other forces—such as serving the society."

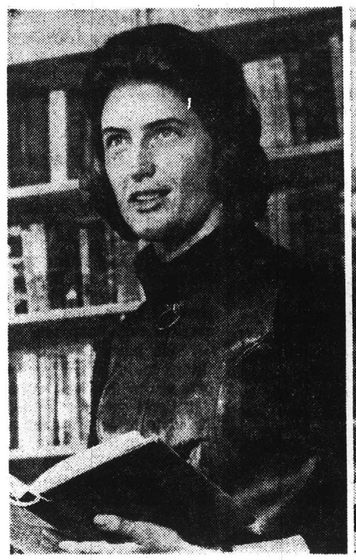
If that has been the Rockefeller model of how a man

AND THAT summons the memory of Michael Rockefeller, son of Nelson Rockefeller, and twin of Mary Rockefeller Strawbridge.

"He really understood people," the governor told a New York Times writer one day. "He was one of those intuitive people. There are a lot of sensitive people in this world, but so many of them are overwhelmed by their own sensitivity. He was observant and selfless."

An aspiring anthropologist, Michael was on an expedition to Dutch New Guinea in 1961. He and a companion were adrift in a disabled craft, and when it was 11 miles from shore in a storm, Michael set out to swim for help.

He was never seen again.



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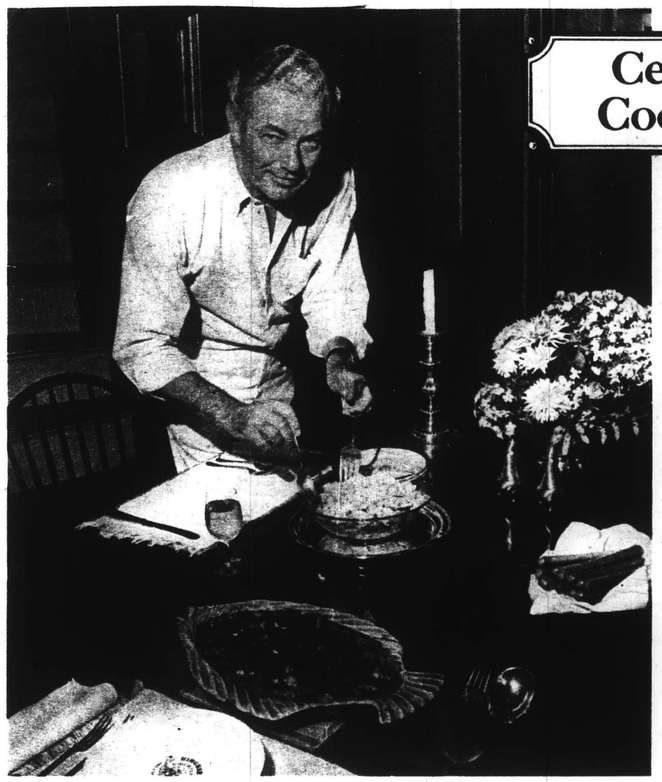

(Sunday Herald Traveler photo by Calvin Campbell)

Bill Pierce serves his delectable layered salad at home in Hingham. In the foreground is his fabulous lobster casserole with tomalley topping.

By JANET CHRISTENSEN

ENVY THE dinner guest when congenial host Bill Pierce does the cooking. And especially if his lobster casserole is on the menu.

His culinary talents are strictly top-drawer, but Bill is more widely known for his broadcasting talents. For more than 16 years, his pleasing voice has been an asset to WGBH-FM and Channel 2, where he is chief announcer. To a music lover, Bill is familiar as "the voice of the Boston Symphony."

A staff member since the early days of Boston's educational station, Bill is devoted to its cause. "It's almost more of a faith than a job," he confided. "You really have to believe in it. We bring a lot of things to people that they might not enjoy otherwise. It's also our moral duty to show all sides of subjects."

While WGBH broadcasts enrich the lives of countless adults, one of the station's raisons d'être is working with children in schools, Bill pointed out.

"Most of our income comes from public donations," said Bill, "although we do receive grants from private corporations. The Lowell Institute Cooperative Broadcasting Council, which gives us both advice and some funds." The Council is made up of member colleges, universities and cultural institutions. Some 170 people, including volunteers, staff the station.

Bill first joined WGBH hoping he would announce the Symphony. "All my life I've been interested in music," he reminisced, "first as an Episcopal choir boy soprano. My first job after Bowdoin was teaching music and directing the choir at Westminster School in Connecticut."

He was program director at radio station WBET in Brockton when he started working evenings at WGBH. Then, after leaving WBET, he began teaching broadcasting mornings at Emerson College. In recent years, he has spent his mornings helping dyslexic children with their reading after training at Massachusetts General Hospital under Dr. Edwin Cole.

From time to time Bill does newscasts and promos for Channel 2. He has also narrated films on Williamsburg and Plymouth.

Bill's life away from work is centered about his charming home in Hingham, which was built about 1750. It is tastefully decorated, yet warm and cozy and he enjoys having visitors.

"I have company several times a month. It's my own fault; I invite them," he said with a laugh. "Having people in for cocktails and dinner is my form of recreation. I have as many as fourteen guests for a buffet, but for a sit-down dinner, I like to have eight.

"I make no pretensions about being a fancy cook, but I do my own cooking," said Bill, who is a bachelor. "I learned out of self defense, because I love to eat. My three sisters have helped," he added. "They're all magnificent cooks.

"I like to work with meats and wine. The first time I'll make something according to the recipe, and then I change it to fit my purposes. One of my favorite brunches is Bloody Marys, fish cakes, baked beans, bacon, and a variety of rolls and relishes.

"A good beef stew is another of my favorite meals. I cook the meat the day before, then reheat it, and cook the vegetables—carrots, potatoes, turnips and pearl onions. I like things like lobster stew, clam chowder and James Beard's clam hash. I also like Pennsylvania Dutch cooking, but it's very fattening," he added.

"One of my favorite desserts is brandied peaches with champagne. Then I make a dessert with white seedless grapes, and chopped-up preserved candied ginger folded into a little soured cream. Just chill it and serve.

"I like fruit and cheese, too, then when I go out I can appreciate fancy desserts. But once in a while, I go all out and make cheese pie, with a graham cracker crust, and glazed fruit on top."

A good New Englander, born in New Bedford, Bill often serves seafood in a fabulous casserole dish. When he uses lobster, he often tops the casserole with a delectable mixture of the lobster tomalley, crumbs, sherry and melted butter.

He also makes a dip by combining lobster tomalley with mayonnaise, salt and pepper.

Here are two Bill Pierce specialties:

LOBSTER CASSEROLE

(Also can be made with crab meat, scallops or both)

- **4 tablespoons butter**
- **4 tablespoons flour**
- **2 cups whole milk (with part cream or use all light cream)**
- **1 teaspoon salt**
- **⅛ teaspoon pepper**
- **½ teaspoon celery salt**
- **Dash cayenne pepper**
- **2 tablespoons sherry**
- **1 teaspoon or more minced onion**
- **1 teaspoon or more minced parsley**
- **1 egg yolk**
- **1 (6 oz.) can sliced mushrooms, drained**
- **4 cups cooked lobster meat (or use crab meat, bay scallops sautéed in butter, or mixture)**
- **Bread crumbs, grated Parmesan cheese and butter; OR tomalley topping**

Melt butter in saucepan or large skillet; blend in flour and cook for a minute or so over low heat. Add milk, stirring constantly, and cook until smooth and thickened. Add seasonings, sherry, onion and parsley; stir well. Remove from heat and add egg yolk, stirring briskly. Add mushrooms and lobster meat or other seafood.

Put in large buttered casserole dish. Sprinkle top with crumbs and grated cheese, dot with butter—OR top with a mixture of lobster tomalley, bread crumbs, sherry and melted butter.

Bake casserole uncovered 20 to 25 minutes at 400 degrees until it bubbles. (Less time is required for individual casseroles.) Makes 4 to 6 servings.

NOTE: Bill cooks 4 lb. lobsters for this recipe. It can be stretched with 1 cup of soft bread crumbs and a can of crab meat.

LAYERED SALAD

- **Lettuce, broken in pieces**
- **Frozen peas, thawed and uncooked**
- **Shredded carrot**
- **Green seedless grapes, or drained pineapple chunks**
- **Bermuda onion rings**
- **Blobs of mayonnaise, sprinkled with sugar**

Layer ingredients as listed in large salad bowl, then start layers all over again until desired amount of salad is made.

Before serving, top with toasted croutons and grated Parmesan cheese. Do not toss—salad is best served as is.

NOTE: The salad can be made without mayonnaise and sugar; just before topping with croutons and cheese, pour a sweet creamy dressing over it.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
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SEP 8 1968 New England

128

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MARTIN BOOKSPAN

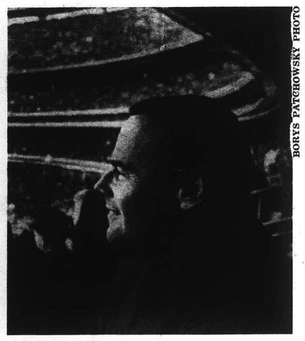

PHOTO: PYRAMID STUDIOS

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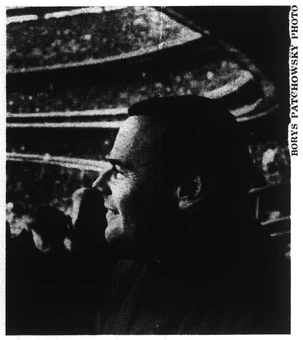

BORIS PATKOWSKY PHOTO

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MUSIC IN ALL THAT

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SOLTI SIGNS PACT WITH CHICAGOANS

Hungarian Named Musical Director for 1969-70

By DONAL HENAHAN

The engagement of Georg Solti as musical director of the Chicago Symphony and Carlo Maria Giulini as principal guest conductor, rumored in musical circles for several months, is definitely set, according to a spokesman for the orchestra.

Signing of Mr. Solti to a contract for the 1969-70 season, when he will conduct 12 weeks, awaits only a favorable ruling from the Internal Revenue Service on the Hungarian conductor's future tax problems as a commuter between London and Chicago.

Since 1961, Mr. Solti has been musical director of the Royal Opera House at Covent Garden in London, and he will retain that post for one or two years before taking on more intensive duties in Chicago. He wants to make sure he will not lose money by holding both jobs. "Mr. Solti is definitely coming to Chicago," Kenneth Utz, the orchestra's public relations director, said in a telephone interview. "He is already drawing up programs for his first season."

In the 1969-70 season, Mr. Utz added, Mr. Giulini will conduct eight weeks as a guest. The Chicago Symphony is currently between musical directors, Jean Martinson having resigned at the end of a five-year contract last season. The conducting duties for the 1968-69 season will be filled by guests, pending the arrival of Mr. Solti and Mr. Giulini.

The Chicago's decision leaves only the New York Philharmonic among the "big five" orchestras still searching for a musical director (Leonard Bernstein resigns at the end of the coming season). The Boston Symphony recently chose William Steinberg to replace Erich Leinsdorf, and the Philadelphia and Cleveland orchestras are apparently happy with their musical directors of long standing, Eugene Ormandy and George Szell.

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NEW YORK, N. Y.
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AUG 17 1968

Symphony World Is Undergoing Changes

By IRVIN LOWENS
Music Critic of The Star

As the 1968-69 season begins, there are clear signs of ferment in the world of the symphony orchestra. Old patterns are breaking down, and new precedents are being established.

Take, for example, the three-year contract just signed by the members of the Boston Symphony Orchestra (who belong to the American Federation of Musicians). It contains a number of provisions which, so far as I know, are embodied in no other contract.

The musicians and the management jointly are to select a five-member advisory committee which "will act in a consultative role, advising the management on musical matters and musical aspects of the orchestra's function." It is not clear whether the members of this committee must come from the orchestra or whether they can be outside friends and experts. But there seems to be an assumption that the committee will give the players a stronger voice in determining the orchestra's affairs.

Committee Decision

A new audition procedure will be used to determine the advancement of string players. "Seating at the front desks will be determined by the music director," the contract states. However, "if an opening occurs in the desks behind the front desks, voluntary auditions will be arranged at which a sizable committee of string players votes on the filling of the vacancy. The music director will continue to be responsible for the selection of new orchestra members."

At the end of the contract period, basic minimum salary will be $14,000, a considerable increase over the present $10,500 basic minimum. The new scale guarantees a minimum annual recording fee of $1,000.

In addition, BSO members will have 15 five-day weeks in each of the contract's three years. In the first year, eight of the weeks will have two consecutive days off; the number goes to 10 in the second and third years of the contract.

Another new thing on the Boston scene is America's first cooperative orchestra, the Boston Philharmonia, which is looking forward to its first full season after having completed its first series of three concerts last April and a week of concerts last summer in five Boston neighborhoods under the sponsonship of that city's "Summerthing" Festival.

Wider Audience

The 40-member orchestra draws its personnel from independent musicians in the Boston area — it was organized in order to supplement rather than to compete with other Boston and New England ensembles by reaching a wider new audience.

Successful cooperative orchestras exist in Europe as profit-making organizations in which the players own shares of stock. The Boston Philharmonia is unusual in that it is incorporated as a "non-profit, non-stock corporation."

The Philharmonia terms itself "100 percent artistically cooperative" since the musicians are permanent corporate members of the Philharmonia Society, hold three permanent memberships on its board of trustees, have exclusive decision-making power on the selection of orchestra personnel, have an equal vote with the trustees on the enaggement of conductors and orchestra management, and must be consulted on policy matters concerning the musical product.

A music advisory committee of three orchestra players, recently set up to develop guidelines for programming, is chaired by Harvard composer Leon Kirchner.

Present plans call for the orchestra to continue its guest conductor policy through the 1968-69 season.

The Philharmonia's musicians, who were paid on a per-concert basis previously, will be paid on a seasonal basis in the future, with base above the local Boston scale. At present, large local corporations are the target of a fund drive — later on, funding is expected from a variety of sources.

The conversion of the symphony orchestra from a kingdom ruled by a conductor into a republic of equals is being helped along by the International Conference of Symphony and Opera Musicians (ICSOM), which has decided to go full speed ahead with its controversial project of grading conductors by means of poll among its member musicians, according to Senza Sordino, ICSOM's official publication.

ICSOM sought legal advice after the question was raised as to whether the compilation and distribution of questionnaires might perhaps make its members answerable in a suit for libel. The attorneys held that "ICSOM might safely proceed with the evaluations provided certain safeguards and procedures were followed." The organization was told that "steps should be taken to assure that the statements be neither recklessly nor maliciously made, and evaluations should be made available only to those with a legitimate interest therein."

Doesn't Worry Leinsdorf

Understandably, conductors asked to comment on the project were not especially enthusiastic about the idea.

Erich Leinsdorf didn't see any harm in the poll itself. "Musicians have always evaluated conductors — in Europe they do it constantly," he told ICSOM. "The only question to ask is: To what purpose? It doesn't worry me, but it should certainly worry some people who administer orchestras. Such a poll may tell them some things they don't want to know."

The attitude of William Steinberg was similar. "Why not?" he said. "Why shouldn't they rate conductors? Conductors are a necessary evil — sometimes more necessary, sometimes more evil — but it is a question of deciding between what I would call the magician versus the genuine kapellmeisters. If it would change the situation, if the conductor would learn something from it—make him stick to the beat, for instance — it might be healthy. The conductor is supposed to know everything better than the musicians, but on the fingers of one hand you can count the real conductors. Before the first downbeat, the musicians know."

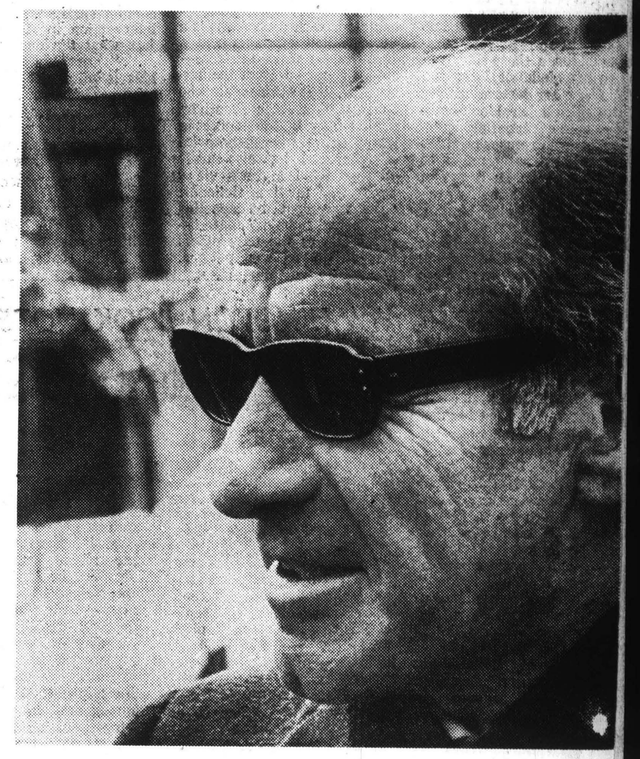
Changing Relationship

As George Zazofsky, chairman of ICSOM, points out, the relationship between player and conductor is changing.

"In the Boston Symphony's contract," he noted, "it is specified that the players may keep evaluation sheets on conductors and that the management is free to consult them if it so wishes. We are mainly interested in evaluating guests, because permanent conductors are chosen from guest lists. Lately, managements have been showing an interest in players' opinions. And why not? The combined musical opinion of X number of first-class symphony players should be more valuable than the opinion of one or two persons in any given community."

ICSOM's official evaluation sheet divides the questions into two broad categories — "Emotional Reaction" and "Objective Evaluation." As examples of the sort of thing found under the first heading, musicians are asked: "Do you, or would you, like to play under this man as a guest conductor? Do you, or would you, like to play under this man as a permanent conductor?" As instances of "objective evaluation" questions, they are asked: "Is his beat clear most of the time? Does his beat have clear inner rhythm? Does he show his interpretation with the baton, keeping talk in proper perspective? Does his beat communicate proper character, mood and intensity of the passage?"

The world — even the supposedly static world of the symphony orchestra — does move on.



ERICH LEINSDORF

The Sunday Star
WASHINGTON, D. C.
SUN. 358,738
SEP 22 1968

Records in Review

BARGAIN LABEL OFFERINGS

By WILLIAM A. STORRER

As originally composed, Mahler's First Symphony had a movement called "Blumine," inserted before the Scherzo. This movement was purchased by Mrs. James [illegible] Connecticut, and she gave performances with the Symphony Orchestra. Frank [illegible] performance on a some price [illegible] ments by enclosing releases in plastic-lined sleves or even plain paper ones. Any quality recording, whatever its price, deserves proper care!

A GREATER BOSTON

The Boston Symphony Orchestra is having its troubles. Erich Leinsdorf will be replaced next summer by William Steinberg, the conductor who, had not RCA executives dictated otherwise (so the rumors go), might have come to Boston years ago. Leinsdorf's recordings have not sold well and we are back where we began, only many years later.

Why could Boston not get one of the younger "glamor" conductors? Is it that none of these jet-setters wants to be tied down to a single organization for fifty-two weeks a year? Can Boston only get a caretaker conductor until the BSO trustees wake up to the needs of conductors of the last third of the twentieth century?

The fifty-two week season is only part of the problem, for Boston does not welcome as it should many of these young conductors. Boston has some of the nastiest, senseless critical journalism of any major world cultural center. Many a guest conductor has been so mercilessly raked over the coals that one should wonder little why they do not want to return as permanent conductors. Even more, Boston criticism is often tasteless. Criticism is one thing, a hate-filled post-mortem another, and as long as Boston permits the latter, it will probably be without a first-rate young conductor for many years to come.

LONG ISLAND DAILY PRESS
Sunday, September 22, 1968

Stokowski, an Active 86, Plans Premieres for Sym

By DELOS SMITH

Imperturbable conductorial serenity shines from Leopold Stokowski. He is so raptly concentrated on the present that he's arranged to conduct the world premieres of four new works during the forthcoming season of his American Symphony Orchestra.

Stokowski will be 87 next April. Leonard Bernstein is 50 as he begins his last season as music director of the New York Philharmonic with fond thoughts of the unserene 19th Century Gustav Mahler. Erich Leinsdorf is 56, at the start of his last season as music director of the Boston Symphony, and he has a new wife, having been divorced from his first one.

Eugene Ormandy begins his 33rd season as music director of the Philadelphia Orchestra. The thought in many minds and probably in his is: How many more of the same can he have, now that he is almost 69? With Bernstein and Leinsdorf, the question is, whither? They have to go somewhere from where they are now.

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A NEW SYMPHONIC year opened last week, wi Ormandy conducting the Philadelphians in their sea inaugural concert i season gets und ducting. The 3, with B

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JEWISH ADVOCATE
BOSTON, MASS.
SEP 26 1968
New England Newsclip

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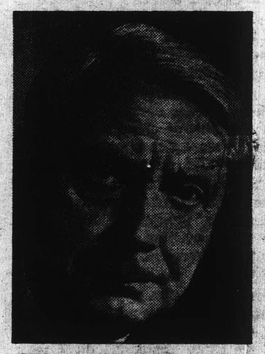

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CIRC. 302,436
OCT 6 19
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"I want to take advantage of all the possibilities, lights, staging the whole idea of using films. That we've got now is just the old Verismo thing, isn't it? And it's so awful. Look at those productions designed by Franco Zeffirelli and Visconti. What has that heavy stuff to do with opera? Opera is imagination and they allow none.

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"It will be frightfully expensive, of course, and there are not more than a dozen of so operas that can be treated in a really new way. But wouldn't it be fun to do 'The Magic Flute' in a new way?

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"We've got to find new opera, too. Michael Tippett is writing some good things — not the love and death stuff that has always been opera, but very strong pieces about the way people really are," he says.

"After all, composers in contributing new works to the repertory are helping to keep alive a communal activity which poses most of the problems of the world at large. I think we need to work for something larger than ourselves, even though we fight so hard to assert our individuality," he says.

Savior

His own individuality has been constantly asserted. He came to music during a traditional public school education. He later played clarinet in Scottish orchestras before making a name as a conductor of Mozart with the Chelsea Opera Group. In 1959, he substituted for Otto Klemperer in a Festival Hall performance of "Don Giovanni" and Davis was launched as a conductor with a future.

"I came to music late, but it saved me at school. It was my secret, something the masters couldn't take away from me. I think I was lucky because I somehow associate music making with what it is to become a man," he says.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 728,276
SEP 8 1968

The Music Beat

Big Symphony Podiums Get Revolving Door Look

By JAMES FELTON
Of The Bulletin Staff

ERICH LEINSDORF quit as conductor in Boston complaining of overwork, and the Orchestra there, while shopping around for someone else, announced last week that the players themselves will have some say as to where they will sit. I can see Toscanini's ghost trembling all over, crying "anarchy!"

Now that Leonard Bernstein is stepping down in New York the old Philharmonic will be back to the treadmill of guest conductors that typified its historic weakness before Bernstein brought a relative measure of order.

Now that Jean Martinon is leaving Chicago that orchestra will limp along next season with guest conductors. There is plenty of talk that no one man will ever again dominate an orchestra's destiny.

Eugene Ormandy continues as absolute music director of the Philadelphia Orchestra.

Cleveland, a relative newcomer to the elite circle of the Big Five symphony orchestras in the United States, still boasts George Szell as absolute boss. Szell and Ormandy. It's down to that.

• • •

THE YOUNG conductors are reluctant to step into a grinding 52-week year. They will tell you they have committments here and there for the next 3 or 4 years that can't be broken. They say they are shopping around.

So whose market is it, the conductors' or the orchestras'? You can always try playing without a conductor. The Soviet Union had its Persymphans, a Conductorless Orchestra whose fate is obscure.

Or you can try to keep going with rotating guest conductors. When Toscanini faded from the picture the NBC Symphony, created personally for him, tried valiantly to carry on as the Symphony of the Air under guest conductors. It finally broke up.

Guest conductors invited in by a permanent director have a tough time. They want to put their own stamp on a performance but they need the cooperation of 110 men who can sit on their hands, if they want to. The guest can't hire or fire, yet if he doesn't come up with an authoritative performance he won't be noticed.

"Who is he to wave a stick under my nose and take half an hour over a couple measures of a Beethoven symphony I played forwards and backwards before he was born," one Philadelphia Orchestra member said last year about one of the guest conductors.

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AND NOT without some justice. Veterans have a right to a show-me attitude. The job of the guest conductor is to convince them, and it isn't ever easy. No wonder the younger men are wary. The glories of the podium of yore are no longer all that glorious.

Message: the day of the maestro is changing. He may have to change the act from dominate to cooperate.

Chicago will experiment with twin directors in the 1969-70 season. Georg Solti and Carlo Maria Giulini will share the powers and passions of the post. The New York Philharmonic had such split directorates as Toscanini/Stokowski, but everyone breathed easier under the unifying hand of Bernstein.

But in these days the elite orchestras are playing year round and sooner or later they will either all turn to four-handed leadership, roll back their seasons, or go the way of all flesh. The dictator of the baton is a vanishing specimen.

130

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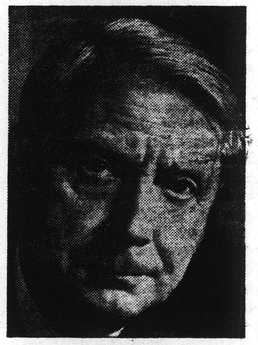

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"After all, composers in contributing new works to the repertory are helping to keep alive a communal activity which poses most of the problems of the world at large. I think we need to work for something larger than ourselves, even though we fight so hard to assert our individuality," he says.

Savior

His own individuality has been constantly asserted. He came to music during a traditional public school education. He later played clarinet in Scottish orchestras before making a name as a conductor of Mozart with the Chelsea Opera Group. In 1959, he substituted for Otto Klemperer in a Festival Hall performance of "Don Giovanni" and Davis was launched as a conductor with a future.

"I came to music late, but it saved me at school. It was my secret, something the masters couldn't take away from me. I think I was lucky because I somehow associate music making with what it is to become a man," he says.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 728,276
SEP 8 1968

The Music Beat

Big Symphony Podiums Get Revolving Door Look

By JAMES FELTON
Of The Bulletin Staff

ERICH LEINSDORF quit as conductor in Boston complaining of overwork, and the Orchestra there, while shopping around for someone else, announced last week that the players themselves will have some say as to where they will sit. I can see Toscanini's ghost trembling all over, crying "anarchy!"

Now that Leonard Bernstein is stepping down in New York the old Philharmonic will be back to the treadmill of guest conductors that typified its historic weakness before Bernstein brought a relative measure of order.

Now that Jean Martinon is leaving Chicago that orchestra will limp along next season with guest conductors. There is plenty of talk that no one man will ever again dominate an orchestra's destiny.

Eugene Ormandy continues as absolute music director of the Philadelphia Orchestra.

Cleveland, a relative newcomer to the elite circle of the Big Five symphony orchestras in the United States, still boasts George Szell as absolute boss. Szell and Ormandy. It's down to that.

• • •

THE YOUNG conductors are reluctant to step into a grinding 52-week year. They will tell you they have committments here and there for the next 3 or 4 years that can't be broken. They say they are shopping around.

So whose market is it, the conductors' or the orchestras'? You can always try playing without a conductor. The Soviet Union had its Persymphans, a Conductorless Orchestra whose fate is obscure.

Or you can try to keep going with rotating guest conductors. When Toscanini faded from the picture the NBC Symphony, created personally for him, tried valiantly to carry on as the Symphony of the Air under guest conductors. It finally broke up.

Guest conductors invited in by a permanent director have a tough time. They want to put their own stamp on a performance but they need the cooperation of 110 men who can sit on their hands, if they want to. The guest can't hire or fire, yet if he doesn't come up with an authoritative performance he won't be noticed.

"Who is he to wave a stick under my nose and take half an hour over a couple measures of a Beethoven symphony I played forwards and backwards before he was born," one Philadelphia Orchestra member said last year about one of the guest conductors.

• • •

AND NOT without some justice. Veterans have a right to a show-me attitude. The job of the guest conductor is to convince them, and it isn't ever easy. No wonder the younger men are wary. The glories of the podium of yore are no longer all that glorious.

Message: the day of the maestro is changing. He may have to change the act from dominate to cooperate.

Chicago will experiment with twin directors in the 1969-70 season. Georg Solti and Carlo Maria Giulini will share the powers and passions of the post. The New York Philharmonic had such split directorates as Toscanini/Stokowski, but everyone breathed easier under the unifying hand of Bernstein.

But in these days the elite orchestras are playing year round and sooner or later they will either all turn to four-handed leadership, roll back their seasons, or go the way of all flesh. The dictator of the baton is a vanishing specimen.

131.

THE LIVELY ARTS

ROY HEMMING INTERVIEWS

COLIN DAVIS

FEW conductors have been as warmly applauded in recent years—by audiences, critics, and orchestral players themselves—as has Surrey-born Colin Davis. In 1967, at age 39, he became the youngest chief conductor in the history of Britain's BBC Symphony Orchestra. He has just been named to succeed Georg Solti (new conductor of the Chicago Symphony) as musical director of London's Covent Garden Opera beginning in 1970.

While in the U. S. for a series of guest appearances with the New York Philharmonic, the Boston Symphony, and the Metropolitan Opera, he was interviewed by Senior Scholastic *Editor Roy Hemming in New York.*

RH: You've been making a lot of recordings lately for Philips Records. What influence do you feel phonograph recordings have had on your own musical development?

CD: Well, I probably wouldn't be a musician at all if it weren't for the phonograph. My musical background as a child consisted *entirely* of listening to gramophone records. My father collected records of many kinds, and this interest went to his sons and the rest of the family. I was number 5 in the family, so there was quite a lot of activity going on by the time I was born. I heard *a lot* of music when I was a kid.

RH: Some critics say the phonograph can have a negative effect—in that you become accustomed to Beecham's way with Berlioz or Ormandy's way with Rachmaninoff at a very early age. Can't patterns be set which are then hard to break?

CD: Yes, but that's up to you. When you're old enough to know that patterns get set, you start to try to bust them up, don't you? If you're a lively person, you do. If you're not, well, go to hell.

RH: What do you think of contemporary *pop* music?

CD: You mean the Beatles and that?

RH: Yes. Do you think it has any relationship to classical music?

CD: Only that they've pinched certain procedures and exploited them in a certain way. But I don't think they have any relationship to the serious composer trying to hammer some reflection of his experience of life. It's haphazard, it's too off-the-cuff.

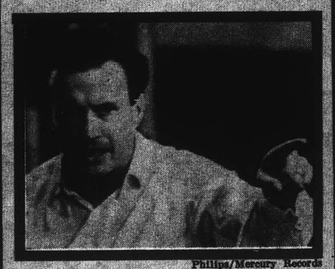
RH: What about the Beatles recording in which they use just a string quartet for a background? Or another they did with a sitar accompaniment—things that many people think of as classical devices? Do you think of these as just gimmicks rather than being meaningful?

CD: They're clever. They're interesting. They're like magpies.

RH: But you don't think they're going to develop any interest among people who like the Beatles now and who will go from the string quartet of a Beatles background to listening to a classical string quartet?

CD: Not likely.

RH: Years ago a lot of composers began using jazz in classical works—Gershwin's piano concerto, pieces by Milhaud and others. Yet I don't notice any serious effort by contemporary



Philips/Mercury Records

"Pop music today is a kind of drug . . ."

composers to use rock 'n' roll or any other of today's so-called pop. What's your explanation for this?

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RH: Do you feel by that definition, then, that classical music is in essence a *profound* expression?

CD: Yes, just as I think that Shakespeare is also. I suppose I am a victim of my education here. I think what is interesting about people is the way they *develop*. It's the way they face their difficulties—going into something and coming out with more knowledge than they had before. I don't believe that pop music encourages this. Instead, it's a kind of drug. It's a way of stopping people from thinking, because it's so loud. It stops people having to say *anything*, because anything they *did* say we couldn't hear anyway. It's a blotting out of the necessity for making the effort to communicate with other people—which is a dreadful thing.

RH: What about electronic music?

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RH: Do you think it has any future on serious concert programs?

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RH: Who are the most meaningful younger generation composers today?

CD: Well, here we are, and I can't tell you.

RH: How about people like Pierre Boulez* or Hans Werner Henze?

CD: Boulez is a very strange man. He's kind of talked himself out of composing altogether, practically. He's a most remarkable musician and a marvelous conductor, but I think he talks too much. I don't mind him knowing—I don't mind telling you that.

RH: Do you think government subsidization of the arts as you have in England involves any more interference from government than there is from private patrons in America?

CD: I think, if you'll excuse my saying so, that it's a fallacy to think that when you receive government money there is a loss of freedom involved. I think that we have far more freedom in England because we *are* state supported. Certainly this is true of radio and television. Because we don't have to suffer the idiot interference of advertisers, we have more freedom to produce serious things.

RH: What would you consider America's greatest contribution to music?

CD: I think for my generation it's been the kind of orchestras you've produced. But now it may be other sorts of things. Music today is being more accepted in your universities and in your school curriculums. This is making music available to more and more people, and *this* perhaps will be your greatest contribution in the coming years. □

*Boulez, coincidentally, has just been named to succeed Davis as BBC conductor in 1970. (Ed.)

Mitchell Retirement Problem for National Symphony

Another Orchestra in Conductor Search

By PAUL HUME
The Washington Post

WASHINGTON — Howard Mitchell's plan to retire as conductor of the National Symphony Orchestra gives the orchestra's board of directors its biggest job in 20 years.

Mitchell announced last Tuesday that he would like to leave his 45,000 dollar-a-year post as head of the orchestra at the end of the 1969-70 season. At a meeting Wednesday of the orchestra's executive committee, Mitchell said that he would remain for another season if the board asked him to do so.

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HOWARD MITCHELL

Varying Comments

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This was also the opinion of Peter Mennin, the president of the Juilliard School in New York, who is continually consulted about the promising conductors for the many orchestral positions that are now opening up around the country. "I have never heard of any situation where the retiring conductor helped to choose the man who replaced him," Mennin said.

Nationality Issue

The question was raised here whether the new music director of the National Symphony had to be an American. There were differing opinions, but the view was strongly advanced that the national orchestra needs and must engage the very finest, strongest conductor it can find, regardless of his nationality. "We'll make an American of him if he isn't one," said one member of the executive committee.

The field is full of conductors today, but there are few great ones. In the younger crop, all of whom are now being closely scrutinized by orchestras in Cincinnati, Boston, and now Washington, there are several who show great promise but who at the moment might be lacking in the broad repertoire and experience needed for the demands of a major orchestral season in this country, a kind of season no European conductor ever faces.

An illustration of the shortage in top conductors that now exists is seen in the fact that three American conductors are now in charge of six major orchestras. George Szell, music director of the Cleveland Orchestra, will take the same title with the New York Philharmonic next fall following Bernstein's retirement in June.

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ALBANY TIMES UNION
Monday, December 16, 1968

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DEC 1 1 1968

WANTS NEW LIFE

Mitchell Resigning Post With Symphony

By ROBERTA HORNIG
Star Staff Writer

Howard Mitchell has resigned as music director of the National Symphony Orchestra, effective in June 1971.

Last night, right after he finished conducting his regular Tuesday night concert, Mitchell left the Constitution Hall stage, walked into his office and explained why he wants to quit the job he has held for 19 years.

"I want to travel here and there and conduct where I'd like. What I'll do is just what I want to do. I'll guest conduct," he said.

Some time before concert time yesterday Mitchell wrote a letter to the symphony board of directors asking them to end his contract in June, 1970. The board's executive committee today agreed, but persuaded Mitchell to extend the date to will be presented to the full June 1971.

According to the agreement worked out with the directors, Mitchell will not be leaving the orchestra entirely.

In his letter Mitchell wrote that he is "delighted to accept the recommendation of the officers that I should continue to serve . . . as a guest conductor for a substantial part of each season for at least five years."

His request for a senior statesman-like role with the orchestra will be presented to the full board on Dec. 18.

Mitchell, who at 57 looks as much like a businessman as an artistic figure, explained from his executive-like green leather chair that he had concluded some time ago that the administrative duties of a music director of a major American orchestra are too much.

He complained that his nonmusical duties had increased

See MITCHELL, Page A-10

Star Photographer Walter Oates

HOWARD MITCHELL

Symphony Director Quitting Orchestra

Continued From Page A-1

greatly in recent years as orchestra's activities and the length of its season have expanded. He pointed out that he is taking the same step that conductors Leonard Bernstein and Eric Leinsdorf have already taken.

"I had this in my mind two or three years ago," the dapper maestro said. In fact, he said, he wanted to leave altogether, but was talked out of it by board members.

When he stepped up from the first cellist's chair 20 seasons ago to the podium, Mitchell said, the National Symphony was performing about 77 concerts a year. Now, he said, the concert schedule is about 250.

And this, he said, is the first year in 35 that he and his wife haven't had children in the house. With their five children grown up, Mitchell said, he and Mrs. Mitchell "have a desire to see things and have another kind of life."

Mitchell was one of the nation's youngest conductors and only the second in American symphony orchestra history to be promoted from within orchestra ranks when he began conducting the National Symphony at 37.

Up until now he has been a one-job man, with some freelancing guest conducting jobs.

He joined the symphony, as first cellist, when it was only three years old, and he was 22, in 1933. A Midwesterner, he attended Peabody Conservatory in Baltimore and the Curtis Institute in Philadelphia before coming to work for the orchestra's first conductor, Dr. Hans Kindler.

Dr. Kindler picked Mitchell as his successor, just as Mitchell will probably have a role in picking his.

Mitchell said Washington's Symphony "was considered somewhat provincial" when he took it over. He thinks it has come a long way.

"It's a first-class orchestra. It can play anything — everything. It was not always this way," he said.

THE LIVELY ARTS

ROY HEMMING INTERVIEWS

COLIN DAVIS

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131

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HOWARD MITCHELL

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WANTS NEW LIFE

Mitchell Resigning Post With Symphony

By ROBERTA HORNIG
Staff Writer

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Symphony Director Quitting Orchestra

Continued From Page A-1

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132

Mitchell Resignation Leaves Symphony With Major Problem

By Paul Hume

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The Washington Post
WASHINGTON, D. C.
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DEC 12 1968

Symphony Changes

Bernstein Quits, Steinberg Goes To Boston To Conduct

By MARY CAMPBELL
AP Newsfeatures Writer

LEONARD BERNSTEIN

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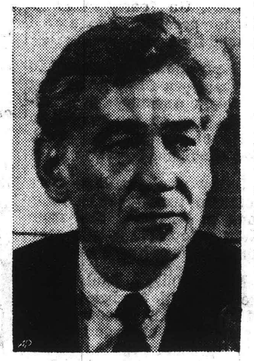

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THE JOURNAL
LORAIN, O.
P.M. - CIRC. 34,477

JAN-4--69

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By MARY CAMPBELL
AP Newsfeatures Writer

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ALLIANCE REVIEW
ALLIANCE, O.
P.M. - CIRC. 15,074

JAN-7--69

Bigamy, Digamy Stops, The Chef D'Orchestre Hops

By Jay C. Rosenfeld

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 18 1969

New England Newsclip

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,950

JUL 21 1968

New England Newsclip

132

Mitchell Resignation Leaves Symphony With Major Problem

By Paul Hume

HOWARD MITCHELL'S plan to retire as conductor of the National Symphony Orchestra gives the orchestra's board of directors its biggest job in 20 years.

On Tuesday, Mitchell announced that he would like to leave his post as head of the orchestra at the end of the 1969-70 season. At a meeting yesterday of the orchestra's executive committee, Mitchell said that he would remain for another season if the board asked him to do so.

In a statement Tuesday, Lloyd Symington, president of the Symphony Association, said that he would recommend to the board that Mitchell "continue for at least five years as a guest conductor for a substantial part of each season," and that Mitchell "should serve as a member of a committee delegated to select the next conductor."

This last suggestion brought varying comments from orchestra officials here and around the country. Thomas Perry, manager of the Boston Symphony Orchestra, said that Erich Leinsdorf, the conductor of that orchestra, did not serve in any such capacity when William Steinberg was chosen as his successor.

"That is normally the function of the trustees," was Perry's observation.

The press director of the New York Philharmonic said that Leonard Bernstein was not serving in any advisory role in helping to choose the man who will be that orchestra's next music director. He said the choice would be made by the board of directors and a music policy committee.

In Cincinnati, where Max Rudolf recently announced his retirement to be effective the same time as Mitchell's, one of the orchestra's top officials said that Rudolf would be a disaster for any conductor to try and help choose his successor."

This was also the opinion of Peter Mennin, the president of the Juilliard School in New York, who is continually consulted about the promising conductors for the many orchestral positions that are now opening up around the country.

"I have never heard of any situation where the retiring conductor helped to choose the man who replaced him," Mennin said.

At yesterday's executive committee meeting, the question was raised of whether the new music director of the National Symphony had to be an American. There were differing opinions, but the view was strongly advanced that the National Symphony Orchestra needs and must engage the very finest, strongest conductor it can find, regardless of nationality.

"We'll make an American of him if he isn't one," said one member of the executive committee.

The field of symphony conductors is a large one, today, but there are few great ones. In the younger crop, all of whom are now being closely scrutinized by orchestras in Cincinnati, Boston and now Washington, there are several who show great promise but who at the moment might be lacking in the broad repertory and experienced needed for the demands of a major orchestral season in this country, a kind of season no European conductor ever faces.

An illustration of the shortage in top conductors that now exists is seen in the fact that three American conductors are now in charge of six major orchestras. George Szell, music director of the Cleveland Orchestra, will take the same title with the New York Philharmonic next fall following Bernstein's retirement in June.

William Steinberg, music director of the Pittsburgh Symphony, has made a similar doubling arrangement with the Boston Symphony as of the same date, following Leinsdorf's resignation. Andre Previn is both music director of the Houston Symphony and principal conductor of the London Symphony Orchestra. Steinberg's Boston duties, however, are reported to be of an interim nature until Boston can find the man it wants as full-time man.

Szell once said that he was happy with his great Cleveland Orchestra for the rest of his life, but the rumor is that if he is happy with Lincoln Center's Philharmonic Hall after next summer's expenditure of $900,000 on its acoustical problems, he might make the move to New York permanent.

The National Symphony might well decide to make a similar move by engaging one of the few great American conductors, Alfred Wallenstein, as music director for a period of two to five years while carrying on the necessary vigorous search for a successor to Mitchell.

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357

DEC 12 1968

Symphony Changes

Bernstein Quits, Steinberg Goes To Boston To Conduct

By MARY CAMPBELL
AP Newsfeatures Writer

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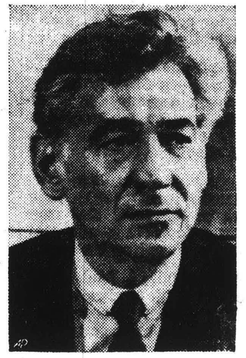

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ALLIANCE, O.
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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 115,9..0

JUL 21 1968

New England Newsclip

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 18 1969

New England Newsclip

Music

Washington Has Conductor Woes

BY PAUL HUME

WASHINGTON, D.C.—Who will be the conductor of the National Symphony Orchestra after Howard Mitchell retires in 1970?

The hottest item about any orchestra is its conductor. It was true in the days when Lully was conducting orchestras for Louis XIV and died of gangrene after bopping himself on the foot with his long staff-baton. It is still true today when men from India and Japan match podium stances with the best of Austria, Italy and the United States.

Every time an orchestra that has been great has been turned over to a second or third or fourth-rate conductor, it has begun to play and sound like a less-than-great orchestra on the road to mediocrity.

Two things about this kind of situation are bad: Audiences, which often take it for granted that if a man can get 100 musicians to play together and in tune he must have something special, begin to forget what really great music sounds like; and musicians, allowed to dip from their former high level of playing, get used to slips that quickly lead to shoddiness.

Rule: A great conductor, acting as guest, can make a less-than-great orchestra sound better than it does in its usual performances.

Rule: An ordinary conductor cannot make a less-than-great orchestra sound better than its customary self.

The National Symphony Orchestra has never been a great orchestra. Founded in 1931 by Hans Kindler, it moved through the difficult early years of becoming an integrated ensemble to what we can call the status of a third-class orchestra.

"The National Symphony is capable of becoming a very fine orchestra"

Kindler worked hard at first to help his players achieve a kind of precision and tone that would be presentable in the standard repertoire and in those new works he regularly introduced to his audiences.

In 1949, Howard Mitchell succeeded the deposed Kindler, and began the work of improving the orchestra, succeeding to the point where, for a number of years, the National Symphony was rated alongside the orchestras of Pittsburgh, Los Angeles, Minneapolis, Detroit and Cincinnati as a solid second-class ensemble, though not to be compared to those of Boston, Chicago, Cleveland, New York or Philadelphia.

Mitchell achieved this upgrading through technical improvements, the engaging of better players and a steady strengthening of the repertoire. But, as often happens in the history of orchestras and their conductors, Mitchell reached a plateau beyond which he was unable to rise. And after roughly 14 or 15 years, the orchestra began to slip slowly but unmistakably back from its highest attainments. The reasons for the drop were by no means entirely musical.

As he became more securely established in his position, Mitchell and the orchestra's management went through a pair of strikes which were intensely bitter and not unrelated to the players' widespread dislike of Mitchell. It is not at all unusual for orchestral musicians to dislike, even to hate their conductors. Stories with plenty of truth to them pile up around the antipathy with which players reacted toward Fritz Reiner, Toscanini and today, George Szell.

Those men attained the highest peaks as supreme conductors, and musicians played their best for them even while they hated them. Howard Mitchell, being no Reiner or Toscanini, has not, in recent years, been able to compel from the National Symphony its best playing except in rare moments. As a rule the orchestra has played at its peak only under the welcome spur of some outstanding soloist for whom they wanted to give their best.

Hume is music critic for the Washington Post.

As a result, National Symphony concerts have become a uniform shade of gray, usually described in New York reviews as "pallid, academic, pedestrian," or just plain "dull." The reason is, always and without exception, the conducting.

When Alfred Wallenstein, Leonard Bernstein and Eugene Ormandy have appeared as guest conductors with the National Symphony within the past three years, the results have been nothing less than transforming. Afterwards, each of those conductors has insisted that the orchestra is, basically, a fine one.

Thus it seems irrefutable that the National Symphony Orchestra as it stands today, with some minor changes, is capable of being and becoming a very fine orchestra. The word "great" is withheld since that achievement depends upon the precise man put in charge of its future.

Basically the National Symphony, like any great orchestra, needs those two things which are the conductor's chief province: technical and tonal excellence, as a norm; and a repertoire that reflects today's world of music. These have been long absent from National Symphony programs.

Washington is a choice prize for a conductor today. The Kennedy Center, to open in less than two years, will be the focal spot for close study both by Americans and artists from all over the world. The National Symphony Orchestra must be qualified for its proper place in that center, a qualification it does not now possess.

The new conductor of the National Symphony will take for granted a free hand in his choice of repertoire, soloists and, to the extent that the rule of the local chapter of the Musicians Union allows, the selection of new musicians for the orchestra, both to enlarge it and to replace those who may be retiring or who should be replaced.

Where is this new conductor of the National Symphony? Who is he? How old? What nationality? That last question was one of the first to be raised and answered by the NSO executive committee. They agreed, the day after Mitchell's impending retirement was announced, that the new conductor "did not have to be an American." That is a very wise decision. The world has become more closely knit and more internationalized in music lately. The right answer to the question of "who?" for the National Symphony is: "The very best man we can find, the absolute best."

In recent weeks I have made a list of conductors from all over the world. So far I have 102 names on the list, and it is by no means complete. But these men are now conducting.

Some have regular permanent orchestral assignments, others are in charge of opera houses. With few exceptions, each would conceivably jump at the opportunity of becoming the new conductor of the National Symphony—assuming that the changes necessary to its improvement lying outside their own talents were assured.

But the National Symphony is beginning its search in a competitive market. The New York Philharmonic is also looking. So is the Boston Symphony, though it has engaged William Steinberg as music director. After all, Steinberg is also in charge of the Pittsburgh Symphony, and his Boston assignment must be viewed as an interim affair to give the BSO further time. Cincinnati, too, wants a new man at the very same time as Washington.

"The orchestra begins its search for a new conductor in a competitive market"

This is not an era of many great conductors as it was when you could look at home and abroad and hear Toscanini, Koussevitsky, Stokowski, Reiner, Beecham, Kleiber, Monteux, Furtwängler, Ormandy, Klemperer, Szell and Rodzinski, all at work simultaneously.

The principal younger conductors who are always mentioned in any parlor where the name of the game is "who will get what orchestra?" are Claudio Abbado, Colin Davis, Istvan Kertesz, Lorin Maazel, Zubin Mehta and Seiji Ozawa. Each has been seen and heard in recent guest engagements with our greatest orchestras. Abbado, from Milan, is highly praised by Wanda Horowitz, daughter of Arturo Toscanini. Davis, from England, has made a strong impression with the orchestras of Boston, New York and Philadelphia.

Kertesz, a Hungarian—like Reiner, Szell, Ormandy and Solti—is highly rated by some of our top conductors. Maazel, born in Paris of American parents, is happy with the East Berlin Radio and Opera; Mehta, born in India, has the Los Angeles Philharmonic but could be persuaded to move; Ozawa, the vastly gifted young Japanese, has just signed with the San Francisco Symphony for the fall of 1970. But is that airtight?

HOWARD MITCHELL

Unusually strong impressions have been made on records by Rafael Frühbeck de Burgos, born in Spain of German parents; Charles Mackerras, from Australia, now busy in opera and symphony circles in Europe; Georges Pretre, probably the best qualified of French conductors today except for Pierre Boulez, who is extraordinary in a somewhat limited repertoire.

The dark horse division is larger in this race than a sharp handicapper likes. Names pop up like Christoph von Dohnanyi, nephew of the late composer and a gifted man working much in Vienna; Georg Semkow of Poland, who just wowed them up in Boston; Alain Lombard, a Mitropoulos Competition winner, now conductor of the Miami Symphony; or the younger Americans, Jorge Mester, with experience in Louisville, Aspen, and here with the Opera Society; and Erich Kunzel, greatly able assistant in Cincinnati, likely to finish well up in any race.

A salary in the range of $50 to $60,000 will probably bring Washington the conductor of its choice. For that figure, it should be possible to find the man who will revitalize a ready orchestra, give vitality and luster to a repertoire that has long failed to reflect the times, and introduce many soloists both established and less familiar whose continuing absence has been one of the unhappier puzzles of the present regime.

The new man also has a superb chance, in the orchestra's summer home at Columbia, Md., to offer the Washington-Baltimore area a truly exciting festive summer in place of the scandalously under-rehearsed mini-orchestra that has been palmed off on the relatively few who have gone out to see the Post Pavilion.

There is no good reason why a National Symphony concert should not be as genuinely satisfying as those by the orchestras of Cleveland, New York, Boston and Philadelphia.

Altogether, the board is facing its greatest challenge and its greatest opportunity.

Los Angeles Times
FEB 9 1969

Great Conductor Hunt Begun In Boston, New York, Chicago

NEW YORK (AP) — Music circles have been predicting that the three conductors to be found at the end of the Great Conductor Hunt will be very young men with a dramatic way with a baton and sex appeal for ladies in the audience.

Top job in three of the country's most prestigious orchestras recently became vacant. Leonard Bernstein is leaving the New York Philharmonic to write music. Erich Leinsdorf has resigned from the Boston Symphony because of overwork. Jean Martinon, under fire in Chicago, already has left the Chicago Symphony to conduct in Paris. So far the junior Bernsteins have not gotten their jobs.

Chicago is negotiating with Georg Solti, 56, of Covent Garden. The New York Philharmonic has hired Georg Szell, 71, music director of the Cleveland Symphony, as musical adviser and senior guest conductor, while it continues to look around.

The Boston Symphony has hired William Steinberg, 69, music director of the Pittsburgh Symphony, as its music director—making him the first conductor ever to be music director of two major United States orchestras at the same time.

Steinberg will conduct 15 of the Boston Symphony's 30 winter weeks, under a three-year contract to start next fall. Pittsburgh, perhaps as a show of appreciation, perhaps to keep Steinberg from moving to Boston, has given him a new contract with an unlimited duration. It calls for 16 weeks of conducting each season.

He was hired by Boston, Steinberg says frankly, partly for his opinion. All the conductors that Boston would consider hiring at the end of Steinberg's three years will be invited to be guest conductors and the board of directors wants to know what Steinberg thinks of them. "They want to be guided by my judgment. You can see what kind of responsibility this is."

And what about Pittsburgh, where he has been since 1952. Is its board also asking Steinberg to recommend a future successor? "Nobody has ever asked me," he says, smiling. "In Pittsburgh nobody believes I will ever stop. If I'm out, they close."

Steinberg is pleased that New York, Boston and Chicago did not rush out and hire some of the flashy young men on the international conducting scene.

"The translation of the word 'conducting' for me is 'experience.' It does not mean only learning repertoire but also maturity in order to approach the human angle from the proper side. No doubt that's the most difficult problem of our profession—how to approach an orchestra and get from the players the best they have.

"In the flamboyant approach to music, I always translate 'flamboyant' as 'wrong tempi.' These are my translations, understand.

"It is only to be hoped that audiences find their way back to music and forget about the visual aspects. Toscanini's unbelievable simplicity led the audience to believe that he was doing a job which everybody could have done. Bruno Walter was uneventful to look at compared to today's young chaps who dance in front of the audience. I'm told I'm just as uninteresting."

But if one thought that Steinberg would go farther and suggest that a listener play recordings at home, so the conductor wouldn't be visible at all, one would be wrong.

He says, "There is no substitute for any live performance. A person gets more out of a live performance, by feeling the physical proximity of the executors, by having your nervous system and theirs in the same room."

SENTINEL (e)
FITCHBURG, MASS.
CIRC. 20,496

MAR 24 1969

New England Newsclip

134

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By HARVEY SOUTHGATE

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The period from 1931 to 1936 was rather extraordinary in that it was filled entirely by guest conductors. It must have been a golden age for conductors, for the list included Fritz Reiner, Sir Thomas Beecham, Henry Hadley, Guy Fraser Harrison, Walter Damrosch, Hamilton Harty and others of world renown.

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NEWARK, N. J.
SUN. 423,157
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The biggest change will be in the Boston Symphony, which is not only an orchestra but also a complex of tours, recordings, a summer home and traditions of long standing. The dapper, intense Erich Leinsdorf, who succeeded Charles Munch in the post of musical director, is stepping down. Taking his place on the rostrum will be William Steinberg.

Steinberg presumably has been heading for this post over a period of years, and it is one that he should be able to hold with added prestige for the orchestra and his own boundless talent. As Montclairites saw this season in a Unity concert, and a recent Mahler concert in New York further demonstrated, Steinberg is a tremendously capable and scholarly conductor, with a solidity and profound grasp that remind one of Reiner and Monteux.

In his varied American career, Steinberg has had all sorts of positions. He came here first as assistant to Toscanini at the NBC Symphony, after a period with the Palestine Symphony, in existence even before Israel was a country. Subsequent jobs led finally to his immensely successful stay with the Pittsburgh, where he will continue while also conducting the Boston.

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BILLBOARD
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"THE WAY I HEARD IT"

by John Gruber

Last week I got started on symphony orchestras and the Boston Symphony in particular. This week I'm continuing on the subject. With Stokowski and Toscanini for competition, Koussevitsky really had to work, and he did. Whatever his shortcomings may have been in 1924, he was an excellent conductor in 1934.

He announced his retirement for that year; he was 60 years old and was at the top of his fame. There were conductors in the U.S. who might have taken his place. I have already mentioned Stock in Chicago. Reiner was conducting in Cincinnati, Rodzinsky in Cleveland, Ormandy in Minneapolis, and so on.

Nevertheless the BSO board of directors reached out to Greece and tapped Dmitri Mitropoulos for the succession. He came with a contract, and guest-conducted for a few appearances in Boston. He was definitely exciting, and a thoroughly good conductor.

Now Koussevitsky suffered a change of heart and decided to stay on. My personal feeling was that he didn't want to relinquish his baton to anyone who was too good, so that his memory would remain untarnished.

In any event, things worked out like this: Stokowski deserted Philadelphia for the lure of Hollywood money; Toscanini went back to Italy; Ormandy went to Philadelphia. The pressure was off in Boston, and Koussevitsky could relax. And he did.

Mitropoulos was "farmed out" to Minneapolis where he shortly demonstrated that he was even better than he appeared in his Boston guest appearances. Koussevitsky got the Tanglewood venture going and used this as an excuse to stay on at the helm of the BSO.

Finally Mitropoulos' contract ran out and it was apparent to him that he was never going to get in at Boston. He went to New York where the orchestra did not like his rather dictatorial manner, and the audience found him too brilliant after the lyricism of Toscanini.

His lack of success in the United States was due to the force of circumstances rather than any lack on his own part. But that lack of success contributed to a sort of fatalistic attitude and he began to go slowly down hill, both physically and artistically. Eventually he died.

Fifteen years after he had first announced his retirement, Koussevitsky actually retired. He was 75; the year was 1949. Charles Munch succeeded him. He certainly was no Koussevitsky. Moreover, he was very easy-going and hated to rehearse. The orchestra loved him in consequence.

He was not a personality, and while he did French music well French music is not the meat and potatoes of the symphonic repertoire. The audience in Boston, going weekly to his concerts, became a bit bored with his program, but they didn't realize how imperceptibly the orchestra was sliding down hill.

This was readily apparent in Hartford where the group appeared twice a year. The cumulative slippage between appearances was quite apparent. Six years ago he retired, and Eric Leinsdorf was hired. The damage had been done, and Leinsdorf set about trying to rectify it. This meant grinding work, and the orchestra resented him, to a man.

Leinsdorf had had his career interrupted by World War II at a time when he should have been learning the symphonic repertoire. His background had been in ballet and in opera. His technical knowledge of conducting was really excellent, but as an accompanist to opera stars, he had little personality of his own.

His weakness in knowledge of the symphonic repertoire has made him a poor program picker, which hurts at the box-office. His strength in opera has led him to include a goodly amount of "concertized opera," which hasn't endeared him to the dyed-in-the-wool symphonic buff.

He hasn't developed a personality of his own so far as interpretation is concerned. This is also bad box-office. But it is just about impossible to develop a musical personality today; some musicologist will crawl out of the woodwork to cry that the composer did not indicate this or that in the score.

There is a great deal needed in performance that cannot be included in the score and must be provided by the performer. As Richard Strauss often commented, "A score is a very imperfect blueprint of a composer's intent." He knew; he was both a first rate conductor and a first rate composer.

The performer or the conductor is the only one who can bring a composition to life, otherwise it will remain unheard. He brings it to life by infusing it with his own experience of life, necessarily differing from that of the composer.

Merely observing the notes and expression marks doesn't bring music to life; it embalms it for a museum. What makes Lennie Bernstein popular is that he manages to breathe life into music. Unfortunately his life has had little in common with most of the composers he interprets, nor has he studied them intensively. As a result, his interpretations carry little artistic conviction, though they carry all sorts of conviction as to his own personality.

From what I have heard of Steinberg (and it is a resonable amount) he, too, has little artistic personality. Consequently, I don't think he will make out too well in Boston, as I pointed out in the first paragraph of the preceeding column.

Still some pressure is off. Szell is going to try both the New York and the Cleveland simultaneously, which means he'll spread himself too thin, taking two orchestras out of competition with the Boston. On the other hand George Solti has been tapped to head the Chicago and he is truly a great and exciting conductor. In addition, the Minneapolis is coming up strong. Both organizations are excellent. My guess is that Chicago will easily top Boston, and that Minneapolis will equal it or perhaps surpass it. We'll just have to wait and see.

HERALD
MANCHESTER, CONN.
(E) 15,210

JUL 14 1969 New England Newsclip

Had refused The Job

Boulez to Philharmonic

By MICHAEL STEINBERG
Staff Writer

So the New York Philharmonic has landed Pierre Boulez as its new music director beginning with the 1971-72 season, and they must have promised him the moon to do it. It is a hard job, perhaps the hardest in the profession. Leonard Bernstein, whose 11-year tenure came to an end a few weeks ago, survived it, but his three predecessors. Dimitri Mitropoulos, Artur Rodzinski and John Barbirolli, were all in some way defeated, even destroyed, by it. Moreover, the Philharmonic board had not made the search for a new music director easier by retaining Bernstein as conductor laureate, which means that Bernstein will continue to give concerts, make records, and do television programs with the orchestra.

Boulez was guest conductor with the Philharmonic for the first time in March and April of this year. Inevitably he was asked if he had been offered The Job and if he was interested, and characteristically he explained in trenchant terms that the position was not one he wanted, that he had no desire to be a prisoner of fame as he felt the Philharmonic's music director must be.

In any event, Boulez already had a three-year commitment to the BBC Symphony Orchestra (London) also beginning in 1971. In a conversation earlier this year, Boulez explained that the BBC post attracted him because it provided the possibility of controlling, or at least being influential in the control of, a whole musical environment, not just one particular series of concerts. If, for example, he wanted to do a Schoenberg cycle with the BBC Symphony, its effect could be strengthened by having the BBC concurrently produce performances of some of the chamber music, operas, solo works, and so on. That difference, he explained, was the reason an "ordinary" orchestral post, like, for example, the New York Philharmonic, did not interest him.

There also had been speculation about Boulez's relations with the Cleveland Orchestra. That was an orchestra he had been particularly happy with, and George Szell, its music director since 1946, had taken a great shine to the 30 years younger Boulez. For three seasons, beginning next Fall, Boulez will be Cleveland's principal guest conductor, with an increasing involvement each year, and some of us had wondered if he was being phased in as successor to the 72-year-old Szell. It is likely in any case that Szell, who last year was named music advisor and principal guest conductor by the New York Philharmonic to take care of the interim period following Bernstein's departure, was influential in leading the Philharmonic to the choice of Boulez, perhaps even in persuading the initially reluctant Boulez.

For three years at least, Boulez becomes one of the commuting conductors. In fact, during his first season as music director, Boulez will be available to New York for only eight weeks because of his commitments to London and Cleveland. For his second and third seasons, Boulez will be at the Philharmonic for a minimum of 14 weeks each, which is two weeks more than Bernstein has given New York in recent years.

Next Fall, Boston will become involved in a commuting arrangement since William Steinberg will retain the position he has had with the Pittsburgh Symphony since 1952. Bernard Haitink has the London Philharmonic as well as the Amster-Concertgebouw. Thomas Schippers will have the Cincinnati Symphony together with a job with Radiotelevisione Italiana in Rome, and Herbert von Karajan notoriously is in Berlin and everywhere. But these menages a trois are not always a success. Steinberg was not happy with a setup that some 10 years ago had him take on the London Philharmonic as well as Pittsburgh, Zubin Mehta found he could not take care of Montreal as well as Los Angeles, and Houton just fired Andre Previn because they felt neglected by a conductor they shared with the London Symphony (Previn's Houston predecessor Barbirolli, also had Manchester's Halle Orchestra, but was evidently a more gifted juggler).

It is worth remembering, for that matter, that Erich Leinsdorf, a man of great mental and physical energy, found just the one enormous job of being the Boston Symphony's music director too much to take. Quite a few of his colleagues would agree that conductors, or performers in general, tend to allow themselves too little time for recharging of batteries and for reflection, and that their work begins to suffer. It is a very much a conductors' market just now: There simply are not enough first-rate people in the 35 to 60 generation to fill the available positions. The money and prestige that go with having not just one, but two, major orchestras, are tempting. Trying to imagine 1971-74, I wonder who the principal beneficiary will be: Boulez, the BBC, the Philharmonic and its public, or BOAC or Pan-Am?

For Boulez, it has been a quick four years in New York. When he first conducted there — it was with the BBC Symphony in May, 1965 — his name was known to the general public, if at all, as that of a young avant-garde composer. The audience that attended his two extraordinarily impressive Carnegie Hall concerts then was a rather special one, including a high percentage of professionals, and with a particular interest in works like Debussy's "Jeux," Schoenberg's Five Pieces and the Webern Variations. Since then, Boulez has become a star conductor, one with a command of power in the musical establishment that makes him rank politically and financially only just below the superstars Bernstein and von Karajan. And Boulez the composer? Some of his works, I think, have survival power: even so, I should not be surprised if in 1990 Boulez is the most famous living conductor about whom it is dimly remembered that he was as a young man said to have been an interesting composer.

More remarkable still than Boulez's quick rise to fame as a conductor is that we have a very limited idea of what his conducting is like. He has specialized in the music of the first quarter of the 20th century, and even within that period head concentrated on a few works. His excursions into the music of the 19th and 18th centuries have been few and not often successful, and he has done almost no really contemporary music, hardly even his own.

His programs at the Cleveland Orchestra's Blossom Center this Summer list works like the Beethoven 5th and Barok's Concerto for Orchestra, and they should give more of an idea of what he might be like as a day-in day-out music director rather than as a guest conductor with his specialists.

Boulez' ear is phenomenal with respect both to pitch and texture. He has, as well, an uncommonly sharp rhythmic sense. He is devastatingly competent, hard-working, efficient and humorous, and orchestras like him. I would put Boulez with the virtuoso conductors whose particular strength is in getting orchestras to play brilliantly, rather than with the interpreters: As a musical personality, Boulez is closer to Szell, von Karajan, or Solti, than to Bernstein, Davis, Kubelik, or Klemperer. Boulez' interest in at least the classics of the 20th century repertory, of course, makes him a virtuoso conductor with a difference. So far he has done best with the music that most benefits from his ability to produce clarity of texture and rhythmic detail, a clarity often unprecedented in our experience, and least well in music requiring control of a long line and involving imagination and personal warmth. I remember brilliant, breath-taking achievements of Boulez's with Debussy, Webern, Schoenberg, some Berlioz, some Stravinsky, but also failures, some of them smashing, with Purcell, Haydn, Bartok, Berg, some Berlioz and some Stravinsky.

The New York Philharmonic is not just the local band. It is a national cultural resource. Who is in charge matters not just in New York. The Boulez appointment is interesting, not the least so because much about it is so thoroughly unpredictable. The Philharmonic has taken a risk, just as it did in choosing Bernstein for 1958, and it is to be congratulated, perhaps envied as well, for again having chosen to associate itself with one of the most fascinating and vital musicians of our time.

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JUN 15 1969 New England Newsclip

Americans ignored

Why import conductors?

By MICHAEL STEINBERG
Staff Writer

When the New York Philharmonic recently announced the appointment of Pierre Boulez as its new music director, one of the first things that came to mind was that once again an orchestra had turned to Europe when there was an important vacancy to be filled.

That struck me, first, because Boulez succeeds Leonard Bernstein, whose appointment in 1958 was the first occasion that an orchestra of the Philharmonic's stature had chosen an American-born and American-trained conductor, and second, because of Boulez's low regard for most American composers. Concerning the second point, I would guess that Boulez will do as much for American music as many of his colleagues whose mouths are full of pious sayings on that subject, but who actually play very little, not to mention those who are convinced they have been sufficiently daring in putting "Medea's Meditation and Dance of Vengeance" or the Overture to "Candide" on a program.

But what is an American conductor anyway? To insist on American birth is too restrictive. Consider this list: Maurice Abravanel, Antal Dorati, Lukas Foss, Vladimir Golschmann, Erich Leinsdorf, Eugene Ormandy, Andre Previn, Hans Schwieger, Leopold Stokowski. Those are all conductors currently, recently, or soon to be, music directors of major American orchestras. All were born abroad, most are United States citizens now, some had their first musical training and professional experience in Europe, many of them began their real careers as conductors in this country, all of them have for many years and through most of their professional lives been associated with the American musical scene.

To be sure, there are some tricky borderline cases on the list. Still, I am sure that no matter how distinctively European a phenomenon Erich Leinsdorf is in many respects, no one would have thought in 1961, "the B.S.O. has picked a European conductor" (as it had with Munch and all his predecessors). Nor would one think of William Steinberg's appointment that way, even though Steinberg, 20 years older upon taking over the Boston Symphony than Leinsdorf was, already had acquired a substantial reputation in Europe and Palestine before coming to America.

The Boulez-Philharmonic situation is essentially different because the New York trustees picked someone who was not already part of the American scene. There are 28 major orchestras in the United States — a major orchestra, according to the American Symphony Orchestra League's official classification, is one whole annual budget is more than $500,000 and eight of them have either present or future arrangements with conductors brought over specially by those orchestras. The eight are in Chicago (Georg Solti), Detroit (Sixten Ehrling), Los Angeles (Zubin Mehta), Minneapolis (Stanislaw Skrowaczewski), New York (Boulez), Rochester (Laszlo Somogyi), St. Louis (Walter Susskind), and San Francisco (Seiji Ozawa). The National Symphony in Washington is another border-line situation: Dorati, the conductor-elect, is one of the conductors largely associated with American orchestras, though his last two posts have been with the BBC Symphony (London) and the Stockholm Philharmonic.

American orchestras long have been in the importing business. Boston, as I already have pointed out, got all its conductors that way until Leinsdorf. The New York Philharmonic did it until the appointment of Arthur Rodzinski in 1943. Josef Krips, Foss's predecessor in Buffalo, was an import, and so were such comparatively recent figures as Rafael Kubelik (Chicago), Paul Paray (Detroit), John Barbirolli (Houston), Dimitri Mitropoulos (Minneapolis), Eduard van Beinum (Los Angeles), Golschmann, Edouard van Remoortel, and Eleazar de Carvalho (all St. Louis), and Enrique Jorda (San Francisco).

Some of these men made valuable contributions to our musical life: Indeed, there is no performer to whom the community of American composers had more cause to be indebted than Mitropoulos. A few of these conductors did not stay in America long, in Kubelik's case to our great loss. Some of the list, though, looks like reverse serendipity at work. If not that, a death wish. Were we so badly off for conductors that it was necessary to bring a Jorda or a van Remoortel across the ocean on porpose?

At one time, of course, American orchestras used to import their players, too. The string shortage is so severe that we may need to continue to recruit violinists form Japan and Israel, but we no longer import wind players—I distinguish between employing recent arrivals and importing—because many of the imports, players like Gillet, Laurent, Longy, Tabuteau, stayed to become superb teachers of young Americans.

We have arrived at an efficient system of equipping student instrumentalists to take their places in orchestras. We have not got a comparably efficient way of trainig conductors, because once they leave the conservatory—and mostly while they are at the conservatory for that matter—they have no access to an instrument to practice on. We have not got all those opera houses that have been such good training grounds, and eventually springboards, for young conductors in Europe. The Metropolitan and the New York City Operas use young Americans as coaches and to conduct the off-stage band in "Carmen," but unlike in Europe, there is almost no vertical mobility in those houses. Leinsdorf, who made it up through the ranks at the Met, is an almost solitary example. Assistants stay invisible: When a new conductor is wanted, he is brought in from outside. Even Julius Rudel, who has been good about American singers the way Rudolf Bing has not, has persisted in bringing one European mediocrity after another—and, rarely, someone good—while Americans of demonstrated competence were under-employed or ignored.

In sum, if there is a young American who has great gifts as a conductor, it is rather, and unfairly, had for anyone to find out about him. It is also harder for such a gifted person to become a good conductor in America. Considering that America now produces the best equipped instrumentalists and singers in the world, both in enormous quantity, I cannot believe that our conservatory students do not also include a proportionate number of future and first-rate conductors. To discover them and to make use of them requires awareness and effort. The route—a Berkshire Music Center fellowship and the Koussevitzky Prize—that has led 24-year-old Michael Tilson Thomas to the assistant conductorship of the Boston Symphony is an example of what can be done, though, in context of the larger picture, perhaps no more than a drop on a hot stone. I hope that it will occur to more American orchestras, assuming they have energy to cope with problems other than those of their own immediate survival, to make themselves aware of the problem of the American conductor, and to address themselves to its solution. The Summertime educational activities in which more and more orchestras are becoming involoed may provide a basis for making a serious start.

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136

The Arizona Daily Star
TUCSON, ARIZ.
D. 42,069 SUN. 72,623

JUN 29 1969

Symphony Outlook Not Bad

Conductors Disagree With Bernstein View

Same article but stops sooner

By HENRY RAYMONT
© New York Times News Service

SAN JUAN, P.R. — Are symphony orchestras in trouble because of rising costs or because their programs have become dusty? Is it true, as Leonard Bernstein says, [illegible] conventional symphony [illegible] said, [illegible] Mozart and Beethoven is just as modern nowadays as it was in the 18th century and it only becomes like a museum piece when it is played as a museum piece."

The young Israeli said he also felt the time had arrived when instrumentalists in an orchestra should be given more opportunity to develop themselves as soloists by incorporating chamber music as part of the regular symphony programs.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 540,793 SUN. 529,466

JUN 29 1969

Conductors Say Symphony Music Not on the Way Out

By HENRY RAYMONT
(C) 1969 New York Times News Service

SAN JUAN, P.R. — Are symphony orchestras in trouble because of rising costs or because their programs have become dusty? Is it true, as Leonard Bernstein says, that conventional symphony concerts will inexorably become "museum pieces" for the young generation?

These questions were discussed here by five prominent conductors who participated at the annual festival directed by Pablo Casals, the cellist.

In separate interviews, William Steinberg, Yehudi Menuhin, Alexander Schneider, Sir John Barbirolli and Daniel Barenboim agreed that the outlook was not that bad.

They also decried as simplistic the alarm raised by numerous concert managers who contend that audiences are declining for fear of crime in the streets, competition with recordings and television, and dwindling interest in classical music among the young.

Though the conductors acknowledged the need to find new means of financing to meet the problem of expanded concert seasons, they rejected the view that America's symphony orchestras were in a state of acute cirsis.

"All this yelling for help and these expressions of distress we've been hearing recently are absolutely not proper," Steinberg said.

The 69-year-old Germanborn conductor, who will become music director of the Boston Symphony this fall, in addition to continuing as head of the Pittsburgh Symphony Orchestra, said:

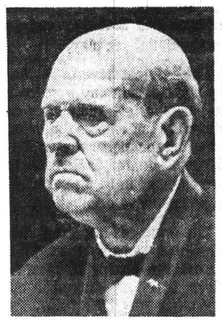
"I know that there is a lot of speaking and a lot of writing about panic and I wish to state that my personal experience does not give any reason to alarm.

"Concerning attendance, in Pittsburg we have tried for years to keep the attention of the young by mixing the old and the new. In addition to Mozart and Beethoven we brought in the works of Bruckner, Mahler and Reger, which had been inexplicably neglected. This was done with equal success in our tours of New York and other cities, judging by the fact that we were always reengaged.

"Another example is that we wrote out an inexpensive subscription for student tickets and it went like hot cakes."

Menuhin, the concert violinist, who in recent years branched out into conducting, saw the problems facing orchestras as centered more on the role of music in a technological society than on economics.

William Steinberg



Pablo Casals

"There has been a tremendous increase in the knowability of audiences," he said. "There has never been a younger generation as informed, as aware, not only of contemporary trends but also very often of archaic music and medieval music."

Daniel Barenboim, the 27-year-old pianist-conductor, who makes frequent world tours with his English Chamber Orchestra, spoke impatiently about the pessimists.

"Among them, I am sorry to say, are some of my colleagues, saying that the concert is dead and all that will exist is the gramophone and so on," he said. "This is completely wrong because this shows a complete misunderstanding of the basis and the essence of music."

"Because the fact is," he said, "that a great piece of Mozart and Beethoven is just as modern nowadays as it was in the 18th century and it only becomes like a museum piece when it is played as a museum piece."

The young Israeli said he also felt the time had arrived when instrumentalists in an orchestra should be given more opportunity to develop themselves as soloists by incorporating chamber music as part of the regular symphony programs.

Sir John Barbirolli, the English conductor, is convinced that nothing bridges the generation gap as the impact of "inspiring personalities," in music as in the other arts.

"In the past," he said, "Shakespeare survived through great actors. He certainly would have survived in libraries and museums. But as a living force you need great actors."

This was also the view of Casals. The 92-year-old Spanish-born cellist, who still teaches here and at the Marlboro Music Festival each summer in Marlboro, Vt., said:

"Young people are the ones who have kept music alive for they know what they like and respect the integrity of true performances. The great music of today is the great music of the past and they know it. But it must have personality. To say that young people are drawing away from it is poppycock."

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUN 23 1969

Conductors Weigh Audience Decline

By HENRY RAYMONT

SAN JUAN, P.R.—Are symphony orchestras in trouble because of rising costs or because their programs have become dusty? Is it true, as Leonard Bernstein says, that conventional symphony concerts will inexorably become "museum pieces" for the young generation?

These questions were discussed here during the past few days by five prominent conductors who participated at the annual festival directed by Pablo Casals, the cellist.

In separate interviews, William Steinberg, Yehudi Menuhin, Alexander Schneider, Sir John Barbirolli and Daniel Barenboim agreed that the outlook was not that bad.

They also decried as simplistic the alarm raised by numerous concert managers who contend that audiences are declining for fear of crime in the streets, competition with recordings and television, and dwindling interest in classical music among the young.

Crisis View Rejected

Though the conductors acknowledged the need to find new means of financing to meet the problem of expanded concert seasons, they rejected the view that America's symphony orchestras were in a state of acute crisis.

"All this yelling for help and these expressions of distress we've been hearing recently are absolutely not proper," Mr. Steinberg said.

The 69-year-old Germanborn conductor, who will become music director of the Boston Symphony this fall in addition to continuing as head of the Pittsburgh Symphony Orchestra, said:

"I know that there is a lot of speaking and a lot of writing about panic and I wish to state that my personal experience does not give any reason to alarm.

"Concerning attendance, in Pittsburgh we have tried for years to keep the attention of the young by mixing the old and the new. In addition to Mozart and Beethoven we brought in the works of Bruckner, Mahler and Reger, which had been inexplicably neglected. This was done with equal success in our tours of New York and other cities, judging by the fact that we were always reengaged.

"Another example is that that we wrote out an inexpensive subscription for student tickets and it went like hot cakes. And, my dear colleagues in the music field, naturally conductors, should take notice of this."

Linked to Technology

Mr. Menuhin, the concert violinist, who in recent years branched out into conducting, saw the problems facing orchestras as centered more on the role of music in a technological society than on economics.

"There has been a tremendous increase in the knowledgeability of audiences," he said. "There has never been a younger generation as informed, as aware, not only of contemporary trends but also very often of archaic music and medieval music."

"I only wonder," he added, "if the leaders of our society are sufficiently aware of this and realize that an important part of the community wants its music and must be given help to get it. For instance, television has eaten up too much into the field of radio and has not taken over its own responsible share of music. Perhaps that will come."

The New York Times
Alexander Schneider

Henri Dauman
Daniel Barenboim

Daniel Barenboim, the 27-year-old pianist-conductor, who makes frequent world tours with his English Chamber Orchestra, spoke impatiently about the pessimists.

"Among them, I am sorry to say, are some of my colleagues, saying that the concert is dead and all that will exist is the gramophone and so on," he said. "This is completely wrong because this shows a complete misunderstanding of the basis and the essence of music."

"Because the fact is," he said rapidly, "that a great piece of Mozart and Beethoven is just as modern nowadays as it was in the 18th century and it only becomes like a museum piece when it is played as a museum piece. And no better example for that exists really than Casals here, who brought so much life and excitement especially to Bach and all sorts of music that is considered longhair and intellectual.

"International Language"

"And this is the great thing about music and why music is an international language: It can appeal to the intellect, it can appeal to the heart, it can appeal to the senses. And I think many times young people are afraid because they have not been educated to understand this so that they don't feel they can come to a concert without really knowing whether it is the third trumpet that is playing or whether the counterpoint goes up or down. I don't think those are things that matter and the schools should be able to put this across."

The young Israeli, who had been mentioned as a candidate to succeed Mr. Bernstein as director of the New York Philarmonic, also had some thoughts on how to bring new life and greater variety to symphony orchestras.

"Why not emulate big industry and diversify?" he asked with a chuckle.

The time has arrived, he feels, when instrumentalists in an orchestra should be given more an opportunity to develop themselves as soloists by incorporating chamber music as part of the regular symphony programs.

"I couldn't agree more," said Alexander Schneider, the former second violinist of the Budapest Quartet, who has become one of the most vital forces of American chamber music. "If you have good programs and good performers there will always be an audience. It's stupid to think young people will keep away. But, of course, they must be stimulated."

Sir John Barbirolli, the English conductor, is convinced that nothing bridges the generation gap as the impact of "inspiring personalities," in music as in the other arts.

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Sir John Barbirolli

Yehudi Menuhin

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 53,566

JUL 15 1969

Musical Conference Scheduled

NEW BRUNSWICK — One step to combat the lack of string musicians in this country will be taken on the Douglass campus here next month when Rutgers University hosts the annual N.J. American String Teachers Association conference.

The vocational situation for players and teachers of stringed instruments was pinpointed recently by Erich Leinsdorf, former musical director of the Boston Symphony.

"In 10 years, unless the present shortage is alleviated, we may not to able to man our own string sections in America. We are already using kids," he said.

It is to meet this situation, as well as to encourage string musicianship for its own sake, that the New Jersey chapter of the American String Teachers launched its conference five years ago.

This year's conference, an intensive program of instruction, seminars and performances involving students and teachers, opens Sunday, Aug. 3 and will conclude the following Friday with a special concert.

Former recitals and concerts featuring faculty members and guest artists will be presented nightly at Hickman Hall and are open to the public free of charge. There will be a nominal fee for the Friday concert.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
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AUG 17 1968
New England Newsclip

Dearth of American String Players Eased by Influx of Asian Violinists

The long-standing shortage of string players in the United States is being eased by the influx of hundreds of exceptionally talented young Asian violinists.

Leading teachers and other musical observers differ as to why the wave of talent is coming from the East, but all agree that it is happening none too soon. Erich Leinsdorf, director of the Boston Symphony Orchestra, said in a recent interview that "in 10 years, unless the present shortage is alleviated, we may not be able to man our own string sections in America. We are already using kids."

Leinsdorf pointed out that last season the Cleveland Orchestra went so far as to place an advertisement for string players in the Sunday music section of the New York Times. As to the "kids," he noted that a young man named Richard Sher, who had attended the Red Fox Music Camp in New Marlboro, auditioned for the Boston Symphony, at 18, a few years ago. Before the audition, said Leinsdorf, he took the braces off his teeth to try to look a bit more mature. He got the job.

Only a Matter of Time

To Ivan Galamian, violin teacher at the Juilliard School of Music, it is only a matter of time before American orchestras will be stocked with Asian string players. "There will be more Orientals soon," he said, "because the orchestras badly need them. Most, you understand, come here as already advanced students, and they prefer to be soloists or go back home and teach."

Galamian pointed out that at his summer music camp near Lake Champlain, Meadowmount School of Music, there are 10 Koreans, eight Japanese and 3 Chinese out of an enrollment of 200.

Richard Burgin, the former Boston Symphony concertmaster who is now on the faculty of Florida State University in Saratoga, where he is musical director of the 10th annual Congress of Strings, said the difference in approaches between Japanese and American schools of teaching is responsible for the shortage of American string players and the abundance of their Eastern counterparts. "The basic issue is time," he said. "There is not enough time in American schools given to playing and studying music."

He noted that at the famous Toho School, near Tokyo, "they have 60 students of college age and all their time is devoted to music, applied music, morning to evening, no other subjects." There is no other way, he indicated, to produce a fine fiddler.

Cheaper Than a Piano

Burgin added that the violin is popular in Japan because it costs less than a piano, which most Japanese homes do not even have room for. Also, stringed instruments are traditional to the country, beginning with the strummed samisen and the complex koto.

But no observers seem to know precisely what has caused the appearance of so many gifted Asian students. "It's a very mysterious thing," said Galamian," very strange."

Although the Japanese have been slow to enter orchestral ranks so far, many have taken concertmaster positions, joined string quartets or joined American string faculties.

None of the nation's top-ranking symphony orchestras currently lists an Asian in its string sections, although in the smaller orchestras there is a liberal sprinkling.

Suzuki's Preschool Pupils

Some have contended that an important factor in the Japanese violin renaissance is the much publicized work with preschool children of Shinichi Suzuki.

Several years ago, Suzuki toured this country with some of his tiny students, demonstrating how they could play Bach and Vivaldi even before they could read Japanese, let alone music notation.

But several observers believe the Suzuki influence has been overemphasized. Galamian pointed out that only two of the eight Japanese children at his camp were "Suzuki children," and that in preparation schools where the Suzuki method has been tried in this country, "it has not seemed to work."

Suzuko Hillyer, a Toho graduate, was more certain. She said that the flood of Japanese violinists was "definitely" not because of Suzuki. "Not many professional players have been turned out by him," she contends. "Violinists have lots of doubts about his methods."

136 a

THE LIVELY ARTS

The Young Conductors Take Over

By ROY HEMMING

A GREAT guessing game has been going on among musicians and music-lovers. It started in New York last year when Leonard Bernstein announced that he would retire at the end of the 1968-69 season as conductor of the New York Philharmonic—and people began wondering who his successor might be. The game spread to Chicago this past fall when Jean Martinon and the Chicago Symphony decided to part ways, and then to Boston when Erich Leinsdorf announced that he had "had it" with the Boston Symphony. In each case a great American orchestra found itself hunting for a new conductor—with plenty of sideline public guesswork as to who would or should get the jobs.

What has been most interesting, however, is that the guessing has narrowed down *not* to the concert world's established names but to a dozen promising young comers. Of course, "young" in the conducting world doesn't mean quite the same as it does in the pop music world. But in a galaxy whose stars include Stokowski (86), Ansermet (84), Munch (77), Szell (72), and Ormandy (68), several generations do indeed separate them from the most frequently mentioned contenders for New York, Boston, and Chicago: Maazel (36), Kertesz (38), Skrowaczewski (42), Ozawa (32), etc.

Part of the reason can be found in a comment Leinsdorf (56) made in quitting Boston. A full-time conducting schedule today, he said, is just too exhausting. "I do not think a conductor should be regarded the same as a 27-inning pitcher," Leinsdorf complained.

Double Duty. The directorship of a major U .S. symphony today *is* a grueling job, involving long hours of planning, rehearsing, performing, and recording—not six or seven months a year as it was a generation ago, but *12 months* a year. In 1930-31, for example, the New York Philharmonic gave 114 concerts over 26 weeks. Last year it gave 171 concerts over 48 weeks.

The effort of musicians' unions to win year-long income and security for orchestra players is a factor. Another is simply the growth of concert audiences in the U. S.—including the increasing number of concertgoers that the automobile and the superhighway have turned into regulars at summer festivals at Tanglewood, Mass., Saratoga, N. Y., Meadowbrook, Mich., Greensboro, N. C., and an ever-expanding cross-country list.

In many ways, then, leading a major symphony orchestra today requires someone with tremendous energy and stamina as well as musical ability. Thus the accent on younger conductors.

There are other reasons, not the least of which is the personal glamor of some of the comers. Leonard Bernstein set the image a few decades ago of a young handsome conductor exuding sex-appeal as well as musical talent—and men like Mehta, Maazel, Schippers, Mester, etc., have kept the image going ever since. The orchestras have found that it all pays off at the box-office, particularly as younger elements within their audiences have "identified" with the younger conductors. At the same time, our society as a whole has become a youth-oriented society in many ways. If a John F. Kennedy can be considered a "young" President at 43, then the conductors shown above are *all* young indeed.

Pitfalls. But the accent on youth has had its disadvantages—especially for the conductors themselves. Sometimes they have been given such major opportunities so early in their careers that they've literally had to learn "on the job." In such a situation, mistakes are bound to occur. Still, the talent of today's comers is often so tremendous that they find ways to outride their goofs and inexperience—and keep charging to the top.

All this doesn't mean that the older conductors have "had it." Great oldtimers like Stokowski, Munch, and others will continue to fill halls so long as they can raise their batons to give a downbeat. So, too, will the established leaders among the middle generation—Karajan (58), Solti (55), Giulini (53), plus Leinsdorf and Bernstein. But for the long pull—for the year-round directorships—more and more orchestras clearly have their sights set on men under 45.

ISTVAN KERTESZ, 38, born in Hungary; became a conductor at Budapest State Opera while in his 20's; fled to West during 1956 Hungarian revolt; has since conducted opera in West Germany (he presently heads the Cologne Opera) and been frequent guest-conductor of major European orchestras; was principal conductor of London Symphony 1965-67. A dynamic, impassioned, vividly communicative conductor of late 19th-century, early 20th-century repertory. Best recordings: Dvorak symphonies (complete, 1 to 9), Mozart symphonies 33, 39, Bartok's *Bluebeard's Castle* [all for London Records].

STANISLAW SKROWACZEWSKI, 42, born in Lwow, Poland; studied there and in Paris; conductor of Warsaw Philharmonic before coming to U. S. in 1958; since 1960 conductor of the Minneapolis Symphony, and a frequent guest-conductor of Philadelphia Orchestra (shared its 1967 tour of South America with Eugene Ormandy). A brilliant, incisive, sensitive interpreter of classics and neo-classics, and a standout champion of new music. Best recordings: Prokofieff *Romeo & Juliet* and Schubert 9th Symphony [both Mercury] and Chopin Piano Concerto No. 1 with Rubinstein [RCA Victor].

LORIN MAAZEL, 36, born in Paris of American parents; raised in U. S.; made conducting debut at age 9 at National Music Camp at Interlochen, Mich.; became a child prodigy conductor in early 1940's; entered Univ. of Pittsburgh at 15, became assistant conductor of Pittsburgh Symphony under Fritz Reiner; discouraged by lack of conducting opportunities in U. S., went to Rome in 1953 to study; stayed on to become one of most popular conductors in Europe; since 1964 has been director of (West) Berlin Radio Symphony and Berlin Opera. Noted for uncommonly clean-lined, taut, vividly detailed performances of broad symphonic and operatic repertory. Best recordings: Schubert symphonies 2, 3, 5, 6 [Deutsche Grammophon], Strauss *Also Sprach Zarathustra* [Angel], Handel *Water Music* and *Royal Fireworks Music* [Philips].

ZUBIN MEHTA, 31, born in Bombay, Vienna-educated; won first fame at Salzburg and Berlin Festivals in early 1960's; at 24 became conductor of Montreal Symphony; at 25 took over Los Angeles Philharmonic—the youngest conductor ever of a major U. S. orchestra. A fiery, colorful, expansive interpreter of romantic and modern repertory. Best LPs: Strauss *Don Juan,* Respighi *Roman Festivals* [RCA Victor], Scriabin *Poem of Ecstasy,* Schönberg *Transfigured Night* [*London*].

SEIJI OZAWA, 32, Japanese-born; educated in Japan, the U. S., and Berlin; served as assistant to Leonard Bernstein with N. Y. Philharmonic for two years; since 1965 has been conductor of both Toronto Symphony and the Chicago Symphony's Ravinia Summer Festival. Recently signed a 3-year contract as conductor of San Francisco Symphony beginning in 1970, the first Oriental ever to head a major U. S. Symphony. A colorful, versatile conductor who radiates excitement in both 19th- and 20th-century repertory. Best LPs: Berlioz *Symphonie Fantastique* [Columbia], Britten *Young Person's Guide to Orchestra* [RCA Victor].

THOMAS SCHIPPERS, 38, born in Kalamazoo, Mich.; won fame at 19 as conductor of Gian-Carlo Menotti opera *The Consul* on Broadway; has since guest-conducted most major U. S. orchestras, but has refused to accept a permanent post (except as a director of Menotti's summer festival in Spoleto, Italy). An exuberant, expressive, versatile conductor, perhaps presently identified more with opera than symphonic repertory. Best LPs: Prokofieff *Alexander Nevsky* [Columbia], Bizet *Carmen* [London], Puccini *Boheme* [Angel].

COLIN DAVIS, 40, considered Britain's best conductor since the late Sir Thomas Beecham; while assistant conductor of BBC's Scottish Orchestra in 1957, won fame by taking over on short notice for an ill conductor in London concert; U. S. debut in 1960 in Minneapolis; has led London Symphony on several world tours; in 1967 became chief conductor of the BBC Symphony in London. Noted for combination of elegance and excitement he gives a broad repertory from Mozart to Stravinsky. Best LPs: Handel *Messiah,* Mozart *Requiem* [Philips], Stravinsky *Concerto in D* [London].

ANDRE PREVIN, 39, Berlin-born, came to U. S. in 1938; though classically trained, first rose to fame as jazz pianist while still in teens, then became successful Hollywood film composer-arranger (won two Academy Awards, '63, '64); became conductor of Houston Symphony in 1967, and in 1968 also became principal conductor of London Symphony. Though some critics have sneered at his mixing of movie, jazz, and concert work, he has proved himself a perceptive, probing, dramatic interpreter of late-19th, 20th-century works. Best LPs: Rachmaninoff 3rd symphony, Shostakovich 5th symphony [both RCA Victor].

DONALD JOHANOS, 39, born in Cedar Rapids, Iowa; was conductor of Altoona (Pa.) and Johnstown (Pa.) Symphonies in mid-1950's; won Rockefeller Foundation grant to study with Ormandy, Szell, Klemperer; joined Dallas Symphony in 1957 as a violinist and assistant conductor, rose to become music director in 1962. A brilliant, discerning, penetrating conductor of broad repertory from Mozart to moderns. Best LPs: Charles Ives *Holidays* Symphony, Rachmaninoff *Symphonic Dances* [both Vox-Turnabout].

JORGE MESTER, 33, born in Mexico City of Hungarian parents; has lived in U. S. since age 14; joined faculty of Juilliard School of Music in New York as its youngest teacher in 1956, led many of Juilliard's opera premieres; during 1962-63 conducted for Martha Graham, American Ballet Theatre, and Robert Joffrey Ballet; in 1967 became music director of Louisville Orchestra. A dynamic, sensitive, expressive interpreter of romantics and moderns. Best LPs: Menotti Piano Concerto with Earl Wild [Vanguard], Shostakovich *Music for Hamlet* [Louisville].

CLAUDIO ABBADO, 34, born in Milan, Italy; studied in Milan, Vienna, New York (including a year as assistant conductor of N. Y. Philharmonic); scored major success at 1965 Salzburg Festival, has since guest-conducted widely in Europe and U. S., especially at Milan's La Scala Opera. A conductor of uncommon incisiveness, intensity, vigor and clarity. Best LPs: Beethoven 7th Symphony, Prokofieff *Romeo and Juliet* [both London], Brahms Serenade No. 2, Prokofieff 3rd Piano Concerto with Argerich [both Deutsche Grammophon].

HENRY LEWIS, 36, born in Los Angeles; a violinist and double-bass player in Los Angeles Philharmonic before going into Army in 1953; became conductor of 7th Army Symphony in Europe; founded Los Angeles Chamber Orchestra in 1958; has frequently guest-conducted U. S. and European orchestras in concerts with his wife, mezzo-soprano Marilyn Horne; becomes conductor of New Jersey Symphony in June 1968, the first Negro to hold such a U. S. post. An animated, probing, versatile interpreter of a wide range of repertory. Best LPs: *Souvenir of a Golden Era, Presenting Marilyn Horne* [both London].

BERNARD HAITINK, 38, Netherlands-born; in 1955 became chief conductor of four orchestras of the Netherlands Radio; in 1957 replaced an ill guest-conductor of Amsterdam Concertgebouw Orchestra, and following year became its co-conductor; since 1961 has been the Concertgebouw's music director, leading it on several U. S. tours. A dramatic, assertive, thoughtful interpreter of late romantics and moderns. Best LPs: Bruckner 4th symphony, Mahler 1st, Beethoven 5 piano concertos with Arrau [all Philips].

RAFAEL FRUHBECK DE BURGOS, 34, born in Burgos, Spain, of a German father and Spanish mother; added "de Burgos" to family name to stress his Spanish roots; won a violin competition in Bilbao at 13, graduated from Madrid Conservatory at 18 with six diplomas; at 24 became conductor of Bilbao Municipal Orchestra, then at 28 the youngest director of Orquesta Nacional de España in Madrid. A compelling, dynamic, rhythmically masterful conductor of classics through modern impressionists. Best LPs: Orff *Carmina Burana,* Falla *3-Cornered Hat* [both Angel].

DANIEL BARENBOIM, 26, born in Buenos Aires, Argentina; moved with parents to Israel at 10, now an Israeli citizen; became internationally known as pianist in his teens, meanwhile studied conducting; now divides time as conductor and piano soloist; married to cellist Jacqueline du Pré. Though youngest of "comers," has won acclaim in London and New York as dynamic, broad-lined, vibrant conductor. Best LPs: Mozart symphonies 32, 35, 38, Schönberg *Transfigured Night* [all Angel].

Salute to National Music Week (May 5-12)

Scholastic Magazines
N.Y.

136b

Box Office Myths Are Collapsing

By JOAN SIMMONS

Times-Union Music Critic

The myths about concerts and audiences are myriad and they are collapsing one by one around concert managers who have built an empire based on their faith in them.

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In music the guaranteed box office names have been Beethoven, Tchaikowsky, most any orchestra, and a limited collection of revered pianists and violinists.

Last summer six of Beethoven's nine symphonies were played at either Tanglewood or the Saratoga Performing Arts Center and two of them at both. Van Cliburn was given his seasonal trot around the summer circuit and both music festivals prominently featured the work of Tchaikowsky.

Both festivals were seeking larger audiences and increased box office, but their success was not overwhelming. And one of Van Cliburn's performances failed to sell out.

In the meantime the Lake George Opera Festival was proceeding with a Shakespearean opera festival despite the firm advice of a number of people who considered themselves well versed on the concert market.

David Lloyd, director of the festival, was advised not to lean on unknown and out of the way works at a time when he sorely needed an increase in box office. He got his larger box office anyway and from a visibly pleased public.

The winter subscription concert series which have been the backbone of the cultural life of every medium-sized city for the last thirty or forty years are a second example of how, when it comes to concerts, the old formulas don't indicate where it is at.

The subscription series, packaged by several New York management firms, have operated on one very basic formula. Usually in four installments, the series is anchored by a symphony orchestra, heavily supported by a pianist, a vocalist and one other instrumentalist most often a violinist. Each of these is the best name that the individual series budget can afford.

But in the last few years the average age of the audience for this type of concert has gone up and the average size of that audience has gone down.

While the Civic Music Association in Albany, for example, is struggling to make ends meet, the State University of New York at Albany has drawn exceptional crowds for chamber concerts staged in an art gallery, for electronic music and for a contemporary composer explaining his own music.

Hurok Genre . . .

A third example of this change in concert economics lies in the individual bookings of the Sol Hurok genre that dot the landscape. While once these could be counted on to bring out the cultural forces of a town en masse, they aren't doing that anymore.

Artur Rubinstein was the last such artist to sell out in this area when he appeared in Albany in March of 1966.

Marcel Marceau, an internationally renowned artist of a related field, had to be canceled a year ago because it proved cheaper to settle the contract than to take the indicated losses on actually staging the show.

And within the past year, Maurice Chevalier made a respectable but financially disappointing showing here while the Vienna Choir Boys did reasonably—but not spectacularly—well.

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ALBANY TIMES UNION
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Obviously, a strong selling point for the ballet program is its featured guest soloist, Edward Villella of the New York City Ballet, who is a very new star of the traditional magnitude. But Villella is a very new kind of star, a male ballet dancer, who has come along at a time when most concert managers haven't caught up with the idea of pinning their hopes on dance, let alone a male ballet dancer.

Failures on Rise. . .

The instances of concert failures at the box office are seemingly more and more out-numbering the successes.

The reasons are becoming quite clear but some people just don't like to look at them. Technology has outdated the drawing power of Beethoven and the symphony orchestra. So many first class recordings are available that there is little urge to brave weather, traffic, and parking problems to spend the price of a recording for a single performance.

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When people do go out, the places they go to have changed radically. The summer music festivals can be more successful, even with the old formulas, because they have moved outside the cities simultaneously with the audience. Too, the festivals can take advantage of being where the audience spends much of its leisure time.

People who are oriented around shopping centers and even suburban movie theaters are less apt to go to the old downtown sections for a concert, especially one they coud nearly reproduce on their own stereo system.

The Albany Symphony Orchestra recognized this fact and took off on a new path when it established the repertoire for the current season, evoking the anger of many long standing supporters. The repertoire is unusual in its contemporary leanings and in the absence of warhorses. The season has been successful, nevertheless, and perhaps precisely because of this repertoire.

Strong Box Office . . .

The concert this week featured a Walton violin concerto and a little known Rachmaninoff symphony. Attendance was surprisingly strong, with a particularly good showing in box office sales above seasonal subscriptions.

Audiences simply refuse to be typecast and concert managers are beginning to realize their mistake. Those who aren't are simply doing everybody a disfavor by trying to reinforce certain accepted molds.

The public is interested in the arts and is generally more informed than it was in the past. When they aren't buying tickets there have to be good reasons.

The general contention has been that there are too many things vying for their attention. This is close to the truth, but the real problem is that there are too many of the wrong things vying for attention.

Concert managers are businessmen who like to bet on the sure things. But it might prove more interesting—and profitable—if they began to run a few more risks.

Max Rudolph Resigns Post

By LOUIS NICHOLAS

Max Rudolph, suffering from complete exhaustion following the Cincinnati Symphony Orchestra's recent European tour, has resigned his post as Music Director of the Orchestra on the advice of his physicians.

He had planned to retire from the post following the gala 75th season and to become Head of the Opera Department at Curtis Institute, Philadelphia, in the fall of 1970, at which time Thomas Schippers will become Music Director of the Orchestra.

Erich Kunzel, Rudolph's assistant, has been named Resident Conductor, and noted guests are being secured to fill out the Orchestra's schedule for the coming season.

This development brings to mind the enormous turnover that is imminent in the leadership of a number of the foremost orchestras of the land, either this season or next.

Leonard Bernstein has become Laureate Conductor of the New York Philharmonic, and will be succeeded as Music Director by Pierre Boulez, noted French composer-conductor.

Erich Leinsdorf is departing the Boston Symphony, and William Steinberg takes his place, but also retains his post in Pittsburgh.

Herbert von Karajan accumulated most of the biggest directorships in Europe several years ago, but had to relinquish most of them one by one as it became evident he could not give the necessary attention to any of them. He still keeps the directorships of the Berlin Philharmonic, however, along with that of the Salzburg Festivals—both summer and at Easter—to say nothing of annual stays at the Metropolitan Opera to conduct the unfolding drama of his production of the Wagner Ring operas — with one additional one added each season until the whole new cycle can be given.

The Music Scene

The Chicago Symphony is "making do" with a Resident Conductor and guests until Georg Solti comes to take over. However, he is another who has so many other commitments that one wonders whether Chicago will be willing to put up with so much coming and going.

After 20 years as Music Director of the Washington, D. C., National Symphony Orchestra (he was its principal cellist for 15 years before that), Howard Mitchell has asked to be relieved of administrative duties, and to become Chief Visiting Conductor.

He will be succeeded by Antal Dorati who had extensive tenures in Dallas and Minneapolis before going to Europe several years ago.

* * *

And, speaking of changes in the orchestral scene, one notes that Michael Semanitzky, former Nashville Symphony concertmaster and member of the Peabody College music faculty, is making the jump from academia to the sphere of professional orchestra directing.

Join Johnston

Following a tour of Europe (May-August) as conductor with Les Grand Ballets Canadiens of Montreal, Semanitzky severs his connection with Butler University in Indianapolis, where he has

THE NASHVILLE TENNESSEAN
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AUG 24 1969

been since leaving Nashville, and becomes director of the Johnson (Pa.) Symphony Orchestra and the Pittsburgh Youth Symphony, where he will be under the watchful eyes of William Steinberg.

He will also work directly with the Johnstown Chorale and the local Youth Orchestra as well. It appears that he will be quite a busy fellow.

Plans are being made to take the Pittsburgh Youth Symphony to EXPO Japan next year.

Semanitzky, who guest-conducted the Nashville Symphony and Little Symphony as well as the performances of Les Ballets Intimes) season before last, garnered a sheaf of laudatory reviews of his work in Europe with the Ballet. In Lausanne, Switzerland, it was said he "must be rated among the top ballet conductors of our day," and Zurich called him "a conductor of extraordinarily high quality." In Paris, a reviewer said, "This is te best ballet conducting we have witnessed here in recent memory."

Semanitzky's many friends and admirers here have long been aware of his abilities and his increasing interest in conducting, and will wish him great success in his new venture.

Willis Page's engagement as conductor of the Des Moines (Iowa) Philharmonic, and as a member of the Drake University music faculty was announced some time ago, but was never mentioned here. Page went from the directorship of the Nashville Symphony Association two years ago to head the conducting department of the Eastman School of Music.

Another move of a former Nashvillian is that of Richard Rivers, baritone, from Tyler, Texas, to Richmond, Virginia, where he will be Associate Professor at the newly formed Virginia Commonwealth University.

Rivers, a graduate of the Juilliard School of Music and of George Peabody College, has been soloist a number of times with the Nashville Symphony, and has appeared in musicals and operas at Peabody and with Theater Nashville.

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Concert managers are businessmen who like to bet on the sure things. But it might prove more interesting—and profitable—if they began to run a few more risks.

Max Rudolph Resigns Post

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036
AUG 24 1969

By LOUIS NICHOLAS

Max Rudolph, suffering from complete exhaustion following the Cincinnati Symphony Orchestra's recent European tour, has resigned his post as Music Director of the Orchestra on the advice of his physicians.

He had planned to retire from the post following the gala 75th season and to become Head of the Opera Department at Curtis Institute, Philadelphia, in the fall of 1970, at which time Thomas Schippers will become Music Director of the Orchestra.

The Music Scene

Erich Kunzel, Rudolph's assistant, has been named Resident Conductor, and noted guests are being secured to fill out the Orchestra's schedule for the coming season.

This development brings to mind the enormous turnover that is imminent in the leadership of a number of the foremost orchestras of the land, either this season or next.

Leonard Bernstein has become Laureate Conductor of the New York Philharmonic, and will be succeeded as Music Director by Pierre Boulez, noted French composer-conductor.

Erich Leinsdorf is departing the Boston Symphony, and William Steinberg takes his place, but also retains his post in Pittsburgh.

Herbert von Karajan accumulated most of the biggest directorships in Europe several years ago, but had to relinquish most of them one by one as it became evident he could not give the necessary attention to any of them. He still keeps the directorships of the Berlin Philharmonic, however, along with that of the Salzburg Festivals—both summer and at Easter—to say nothing of annual stays at the Metropolitan Opera to conduct the unfolding drama of his production of the Wagner Ring operas — with one additional one added each season until the whole new cycle can be given.

The Chicago Symphony is "making do" with a Resident Conductor and guests until Georg Solti comes to take over. However, he is another who has so many other commitments that one wonders whether Chicago will be willing to put up with so much coming and going.

After 20 years as Music Director of the Washington, D. C., National Symphony Orchestra (he was its principal cellist for 15 years before that), Howard Mitchell has asked to be relieved of administrative duties, and to become Chief Visiting Conductor.

He will be succeeded by Antal Dorati who had extensive tenures in Dallas and Minneapolis before going to Europe several years ago.

* * *

And, speaking of changes in the orchestral scene, one notes that Michael Semanitzky, former Nashville Symphony concertmaster and member of the Peabody College music faculty, is making the jump from academia to the sphere of professional orchestra directing.

Join Johnston

Following a tour of Europe (May-August) as conductor with Les Grand Ballets Canadiens of Montreal, Semanitzky severs his connection with Butler University in Indianapolis, where he has been since leaving Nashville, and becomes director of the Johnson (Pa.) Symphony Orchestra and the Pittsburgh Youth Symphony, where he will be under the watchful eyes of William Steinberg.

He will also work directly with the Johnstown Chorale and the local Youth Orchestra as well. It appears that he will be quite a busy fellow.

Plans are being made to take the Pittsburgh Youth Symphony to EXPO Japan next year.

Semanitzky, who guest-conducted the Nashville Symphony and Little Symphony as well as the performances of Les Ballets Intimes) season before last, garnered a sheaf of laudatory reviews of his work in Europe with the Ballet. In Lausanne, Switzerland, it was said he "must be rated among the top ballet conductors of our day," and Zurich called him "a conductor of extraordinarily high quality." In Paris, a reviewer said, "This is te best ballet conducting we have witnessed here in recent memory."

Semanitzky's many friends and admirers here have long been aware of his abilities and his increasing interest in conducting, and will wish him great success in his new venture.

Willis Page's engagement as conductor of the Des Moines (Iowa) Philharmonic, and as a member of the Drake University music faculty was announced some time ago, but was never mentioned here. Page went from the directorship of the Nashville Symphony Association two years ago to head the conducting department of the Eastman School of Music.

Another move of a former Nashvillian is that of Richard Rivers, baritone, from Tyler, Texas, to Richmond, Virginia, where he will be Associate Professor at the newly formed Virginia Commonwealth University.

Rivers, a graduate of the Juilliard School of Music and of George Peabody College, has been soloist a number of times with the Nashville Symphony, and has appeared in musicals and operas at Peabody and with Theater Nashville.

PASTE OVER

137

Young Violinists From Asia Gain Major Place on American Musical Scene

By DONAL HENAHAN

Hundreds of exceptionally talented Asian violinists have come swarming onto the American musical scene in recent years, and the long-standing shortage of string players may soon be eased as a result.

Just as there was a time early in this century when Russian Jews provided the greatest source of talented violinists, it is now the turn of Asians — Japanese and Koreans, in particular.

Leading teachers and other musical observers differ as to why the wave of talent is coming from the East, but all agree it is happening none too soon. Erich Leinsdorf, who leaves after next season as musical director of the Boston Symphony, said in an interview recently:

"In 10 years, unless the present shortage is alleviated, we may not be able to man our own string sections in America. We are already using kids."

Mr. Leinsdorf pointed out that the Cleveland Orchestra last season went so far as to place an advertisement for string players in the Sunday music section of The New York Times. As to the "kids," he noted that a boy named Richard Sher had auditioned for the Boston Symphony at 18 a few years ago. Before the audition, Mr. Leinsdorf said, he took the braces off his teeth to try to look a bit more mature. He got the job.

"I think American symphony orchestras will have more than half their string sections made up of Japanese players in a few years unless America does something about it," says Kazuko Hillyer, head of Pacific World Artists, a New York concern that manages Asian musicians.

One of its artists is Masuko Ushioda, second-place winner in the Tchaikovsky competition at Moscow in 1966. (Miss Ushioda will be soloist at the Saratoga Festival on Aug. 15, with her countryman, Seiji Ozawa, conducting the Philadelphia Orchestra.)

Thus far, however, in spite of the impressive numbers of young soloists turned out, Asians have been slow to find their way into American orchestral string sections.

"I am always being asked by orchestras and conductors to get young players for them. Practically all the orchestras in the United States have asked," said Mrs. Hillyer, the wife of Rafael Hillyer, violist of the Juilliard String Quartet.

But few of the players have chosen to go into orchestras, she said. "It's not because of the money. They are almost all still under 30, and they would first rather try for a solo career."

To Ivan Galamian, violin teacher at the Juilliard School of Music, it is only a matter of time before the orchestras will be stocked with Asians. Mr. Galamian, interviewed by phone at his summer music camp near Lake Champlain, Meadowmount School of Music, said, "There will be more Orientals soon, because the orchestras badly need them. Most, you understand, come here as already advanced students, and they prefer to be soloists or go back home and teach."

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He said "the basic issue is time—there is not enough time in American schools given to playing and studying music."

He noted that at the famous Toho School, near Tokyo, "they have 60 students of college age and all their time is devoted to music, applied music, morning to evening, no other subjects." There is no other way, he indicated, to produce a fine fiddler.

Suzuko Hillyer agreed. A Toho graduate (as is Seiji Ozawa and many of the other rising young Japanese virtuosos), Mrs. Hillyer said: "It is very hard for an American child to study the violin."

At Toho, children are brought to special classes two day a week for ear training, starting at age 3 or 4. The school was opened immediately after World War II to train very young children, she said, and through its founder, Hideo Saito, a former cello student of Emanuel Feuermann, the institution has been the most important force in producing the postwar flood of Japanese string talent.

Why should the Japanese take so readily to the violin? "It's because of the discipline needed for violin study," Mrs. Hillyer said. "Oriental discipline suits the violin. And Japanese children tend to have thin fingers, which helps them produce pure pitch."

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Mr. Burgin also cited as an important influence in the Japanese violin renaissance the much-publicized work with preschool children of Shinichi Suzuki.

Several years ago, Mr. Suzuki toured this country with some of his tiny students, demonstrating how they could be playing Vivaldi and Bach even before they could read Japanese, let alone music notation.

But several observers believe the Suzuki influence had been overemphasized. Mr. Galamian pointed out that only two of the eight Japanese at his camp were "Suzuki children," and that in preparation schools where the Suzuki method has been tried in this country, "it has not seemed to work."

Mrs. Hillyer contended that the flood of Japanese violinists was "definitely" not because of Suzuki. "Not many professional players have been turned out by him," she said. Violinists have lots of doubts about his methods."

None of those questioned professed to know precisely what has caused the appearance of so many gifted Asian students. "It's a very mysterious thing," said Mr. Galamian. "Very strange."

It was stressed by Mrs. Hillyer that South Korea, which has no violin teacher of international standing, has been producing talented students. Two of the leading young concert performers at the moment are Korean: Young Uck Kim, who has scored important successes with many leading orchestras, and Kyung Wha Chung, a 20-year-old who won last year's Leventritt competition.

Although the Japanese have been slow to enter orchestral ranks thus far, many have taken concertmaster positions, joined string quartets, or joined American string faculties.

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Although there are a few young Chinese violinists coming into the picture, China has been a poor third in producing Oriental string players.

Ma Si-Hon, who escaped from the mainland some years ago, has made a name as a soloist. Mr. Burgin, Mr. Galamian and others named other promising Chinese students.

But one teacher felt that the Chinese definitely "are not as musically inclined as the Koreans, for instance."

He added: "The Koreans are extremely sensitive. And the Japanese all seem to desire to make music." Oddly enough, Mrs. Hillyer said, Chinese children grow up attuned to fine pitch differences, because theirs is a language in which each word may vary in meaning depending upon subtleties of intonation.

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Several persons theorized that World War II and its aftermath, and the Korean war had been instrumental in arousing Japanese and Korean interest in Western music and the violin, Western music's most honored traditional instrument.

None of the nation's top-ranking symphony orchestras currently lists an Asian in its string sections, although in the smaller orchestras there is a liberal sprinkling.

The Chamber Symphony of Philadelphia, for instance, has Yumi Ninomya among the first violins. The preponderance of top-ranking orchestral violinists still is Jewish, and most often of Central European ancestry, though that picture is changing fast.

The great prestige of the violin among Jews apparently is past. Jewish parents apparently are not insisting with the same vigor of a generation or two ago that their children take up the violin.

Much of the instrument's prestige among Jews in this century traces directly to the days in Imperial Russia, when proficiency on the violin was one of the few escape routes from behind the Pale, the Jewish ghetto in southwestern Russia and southeastern Poland.

Under the tutelage of Leopold Auer in St. Petersburg, an extraordinary number of these pupils developed into internationally ranked virtuosos. They swept out of Russia in several stages, with results that kept the violin's prestige high until fairly recent years in this country.

Among the Auer students were Jascha Heifetz, Effrem Zimbalist, Mishel Piastro, Nathan Milstein, Paul Stassevitch, Mischa Elman, Toscha Seidel, Josef Knitzer, Alexander Hilsberg, Richard Burgin and many others.

There is a newly flourishing school of young violinists today in Israel, carrying on the Central European tradition. Itzhak Perlman, Shmuel Ashkenasi and Pinchas Zuckerman are three who have made names for themselves recently.

But if the present trend persists the ancient Occidental art of violin playing may soon have an Asian orientation.

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AUG 2 1968

Symphonies and black musicians

Michael Steinberg, music critic for The Globe, undertook to answer a question which I posed in a brief letter to the editor. That question concerned the lack of black musicians in the Boston Symphony, most conspicuous when the orchestra performed in Roxbury's Franklin Park. I believe that for the serious black musician, both those waiting in the wings and those active in the field, Steinberg's analysis must appear superficial and foolish. I am not a musician, but have had considerable contact with black musicians—probably more than Mr. Steinberg. I answer him not from a sense of arrogance, but from the experience of my blackness.

The subtlety of prejudice, better known as racism, is as much a sedative for the black musician today as overt discrimination disabled his counterpart yesterday. It was a totally useless gesture for Steinberg to poll symphony orchestras about their "hiring practices" since no one could seriously expect any institution in this age of equal opportunity to publicly confess discrimination — not even George Wallace.

The subtleties of prejudice are invisible, amorphous and filter through only if closely observed. Racism is largely revealed in attitudes toward a minority group.

It is not even obvious to white America that black people don't participate in the symphonic world. That is the first instance of racism. . . .

Historically, white America has manipulated certain roles for blacks and controlled these boundaries rigidly. White America has traditionally admitted black artists into the world of pure entertainment, mainly for its self-gratification—from the old time minstrel show to the present day TV comedian or black Boy Scouts singing for the local Jaycees or a night club entertainer who entered through the back door. Black people kept their places this way. When Roland Hayes or Dean Dixon or Marian Anderson or even the presently engaged Henry Lewis appeared as virtuoso artists, white America was psychologically unprepared to accept them. Thus their route to success and recognition was unnecessarily difficult, made triumphant only by extraordinary patience and discipline and a superiority more brilliant than their white counterparts. Roland Hayes, master artist of the leider, rented Symphony Hall himself when the B.S.O. told him that he could not perform with the Symphony.

Even today, white America is unprepared to accept a black classic violinist because white America does not expect him to produce in this creative media. It can accept a black jazz drummer, but not a concert percussionist . . . And this truth applies to all other orchestral instruments . . .

The unions have effectively played their part, but their supporting role must be discussed at a later time. In the symphonic world, the conservatories must be held directly accountable because it is here symphonic musicians are largely produced. Mr. Steinberg can account for "several black singers, a good many jazz players, a handful of pianists, and just two players of orchestral instruments" at the conservatory where he taught for several years because this breakdown represents precisely the limitations that white America has imposed and desired for black people . . .

It is not true, as Steinberg submits, that black musicians "do not come to auditions," but I don't know how many specific examples he would want before he would relinquish his opinion. The principle issue, however, is that if the music world realizes the absence of black musicians from the auditioning process, it must ask why and take affirmative steps to eliminate the vacuum.

Again, Mr. Steinberg is wrong when he says that there are few qualified black players. Indeed there are enough of them. To say that there are too few is to remain blind to those that do exist. Furthermore, he admits that "the majority of good black instrumentalists have wound up among the freelancers." This "majority" which he points to should and can be the first reservoir for orchestras to tap . . .

If the symphony orchestras are seriously committed to securing black musicians, they can do so without threatenening professional standards.

It is up to boards of trustees, personnel managers, conductors, "friends" of the orchestras, even the orchestra members themselves to aggressively recruit black symphony musicians. They know who the blacks are. They know where to find them.

The symphony orchestras must behave like other industries and corporations which have secured top quality employees when they want them. They must allow for the difference in experience simply because the black man has neither control nor choice in his life experiences. They must give special attention to the black musician on the scene by encouraging his participation in the symphonic world. They must exert an influence on their seeding beds, namely the music schools and community orchestras. Boston has some of the finest music preparatory schools and yet the B.S.O. has no black musicians.

BETTYE I. LATIMER

Roxbury

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 7 1968

New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
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NOV 1968

players. He quotes York Philharmonic's violinist Sanford Allen as saying, "I'm still the only black in the 'Big Three' orchestras" —by which Allen presumably means Boston, New York, and Philadelphia. Many would today dispute his choice of the three. But even if we take in Cleveland and Chicago and speak of the "Big Five," there is only one more name, the Cleveland's cellist, Donald White. A roster of more than five hundred players with only two Negroes constitutes nothing short of a scandal.

In fairness, as I recently had occasion to point out elsewhere, the Boston Symphony's former conductor Charles Munch did appoint a Negro contrabassist, Ortiz Walton, who was on the roster from 1957 to 1962 (and it was also Munch who raised eyebrows by daring in 1952 to appoint a woman, Doriot Anthony Dwyer, as principal flutist—and a superlative appointment, too). Mr. Russcol states that the Boston Symphony is now "on the lookout for a Negro percussionist." Perhaps there was no intention of sounding condescending, but this seems to put the orchestra in the position of saying, "Everybody knows that Negroes have rhythm, so maybe we could find a black drummer." The orchestra ought to welcome Negro players of *any* instruments for which vacancies arise. And, despite all the disclaimers to the contrary, there are such players around, although they are not plentiful. It is up to our major orchestras to go out and actively recruit them for auditions from the minor-league orchestras and elsewhere.

If we turn to the ranks of instrumental concert soloists, the picture is no b[illegible] The sole Negro musician who study[illegible] not stringed instruments, where a shortage of good ensemble players is likely to go on for some time. A satisfactory state of affairs will not come about overnight, but there is no excuse for continued complacency and delay.

Caldwell Titcomb
Department of Music
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Waltham, Mass.

PASTE OVER

137

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The unions have effectively played their part, but their supporting role must be discussed at a later time. In the symphonic world, the conservatories must be held directly accountable because it is here symphonic musicians are largely produced. Mr. Steinberg can account for "several black singers, a good many jazz players, a handful of pianists, and just two players of orchestral instruments" at the conservatory where he taught for several years because this breakdown represents precisely the limitations that white America has imposed and desired for black people . . .

It is not true, as Steinberg submits, that black musicians "do not come to auditions," but I don't know how many specific examples he would want before he would relinquish his opinion. The principle issue, however, is that if the music world realizes the absence of black musicians from the auditioning process, it must ask why and take affirmative steps to eliminate the vacuum.

Again, Mr. Steinberg is wrong when he says that there are few qualified black players. Indeed there are enough of them. To say that there are too few is to remain blind to those that do exist. Furthermore, he admits that "the majority of good black instrumentalists have wound up among the freelancers." This "majority" which he points to should and can be the first reservoir for orchestras to tap . . .

If the symphony orchestras are seriously committed to securing black musicians, they can do so without threatenening professional standards.

It is up to boards of trustees, personnel managers, conductors, "friends" of the orchestras, even the orchestra members themselves to aggressively recruit black symphony musicians. They know who the blacks are. They know where to find them.

The symphony orchestras must behave like other industries and corporations which have secured top quality employees when they want them. They must allow for the difference in experience simply because the black man has neither control nor choice in his life experiences. They must give special attention to the black musician on the scene by encouraging his participation in the symphonic world. They must exert an influence on their seeding beds, namely the music schools and community orchestras. Boston has some of the finest music preparatory schools and yet the B.S.O. has no black musicians.

BETTYE I. LATIMER

Roxbury

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 7 1968

New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

NOV 1968

... now-
... players. He quotes
... York Philharmonic's violinist
Sanford Allen as saying, "I'm still the only black in the 'Big Three' orchestras" —by which Allen presumably means Boston, New York, and Philadelphia. Many would today dispute his choice of the three. But even if we take in Cleveland and Chicago and speak of the "Big Five," there is only one more name, the Cleveland's cellist, Donald White. A roster of more than five hundred players with only two Negroes constitutes nothing short of a scandal.

In fairness, as I recently had occasion to point out elsewhere, the Boston Symphony's former conductor Charles Munch did appoint a Negro contrabassist, Ortiz Walton, who was on the roster from 1957 to 1962 (and it was also Munch who raised eyebrows by daring in 1952 to appoint a woman, Doriot Anthony Dwyer, as principal flutist—and a superlative appointment, too). Mr. Russcol states that the Boston Symphony is now "on the lookout for a Negro percussionist." Perhaps there was no intention of sounding condescending, but this seems to put the orchestra in the position of saying, "Everybody knows that Negroes have rhythm, so maybe we could find a black drummer." The orchestra ought to welcome Negro players of *any* instruments for which vacancies arise. And, despite all the disclaimers to the contrary, there are such players around, although they are not plentiful. It is up to our major orchestras to go out and actively recruit them for auditions from the minor-league orchestras and elsewhere.

If we turn to the ranks of instrumental concert soloists, the picture is no b... The sole Negro musician who ... really to make it big is the ... pianist André Watts ... the late pianist P... created a fl... child pr...

...ed
...study of stringed
instruments, where a shortage of good
ensemble players is likely to go on for
some time. A satisfactory state of affairs
will not come about overnight, but there
is no excuse for continued complacency
and delay.

Caldwell Titcomb
Department of Music
Brandeis University
Waltham, Mass.

138.

Sandlot scouting

Crisis for strings

By Louis Snyder

Along with other crises that American orchestras are facing—like the supply and demand of financial aid—is a shortage of qualified string players. It first became apparent several years ago and, despite some remedial measures, just has not gone away. Not only is it becoming increasingly difficult to scrape up a fourth to play quartets, but some of the country's leading symphonic organizations are finding it hard to fill once highly-prized vacancies in their string sections.

Of course musicians are still showing up for auditions, and orchestral seasons are opening with a full complement of players onstage. But in the perennial game of musical chairs, there doesn't seem to be any undue rush to the seats reserved for violinists, violists, and cellists.

In an interview on the subject, Erich Leinsdorf admitted that in recent years, for the first time in its history, the Boston Symphony had engaged as members instrumentalists who were practically "fresh from the conservatories." In the past, attainment of a seat in any of the BSO's string sections was the result of watchful waiting for a vacancy to occur. Meanwhile one gained playing experience in less illustrious orchestras.

Sandlot scouting

Mr. Leinsdorf believes all of that is changed now. "The system of sending string players to the minor leagues and bringing them back to the majors is no longer valid," he said recently. "You have to go right to the sandlots and choose the best."

In 1965, two openings in the Boston's cello section were filled not by seasoned veterans, but by 23-year-olds—Carol Procter (a girl!), just graduated from the New England Conservatory across the street from Symphony Hall, and Stephen Geber, whose talents had been observed at the Berkshire Music Center at Tanglewood. Both remain with the orchestra.

The following year Richard Sher, who was all of 17, was selected by Mr. Leinsdorf on the basis of his abilities, in spite of his youth and inexperience. He left after one year to become first cellist of the St. Louis Symphony, and was succeeded in Boston by Ronald Feldman, in his 20's, an alumnus of Red Fox Music Camp. After the 1967-68 season, he also departed—to succeed Mr. Sher in St. Louis.

Still in the Boston's cello section is Jerome Patterson, who also arrived in 1967, at the age of 25; he is a veteran of three years with the New Haven Symphony and a summer at the Berkshire Music Center.

System changed

According to Carlos Moseley, manager of the New York Philharmonic, musicians are not appearing there in the usual large numbers for auditions to fill vacancies in the violin and cello sections. Competition usually produces higher standards of playing. A reduction in the number of choices has sometimes resulted in no choice being made at all—and the hope that a winner will respond to the next audition call.

While the appearance of young musicians in our major orchestras is not a new phenomenon—Toscanini was a champion of the youthful orchestra player—there is a paradoxical generation gap in the ranks of string players. Between the musicians who have remained at their posts in the big orchestras for 30 years or so, and the youngsters who are looking over the prospects of a career in music, exists a middle group who would logically be stepping into vacancies now. But the tenacity of older players, and the larger rewards in other branches of music—teaching, free-lancing, artist residency at universities—have made permanent orchestra berths less attractive. What's more, except for Boston and a few other orchestra-minded cities, the status in the community of the player is not always of the highest—an understandable sore point with any musician.

To this middle generation, learning to play other instruments than strings — oboe, clarinet, even the once-lowly trombone, all of which lead double lives in the popular and serious music fields — has made more financial sense. There aren't many string trios playing tea music under the potted palms at resort hotels any more.

Back to school

Fortunately, many dedicated young musicians still remain for whom violin, viola, or cello are the only instruments, and who are resolved to face the hard facts of musical life when they meet them. While the admissions offices of such well-known training grounds for young hopefuls as the New England Conservatory in Boston and Manhattan School of Music in New York have no trouble filling their string quotas, they report a smaller number of string applicants than for voice or other instruments. Families just aren't raising their boys (or girls) to be fiddlers these days.

Staying put

For those who do persist, and make the grade, a career in the string section of a major orchestra can be very satisfying. Within recent years, pay scales have reached unprecedented levels, and in many instances, employment is on a twelve-month basis. With most conductors there is a trend to explore new music, which maintains a challenge for the performer, and if one believes old things are best, there are plenty of those in the orchestral repertory too.

However, as Joseph Silverstein, the BSO concertmaster and head of New England Conservatory's string department, points out, pay increases and longer seasons are good reasons for staying put in a first- or second-desk post in a smaller orchestra, when moving on to a larger organization means to begin at the rear of the section. Here, it is a case of the narrowing of the financial rather than the generation gap.

There don't seem to be any ready answers to the enigma of the dwindling string supply. On one hand, a survey reports that the number of symphony orchestras in the United States has tripled since 1939, and that the present 1,500 total represents more than half the number of such organizations in the whole world.

On the darker side, the performing arts study sponsored several years ago by the Twentieth Century Fund found that box office receipts could be relied on to meet less than one-half of a typical major orchestra's budget. So does one cast his lot with an organization which relies on the year-to-year generosity of persons unknown for its existence? Does one build his house on sand?

Nevertheless, for the young, any job that starts at $14,000 a year, includes a reasonable amount of travel, and allows you to perform on your chosen instrument, can't be all bad. And there are some signs that interest in strings may be reviving.

Local chapters of the American Federation of Musicians throughout the country have been awarding scholarships for attendance at an annual summer Congress of Strings, and statistics show that more than 7,500 United States high schools have orchestras (with strings) as opposed to 51,000 marching and concert bands (presumably without).

String shots

Several years ago, a picture appeared extensively in the United States press of a boundless Tokyo field full of infant Japanese children, all playing violins. The "Suzuki method," which they were demonstrating, has since been introduced here. Similarly, last year, more doublebass players than one would believe existed were photographed with their instruments ringing the shore of a Wisconsin lake. They were attending an institute formed to propagate interest in the bass by its virtuoso exponent, Gary Karr.

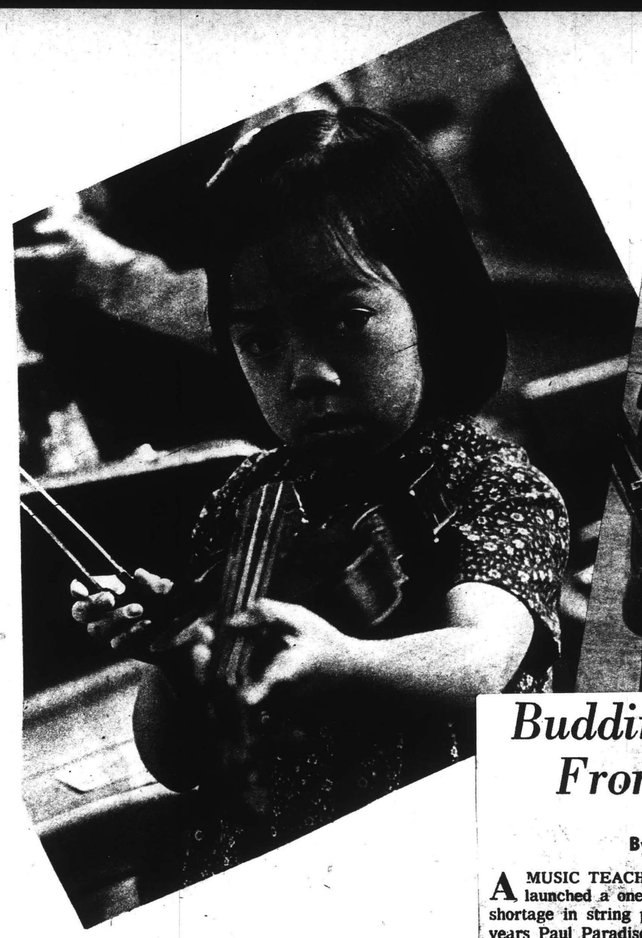
So far, violists and cellists have not swarmed in any appreciable number before the camera.

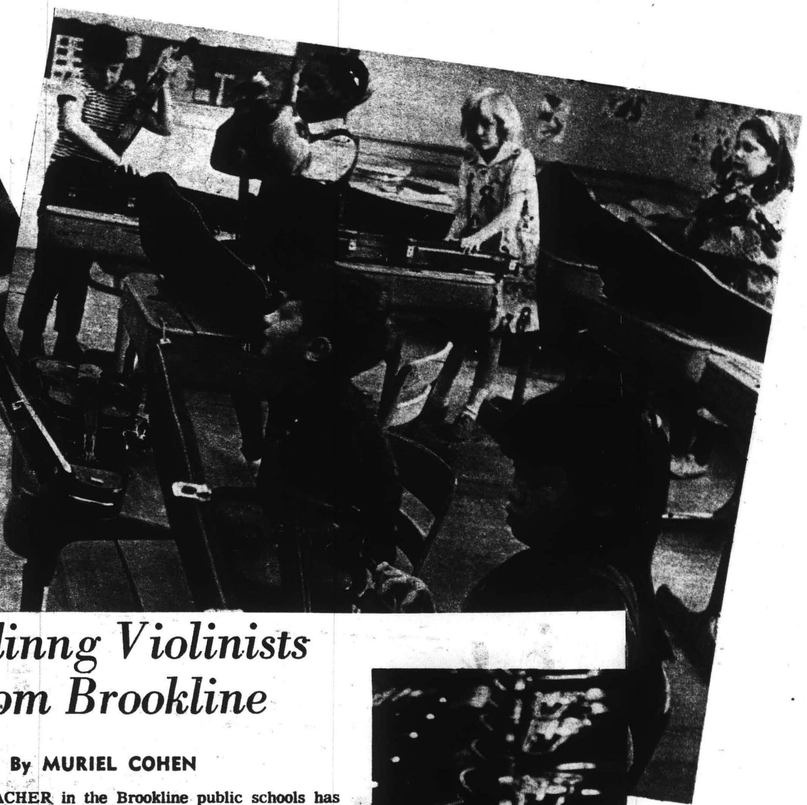
The crisis remains unresolved, but at least everyone concerned is thinking and trying. Probably right now some youngster is cooped up in the house practicing, when he'd rather be out playing ball. On second thought, perhaps he should be allowed to take his fiddle out to the sandlots — there just might be a BSO scout lurking around!

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 15 1969

New England Newsclip





Buddinng Violinists From Brookline

By MURIEL COHEN

A MUSIC TEACHER in the Brookline public schools has launched a one-man movement to overcome a growing shortage in string players in this country. In the last two years Paul Paradise has exposed 1,500 children in the third grade to violin instruction. From that group he has developed 180 youngsters who are taking lessons on string instruments and performing in school bands or orchestras.

Not long ago Erich Leinsdorf, musical director of the Boston Symphony Orchestra, said that in 10 years it may not be possible to man an orchestra in this country with American string players. Most today come from Japan and Korea.

Richard Burgin, former concertmaster of the Boston Symphony, blames the decline in American string players to the failure of American schools to devote enough time to the playing and studying of music.

Two years ago Paradise began a program to offer violin instruction to every third grader in the Brookline public schools. "The purpose," he explains, "is to discover instrumental musical talent at an early age so that the potential of each child may be explored by the parent in the form of private lessons, class lessons, purchase of instruments, and so on. By using a real musical instrument, in this case the violin, every child will experience the feeling and understanding of what it is like to play an instrument."

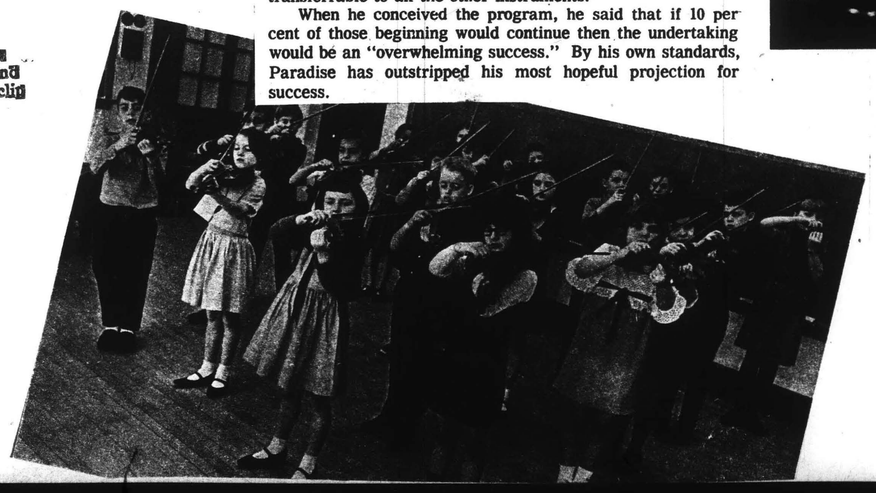
The course of study includes elementary note reading, introduction of legato, spiccato, staccato and pizzicato techniques, scales and folk songs, and correlation with third-grade vocal instruction.

At the conclusion of a 15-lesson course, Paradise gives a program for the parents at which the children demonstrate what they have learned and each parent receives an evaluation sheet compiled on his child.

At the annual Brookline High School quardrangle concert, Paradise-trained platoons of violinists perform en masse in an impressive production. Three hundred children, eight and nine years old, are divided into two groups to perform on 150 school-owned violins.

Paradise selected the violin for universal instruction because, as he says, "The violin sound is the closest to the human voice and the skills learned on the violin are transferrable to all the other instruments."

When he conceived the program, he said that if 10 per cent of those beginning would continue then the undertaking would be an "overwhelming success." By his own standards, Paradise has outstripped his most hopeful projection for success.



SUNDAY HERALD TRAVELER
BOSTON, MASS.
(S) 367,123

SEP 29 1968

New England Newsclip

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

NOV 17 1968

New England Newsclip

Where Have The Audiences Gone?

By McLAREN HARRIS

There seems to be some general head - shaking agreement around Boston that the music business is not now, nor promises to be in the immediate future, what it was only a few short years ago. Along with blank looks comes the question, words, where have the audiences and support gone?

The Boston Symphony, whose series seemed to admit new subscribers only in the event of deaths among old subscribers, has actually taken to advertising the availability of tickets during the past year.

Certain observers would attribute this to some failure in musical standards or content of Symphony programs But look further: solo recitals, unless graced with the name of a world-famous personage, are suffering, as witness the New England Conservatory's Artist Series; the Philharmonia concerts, for no reason worth its weight in print, have not drawn their due; choral organizations are locked in a perennial struggle for patronage; and the long-established Celebrity Series has not come close to equalling the string of sell-outs attained just a few seasons back.

IS IT BECAUSE Greater Boston, basking in the simmering torchlight of its cultural heritage, can no longer muster the audience potential to fill two concert halls on a given evening or four within a week? Or is Boston not alone at all, but going through a downward trend in attendance which can be discovered in other cities as well?

The questions were put to Thomas Dunn, music director of the Handel and Haydn Society with wide choral-orchestral conducting experience in that rival city to the south to whose leadership in music and the arts in general any loyal Bostonian will give only tacit concession: New York City. Judging by published schedules things look prosperous down there.

"It may look that way on paper," said Dunn, "but remember, concerts in New York are scheduled at least a year or two in advance, so last year turned out to be the biggest year. But audiences were down, way down, and I think they've got some curtailment in store.

"AND IT'S THE SAME virtually all over the country. Take for example the artist series at Penn. State University. You know where University Park is? It's nowhere. What can you do for culture when you have to go 50 miles to get a drink? You'd think an artist series there would be marked for success, but the audiences last year were sometimes down to 50 people.

"To some extent people are deserting live concerts for records," stated Dunn. "I have a theory that part of the problem is that they play records too loud at home and therefore find live performances unsatisfying. Ted Schultz, an acoustician at Bolt, Beranek and Newman, reports that recordings are now on the market which incorporate supposedly ideal characteristics of orchestral balance, concert-hall reverberation and so forth. From them one gets a sound one may never encounter in an auditorium. It may be pleasing in itself but it creates a false esthetic; yet it may be keeping people at home. Attendance is just plain bad, just as in church.

"However, it's said that people are going back to movies again, now that the television scare has worn off, so there may be hope yet for live music."

"WHAT DO YOU THINK of the thesis that orchestras and opera companies are dying institutions?

"Well, sometimes I'm inclined to believe certain people are right to say that orchestras may become obsolete, both through problems of repetoire and diminishing support," Dunn said. "I certainly hope a few remain to play the music we have now. With choirs the problem is even more severe, and church choirs may be the first to go. The amount of congregational participation is less and less as weekend vacations become year-round. Perhaps some central pick-up groups will arise to supplant the existing separate organizations we have now.

"But if there is to be any final dissolution, even before it comes program formats will have to change. We need more programs like those of the early 19th century—varying forms and idioms, solo pieces mixed in with the ensemble works. What we have planned for the Handel and Haydn series are potpourri-types like this, even including some visual activity, like the French film we're going to show in conjunction with a Satie work on a later program. Records can't compete with that."

DOES CORPORATE or foundation support offer a solution?

"Corporate support just got started a couple of years ago in New York, and it was supposed to be the wave of the future," said Dunn, "but it's not going the way it was hoped. The tendency of corporations is to buy productions at the Met and support the establishment generally instead of emphasizing creativity.

"And foundation grants can, in some cases, cause more havoc than rejoicing. The large Ford matching grants, for example, went to aid endowments, and most smaller groups don't have endowments and can't afford them. Many of them became discouraged and this, frankly, is what helped put the Festival Orchestra under. The financial support went to other campaigns."

Government support? "Europe has done it," said Dunn, "and we're getting there. It may be the only way."

PETER, PAUL & MARY, one of America's most outstanding musical trios will appear in concert at Symphony Hall for two nites, Friday and Saturday, November 22 and 23. Their latest album on Warner Bros. entitled "Late Again," has become one of the top albums in the country.

66 The Boston Globe — Wednesday, October 9, 1968

Hub arts future: a dim view

MICHAEL STEINBERG

Mrs. Aaron Richmond, head of the concert management that brings Boston its Celebrity Series, takes a glum view of the future of the business. Advance sales for the 1968-69 concerts are going very well, Mrs. Richmond and her associate, Walter Pierce, report, but taking a broad view of present and future, they see trouble.

Some of the difficulties are local: the lack of a proper theater for opera and ballet, and insufficient concern of the press for the arts Some are general: getting performers to come up with interesting programs, and, particularly, that rising price spiral.

The Music Hall, where they have booked most ballet performances in recent years, has too shallow a stage and too small a pit. Ben Sack, who owns it, charges an arm and a leg for its use, and is in any case disinclined to make a profitable movie house available for week-ends.

In the Spring of 1967, the Richmond Management booked London's Royal Ballet into the War Memorial Auditorium in order to be able to mount their "Romeo and Juliet" production. Pierce explained that given the available repertory that year, it would otherwise have been a question of nothing but highlights programs or not bringing the Royal at all. And Mrs. Richmond talks as though her office walls were still resonating with the howls of subscribers who had put down a lot of money to find that they could see Fonteyn and Nureyev only from mid-calf on up.

If prospects for an opera house materialize, there will be sharp disagreement about various of its attributes, but particularly its size. The relatively small house The Opera Company of Boston dreams of—Artistic Director Sarah Caldwell would like 1700 seats, President Laszlo Bonis thinks 2500 is a reasonable compromise—is something Mrs. Richmond regards as untenable in practical terms, "of use only to Sarah when what we need is an opera house for Boston." With artists charging more, but with a limit on how ticket prices can reasonably go, the margin of safety has to be maintained by the quantity of seats sold. "A 4000-seat house is the practical minimum today," says Pierce firmly. Artistic hazards? Yes, of course, but . . .

The small house-large house dilemma is something Mrs. Richmond and Pierce live with daily with respect to Jordan (1100) and Symphony (2600) halls. As artists become famous, they tend to price themselves out of smaller halls into larger ones; their fees cannot possibly be recouped by even maximal box office intake in the small hall. Yet some of them belong in the smaller halls. A Lieder recital or a chamber music program cannot make a good effect in a hall as large as Symphony.

Some people aren't even audible in Symphony Hall. Every time the guitarist Segovia plays there, Mrs. Richmond gets complaints from people sitting at the rear of the orchestra who simply could not hear him. She has asked him to play in Jordan Hall, she says, but he won't discuss it. "He only plays big halls now, Carnegie, and Orchestra Hall in Chicago. He's getting old; that way he can give fewer concerts, and I guess he's after the big money."

And there is also the peculiar position of the performer — always "the artist," in manager's lingo — who is too expensive to be feasible for Jordan Hall, but who hasn't the box office draw to fill Symphony. Mrs. Richmond and Pierce are worried now about one of their 1968-69 artists who falls into this category, someone, incidentally, who sells out Carnegie Hall in a couple of days. Mrs. Richmond spoke gratefully about Judith Raskin, a typical Jordan Hall artist who gave an exquisite Lieder recital there last year, and who was, I inferred, willing to discuss modifying her usual fee in order to be able to sing a concert in Boston, to do the kind of program she wanted, and to give it under the right conditions. Too often, though, these problems culminate in financial loss (or no profit) for the management, artistic loss for the audience and occasionally both.

It is a choice, as Mrs. Richmond sees it, between bringing the performers here sometimes under less than ideal conditions, or not bringing them at all. "When we present these artists in Boston, it is under the conditions they themselves dictate."

I asked Mrs. Richmond about the programs done at Celebrity Series concerts. To hear performers tell it, local managements refuse the most interesting suggestions they offer. A member of the Juilliard Quartet told me that it was not their fault they had never played a Schoenberg quartet here (No. 4, composed in 1936, still awaits its Boston premiere). Mrs. Richmond, on her part, said that she had specifically asked for Schoenberg this year, had been offered the Quartet No. 1 in D minor, had listened to a record of it, had found it insufferable, had been convinced that her subscribers would find it so, and had turned it down. The Julliard then suggested the still earlier, recently rediscovered D major quartet, which Mrs. Richmond refused sight unseen. Schoenberg No. 2 has had several performances here recently, but curiously enough, Nos. 3 and 4 seems not to have been mentioned at all by either party in the Richmond - Juilliard correspondence.

Performers offer a limited choice of programs when they tour, and some offer none. Many of them, when told, for example, that the Liszt Sonata has just been played here, would you mind playing something else, tend to regard that as all the more reason why they should play it — "wait till you hear mine."

I suggested that stereotyped programs were perhaps an inevitable feature of the music business since many of the performing celebrities had gotten where they were by studious avoidance of disturbing the customers in any way. "Oh no," said Mrs. Richmond, "look at Serkin. People don't like his program. Someone alway says to me, 'Oof, that was stiff!' They're looking for something emotionally satisfying. After all, that's what music is all about, isn't it? But with Serkin, even if they don't enjoy it, they sense that they're in the presence of greatness." Serkin's, I presume Mrs. Richmond meant, not Beethoven's.

The name of the pianist Alfred Brendel came up repeatedly in our conversation. His Jordan Hall recital two seasons ago had been extraordinary, musically, but he had not filled the hall. Mrs. Richmond was inclined to impute that to his program, Liszt and Beethoven's Diabelli Variations. To a musician one of the most depressing aspects of the management business is that it seems to be necessary to regard what is arguably Beethoven's greatest keyboard work as a nuisance and the man who wants to play it as dangerous.

Mrs. Richmond and Pierce regret that they cannot present more of the Brendels — "it's a big-name business entirely now," said Pierce — or gradually to build audiences for lesser-known performers, an activity in which the late Aaron Richmond took pride in the early, financially less perilous days of the Celebrity Series he founded.

As for the audience, Mrs. Richmond regards New York as altogether special, and Boston normal, its mass audience no more and no less adventurous or discerning than big city audiences elsewhere. She is pained, though, by the seeming indifference to music of most of the Boston press as manifested in the inadequacy of available space for stories and even reviews.

We stood in the rain on Dartmouth street. "I gather you think it will get very much worse before it gets better," I said. "I certainly do," replied Mrs. Richmond. "Or that it might not get better at all?" "That's right."

Conductors Still Prefer Old Masters

NEW YORK (UPI)—A newly published and authoritative work of 20th century music found 150 composers and over 1,500 compositions worthy of mention but you'd never know there were so many from the way the new symphony orchestra season has been shaping up.

Last season the major orchestras seemed to be vying with one another in giving house to the music of our times. This season they seem to be competing with old masters and with the newer masters whose music is in the traditional cast and has been accepted.

The Reaction

This could be reaction to last season's spree with the new, when the New York Philharmonic led the way with several dozen brand new works commissioned for its 150th anniversary. That put the heat on its bigtime rivals to give the musical present its due, also.

For its most recent New York concert the Philadelphia Orchestra's annotator remembered a devastating remark of Giuseppe Verdi's about the contemporary music of his time. "To return to the past would be progress," said Verdi.

He was annotating a piece of the 20th century composer Ottorino Respighi, who was a young man when Verdi was old and who consistently composed on ancient models. There was no intent by the annotator to disparage the output of our contemporaries but to many musical traditionalists, Verdi's remark still has point.

Old Forms

The Philadelphia's program opened with a reverent playing of Bach and proceeded through 20th century composers who looked back at old forms rather than seeking to create new ones.

Reverence for Bach is particularly deep this season. Colin Davis, the English conductor who has just ended a four-week stint of conducting Leonard Bernstein's New York Philharmonic, went so far as to have three violinists and three violists stand and play while the rest of the huge orchestra sat and didn't play except for three cellists, one harpsichordist and one of the men on the stools behind the big bass fiddles. The piece was Bach's 3rd Brandenburg Concerto and Bach scored it that way.

Last week the Boston Symphony gave three concerts in New York. Two were devoted to works of Arnold Schoenberg, Kurt Weill and Sergei Rachmaninoff which, while of this century, are now accepted as mainstream "classics." The third program was devoted to Bach and Brahms.

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WATERBURY, CONN.
CIRC. 41,850

NOV 25 1968

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New England Newsclip

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Some people aren't even audible in Symphony Hall. Every time the guitarist Segovia plays there, Mrs. Richmond gets complaints from people sitting at the rear of the orchestra who simply could not hear him. She has asked him to play in Jordan Hall, she says, but he won't discuss it. "He only plays big halls now, Carnegie, and Orchestra Hall in Chicago. He's getting old; that way he can give fewer concerts, and I guess he's after the big money."

And there is also the peculiar position of the performer — always "the artist," in manager's lingo — who is too expensive to be feasible for Jordan Hall, but who hasn't the box office draw to fill Symphony. Mrs. Richmond and Pierce are worried now about one of their 1968-69 artists who falls into this category, someone, incidentally, who sells out Carnegie Hall in a couple of days. Mrs. Richmond spoke gratefully about Judith Raskin, a typical Jordan Hall artist who gave an exquisite Lieder recital there last year, and who was, I inferred, willing to discuss modifying her usual fee in order to be able to sing a concert in Boston, to do the kind of program she wanted, and to give it under the right conditions. Too often, though, these problems culminate in financial loss (or no profit) for the management, artistic loss for the audience and occasionally both.

It is a choice, as Mrs. Richmond sees it, between bringing the performers here sometimes under less than ideal conditions, or not bringing them at all. "When we present these artists in Boston, it is under the conditions they themselves dictate."

I asked Mrs. Richmond about the programs done at Celebrity Series concerts. To hear performers tell it, local managements refuse the most interesting suggestions they offer. A member of the Juilliard Quartet told me that it was not their fault they had never played a Schoenberg quartet here (No. 4, composed in 1936, still awaits its Boston premiere). Mrs. Richmond, on her part, said that she had specifically asked for Schoenberg this year, had been offered the Quartet No. 1 in D minor, had listened to a record of it, had found it insufferable, had been convinced that her subscribers would find it so, and had turned it down. The Julliard then suggested the still earlier, recently rediscovered D major quartet, which Mrs. Richmond refused sight unseen. Schoenberg No. 2 has had several performances here recently, but curiously enough, Nos. 3 and 4 seems not to have been mentioned at all by either party in the Richmond - Juilliard correspondence.

Performers offer a limited choice of programs when they tour, and some offer none. Many of them, when told, for example, that the Liszt Sonata has just been played here, would you mind playing something else, tend to regard that as all the more reason why they should play it — "wait till you hear mine."

I suggested that stereotyped programs were perhaps an inevitable feature of the music business since many of the performing celebrities had gotten where they were by studious avoidance of disturbing the customers in any way. "Oh no," said Mrs. Richmond, "look at Serkin. People don't like his program. Someone alway says to me, 'Oof, that was stiff!' They're looking for something emotionally satisfying. After all, that's what music is all about, isn't it? But with Serkin, even if they don't enjoy it, they sense that they're in the presence of greatness." Serkin's, I presume Mrs. Richmond meant, not Beethoven's.

The name of the pianist Alfred Brendel came up repeatedly in our conversation. His Jordan Hall recital two seasons ago had been extraordinary, musically, but he had not filled the hall. Mrs. Richmond was inclined to impute that to his program, Liszt and Beethoven's Diabelli Variations. To a musician one of the most depressing aspects of the management business is that it seems to be necessary to regard what is arguably Beethoven's greatest keyboard work as a nuisance and the man who wants to play it as dangerous.

Mrs. Richmond and Pierce regret that they cannot present more of the Brendels — "it's a big-name business entirely now," said Pierce — or gradually to build audiences for lesser-known performers, an activity in which the late Aaron Richmond took pride in the early, financially less perilous days of the Celebrity Series he founded.

As for the audience, Mrs. Richmond regards New York as altogether special, and Boston normal, its mass audience no more and no less adventurous or discerning than big city audiences elsewhere. She is pained, though, by the seeming indifference to music of most of the Boston press as manifested in the inadequacy of available space for stories and even reviews.

We stood in the rain on Dartmouth street. "I gather you think it will get very much worse before it gets better," I said. "I certainly do," replied Mrs. Richmond. "Or that it might not get better at all?" "That's right."

Where Have The Audiences Gone?

By McLAREN HARRIS

There seems to be some general head - shaking agreement around Boston that the music business is not now, nor promises to be in the immediate future, what it was only a few short years ago. Along with blank looks comes the question, words, where have the audiences and support gone?

The Boston Symphony, whose series seemed to admit new subscribers only in the event of deaths among old subscribers, has actually taken to advertising the availability of tickets during the past year.

Certain observers would attribute this to some failure in musical standards or content of Symphony programs But look further: solo recitals, unless graced with the name of a world-famous personage, are suffering, as witness the New England Conservatory's Artist Series; the Philharmonia concerts, for no reason worth its weight in print, have not drawn their due; choral organizations are locked in a perennial struggle for patronage; and the long-established Celebrity Series has not come close to equalling the string of sell-outs attained just a few seasons back.

IS IT BECAUSE Greater Boston, basking in the simmering torchlight of its cultural heritage, can no longer muster the audience potential to fill two concert halls on a given evening or four within a week? Or is Boston not alone at all, but going through a downward trend in attendance which can be discovered in other cities as well?

The questions were put to Thomas Dunn, music director of the Handel and Haydn Society with wide choral-orchestral conducting experience in that rival city to the south to whose leadership in music and the arts in general any loyal Bostonian will give only tacit concession: New York City. Judging by published schedules things look prosperous down there.

"It may look that way on paper," said Dunn, "but remember, concerts in New York are scheduled at least a year or two in advance, so last year turned out to be the biggest year. But audiences were down, way down, and I think they've got some curtailment in store.

"AND IT'S THE SAME virtually all over the country. Take for example the artist series at Penn. State University. You know where University Park is? It's nowhere. What can you do for culture when you have to go 50 miles to get a drink? You'd think an artist series there would be marked for success, but the audiences last year were sometimes down to 50 people.

"To some extent people are deserting live concerts for records," stated Dunn. "I have a theory that part of the problem is that they play records too loud at home and therefore find live performances unsatisfying. Ted Schultz, an acoustician at Bolt, Beranek and Newman, reports that recordings are now on the market which incorporate supposedly ideal characteristics of orchestral balance, concert-hall reverberation and so forth. From them one gets a sound one may never encounter in an auditorium. It may be pleasing in itself but it creates a false esthetic; yet it may be keeping people at home. Attendance is just plain bad, just as in church.

"However, it's said that people are going back to movies again, now that the television scare has worn off, so there may be hope yet for live music."

"WHAT DO YOU THINK of the thesis that orchestras and opera companies are dying institutions?

"Well, sometimes I'm inclined to believe certain people are right to say that orchestras may become obsolete, both through problems of repetoire and diminishing support," Dunn said. "I certainly hope a few remain to play the music we have now. With choirs the problem is even more severe, and church choirs may be the first to go. The amount of congregational participation is less and less as weekend vacations become year-round. Perhaps some central pick-up groups will arise to supplant the existing separate organizations we have now.

"But if there is to be any final dissolution, even before it comes program formats will have to change. We need more programs like those of the early 19th century—varying forms and idioms, solo pieces mixed in with the ensemble works. What we have planned for the Handel and Haydn series are potpourri-types like this, even including some visual activity, like the French film we're going to show in conjunction with a Satie work on a later program. Records can't compete with that."

DOES CORPORATE or foundation support offer a solution?

"Corporate support just got started a couple of years ago in New York, and it was supposed to be the wave of the future," said Dunn, "but it's not going the way it was hoped. The tendency of corporations is to buy productions at the Met and support the establishment generally instead of emphasizing creativity.

"And foundation grants can, in some cases, cause more havoc than rejoicing. The large Ford matching grants, for example, went to aid endowments, and most smaller groups don't have endowments and can't afford them. Many of them became discouraged and this, frankly, is what helped put the Festival Orchestra under. The financial support went to other campaigns."

Government support? "Europe has done it," said Dunn, "and we're getting there. It may be the only way."

PETER, PAUL & MARY, one of America's most outstanding musical trios will appear in concert at Symphony Hall for two nites, Friday and Saturday, November 22 and 23. Their latest album on Warner Bros. entitled "Late Again," has become one of the top albums in the country.

Conductors Still Prefer Old Masters

NEW YORK (UPI)—A newly published and authoritative work of 20th century music found 150 composers and over 1,500 compositions worthy of mention but you'd never know there were so many from the way the new symphony orchestra season has been shaping up.

Last season the major orchestras seemed to be vying with one another in giving house to the music of our times. This season they seem to be competing with old masters and with the newer masters whose music is in the traditional cast and has been accepted.

The Reaction

This could be reaction to last season's spree with the new, when the New York Philharmonic led the way with several dozen brand new works commissioned for its 150th anniversary. That put the heat on its bigtime rivals to give the musical present its due, also.

For its most recent New York concert the Philadelphia Orchestra's annotator remembered a devastating remark of Giuseppe Verdi's about the contemporary music of his time. "To return to the past would be progress," said Verdi.

He was annotating a piece of the 20th century composer Ottorino Respighi, who was a young man when Verdi was old and who consistently composed on ancient models. There was no intent by the annotator to disparage the output of our contemporaries but to many musical traditionalists, Verdi's remark still has point.

Old Forms

The Philadelphia's program opened with a reverent playing of Bach and proceeded through 20th century composers who looked back at old forms rather than seeking to create new ones.

Reverence for Bach is particularly deep this season. Colin Davis, the English conductor who has just ended a four-week stint of conducting Leonard Bernstein's New York Philharmonic, went so far as to have three violinists and three violists stand and play while the rest of the huge orchestra sat and didn't play except for three cellists, one harpsichordist and one of the men on the stools behind the big bass fiddles. The piece was Bach's 3rd Brandenburg Concerto and Bach scored it that way.

Last week the Boston Symphony gave three concerts in New York. Two were devoted to works of Arnold Schoenberg, Kurt Weill and Sergei Rachmanioff which, while of this century, are now accepted as mainstream "classics." The third program was devoted to Bach and Brahms.

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THE BLADE
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FEB-2--69 NX

The World Of Music

Sense Of Purpose Needed For Success Of Orchestra

By BORIS NELSON
Blade Music Critic

Today, seasonal performances by American orchestras are sold on the strength of the conductor. He may be the well-known maestro who can be trusted with the traditional, or he may be the comet in the sky who is expected to perform the miracle of blending the old and the new, the forgotten and the experimental.

In any event, when something goes wrong, or doesn't get off the ground, the first one blamed is the conductor. He is expendable, as any orchestra board member will tell you, like a pair of shoes.

Big-name soloists do pull crowds, of course, but not like yesteryears, unless it is a Horowitz or a Rubinstein.

Any organization, musical or otherwise, however, is in trouble when it spends its energies finding someone to blame for something which is usually a shared and a collective guilt. Complaints in the cloakrooms and gossip at dinner-parties never alter anything.

In many places, dissatisfactions are handled quietly and responsibly by the parties immediately involved. In others, it becomes a matter of public concern and the problem is out in the open. In a few other places still, it becomes a cloak-and-dagger affair, like a poor B-movie.

What every orchestra needs is a clear-cut division of labor and a clearly stated mandate as to who is in charge of the business, the finances, the music programs.

And in what direction does the orchestra wish to go?

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I have heard too many unkind things in recent weeks, by too many irritated people, regarding our own Toledo Symphony Orchestra programs. We need no longer hide the fact that there is a dissatisfaction.

The common complaint: "When I go to the concert, I don't want to be irritated."

Might I rephrase the complaint thusly: "When I go to the concert, I don't want to be stimulated."

Another: "All the new stuff! I only have to read it in the program, and I won't go!"

Again, a rephrase: "All the new stuff! I am afraid of it!"

And still another: "Can't we do a better job of mixing the old and the new?"

Now, to this I fully subscribe, especially since much of the old is also new to many; they have never heard it before.

I always have urged that we not stand still. We have four treasures of music to dip into for good programs:

► The standard masterpieces. They must never be forgotten.

► The lesser of little-known works of time gone by. These are for us a glance backward that takes our measure.

► The contemporary world of music. It is of our own time, but look how we take to the outrageous designs in clothing and housing — and bear it with a grin, despite a certain amount of discomfort (and possible financial investment).

► The experimental, way-out, electronic, computerized, mixed media trial balloons into the agonies to come.

To do justice to just one category is a heavy-enough burden; to cover all is quite impossible. To put together programs as crowd-pleasers or shockers is self-defeating. You can never please nor shock everyone at the same time.

But again, what is the purpose of an orchestra? What is its direction? What purpose are programs to serve?

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Some years ago, the orchestra board in Buffalo, N.Y., deciding to do something specific, brought in a young composer-conductor who has set the musical world of that city on its head.

He has irritated, angered, literally revolutionized the musical and cultural images of that city.

Lukas Foss was given a mandate and he lived up to it brilliantly. Not that everything has been successful; it hasn't, but he has managed to stimulate and to imbue a spirit of youthful adventurousness into the orchestra as well as into its audiences.

Personally, I have never thought of going to a concert to relax. I want instead stimulation and involvement. I simply can't imagine anyone going to the theater or a ballgame to relax.

The announcement has just been made that 43-year-old French composer-conductor Pierre Boulez was chosen to head the BBC Symphony Orchestra in London beginning in Sept., 1971. He also is in the second year of a five-year contract as guest conductor of The Cleveland Orchestra, in which capacity he will be heard in Toledo later on in the season.

The curious thing here is that Boulez is known as an avant-garde composer and a conductor with a specific affinity for "modern" music.

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But the "old" and "new" really always surround us.

A national news magazine recently devoted its cover and a lead story to Bach, dead for more than 200 years.

The New York Philharmonic premiered Roya Harris' Symphony No. 11 (he's 70); Howard Hanson's Symphony No. 6 (he's 71), and Roger Sessions' Symphony No. 8 (he's 71). These were all new works, but not by older composers.

Benjamin Lee's Piano Concerto No. 2 (he's 44) was premiered by the Boston Symphony, and there's Oliver Knussens' Symphony No. 1, which he conducted (he's 15). These, too, were all new works, but not by older composers.

Los Angeles Philharmonic tympanist, William Draft, 44, had his "Contextures: Riots-Decade 60" played by the orchestra with films and stills.

And then there is an amazingly non-traditionalist exhibition at the Toledo Museum of Art right now, at which I met some of the Toledo Orchestra listeners, laughing and curious and obviously enjoying themselves hugely. One lady was wearing a miniskirt, and her escort was wearing a turtle-neck sweater in chartreuse — but they were not teeny-boppers.

By all means let us call new junk just that — junk; but only after we have looked at it, listened to it. But let's also uphold the past and restudy it and approach it with fresh eyes and ears.

Let not one be sacrificed for the other. Let's balance it out and peg the new against the old and vice versa. Let's be comfortable but also stimulated, even to the point of outright irritation; but let's listen. Let's not be peevish and deny anything its chance in the market place.

How else would it be possible for anyone to select from 4,000 submissions, 12 outstanding recordings of the year, among which are Richard Strauss' "Elektra," alongside Beethoven's Five Piano Concertos; Stravinsky's Violin Concerto, alongside Handel's "Julius Caesar" and Duke Ellington's "And His Mother Called Him Bill," alongside Debussy's "Jeux"?

'Relate II' unwarranted intruder

Babbitt's music requires special audience

By MICHAEL STEINBERG

A composer with a commission and a performance by the New York Philharmonic is someone you probably picpicture as a proud and happy man. Recently, though, when the Philharmonic was about to play the premiere of one of its 125th Anniversary commissions, Milton Babbitt's "Relata II," Babbitt said it was as though a philosopher were to read a learned paper on the Johnny Carson show. Leonard Bernstein's reaction to that evaluation of his shop is not recorded.

Babbitt, 52, a pioneer years ago on the 12-tone scene in America, one of our first composers of electronic music, an outstanding theorist and influential teacher, made his remark in a New York Times interview that appeared on the Sunday before the Jan. 16 premiere of his work. He talked about who would hear the piece which his publisher was not planning to publish, and of which there would be no broadcast, tape, or recording. His "interested musical colleagues, those for whom I really offer it," would have no access to the piece unless they could get to Philharmonic Hall for one of the four performances.

"On the other hand," Babbitt continued, "the regular Philharmonic audience does not want to hear this piece. And why should they have to? How can it be coherent for them? It is as though a colleague of mine in the field of philosophy were to read his paper on the Johnny Carson show. The milieu is inappropriate for the event."

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STEINBERG
Continued on Page A-85

Economic problems a factor

★ STEINBERG
Continued from Page A-85

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Let us look. The program at the "Relata II" premiere went like this: Bach's Brandenburg Concerto No. 5 (violinist Isaac Stern, flutist Julius Baker, pianist Bernstein), Violin Concerto No. 1 by Prokofiev (Stern), the Babbitt, and Mozart's Violin Sonata in B flat, K.378 (Stern, Bernstein). The inclusion of a Sonata that does not involve the orchestra at all is of course extremely unusual, but it was done, obviously and commendably, to make a little more desperately needed rehearsal time available for the Babbitt. The 5th Brandenburg, which also involved the orchestra minimally in personnel and time, was a contribution in that direction, too.

Even so, "Relata II" failed to get what it most wants, an adequate performance; moreover, given its difficulty and the realities of orchestral economics, we may be waiting some time for that (see last Sunday's Globe). What it next needs — and this is a question of tender, loving care more than of sheer survival — is sympathetic, intelligent placing on a program. The other works ought to be intellectually, expressively, and sensuously congruent to it, and the atmosphere has to convey some sense of congeniality. Starting, we must assume, from the best of reasons, Bernstein ended by constructing a program whose primary intent was to glorify two glamorous star performers. What it amounted to really was a Stern-Bernstein Festival, a family entertainment in which Babbitt's work, not helped by its completely unrepresentative performance, could only appear to most of the audience as a rude, incomprehensible, and unwanted intruder. That at the Thursday concert the playing of the Brandenburg was musically absurd and technically insufficient, that the Prokofiev performance was imprecise and flabby, that, in sum, the fabled performing establishment was on display in so indecent a condition of decrepitude, sharpened the irony of the occasion.

The Philharmonic's 7579th through 7582d concerts, the group at which "Relata II" was played, are essentially representative of the values and the problems that militate against their being an appropriate milieu for "difficult" new music like Babbitt's. There are both professionals and amateurs for whom this is evidence that Babbitt is in some important sense wrong to compose his sort of music.

The symphony orchestra is a musical instrument whose vast and exciting possibilities are by no means exhausted. That is why Babbitt, as he says, "jumped at the chance to compose for the New York Philharmonic."

The nuisance of it is, though, that the symphony ochestra is an institution as well as an instrument. As an institution, it is burdened with economic problems so severe that the survival for long of the great instruments like the Philharmonic or the Boston Symphony is by no means to be taken for granted under present conditions. The pressing problem of financial security is one of the factors that have led orchestras to rely on the subscription system. That makes the orchestra a social institution as well. As anyone who goes to many public performances of different sorts can attest, a subscription audience is not a problematic beast. The importance of a subscription as social cachet probably has been exaggerated by observers for all but a few series (Boston and Philadelphia on Friday afternoons, the Met on Mondays, for example), but even if there are relatively people for entirely nonmusical reasons, the audience that has come out specifically for a particular event almost certainly will offer more in preparation, attention and appreciation (not synonymous with a shouting and standing ovation), than that which has appeared because it is Tuesday or Saturday again.

Babbitt's music is for a special audience. That seems to me quite proper: It is true as well of "The Art of Fugue," Thelonious Monk, the motets of the Ivrea codex, "Falstaff" (as compared to "Rigoletto") and the Beethoven 5th. In an essay on Schoenberg's "Moses and Aron," Babbitt has defined as "the most concrete principle of artistic conduct: The obligation of the responsible artist to do that which he is convinced must be done, and which others appartenly are unable or unwilling to do." With respect to his own music, Babbitt always has been clear about his audience, "my interested musical colleagues, those for whom I really offer it."

The dilemma is that Babbitt will not find his "ideal other" (Stravinsky's phrase) embodied in the Philharmonic subscription audience. There is some validity to pointing that some other composers who have written abtruse music have not done so for orchestra, but have addressed themselves to highly specialized performers, small groups of listeners, or even smaller groups of professional colleagues. Think, for example, of Beethoven's late quartets and Diabelli Variations, of Bach's "Art of Fugue" and Canonic Variations, though some of this music, not all, did find a fairly large audience much later. Indeed, Babbitt himself suggested 11 years ago in his thoughtful, thought-provoking article, "Who Cares If You Listen?" (the snappy and misleading title was an editor's), "that the composer would do himself and his music an immediate and eventual service by total, resolute, and voluntary withdrawal from this public world to one of private performance and electronic media, with its very real possibility of complete elimination of the public and social aspects of musical composition."

He choes to ignore his own suggestion, as though making believe that that "complete elimination," that separation, had taken place, and I must say I think it attractive in him that the musician fascinated by the possibilities of the modern orchestra won out over the potential hermit. It may be that the atmosphere at orchestral concerts will change or that a second, more specialized orchestral life will grow up alongside the one we have, like comparable developments in chamber music. I would welcome both and am not truly optimistic about either. Perhaps Babbitt, with his rule candor, has added something to the slim hope for a system in which "Relata II" can be regarded as a piece of music rather than an irritant and source of frustration.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

FEB 2 1969

New England Newsclip

Symphony Offers Challenge to Ozawa

Robert Commanday

THE ROYAL road to unpopularity is to remind people that time is flying, to say with storm-cloud tones, "It's later than you thought." The next surest anti-popular move is to discover unforeseen expenditures for someone else. To make both deeds in one move is to be a regular brother-in-law.

So today, it is my unbidden task to remind the San Francisco Symphony that just three seasons from now, in 1972-73, it will be 60th anniversary time, a time to reap and a time to sow.

What is so special about a symphony orchestra's anniversary has been elucidated for us by two exemplary models, the New York Philharmonic and the Chicago Symphony.

★ ★ ★

THE NEW York Philharmonic anticipated its 125th season in some far-sighted planning that provided for the commissioning of no fewer than 25 major composers. Of these the Philharmonic has already performed Aaron Copland's "Inscape," Roger Sessions' Eighth Symphony, Takemitsu's "November Steps," Berio's Sinfonia, Roberto Gerhard's Fourth Symphony, Henze's Fifth Symphony, Roy Harris's 11th Symphony, plus works by Thomson, Nabokov, Rhodion Shchedrin, Howard Hanson, Leon Kirchner, and others.

Next year, the Chicago Symphony greets its 80th season with ten works commissioned for the event.

The significance of these gestures is vast and inescapable. These orchestras are stating a performer's credo, saying in effect, "We stand as part of the creative process, ready to share responsibility for the initiating of new music into the current of the literature. We are not simply consumers, renting and buying what the publishers offer, or borrowing with a smile from composers who come to the door with scores outstretched.

"We believe in the orchestra's commitment to help in the process of renewal which is creation. We believe also in the creative gifts of our composer-colleagues without whose music we could not speak for or to our generation. We honor them as creators without whom we could not long exist nor justify existence."

As with any handsome gesture properly tendered, a reward returns to the giver. If only a fraction of the works commissioned fulfill their creator's intents with musical success, both the Orchestra and its anniversary are honored beyond the premiere concert and the anniversary year — for the life of the work itself.

HISTORY RECORDS indelibly that Stravinsky's Symphony of Psalms was commissioned by the Boston Symphony Orchestra. This was a contribution of significance far greater and more lasting than even that orchestra's famed performing prowess. Besides the Stravinsky masterpiece, the Boston Symphony commissioned for its 50th anniversary in 1930, works by Copland, E. B. Hill, Respighi, Honegger's Third Symphony, Prokofiev's Fourth Symphony, Roussel's Third Symphony. Who remembers exactly how well the Boston Symphony played in that year, or who were the soloists?

Similarly, Sergei Koussevitzky's role in instigating new music — like Bartok's Concerto for Orchestra and Britten's "Peter Grimes" through the Koussevitzky Music Foundation and with his orchestra will still be memorialized when his specified gifts as a conductor and orchestra builder have become more legend than clear memory.

The point to all this is that if the San Francisco Symphony has any aspirations along these lines for the observance of its 60th, the time for planning is already pressing. Major composers must and do work far ahead, won't even consider commissions with deadlines closer than two and three years.

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THE San Francisco Symphony will have to get a hustle on to find funds and select composers. As with anything else affecting a broad public and reflecting a broad program, the selection should be far-sighted and representative, neither all avant-garde, nor all-conservative. If six commissions are planned, four should rightly be assigned to Americans at least two of whom should be connected in some way with California if not the Bay Area.

Seiji Ozawa will be in his second year as Director during 1972-73 and so these and the other anniversary decisions revolve in his direction: 1. Special guest conductors — How about the great ones who have never been here? Both the young and the old great ones. 2. Recordings — the San Francisco Symphony must begin recording at last, starting with some long overdue projects for that anniversary year. 3. Tours — based on pride in the Orchestra for reasons of its special repertory as well as its performing excellence.

It will take a lot of doing, that 1972-73 anniversary year. It is already upon us.

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Even so, "Relata II" failed to get what it most wants, an adequate performance; moreover, given its difficulty and the realities of orchestral economics, we may be waiting some time for that (see last Sunday's Globe). What it next needs — and this is a question of tender, loving care more than of sheer survival — is sympathetic, intelligent placing on a program. The other works ought to be intellectually, expressively, and sensuously congruent to it, and the atmosphere has to convey some sense of congeniality. Starting, we must assume, from the best of reasons, Bernstein ended by constructing a program whose primary intent was to glorify two glamorous star performers. What it amounted to really was a Stern-Bernstein Festival, a family entertainment in which Babbitt's work, not helped by its completely unrepresentative performance, could only appear to most of the audience as a rude, incomprehensible, and unwanted intruder. That at the Thursday concert the playing of the Brandenburg was musically absurd and technically insufficient, that the Prokofiev performance was imprecise and flabby, that, in sum, the fabled performing establishment was on display in so indecent a condition of decrepitude, sharpened the irony of the occasion.

The Philharmonic's 7579th through 7582d concerts, the group at which "Relata II" was played, are essentially representative of the values and the problems that militate against their being an appropriate milieu for "difficult " new music like Babbitt's. There are both professionals and amateurs for whom this is evidence that Babbitt is in some important sense wrong to compose his sort of music.

The symphony orchestra is a musical instrument whose vast and exciting possibilities are by no means exhausted. That is why Babbitt, as he says, "jumped at the chance to compose for the New York Philharmonic."

The nuisance of it is, though, that the symphony ochestra is an institution as well as an instrument. As an institution, it is burdened with economic problems so severe that the survival for long of the great instruments like the Philharmonic or the Boston Symphony is by no means to be taken for granted under present conditions. The pressing problem of financial security is one of the factors that have led orchestras to rely on the subscription system. That makes the orchestra a social institution as well. As anyone who goes to many public performances of different sorts can attest, a subscription audience is not a problematic beast. The importance of a subscription as social cachet probably has been exaggerated by observers for all but a few series (Boston and Philadelphia on Friday afternoons, the Met on Mondays, for example), but even if there are relatively people for entirely nonmusical reasons, the audience that has come out specifically for a particular event almost certainly will offer more in preparation, attention and appreciation (not synonymous with a shouting and standing ovation), than that which has appeared because it is Tuesday or Saturday again.

Babbitt's music is for a special audience. That seems to me quite proper: It is true as well of "The Art of Fugue," Thelonious Monk, the motets of the Ivrea codex, "Falstaff" (as compared to "Rigoletto") and the Beethoven 5th. In an essay on Schoenberg's "Moses and Aron," Babbitt has defined as "the most concrete principle of artistic conduct: The obligation of the responsible artist to do that which he is convinced must be done, and which others appartenly are unable or unwilling to do." With respect to his own music, Babbitt always has been clear about his audience, "my interested musical colleagues, those for whom I really offer it."

The dilemma is that Babbitt will not find his "ideal other" (Stravinsky's phrase) embodied in the Philharmonic subscription audience. There is some validity to pointing that some other composers who have written abtruse music have not done so for orchestra, but have addressed themselves to highly specialized performers, small groups of listeners, or even smaller groups of professional colleagues. Think, for example, of Beethoven's late quartets and Diabelli Variations, of Bach's "Art of Fugue" and Canonic Variations, though some of this music, not all, did find a fairly large audience much later. Indeed, Babbitt himself suggested 11 years ago in his thoughtful, thought-provoking article, "Who Cares If You Listen?" (the snappy and misleading title was an editor's), "that the composer would do himself and his music an immediate and eventual service by total, resolute, and voluntary withdrawal from this public world to one of private performance and electronic media, with its very real possibility of complete elimination of the public and social aspects of musical composition."

He choes to ignore his own suggestion, as though making believe that that "complete elimination," that separation, had taken place, and I must say I think it attractive in him that the musician fascinated by the possibilities of the modern orchestra won out over the potential hermit. It may be that the atmosphere at orchestral concerts will change or that a second, more specialized orchestral life will grow up alongside the one we have, like comparable developments in chamber music. I would welcome both and am not truly optimistic about either. Perhaps Babbitt, with his rule candor, has added something to the slim hope for a system in which "Relata II" can be regarded as a piece of music rather than an irritant and source of frustration.

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FEB 2 1969

New England Newsclip

The World Of Music

Sense Of Purpose Needed For Success Of Orchestra

By BORIS NELSON
Blade Music Critic

Today, seasonal performances by American orchestras are sold on the strength of the conductor. He may be the well-known maestro who can be trusted with the traditional, or he may be the comet in the sky who is expected to perform the miracle of blending the old and the new, the forgotten and the experimental.

In any event, when something goes wrong, or doesn't get off the ground, the first one blamed is the conductor. He is expendable, as any orchestra board member will tell you, like a pair of shoes.

Big-name soloists do pull crowds, of course, but not like yesteryears, unless it is a Horowitz or a Rubinstein.

Any organization, musical or otherwise, however, is in trouble when it spends its energies finding someone to blame for something which is usually a shared and a collective guilt. Complaints in the cloakrooms and gossip at dinner-parties never alter anything.

In many places, dissatisfactions are handled quietly and responsibly by the parties immediately involved. In others, it becomes a matter of public concern and the problem is out in the open. In a few other places still, it becomes a cloak-and-dagger affair, like a poor B-movie.

What every orchestra needs is a clear-cut division of labor and a clearly stated mandate as to who is in charge of the business, the finances, the music programs.

And in what direction does the orchestra wish to go?

★ ★ ★

I have heard too many unkind things in recent weeks, by too many irritated people, regarding our own Toledo Symphony Orchestra programs. We need no longer hide the fact that there is a dissatisfaction.

The common complaint: "When I go to the concert, I don't want to be irritated."

Might I rephrase the complaint thusly: "When I go to the concert, I don't want to be stimulated."

Another: "All the new stuff! I only have to read it in the program, and I won't go!"

Again, a rephrase: "All the new stuff! I am afraid of it!"

And still another: "Can't we do a better job of mixing the old and the new?"

Now, to this I fully subscribe, especially since much of the old is also new to many; they have never heard it before.

I always have urged that we not stand still. We have four treasures of music to dip into for good programs:

► The standard masterpieces. They must never be forgotten.

► The lesser of little-known works of time gone by. These are for us a glance backward that takes our measure.

► The contemporary world of music. It is of our own time, but look how we take to the outrageous designs in clothing and housing — and bear it with a grin, despite a certain amount of discomfort (and possible financial investment).

► The experimental, way-out, electronic, computerized, mixed media trial balloons into the agonies to come.

To do justice to just one category is a heavy-enough burden; to cover all is quite impossible. To put together programs as crowd-pleasers or shockers is self-defeating. You can never please nor shock everyone at the same time.

But again, what is the purpose of an orchestra? What is its direction? What purpose are programs to serve?

★ ★ ★

Some years ago, the orchestra board in Buffalo, N.Y., deciding to do something specific, brought in a young composer-conductor who has set the musical world of that city on its head.

He has irritated, angered, literally revolutionized the musical and cultural images of that city.

Lukas Foss was given a mandate and he lived up to it brilliantly. Not that everything has been successful; it hasn't, but he has managed to stimulate and to imbue a spirit of youthful adventurousness into the orchestra as well as into its audiences.

Personally, I have never thought of going to a concert to relax. I want instead stimulation and involvement. I simply can't imagine anyone going to the theater or a ballgame to relax.

The announcement has just been made that 43-year-old French composer-conductor Pierre Boulez was chosen to head the BBC Symphony Orchestra in London beginning in Sept., 1971. He also is in the second year of a five-year contract as guest conductor of The Cleveland Orchestra, in which capacity he will be heard in Toledo later on in the season.

The curious thing here is that Boulez is known as an avant-garde composer and a conductor with a specific affinity for "modern" music.

★ ★ ★

But the "old" and "new" really always surround us.

A national news magazine recently devoted its cover and a lead story to Bach, dead for more than 200 years.

The New York Philharmonic premiered Roya Harris' Symphony No. 11 (he's 70); Howard Hanson's Symphony No. 6 (he's 71), and Roger Sessions' Symphony No. 8 (he's 71). These were all new works, but not by older composers.

Benjamin Lee's Piano Concerto No. 2 (he's 44) was premiered by the Boston Symphony, and there's Oliver Knussens' Symphony No. 1, which he conducted (he's 15). These, too, were all new works, but not by older composers.

Los Angeles Philharmonic tympanist, William Draft, 44, had his "Contextures: Riots-Decade 60" played by the orchestra with films and stills.

And then there is an amazingly non-traditionalist exhibition at the Toledo Museum of Art right now, at which I met some of the Toledo Orchestra listeners, laughing and curious and obviously enjoying themselves hugely. One lady was wearing a miniskirt, and her escort was wearing a turtle-neck sweater in chartreuse — but they were not teeny-boppers.

By all means let us call new junk just that — junk; but only after we have looked at it, listened to it. But let's also uphold the past and restudy it and approach it with fresh eyes and ears.

Let not one be sacrificed for the other. Let's balance it out and peg the new against the old and vice versa. Let's be comfortable but also stimulated, even to the point of outright irritation; but let's listen. Let's not be peevish and deny anything its chance in the market place.

How else would it be possible for anyone to select from 4,000 submissions, 12 outstanding recordings of the year, among which are Richard Strauss' "Elektra," alongside Beethoven's Five Piano Concertos; Stravinsky's Violin Concerto, alongside Handel's "Julius Caesar" and Duke Ellington's "And His Mother Called Him Bill," alongside Debussy's "Jeux"?

Symphony Offers Challenge to Ozawa

Robert Commanday

THE ROYAL road to unpopularity is to remind people that time is flying, to say with storm-cloud tones, "It's later than you thought." The next surest anti-popular move is to discover unforeseen expenditures for someone else. To make both deeds in one move is to be a regular brother-in-law.

So today, it is my unbidden task to remind the San Francisco Symphony that just three seasons from now, in 1972-73, it will be 60th anniversary time, a time to reap and a time to sow.

What is so special about a symphony orchestra's anniversary has been elucidated for us by two exemplary models, the New York Philharmonic and the Chicago Symphony.

★ ★ ★

THE NEW York Philharmonic anticipated its 125th season in some far-sighted planning that provided for the commissioning of no fewer than 25 major composers. Of these the Philharmonic has already performed Aaron Copland's "Inscape," Roger Sessions' Eighth Symphony, Takemitsu's "November Steps," Berio's Sinfonia, Roberto Gerhard's Fourth Symphony, Henze's Fifth Symphony, Roy Harris's 11th Symphony, plus works by Thomson, Nabokov, Rhodion Shchedrin, Howard Hanson, Leon Kirchner, and others.

Next year, the Chicago Symphony greets its 80th season with ten works commissioned for the event.

The significance of these gestures is vast and inescapable. These orchestras are stating a performer's credo, saying in effect, "We stand as part of the creative process, ready to share responsibility for the initiating of new music into the current of the literature. We are not simply consumers, renting and buying what the publishers offer, or borrowing with a smile from composers who come to the door with scores outstretched.

"We believe in the orchestra's commitment to help in the process of renewal which is creation. We believe also in the creative gifts of our composer-colleagues without whose music we could not speak for or to our generation. We honor them as creators without whom we could not long exist nor justify existence."

As with any handsome gesture properly tendered, a reward returns to the giver. If only a fraction of the works commissioned fulfill their creator's intents with musical success, both the Orchestra and its anniversary are honored beyond the premiere concert and the anniversary year — for the life of the work itself.

HISTORY RECORDS indelibly that Stravinsky's Symphony of Psalms was commissioned by the Boston Symphony Orchestra. This was a contribution of significance far greater and more lasting than even that orchestra's famed performing prowess. Besides the Stravinsky masterpiece, the Boston Symphony commissioned for its 50th anniversary in 1930, works by Copland, E. B. Hill, Respighi, Honegger's Third Symphony, Prokofiev's Fourth Symphony, Roussel's Third Symphony. Who remembers exactly how well the Boston Symphony played in that year, or who were the soloists?

Similarly, Sergei Koussevitzky's role in instigating new music — like Bartok's Concerto for Orchestra and Britten's "Peter Grimes" through the Koussevitzky Music Foundation and with his orchestra will still be memorialized when his specified gifts as a conductor and orchestra builder have become more legend than clear memory.

The point to all this is that if the San Francisco Symphony has any aspirations along these lines for the observance of its 60th, the time for planning is already pressing. Major composers must and do work far ahead, won't even consider commissions with deadlines closer than two and three years.

★ ★ ★

THE San Francisco Symphony will have to get a hustle on to find funds and select composers. As with anything else affecting a broad public and reflecting a broad program, the selection should be far-sighted and representative, neither all avant-garde, nor all-conservative. If six commissions are planned, four should rightly be assigned to Americans at least two of whom should be connected in some way with California if not the Bay Area.

Seiji Ozawa will be in his second year as Director during 1972-73 and so these and the other anniversary decisions revolve in his direction: 1. Special guest conductors — How about the great ones who have never been here? Both the young and the old great ones. 2. Recordings — the San Francisco Symphony must begin recording at last, starting with some long overdue projects for that anniversary year. 3. Tours — based on pride in the Orchestra for reasons of its special repertory as well as its performing excellence.

It will take a lot of doing, that 1972-73 anniversary year. It is already upon us.

San Francisco Chronicle
THE VOICE OF THE WEST

FEB 25 1969

MUSIC:

Leonard Bernstein

Manners, since Mozart, have slid from courtly to casual and continue on downhill. These days we celebrate the anti-hero. Most of the music played by our symphony orchestras, however, is reminiscent of an ambiance of powdered nobility in perukes with lace at cuff and collar—or there are the heroic sonorities of the symphonic form. The symphony orchestra has become an anachronism, a museum. Not one of those shiny new chrome and glass museums, either, but one like the National Gallery of Art in Washington, which will not hang the work of a painter unless he has been dead more than fifty years. The symphony orchestra is the corporate body of music.

The anti-establishment is a lively and adventurous avant-garde, which in music, as in the other arts, has burned the rulebook and is trying to make a new system under which it can live in comfortable disharmony. By definition music is: "the science or art of pleasing, expressive, or intelligible combinations of tones; the art of making such combinations into compositions of definite structure and significance." (Webster). A composer of music, following this definition, sets marks upon paper specifying certain notes to be played by certain instruments in a certain key for a certain duration of time at a certain tempo in a certain mood. The composer in the currently influential field of aleatory (chance) music has dispensed with these fundamentals. He provides his players with a set of boundaries in which they operate by improvisation and random choice. The patterns are left for the performer to choose according to his impulse.

John Cage, probably the best-known American avant-garde composer, has gone far beyond these tenuous boundaries. As long ago as the early fifties, he created *Music for Twelve Radios*, which is the highly amplified sound of those radios tuned to twelve different stations—a collage of the sound of the time selected at random. Another piece of his called *4:33*, is four minutes and thirty-three seconds of silence. Other composers using contact microphones attached to instruments produce sounds sometimes amplified above the point of electronic squeal, which can cause one hell of a pain in the ear. Of the same school there is a "piece of music" that is nothing more than its performers sitting, looking at the audience. There is a "composition" that is the sound made by a violin as it is destroyed by a fire lit by the "performer."

Milton Babbitt, one of the most prolific composers of the electronic school, has influenced a large group of younger composers in the use of machines that pre-record sounds on sets of tape. The performance consists of the playback of these tapes through loudspeakers. By the choice of what is recorded and the adjustment of switches and dials during the performance, these machines can reproduce just about any sound within the capacity of the ear to assimilate. Some composers use these techniques, along with live performers, on traditional instruments producing juxtapositions of force and originality. These are latter-day developments of trends started as long ago as 1930 by Edgard Varèse. Many of the most advanced composers of this "new" music are men in middle age who have been exploring this field for two and three decades. Cage is fifty-six, Babbitt, fifty-two; Varèse died at seventy-eight. What they have in common with the younger composers of this genre, Lukas Foss, Morton Feldman, Earle Brown and many others, is an effort to make a whirlwind of new sounds and techniques that will clear the stale air of the traditional concert halls. So far they have not been successful in reaching a mass audience. They play for small groups of the already persuaded, mostly at college recitals.

Leonard Bernstein, because of his super stardom, enjoys the freedom to express his adventurous spirit and eclectic tastes; so the New York Philharmonic, more than most orchestras, does play this unorthodox music. But few conductors of symphony orchestras are intellectually or emotionally oriented toward the avant-garde music, and if they were, would have to fight their employers for the right to play it. Most of them put their seasons together with deference to a powerful old-guard faction of season ticket-holders, and a board of trustees inclined almost without exception toward conservatism.

"Today, the conductor is a sort of curator," Bernstein said in an interview last year. "He hangs up these equivalents of masterpieces by Rembrandt, only they're by Beethoven. And he tries to light them as well as possible and put them next to the right other picture, and that's called programming. The whole idea of the concert hall grew up with the symphony . . . from Mozart to Mahler, roughly. The symphonic form is dead, finished. But why despair about it? Just accept it. That tremendous repertory of masterpieces should go on and on for hundreds of years, just as Rembrandts do."

culture cry

Why is the Philharmonia on a Boston breadline?

by George Gelles

Let me begin with two obviously-answered questions: "Can we in Boston be content while our storied Symphony, an octogenarian now, keeps grinding out the famous 50 pieces for the fabulous 400 Propers? Is it unreasonable to expect a wider repertory, relevant programming, a steady stream of first-rate conductors?

Two years ago, the Boston Philharmonia — which will play its final concert of the season in Sanders Theater on April 13th — was founded to fill these needs. Artistically it's on rock solid ground; but it's on quicksand financially.

Among major musical cities, the situation in Boston is singular. Cultural life here is dominated by two monoliths, the BSO and the Museum of Fine Arts; these Establishment organizations are first on line for funds, both those privately and publicly doled, and they get the grandest handouts.

But beneath them there is a considerable handful of smaller groups, each more adventurous, each individually distinctive, each equally deserving of support. I'm thinking of such performing organizations as the Handel and Haydn Society, the Cantata Singers, the Cecelia Society, the Opera Company of Boston, Boston Ballet, and of course, the Philharmonia.

Funding these groups adequately is the problem, and setting priorities among them the crux of the problem. If I put the Philharmonia at the top of my list, it's for these reasons: in its two seasons it has shown a sense of responsibility and relevance in programming that is unmatched on the East Coast (though I think the Los Angeles Monday Night Concerts maintain a similar standard); it has brought to town conductors of the first order, men like Alexander Schneider (whose work I admire, though stylistically I find it foreign), Richard Burgin, ex-concertmaster and Associate Conductor of the BSO, and composer and Harvard professor Leon Kirchner; and finally, it holds together an uncommonly gifted group of free-lancers.

The direct cost to the Philharmonia per concert is $7500 (all these figures are approximate), of which two-thirds goes to the players, $1000 to the conductor, the remainder for hall rental, programs, advertising, mailings, and so on.

Concerts this season have been divided between Sanders Theater and Jordan Hall, the former seating 1200, the latter 1019. And though Sanders costs considerably less to rent, it (or Harvard University, which owns it) insists that a top admission charge of $3.50 be respected; thus, while a $5.00 top can be asked at Jordan, it's a

(Continued on page 17)

Let's hear it for Philharmonia . . .

(Continued from page 2)

smaller house. In fact, then, neither hall offers a clear cut advantage from the financial point of view.

However, Sanders is the more attractive for another reason; centered in Cambridge, it seems to draw a large and well-informed audience, and it is on popular support that the success of the Philharmonia — or of any group — has to be based.

The concert on the 13th will be led by Michael Tilson Thomas, who is still this side of thirty and makes his home on the West Coast. Thomas was at Tanglewood this past summer, where he earned the Koussevitsky Award, given annually to the outstanding young professional conductor. From what I heard of his work there — a stunning performance of the Schoenberg "Five Pieces," put together in a three hour rehearsal — he well deserved it.

Thomas and the Philharmonia will be taking the concert to Western Massachusetts, as well, playing at the University of Massachusetts in Amherst on the 15th of April and in Fitchburg the following day. We can expect, I think, to see much more of this, a moving into the suburbs and opening up of outlying areas. It's economically wise (since the bulk of the money paid the players goes for rehearsal time) and culturally sincere. It will keep going and give broader-based support to an organization we can't afford to let die.

(**Editor's Note:** Mr. Gelles is the music critic of the **Record American.**)

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NEW YORK, N. Y.
MONTHLY 425,000

FEB 1969

With the custodians of conventional music repeating their decorous repertories and the avant-garde making its mannered noises in subgroup, the healthiest music today is rock. Antipathetic to the snobbery of intellectual sectarianism, rock has become a tradition-buster of such dynamism that it makes what's called the serious avant-garde look like a pedantic cult up a doctrinarian creek far out of the mainstream.

"Nothing really affected me until Elvis," says John Lennon, who at the age of sixteen got his first guitar and met Paul McCartney. With the addition of George Harrison and Ringo Starr, these boys brought the Mersey beat to the world and became the progenitors of the most popular single trend in the history of music. The driving vigor of the Beatles' rhythm was its primary attraction to young people, who then became seduced by the freshness of the sound, and upon listening to the words found them quite a bit richer in poetry, idealism and spiritual adventure than "Three Coins in the Fountain" or other pop tunes of the time.

The disrespect of the rock artist for convention, demonstrated from his shoulder-length hair to his Hell's Angels boots, to the style of his life, to the music that came out of this style, made him a magnetic figure to a generation rebelling against the materialism of their parents and the disparities between political expediency and good faith. Rock became more and more consciously a music of protest; from the folk-rock dissent of Bob Dylan to the latter day Eliot-alienation-theme-accusations of Simon and Garfunkel, to the raunchy apostasy of The Fugs against our sexual hypocrisies.

The Fugs

Simon and Garfunkel

Meanwhile, the musical refinements of the style brought it, in just a few years, from an ear-splitting accompaniment to the frug, to a point of sometimes exquisite sophistication, retaining that powerful immediacy of communication. At its best, rock is not unlike a space-age baroque; there is evidence of Vivaldi in filigrees of delicate and mysterious subtlety superimposed on the provocative beat. In its adventurous use of combinations of the newest electronic instruments with ancient ones—the dulcimer, harpsichord, oud, with horns, oboes, bassoons—rock can produce moods like shifting shadows. It can be lyric, whimsical, romantic or Funky and this undirected diversity of range along with the primitive intensity of its throb and the unflinching adventurousness of its creators makes it more than any other the music of the times, with no sign of a dead end in sight. Rock, in its infinity of permutations, is much more likely the genesis of a kind of classic.

Birgit Nilsson as Brunnhilde in *Die Walkuere.*

Mama Cass of The Mamas and The Papas.

"... the culture prosperity, like the missile-rattling economic prosperity, is absurdly inflated, antiquatedly isolationist, naively quantitative, and wholly misdirected in emphasis."

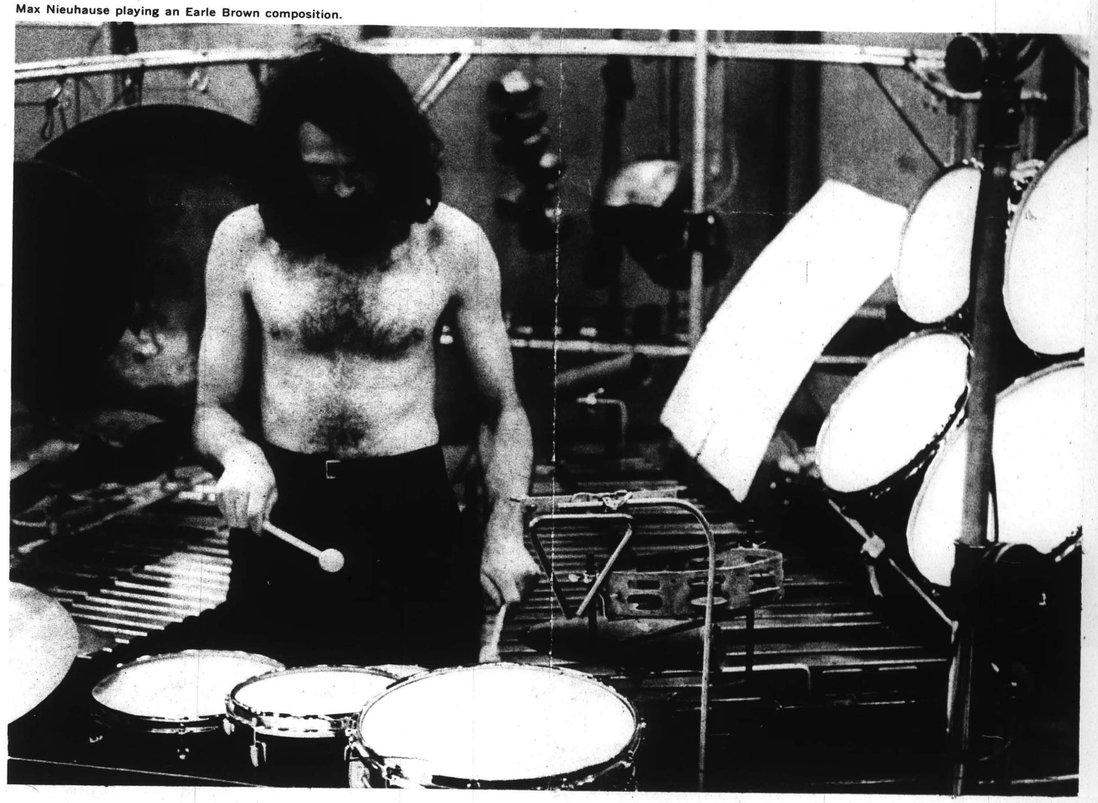
Stravinsky

"Speaking for myself, I could not begin to distinguish music and non-music in some of the concert hall activity I have observed of late, nor would I be confident of recognizing a new musical genius."

Stravinsky

Erich Leinsdorf conducts The Boston Symphony Orchestra.

Max Nieuhause playing an Earle Brown composition.



HARPER'S B
NEW YORK,
MONTHLY 425
FEB 196

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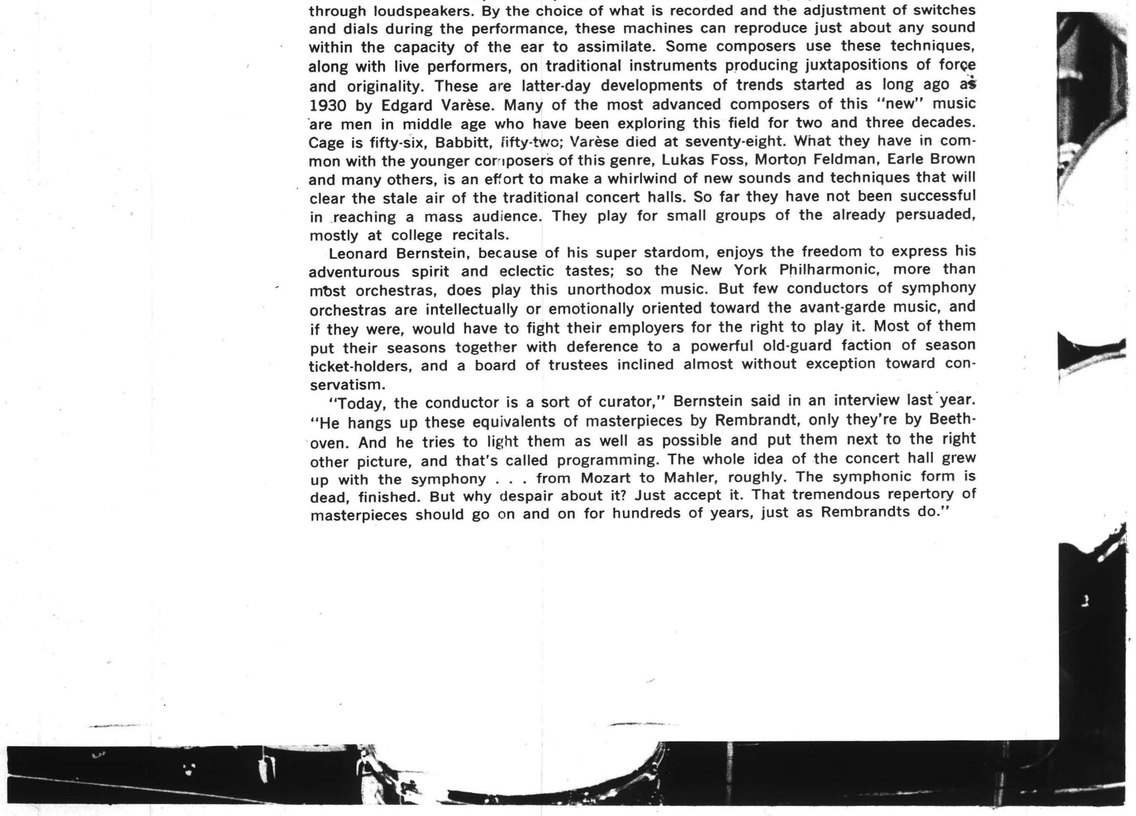

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Two years ago, the Boston Philharmonia — which will play its final concert of the season in Sanders Theater on April 13th — was founded to fill these needs. Artistically it's on rock solid ground; but it's on quicksand financially.

Among major musical cities, the situation in Boston is singular. Cultural life here is dominated by two monoliths, the BSO and the Museum of Fine Arts; these Establishment organizations are first on line for funds, both those privately and publicly doled, and they get the grandest handouts.

But beneath them there is a considerable handful of smaller groups, each more adventurous, each individually distinctive, each equally deserving of support. I'm thinking of such performing organizations as the Handel and Haydn Society, the Cantata Singers, the Cecelia Society, the Opera Company of Boston, Boston Ballet, and of course, the Philharmonia.

Funding these groups adequately is the problem, and setting priorities among them the crux of the problem. If I put the Philharmonia at the top of my list, it's for these reasons: in its two seasons it has shown a sense of responsibility and relevance in programming that is unmatched on the East Coast (though I think the Los Angeles Monday Night Concerts maintain a similar standard); it has brought to town conductors of the first order, men like Alexander Schneider (whose work I admire, though stylistically I find it foreign), Richard Burgin, ex-concertmaster and Associate Conductor of the BSO, and composer and Harvard professor Leon Kirchner; and finally, it holds together an uncommonly gifted group of free-lancers.

The direct cost to the Philharmonia per concert is $7500 (all these figures are approximate), of which two-thirds goes to the players, $1000 to the conductor, the remainder for hall rental, programs, advertising, mailings, and so on.

Concerts this season have been divided between Sanders Theater and Jordan Hall, the former seating 1200, the latter 1019. And though Sanders costs considerably less to rent, it (or Harvard University, which owns it) insists that a top admission charge of $3.50 be respected; thus, while a $5.00 top can be asked at Jordan, it's a

(Continued on page 17)

Let's hear it for Philharmonia . . .

(Continued from page 2)

smaller house. In fact, then, neither hall offers a clear cut advantage from the financial point of view.

However, Sanders is the more attractive for another reason; centered in Cambridge, it seems to draw a large and well-informed audience, and it is on popular support that the success of the Philharmonia — or of any group — has to be based.

The concert on the 13th will be led by Michael Tilson Thomas, who is still this side of thirty and makes his home on the West Coast. Thomas was at Tanglewood this past summer, where he earned the Koussevitsky Award, given annually to the outstanding young professional conductor. From what I heard of his work there — a stunning performance of the Schoenberg "Five Pieces," put together in a three hour rehearsal — he well deserved it.

Thomas and the Philharmonia will be taking the concert to Western Massachusetts, as well, playing at the University of Massachusetts in Amherst on the 15th of April and in Fitchburg the following day. We can expect, I think, to see much more of this, a moving into the suburbs and opening up of outlying areas. It's economically wise (since the bulk of the money paid the players goes for rehearsal time) and culturally sincere. It will keep going and give broader-based support to an organization we can't afford to let die.

(Editor's Note: Mr. Gelles is the music critic of the **Record American.)**

HARPER'S BAZAAR
NEW YORK, N. Y.
MONTHLY 425,000

FEB 1969

142

Critic Renews Furor By Placing Jazz On Par With Classical

By HILMAR GRONDAHL
Music Editor, The Oregonian

Fourteen years ago Henry Pleasants wrote a book entitled "The Agony of Modern Music" which aroused a furor of reactions, for and against. The pith of his argument was that contemporary American composers are bound to a European tradition which they cannot renounce without renouncing the special status they enjoy as serious composers; "which status is the result of a pouplar superstition that serious music is superior to popular muic."

"There is," he wrote, "more really creative musical talent in the music of Armstrong and Ellington, in the songs of Gershwin, Rodgers, Kern and Berlin, than in all serious music composed since 1920."

He went on to say, "New music which cannot excite the enthusiastic participation of the lay listener has no claim to his sympathy and indulgence . . . all the music which survives in the standard repertoire has met this condidition in its own time" . . . "The evolution of Western music has continued in American popular music."

It is easy to imagine that certain segments of the musical public were furious. William Schuman, then composer-president of Juilliard, said, "This volume is destructive, misleading and gross in its attempt to justify the author's bias." However, Eric Leinsdorf, the conductor, wrote, "I hope that it will be recognized as the most important piece of writing in behalf of a truly modern and truly democratic music." And Morton Gould, the composer, wrote that "this kind of thinking is a healthy and clarifying counterbalance to the cerebral approach to music which has been so prevalent and fashionable."

Book Maps Decline

Well, the controversy raised by that book was a long time dying down. And now Pleasants comes up with a new work called "Serious Music . . . and All That Jazz" which he subtitles "An Adventure in Music Criticism." Simon and Schuster is the publisher.

His thesis now is that serious composers in the period between his two books have sunk even deeper in the slough of non-communication, while jazz is being absorbed into the mainstream of Western music. He points out the success of jazz-oriented film composers and the growing acceptance of jazz in formal music education as further evidence of its growing respectability and status.

It should be pointed out, in view of the direction his writing takes, that Henry Pleasants is a product of serious music. He studied voice, piano, solfege and theory at Curtis Institute and with private teachers here and abroad. From 1930 to 1942 he was music critic for the Philadelphia Evening Bulletin. From 1945 to 1955 he was central European music correspondent for the New York Times. He covered the first American production of "Wozzeck," was intimately familiar with Stokowski's operations with the Philadelphia Orchestra and heard many first performances of serious music in Europe and America.

While Pleasants was continuously hearing and reviewing "good" music rather than "popular" music, it was in 1934 that something happened that brought the virtuosity of jazz vividly and excitingly to his consciousness. It was almost an epithany. At a benefit for the Newspaper Guild of Philadelphia, Sidney Bechet and his combo had been engaged to play. From 10 that night to four in the morning Pleasants, as he writes it, "never moved from a spot barely ten feet from the stand where he was holding forth. What he whispered and shouted and sang on that curious soprano saxophone of his came right through to me. It was a kind of inspired minstrelsy, joyous, despairing, hopeful, tender, exultant, forceful, compassionate and always eloquently communicative."

Twenty years later in Paris, he took up jazz where he had left off, at the feet of Sidney Bechet. Thereafter he made an intensive study of jazz and jazz-influenced music. He contends that our critics, musicologists, and educators, some of whom advise the foundations and are consultants for the arts councils, do not know what the new music is. They are the musical Establishment, he writes, and they studiously avoid paying any attention to music unless it has demonstrated its suitability to the concert hall and opera house in accordance with the dogmas associated with Serious, or European music. The word "popular" to these arbiters of musical taste, is a nauseating epithet.

Pleasants sums up, "In our country, and in our own society, the vitality and the production . . . as demonstrated in ragtime, early jazz, swing, bop, rhythm and blues, country and western, gospel song, urban blues, folk and pop . . . have been stupendous, stimulated constantly by new facilities for communication. In no previous culture, probably, has contemporary music been so pervasive a part of the life of so large a percentage of the world's populace."

He has no patience with the current productions of the electronic laboratories. "This may be acoustics," he writes. "But it is not music." In fact, except for jazz, he contends that modern music is neither modern nor music.

Thus, in the period between the two books, his belief in the viability of jazz has grown to a champion's faith. Obviously Pleasants has created a second storm.

Attitude Conventional

The more conventional attitude toward what is happening in what Pleasants calls the Musical Establishment is contained in a new book "Twentieth Century Music" edited by Rollo H. Myers and published by the Orion Press of New York. Myers has gathered essays by 20 or more writers, including Eric Blom, Theodore Adorno, Norman Del Mar, Humphrey Searle, Dyneley Husswy and Norman Fraser, on various aspects of the situations. Their subjects cover serialism since Webern, modern music and the conductor, the composer and his audience, music and the cinema, and experimental media. A special section of over 100 pages is devoted to a survey of contemporary music in the USA, parts of Europe and Latin America. It is a good sampling of some well considered observations.

From Doubleday and Co. comes Martin Bookspan's "101 Masterpieces of Music and Their Composers." Why 101, and who is to vouch for these or plead for the 100 not listed? It is another listing of a basic library with a listing of selected records and tapes.

Also from Doubleday comes a revised and enlarged edition of Balanchine's "New Complete Stories of the Great Ballets" as edited by Francis Mason. Two hundred and thirty ballets are described, which is an addition of 100 to the earlier edition. It is a handy catalog, with some photographs, of new and established choreographings and includes a section devoted to the fundamental steps and positions.

The Oregonian
PORTLAND, OREGON
D. 245,132 SUN. 407,186
MAY 25 1969

Who's 'We'?

The Globe editorial of Mar. 20 asks the Boston Symphony to return to Boston where "we love you."

So, who's "we"??

It's just possible that there are thousands of music lovers who are disenchanted, as I am, by the Boston Symphony. Could it be that the audience in Washington, D.C., has a bit more courage to express their real feelings than some of us in the Greater Boston area?

Week after week I read in The Globe of the upcoming B.S.O. offerings, and it is a rare week when I find a program that is not unbalanced by the "music" of Varese et al. As a result I just don't go to the Symphony concerts any more.

So I'm a "square" musically, you say, I confess. Perhaps I just don't know enough of the right people, but the music lovers I talk to are, for the most part "square" too. Just who is the Boston Symphony playing for?

It's a dilemma for us. The average square Joe who honestly loves classical music has no place to go so he stays home to listen to his records. Or he goes to the Boston Symphony concert, winces through half the program, and goes home with a headache.

Please don't include me in your "we."

NORMAN C. WOOD
Hamilton

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
MAR 8 1969
New Engl New

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 28 1969

Anti-Semantics

By Jay C. Rosenfeld

WHAT IS THE opposite of serious music? Is it frivolous? Is unpopular the opposite of popular music? What is the opposite of classic? Is it irregular and shapeless? There seem to be so many terms which, when applied to music, can be tripped up by a quibbler.

Between terms denoting natural simplicity and highly refined sophistication are whole volumes of words of which none is really satisfactorily exclusive. Somewhere along the line there are attempts to differentiate between music in which interest and love endure and that in which interest is but a passing fad and quickly disappears.

Dictionaries use a half-column to define the words "primitive" and "controlled," but there is still no clear, convincing way to set apart random singers and disciplined vocalists. When friends bring little Susie from her trundle bed and tell her to sing "Annie Laurie" for the company, I can enjoy it as well as the next one. However, when Susie, 20 years later and no more practiced and informed about singing than she was when she was a cute 4, still persists in singing the same song in the same way, we beg to be excused.

* * * *

IT IS NOT necessary that I go on record concerning my appraisal of Grandma Moses or of Douanier Rousseau, but I have no hesitancy in declaring my disinterest in those "spectacular" television heroes turned singers with their own musical hour. Handsome men and women appear who are a delight to look at but who know as much about singing as I know about the atom.

This becomes a matter of taste and there would be no point in attempting to deprive anyone of his favorites. That the masters of ceremony lack discrimination is a matter which time can heal. That some of these "phenomenal" artists vanish swiftly and end up as hat-check girls is additional proof, if any were needed, to put one's faith in nature. That it is infuriating for those self-appointed experts to inflate their ladies and gentlemen of the evening with a sort of glamor is probably understandable and forgivable.

* * * *

I READ the weekly lists of best-selling records (I paid $9.25 for a Beatles record for some nieces!) and find no cause for concern nor for interference in the cultural progress of the nation. I don't need to be reminded what size audiences the Establishment drew at Tanglewood last summer. Nor do I need my attention called to the audiences Arthur Fiedler and the Boston Pops orchestra draw as against those attracted by the Symphony and Erich Leinsdorf. I see no precipitate plunge to perdition in this trend but, while it needn't necessarily be me, I think there should be someone or some agency to uphold standards and oppose approval of "instant" music. To apply the same tolerance to grownups that we devote to little Susies isn't even cricket.

* * * *

THERE IS NO muddier field on which to play than that on which taste is discussed. Who dares interfere with those who choose instant coffee or any of the gimmicky food, pre-readied, to "warm and serve"? Or who dares interfere with the faction that holds out for brewed coffee, baked bread, simmered stew and any of the other choices and preferences of the rearguard?

I just happen to like my music disciplined. I wouldn't have a law passed to prohibit bathtub singing, or baby-soothing mothers' humming. I would cast my humble vote to prohibit music over loudspeakers or from jukeboxes in places of public assembly, knowing full well I would be outvoted. Their only justification is when banks play that sweet lovesong, "Alone at Last."

I don't envisage two hostile camps. "The Rain in Spain" is as welcome to my ears as to those of anyone else and there is a whole long list to which I would be a signatory. I would not be sorry to be absent when some gorgeously gowned diva gets romantic over "Sa-Wan-EEE" or postromantic over "Cornbeef at Lindy's." (She probably made a typographical error and meant to be pastramintic.)

* * * *

ONE CAN GO to extremes in both directions. There is such a thing as over-intellectualism which can result in boredom equal to the effect of the glorification of a random happening. There is nothing accidental about by ideas of art. I recall that Yastrzemski, after the first game of the '67 World Series when he didn't have a good day at the plate, stayed on the lot after the game and practiced batting for a half-hour. Talented and gifted as he is, he realized that he might do better by practice.

In bygone days when there was really a backwoods so far as entertainment was concerned, we snobs might have referred to unsophisticated masses and non-intellectual rabble, but today with our communication facilities there is no longer a backwoods. We know as soon as any metropolis does what picture, play, opera or ballet is new and approved. A man seeking a client to whom he might offer to sell the Brooklyn Bridge might have difficulty finding a customer these days. The attempts of those at the helm of the huge entertainment medium to establish deceitful standards should not be abetted.

FRIENDS

Boston Symphony Friends

PLANNING ACTIVITIES for newly-formed Lincoln Friends of the Boston Symphony Orchestra were Mrs. Elliott Grabill, Mrs. Leonard Moss, Mrs. John F. Loud, Mrs. Edwin Cole, Mrs. John A. Carley and Mrs. Albert C. England, Jr., chairman of the group. (England)

LINCOLN - Chairman Mrs. Albert C. England, Jr. of Old Concord road announces the formation of the Lincoln Friends of the Boston Symphony Orchestra. The new Area Committee for Lincoln consists of Mrs. John A. Carley, Mrs. Edwin M. Cole, Mrs. Elliot V. Grabill, Mrs. John F. Loud, Mrs. Leonard G. Moss and Mrs. Frederick B. Taylor. On Monday, June 10, the Committee met at the home of Mrs. Carley to discuss plans for the coming year.

The goal of the Council of Friends is to increase the number of Friends and to retain the present Friends for each new season. Any contribution makes one a Friend for the year, with gifts ranging from $5 to $5000. Anyone can become a Friend and the roster includes many students and members of the radio audience as well as annual Symphony subscribers.

Plans are under way for a reception to be held at Pierce House in the early fall to which all Town members will be invited. At that time one may learn more about the privileges which accompany a membership in the Friends of the BSO, learn of the Orchestra's plans for the coming season, and meet with some of the fine musicians.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

JUL 4 1968 New England Newsclip

Lincoln Friends Of Boston Symphony To Co-Sponsor Luncheon

LINCOLN -- The Lincoln chapter of the Council of Friends of the Boston Symphony Orchestra will co-sponsor a pre-concert luncheon at Horticultural Hall, on Friday, September 27, the opening day of the BSO's 88th concert year. Other co-sponsoring local chapters will be those from Milton, the South Shore, Wayland-Sudbury, and Weston. There will be three additional pre-concert luncheons, sponsored by chapters in other Boston and towns. The Lincoln luncheon chairman will be announced next week. Meanwhile, women interested in attending are urged to save the date.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

SEP 5 1968 New England Newsclip

SOCIETY

by Miriam Tod

As has been illustrated in many a book and anecdote, old-line Bostonians are conservative to a degree. According to their chronicler Cleveland Amory they "have" their hats and western travel to them means west of Dedham!

In no area are they more obviously conservative than in their choice of music. Many a seat has been vacated at a sacred Friday afternoon concert at Symphony Hall because some "never before performed" work has incurred their wrath.

At the start of his final season with the Boston Symphony Orchestra conductor Erich Leinsdorf is playing it safe and truly giving this type of audience what they want. Nothing could please the conservative Friday afternoon audience more than Mozart, Beehtoven and Wagner, and to have all three on one program will be to them a suitable and enjoyable concert. It might also soften them towards the many new and seldom heard pieces Mr. Leinsdorf plans to spring on them later in the season.

The opening of the 88th season of the Boston Symphony Orchestra, which also is the unofficial opening of the fall and winter social season, will take place Sept. 27. The opening program wil consist of Mozart's Symphony in E Flat, Beethoven's concert aria "Ah, Perfido," and excerpts from Wagner's "Die Gotterdammerung.

Many of the audience will have come directly across the street from Horticultural Hall where the Council of Friends of the Boston Symphony Orchestra will have held the first of their four pre-concert luncheons.

So successful were these affairs last year, and so high a standard in decorations and food did they set, that it is certain that the series will be completely sold out within a very few days of the mailing of the invitations.

Once again the committee is following the same practice as last year, that of having each luncheon under the auspices of different area groups of the Council of Friends. The organization of the opening luncheon is the responsibility of the Lincoln, Milton, South Shore, Wayland-Sudbury, and Weston groups, for which Mrs. Albert C. England, Jr. represents Lincoln, Mrs. Lewis Kane Milton, Mrs. C. Russell Eddy of Duxbury the South Shore, Mrs. Thomas B. Gannett the Wayland-Sudbury area, and Mrs. Richard Ely, Weston.

Mrs. B. Barton Loomis and Mrs. George A. Parson, neighbors on Beacon Hill, are co-chairmen of the series. The members of their committee are Mrs. Nelson W. Aldrich of Marblehead, Mrs. George E. Bates of Boston, Mrs. John M. Bradley of Manchester, Mrs. Harvey H. Bundy, Jr. of Manchester, Mrs. Lewis P. Cabot of Beacon Hill, Mrs. Stanford Calderwood of Cambridge, Mrs. Lewis H. Clark, Jr. of Cambridge, Mrs. G. Lincoln Dow of Duxbury, Mrs. Harris Fahnestock of Concord, Mrs. John M. Ferry of Cambridge, Mrs. Charles F. Hovey of Chestnut Hill, Mrs. James F. Hunnewell of Westwood, and Mrs. Robert Kistner of Needham.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

SEP 5 1968 New England

BSO luncheon plans announced

The girls had to turn away some of their best friends last year, so be early.

The Council of Friends of the Boston Symphony Orchestra thought up an idea and a half when they whipped up the elegant but nicely intime luncheon parties at Horticultural Hall before Symphony. Flowers were inspired and so was the food, and wine. Not since Mrs. Anthony Kutten had to give up her top-star pre-symphonys that were geared round that music mastermind, the B.S.O.'s Harry Ellis Dickson, have there been such good times.

Each area that's part of the Council of friends has a chance to put on practically a flower show of its own as the luncheon dates roll round. On Sept. 27, the opening concert day of the BSO's 88th year, Lincoln, Milton, South Shore, Wayland-Sudbury, and Weston will divide the honors, and on Nov. 15 it'll be a turn for Marblehead, the North Shore, Newton, and Worcester. Feb. 14 will be hearts and flowers for Brookline, Boston, Chestnut Hill, and Dedham Council members, and the last luncheon on Apr. 18 will be a chance for Andover, Cambridge, Concord, and Wellesley-Needham to shine.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen of the Council, and Mrs. Barton Loomis and Mrs. George A. Parson share the luncheon series planning. Their job corps includes such gems as Mrs. Lewis P. Cabot, Mrs. Harris Fahnestock, Mrs. Charles F. Hovey, Mrs. John M. Ferry, Mrs. James F. Hunnewell, Mrs. Robert Kistner, Mrs. Harvey H. Bundy Jr., Mrs. Nelson W. Aldrich, Mrs. John M. Bradley, Mrs. Stanford Calderwood, Mrs. George Bates and Mrs. Lewis H. Clark Jr.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 29 1968 New England Newsclip

MRS. LEWIS CABOT
On BSO committee

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

SEP 9 1968 New England Newsclip

Pre-Symphony Series Sold Out

PUBLICITY PAYS, it seems. Due to an unprecedented response, reservations have been closed for the 1968-69 Pre-Symphony Luncheon Series, according to Mrs. B. Barton Loomis and Mrs. George A. Parson, co-chairmen of the Council of Friends of the Symphony Orchestra.

However, the ticket resale plan in practice for Symphony tickets will also apply to the Luncheon Series. Subscribers who wish to release one or more of the luncheon tickets for resale are asked to call Mrs. Whitty in the Friends office at Symphony Hall.

A sell-out of series tickets for the Celebrity Luncheon Series to benefit the North Shore Children's Hospital, is also announced by the chairman, Mrs. Marshal Fabyan Jr. of Manchester. She regrets that the seating capacity at the King's Grant Motor Inn Auditorium in Danvers will not permit the selling of single tickets. Samuel Robert will be the speaker, Sept. 28, and Bess Myerson of Miss America fame will discuss "Personality Precepts," Oct. 14.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

SEP 14 1968 New England Newsclip

OF

Social Chatter

Sept. 27 Is a Day of Firsts For Friends of Boston Symphony

A DAY OF FIRSTS for Friends of the Boston Symphony will be Friday, Sept. 27. This is the date of the first Friday afternoon Symphony of the season, the first Pre-Symphony Luncheon of this year's series, and the first time records of the Boston Symphony Orchestra will be available for mail order sale at Symphony Hall.

Always a much heralded event, the opening concert of the 1968-69 season will be even more festive than ever. Fall flowers, many from members' own gardens, will transform Horticultural Hall into a garden setting for greeting old friends and comparing notes on the summer.

Aperitifs and cocktails will be available at 12:15 and luncheon will be served promptly at 12:45 in order to allow plenty of time for a leisurely luncheon since Symphony Hall is only a few steps away.

Hostesses will be under the direction of Mrs. Lewis P. Cabot, Mrs. Lewis H. Clark and Mrs. Harris Fahnestock. Order forms for records will be included in each program and at record display booths on the main floor of Symphony Hall and in the balconies. Profits will go to the Council of Friends who are sponsoring this project. All profits on the records will be matched by the Ford Foundation.

WALSH

Pre-Symphony Luncheon Season

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

SEP 9 1968 New England Newsclip

COUNCIL OF FRIENDS of the Boston Symphony Orchestra have exciting plans for the season beginning Friday afternoon, Sept. 27, before the first Symphony concert of the year. A second annual series of four pre-symphony luncheons will start off their activities. And, for the first time, records of the BSO will be available for mail order at Symphony Hall.

For the luncheon, to be served promptly at 12:45, preceded by apertifs and cocktails, Horticultural Hall will be festive with fall flowers brought by members of the Friends from their own gardens. After refreshments and conversation, the Symphony subscribers will walk across the street to Symphony Hall for the afternoon of music.

Heading the corps of red ribbon-decorated hostesses will be Mrs. Lewis P. Cabot, Mrs. Lewis H. Clark and Mrs. Harris Fahnestock. Area chairmen and friends are assisting Mrs. Charles F. Hovey and Mrs. John M. Ferry with the flower arrangements.

Among other Council of Friends members working on the committee are Mrs. Jerome Rosenfeld and Mrs. John M. Bradley, originators of the popular luncheon series; Mrs. Nelson Aldrich, Mrs. George Bates, Mrs. Harvey H. Bundy, Jr., Mrs. Stanford Calderwood, Mrs. G. Lincoln Dow, Jr., and Mrs. James Hunnewell.

Since space is limited at Horticultural Hall, members are reminded to send for their tickets without delay. BSO records, on display in Symphony Hall, will be for sale at suggested retail value on a mail order basis. Mrs. Howard Davis, in charge of this project, has announced that all profits on the records (aiding the work of the Council of Friends) will be matched by the Ford Foundation Fund.

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BSO

144

SOCIETY

by Miriam Tod

Among the surging thousands of ladies pouring into Symphony Hall on Friday afternoon for the opening of the Symphony season were a few privileged hundreds who proudly wore bright badges of honor that identified them from their fellow subscribers.

These special few were the lucky ones who had made early reservations for the Pre-Symphony Luncheons across the street at Horticultural Hall which the Council of Friends of the Boston Symphony Orchestra sponsored for the second season. An immediate sell-out, the series of four luncheons could only accommodate a fraction of the number who wanted to attend, and so it was that the ladies wearing the bright red or white carnations that had decorated their tables at the luncheon, and for which a pin had been thoughtfully provided, were the recipients of many envious glances from their less lucky concert-going friends.

The standard of decorations is always high at these affairs, and Friday's luncheon continued the tradition. In addition to the carnations and ivy at every table, tall shrubs covered in orange berries decorated the lower lobby, while planters filled with pachysandra and geraniums flanked the stairway.

On every side the guests could be heard enquiring about summer plans, for this was the first time many of them had met after a summer away. Being warmly welcomed back from North East Harbor, from which she had only just returned, was Mrs. George Cheever Shattuck of Brookline, A charming and beloved figure in Boston society, she has done much for many worthwhile causes and is always welcomed wherever she goes.

Many of the same committee that had worked for one of Mrs. Shattuck's favorite causes, the Pan American Society Fashion show, on Wednesday, were also responsible for this event. Mrs. Harris Fahnestock of Concord, Mrs. Albert Goodhue of Marblehead, who, together with Mrs. John L. Grandin of Chestnut Hill, is co-chairman of the Council of Friends of the Boston Symphony Orchestra, Mrs. Lewis Clark of Cambridge, Mrs. George Parson of Beacon Hill, Mrs. Charles Hovey of Chestnut Hill, and many others were busy helping older guests find seats after they had been served the Quiche Lorraine, salt and garlic bread at the buffet. A New York company, Julius Wile Sons, had thoughtfully provided the tall bottles of Rosay wine on each table.

The center of all eyes was Mrs. Erich Leinsdorf, the new young wife of the conductor of the B.S.O. She obviously had much in common with Harold D. Hodgkinson who, with his wife, was seated at her table, for they conversed together throughout the entire luncheon.

Despite the warm day many of the guests decided to wear their new fall suits. Mrs. Louis Cabot of Beacon Hill chose one of the new longer jackets over a matching camel colored dress. Attractive Mrs. B. Barton Loomis, co-chairman of the luncheon series, wore dark brown garbardine, and Mrs. George Parson, her co-chairman, a black wool edged with bands of brown and white at wrists, waist and hem.

Among the many enjoying the luncheon, and the fun later of being escorted across the street by two of "Boston's Finest" mounted on their sleek horses, were Mrs. Hollis Gleason of Cohasset, Mrs. James Jenkins, Jr. of Dedham, Mrs. Nathaniel Whittier of Medfield, Mrs. George Dabney of Dedham, Mrs. Frederick Ritchie of Wellesley Hills, and Mrs. Stephen Ames of Milton.

* * *

Three of the hostesses from the South Shore group of Friends of the Boston Symphony Orchestra greet Mrs. Charles Devens of Milton (righ) as she arrives at the Pre-Symphony Luncheon at Horticultural Hall on Friday. They are (left to right) Mrs. F. Weston Lyons, Mrs. G. Lincoln Dow, Jr. and Mrs. Brewster Stetson, all of Duxbury.

Mrs. B. Barton Loomis of Beacon Hill (right), chairman of the Pre-Symphony Luncheons, sponsored by the Council of Friends of the Boston Symphony Orchestra, admires some of the decorations at Friday's opening lunch with Mrs. Raymond S. Wilkins, whose husband Judge Wilkins, is a trustee of the Boston Symphony Orchestra.

The same scene of friend greeting friend was repeated again at Symphony Hall as the Friday afternoon patrons returned for the 88th season of the Boston Symphony Orchestra. The presence of ushers is almost unnecessary on these afternoons as everyone knows exactly where their seat is, for, in many cases, it has been in the family for several generations.

Mrs. Reynolds Fuller did not get far beyond the entrance door as friend after friend came up to greet her. She looked stunning in a rose pink silk coat, perfect with her dark hair. Another in bright pink was Mrs. Edwin Green of Cambridge, while Mrs. Charles Mason of Chestnut Hill wore a lime green and pink tweed suit.

Arriving together were the Asa Phillips of Brookline, and Mrs. John Carter of Weston was greeting friends on her way to her seat.

Others glimpsed as they came into the hall were Mrs. Stanford Calderwood of Cambridge, Mrs. Walter Powers of Beacon Hill, Mrs. Edward C. Johnson, Jr. of Boston, Mrs. James Baty of Belmont and Duxbury, Miss Ellen Stillman of Hanson, Mrs. Charles Devens of Milton, who had been at the luncheon, Mrs. Miles Nelson Clair and Mrs. Robert M. P. Kennard of Newton who came together, and many more.

* * *

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

SEP 30 1968 New England

Symphony Friends Propose Bus from Belmont to Hall

Won't it be easier, pleasanter in a bus? If you think so and are a Friday afternoon Boston Symphony-goer, let Mrs. Robinson Murray, Jr. know at 484-0588.

The better to avoid customary parking problems, plus hazardous winter driving, and emulating the example of several nearby towns, members of Belmont's Council of Friends of the Boston Symphony Orchestra are negotiating for a comfortable, dependable bus. This equipage will transport subscribers, not necessarily friends, to and from Symphony Hall, starting at 11:30 from a no-meter central parking lot near Belmont Center, making several convenient stops in Boston and returning at the concert's conclusion.

These plans, as described by Bus chairman Mrs. Murray, were discussed recently at a meeting at the home of Belmont's Council chairman, Mrs. Herbert C. Lee.

Proposed price for this "leave-the-driving-to-us" plan is $1.50 round trip, with a full bus, on a season ticket basis. Before implementing the plan, the Council needs to know how many prospective riders Belmont will produce. So please phone Mrs. Murray (484-0588) to report your wishes. If you are a ticket-sharer, she will be grateful for the name of your partners.

Among Council members working on the project are Mesdames Theodore Ames, Harold S. Bird, S. Roy Burroughs, Charles A. Coolidge, Jr., Carlton Perry Fuller, Harold L. Hazen, David R. Pokross, George H. Simonds and Alfred Willmann.

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

SEP 26 1968

Symphony soiree aids Retina Fund

By MARJORIE SHERMAN
Globe Society Editor

Champagne with Van Cliburn, anyone?

Or how about a glass of the bubbly with Marilyn Horne?

You'll have to wait until March to share toasts with the Texas pianist, but Friends of the Boston Symphony will be handing round the long-stemmed glasses this Saturday night following the young soprano's performance with the B.S.O. The Howard Davises and the Donald Sinclairs will be hosts.

Symphony's mellow halls, which have heard the whap of many a cork at season after season of its world-noted Pops, will be the bailiwick for the Van Cliburn rally, too.

The drinkers will be awfully distinguished, too, for the whole thing will benefit the Retina Foundation, Institute of Medical and Biological Sciences. Dr. Charles Schepens, who established the Foundation, and a roster of top men in the field will supplement the committee which includes Mrs. Albert Sylvester, Mrs. Schepens, Mrs. James H. Means and Mrs. George G. Monks.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

SEP 24 1968

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 24 1968

BSO Friends gather

By MARJORIE SHERMAN
Globe Society Editor

Those hostesses with the mostest, the Council of Friends of Boston Symphony, came up with another coup for their sell-out of a luncheon series that have the BSO gals of all ages waiting in line.

They produced the new, young Mrs. Erich Leinsdorf as honor guest at the trustees' table for Friday's 88th BSO opener.

Not even the buzz about dearly-loved President Henry Cabot's retirement (he's still prexy according to the new-format BSO programs) could top the appearance of the soignee dark-haired bride (and ex-student) of the music director. Violinist Vera Leinsdorf paid little, if any, attention to her Quiche Lorraine, salad, or sherbet, contenting herself with asking trustee Harold Hodgkinson "what should I know about Boston?"

The lissome, 30-ish bride, wrapped in a short emerald and white polka dot, was still the focus for all eyes as she took the special first-balcony chair at Symphony Hall where two Koussevitzky wives succeeded one another before the Munch Symphony reign.

Seeing that Mrs. L. and the Hodgkinsons, and everyone else at the elegant luncheon safely made the 100-foot transit from Horticultural Hall to musicdom's most sacred steps, were mounted police like Michael Connolly. Symphony Council's No. 1 Idea Gal, Fran Fahnestock, made a special trip to the MDC stables to see that the boys on the horses came early.

The mike system didn't work at Horticultural Hall, but everything else did, including the marvelous committee pros like Betsy (Mrs. Albert) Goodhue, Olga (Mrs. Lewis) Cabot, Elaine (Mrs. Jerome) Rosenfeld, and Georgia Kidtner.

Mrs. Howard David gets the kudos for the already-working sale of BSO records. She put an efficient yellow order form right into the Symphony program. It's even stamped with a mailing permit. And every sale benefits the Council as well as giving everybody superservice on favorite records, often hard to get.

The families so long a part of the Symphony scene —Putnams and Russells, and Fullers and Bigelows, second and third generations like lovely Edith (Mrs. Charles) Devens, Wolcotts, and Adamses, Grews, and Grays, and Lymans, filled the rows that need no ushers to point the way. It's still one of the most privileged audiences in the world.

MRS. LEINSDORF talks with B.S.O. Trustee Harold Hodgkinson. (Paul Connell Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 28 1968 New England

Social Chatter

By Alison Arnold

Large Crowd Attends Opening Of Boston Symphony's 88th Season

MOUNTED POLICE escorted Symphony subscribers across the street from Horticultural Hall to Symphony Hall yesterday after the first Symphony Luncheon of the season. It was the opening of the Symphony's 88th season and a warm summer-like day, so there was a huge turnout. From now on until spring, Friday afternoons will be reserved for Symphony.

Tucked in each program for the first time was an order blank for records by the orchestra. Boston's beloved Beethoven was included in the opening concert, along with a Mozart Symphony. Marilyn Horne was guest soloist and the program ended with Wagner's Die Gotterdammerung.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen of the Council of Friends of the Boston Symphony Orchestra sponsoring the luncheons. Mrs. B. Barton Loomis and Mrs. George A. Parson are committee chairmen for the successful luncheons that were instituted last year by Mrs. Jerome Rosenfeld and Mrs. John M. Bradley.

Yesterday's luncheon was under the auspices of the Lincoln, Milton, South Shore, Wayland-Sudbury and Weston divisions of the Council of Friends, including Mrs. Albert C. England Jr., Mrs. Lewis Kane, Mrs. C. Russell Eddy, Mrs. Thomas B. Gannett, Mrs. Francis Devlin and Mrs. Richard Ely.

Mrs. Goodhue, looking as usual as if she had just stepped out of the pages of the latest fashion magazine, greeted everyone, although the microphone was most unco-operative. And Mrs. George Parson and Mrs. Howard W. Davis, who is in charge of the sale of records, also tried their voices on the microphone without much success.

But everything else ran like clockwork from the apertifs and cocktails and the Quiche Lorraine, to the red and white carnations used as table decorations and worn to Symphony by the ladies.

The new Mrs. Erich Leinsdorf, wife of the Symphony director, was at the luncheon, wearing an emerald green and black print. She was deep in conversation with Harold D. Hodgkinson, who sat at her right and was one of the few men present.

A special bus from Plymouth brought South Shore subscribers to Boston for the luncheon and concert and took them home afterwards. This will be a regular feature, and among yesterday's passengers were Mrs. Sherman L. Whipple and Mrs. Paul W. Bittinger of Plymouth, Mrs. C. Russell Eddy, Mrs. G. Lincoln Dow Jr., Mrs. F. Weston Lyons and Mrs. Edward Hutton of Duxbury, Mrs. Hollis Gleason of Cohasset and Mrs. Mayo Shattuck of Hingham.

Among other Symphony-goers at the luncheon were Mrs. Charles Devens, Mrs. Harris Fahnestock, Mrs. Robert Kistner, Mrs. Lewis Cabot, Mrs. Nelson Aldrich, Mrs. Miles Nelson Clair, Mrs. Robert M. P. Kennard, Mrs. A. Turner Wells, Mrs. Louis Cabot, Mrs. Charles Bartlett, Mrs. Lewis H. Clark, Mrs. John Hill, Mrs. Harold D. Hodgkinson, Mrs. Charles F. Eaton Jr., Mrs. Brewster Stetson, Mrs. Walter Amory, Mrs. James F. Hunnewell, Mrs. Charles F. Hovey, Mrs. Richard B. Bailey, Mrs. Nelson Aldrich and Mrs. Eugene Redmond. The next luncheon will be on Nov. 15.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

SEP 28 1968 New England

FADED TEXT

145

Symphony luncheons sold out until April

By MARJORIE SHERMAN
Globe Society Editor

We warned you. And sure enough, those Symphony girls have done it again.

The Friday luncheons before the concerts are sold out right through Apr. 18, and you can get in on the goodies (and they are) at these cozy sessions in Horticultural Hall only if you can find someone who'll sell you one of her tickets. It's always been a cardinal-sin division in Boston to waste a Symphony ticket—you Make Arrangements, with the Hall, or that friend you want to do something nice about, if Junior's first football game comes on Friday afternoon.

The late Mrs. Alvan Fuller used to say "we never make engagements on a Symphony Friday," and it's true Boston philosophy. When that big privileged audience makes its familar way along the hollowed and hallowed hallways to the seat that was more likely than not Mama's or even Grandma's, on Sept. 27 for the Mozart, Beethoven, and Wagner, it will certainly be doing what comes naturally.

The 88th season of Henry Lee Higginson's venture in music will, in spite of both sell-out and status, face a deficit and a match-fund series of projects. The Council of Friends, whose co-chairmen Mrs. Albert Goodhue and Mrs. John Grandin Jr. are as capable as they are chic, are already up to their pretty necks in the kind of plans that spell S.R.O. and funds for the B.S.O.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 19 1968 New England

Friends Of The Symphony

Concord music buffs will be afforded a unique opportunity to purchase recordings of the Boston Symphony Orchestra by mail this year. Under the direction of Mrs. Howard W. Davis, chairman of the Records Sale Committee, the Council of Friends of the Boston Symphony Orchestra has placed a list of available recordings and an order coupon in all Symphony programs. Profits from the sale of the records will directly benefit the Council of Friends.

Purchases of the RCA Victor Red Seal and RCA Victrola recordings may be taken as a tax deduction. The Boston Symphony Orchestra is the first orchestra in the country to make its recordings available to patrons by mail.

Mrs. Harris Fahnestock, another Concord resident, has been appointed to the new Board of Overseers of the Orchestra to assist the trustees.

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

OCT 10 1968 New England

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One of the most rewarding of the groups of "Friends" of various organizations to which to belong is the Council of Friends of the Boston Symphony Orchestra. These Friends have the opportunity of meeting the members of the orchestra and visiting soloists, and are invited to attend the pre-symphony luncheons held at Horticultural Hall during the season.

Like the members of the Museum of Fine Arts, the number of Friends of the B.S.O. has been increasing in leaps and bounds as more and more subscribers are supporting the orchestra this way.

Never ones to rest on their laurels Mrs. Albert Goodhue of Marblehead and Mrs. John Grandin, Jr. of Chestnut Hill, co-chairmen of the Friends, are devising new ways in which to attract more membership.

Recently the Council gave a luncheon for the trustees and staff of the Boston Symphony Orchestra at which they showed the Bell Telephone Hour's film of the B.S.O. at Tanglewood and the Berkshire Music Festival. The event was the "kick-off" of the Council's membership drive for 1968-69.

Among the trustees who attended were Henry B. Cabot, Philip K. Allen, Edward A. Taft, Sidney R. Rabb, Henry A. Laughlin, Harold D. Hodgkinson and Mrs. James H. Perkins of Westwood.

The staff was represented by Thomas D. Perry, Jr.; Harry J. Kraut, Miss Mary H. Smith, Marvis Schofer, Andrew Raeburn, Jordan Whitelaw and Mrs. Kay Whitty.

Among the Council members present were Mrs. B. Barton Loomis of Beacon Hill; Mrs. Richard Ely of Weston; Mrs. Robert Dean and Mrs. Thomas Chesterton of Wellesley; Mrs. C. Russell Eddy of Duxbury and Mrs. Josiah Spaulding of Manchester.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 16 1968 New England

Social Chatter

By Alison Arnold

Many at Symphony Luncheon, Including North Shore Turkey

A NORTH SHORE TURKEY was guest of honor at the Symphony Luncheon in Horticultural Hall yesterday. Spotlessly white, he held court in a pen decorated with bittersweet and milkweed pods. Other autumn touches were a rakish scarecrow, corn shocks and gourds. And mounds of fruit were the centerpieces on the luncheon tables. This is the second season of these pleasant luncheons and this year there are 350 subscribers instead of 250.

"It looks like an elegant lunch!" we heard a subscriber remark as she stood in line at the buffet table. And her companion agreed heartily as they carried their brimming plates to a nearby table. And afterwards, there were mounted police to escort them across the street to Symphony Hall for the concert.

Yesterday's luncheon was under the auspices of the members of the Marblehead, Newton, North Shore and Worcester areas of the orchestra's Council of Friends. The hostesses and decorating committee included Mrs. Nelson Aldrich Mrs. Raymond Ellis, Mrs. Erick Kauders, Mrs. James Marsh, Mrs. John McCandless, Mrs. Drayton Phillips, Mrs. Richard Thorndike, Mrs. Howard Wheeler and Mrs. Miles N. Clair.

Also, Mrs. W. Lloyd Allen, Mrs. Morgan Campbell, Mrs. Shepard Williams, Mrs. Robert M. P. Kennard, Mrs. Samuel A. Levine, Mrs. Robert Bennett, Mrs. Edmund Piehler, Mrs. Harlan Pierpont, Mrs. Stanley Morton, Mrs. Robert Massey and Mrs. Robert Whipple.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen of the Council of Friends of the Boston Symphony Orchestra who sponsor the luncheons. Among the members of their committee who were there yesterday were Mrs. Lewis P. Cabot, Mrs. G. Lincoln Dow Jr., Mrs. Harris Fahnestock, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. Walter Amory, Mrs. Jerome Rosenfeld and Mrs. Lewis H. Clark.

Mrs. Howard Davis, who has charge of the records made by the orchestra, was there, and among the many others were Mrs. Charles Devens, Mrs. Frederic C. Church, Mrs. Whitney Hale, Mrs. Weston Adams, Mrs. George A. Parson, Mrs. A. Turner Wells, Mrs. James C. Hopkins, Mrs. John Hill, Mrs. Richard Ely, Mrs. Frank G. Allen and Mrs. Joseph W. Lund.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

DEC 9 1968 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

NOV 7 1968 New

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

NOV 18 New England

SOCIETY

by Miriam Tod

If there is one attribute the ladies of the Council of Friends of the Boston Symphony Orchestra have to have it's to be good "apple polishers" — in the nicest possible way, of course.

The committee for Friday's second Pre-Symphony Luncheon at Horticultural Hall sponsored by the Council of Friends, certainly proved this for they had hand polished the 600 apples used in the center pieces on the luncheon tables and in the decorations around the hall.

In addition to this they had set up corn shocks, made an ingenious and delightful scarecrow, and had conveyed a pure white and very much alive turkey into Horticultural Hall from Marblehead, after first giving him an antiseptic bath to remove any extra wildlife he might have brought along.

The hostesses responsible for all this at the second in a series of four pre-symphony luncheons, given for the members of the Friends of the Boston Symphony Orchestra, were from the Marblehead, Newton, North Shore and Worcester areas. They made Thanksgiving come two weeks early with their decorating scheme, for they transformed the barren Horticultural Hall into a veritable harvest festival.

In addition to the snow white turkey in his bayberry decorated pen, squashes, pumpkins, berries, apples, leaves and vines were used in abundance everywhere, their brilliant colors vivid against the old grey stone walls. The seven foot scarecrow among his corn shocks watched over the buffet table and was the imaginative work of Mrs. Robert M. P. Kennard and Mrs. Samuel Levine of Newton. From his straw and fruit face to his plaid shirt and blue jeans, he was magnificent as he held an old fashioned apple picker in one hand and an iron rake in the other.

As the guests enjoyed a luncheon of chicken Divan, tossed and cranberry salads, and lemon tartlets, they could see groups of friends seated together at the round tables. One of these groups included Mrs. Richard Thompson of Swampscott, Mrs. George Bates of Boston, Mrs. Thomas Perry, whose husband is manager of the Boston Symphony Orchestra; Mrs. Frank Allen of Boston, Mrs. Harris Fahnestock of Concord, whose olive green suit was designed with an A line skirt, the lower half of which was decorated with rows and rows of circular stitching; her aunt, Miss Frances Wheedon; and Mrs. Jerome Rosenfeld of Chestnut Hill.

Mrs. Richard Ely of Weston and Mrs. Thomas Chesterton of Wellesley were seated together as were Mrs. Stephen Wellington of West Newton and Mrs. Walter Robb of Concord.

Answering queries about Dr. Shattuck's health, the answers to which happily were good, was Mrs. George Cheever Shattuck of Brookline. A charming and gracious lady, her progress was slow when she later arrived for the concert at Symphony Hall for everyone wished to stop and speak to her.

Others at the luncheon and later at the concert at Symphony Hall were Mrs. Reynolds Fuller, in a white Persian Lamb coat and matching beret, and her tall daughter, Mrs. Alfred L. Donovan, in bright red; Mrs. Norman Cahners, wearing a stunning lavender tweed suit with a scarf collar of the same material; Mrs. Arnold Jenkins of Dedham; Mrs. Howard Hansen of Wellesley; Mrs. Louis Cabot of Wenham; Mrs. Charles Mason, Jr. of Chestnut Hill, and Mrs. John Carter of Weston, in an unusual tweed coat in a soft apricot color.

Membership in Society of Friends Of BSO Ideal Christmas Gift

FOR LEISURELY SHOPPING try Symphony Hall this year. Symphony tickets have long been a favorite gift. Now the Council of Friends of the Boston Symphony Orchestra have added two new ideas for your Christmas shopping pleasure. The first is a gift membership in the Society of Friends of the Boston Symphony Orchestra. Tax deductible and available in almost any price range, each membership benefits the giver, the recipient and the orchestra.

Members of the Friends receive invitations to luncheons, receptions, the annual meeting of the Friends, and special events of the concert series they attend. Members also have the opportunity to meet many famous guest artists and conductors, as well as members of the orchestra and their families.

While you don't have to be a member to give this gift, the Council of Friends extends a cordial invitation to all non-members to join and share the privileges given to the Friends. Just call Mrs. Whitty in the Friends office and she will give you further details and send you an attractive acknowledgment folder and membership card.

Another suggestion for holiday giving is a recording made by the orchestra. These records are suitable for all ages. Sure to please everyone who enjoys beautiful music, they make a welcome present for any occasion. Gay red and white order forms and selection lists are available at record display tables and from ushers at Symphony Hall, or call Mrs. Whitty and she will send an order form to you.

The Council of Friends reminds you that each record sold benefits the orchestra, both through royalties and by the record profit that is matched by funds from the Ford Foundation. This plan is a "first" for Boston and other Symphony Orchestras throughout the country are watching to see how successful this venture will be.

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A NEW Christmas shopping mecca is Boston's famous Symphony Hall, where the Council of Friends of the BSO have gotten together on good ideas for gift giving to music-loving friends. The ladies suggest a gift membership in the Society of Friends of the BSO. It's tax deductible and available in almost any price range. Each membership benefits the giver, the recipient and the Orchestra.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

DEC 10 1968 New England

ROSE WALSH

Turkey Steals Show At Symphony Luncheon

I WONDER what that beautiful white, proud, live turkey from Marblehead told his chums after he had been the center of attention at Friday's second-in-the-series of four Pre-Symphony Luncheons sponsored by the Council of Friends of the Boston Symphony Orchestra at Horticultural Hall. (How lucky can a turkey be?) Planned under the co-chairmanship of Mrs. B. Barton Loomis and Mrs. George A. Parson, the fashionable luncheons benefitting the B.S.O. are hostessed by members from the different areas.

For Friday's party the Marblehead, Newton, North Shore and Worcester "friends" did the honors which included the decorations. Very cleverly the ladies gave the stark foyer of the Hall a real New England ambience. On trees made from branches one group had tied hand-polished MacIntosh apples from the Worcester area. The turkey ("We wanted to get a brown one but had to settle for the white and cleaned him up a bit with alcohol," one of the ladies told us) was transported in a crate by Mrs. James Marsh. His cage in the corner was aritstically decorated with milkweed pods. Heaps of pumpkins, squash and gourds marked the entrance to the luncheon hall. A carefree scarecrow, rake in one hand and an apple catcher, loaned by Mrs. Robert M. P. Kennard, stood guard over the bountiful buffet table. Individual tables were centered with arrangements of apples, nuts and bittersweet.

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., headed the hostess group among whom were Mrs. Nelson Aldrich, Mrs. Raymond Ellis, Mrs. Erick Kauders, Mrs. John McCandless, Mrs. Drayton Phillips, Mrs. Richard Thorndike, Mrs. Howard Wheeler, Mrs. Miles N. Clair.

Also Mrs. W. Lloyd Allen, Mrs. Morgan Campbell, Mrs. Shepard Williams, Mrs. Samuel A. Levine, Mrs. Robert Bennett, Mrs. Edmund Piehler, Mrs. Harlan Pierpont, Mrs. Stanley Morton, Mrs. Robert Massey and Mrs. Robert Whipple. Mrs. Howard Davis answered queries about the BSO records that may be ordered through the Council of Friends for the benefit of the Orchestra.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

NOV 18 New England

FADED TEXT

145

Symphony luncheons sold out until April

By MARJORIE SHERMAN
Globe Society Editor

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 19 1968 New England

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Among the trustees who attended were Henry B. Cabot, Philip K. Allen, Edward A. Taft, Sidney R. Rabb, Henry A. Laughlin, Harold D. Hodgkinson and Mrs. James H. Perkins of Westwood.

The staff was represented by Thomas D. Perry, Jr.; Harry J. Kraut, Miss Mary H. Smith, Marvis Schofer, Andrew Raeburn, Jordan Whitelaw and Mrs. Kay Whitty.

Among the Council members present were Mrs. B. Barton Loomis of Beacon Hill; Mrs. Richard Ely of Weston; Mrs. Robert Dean and Mrs. Thomas Chesterton of Wellesley; Mrs. C. Russell Eddy of Duxbury and Mrs. Josiah Spaulding of Manchester.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

DEC 9 1968 New England

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

NOV 7 1968 New

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
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JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

OCT 10 1968 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 16 1968 New England

Social Chatter

By Alison Arnold

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

NOV 18 New England

SOCIETY

by Miriam Tod

If there is one attribute the ladies of the Council of Friends of the Boston Symphony Orchestra have to have it's to be good "apple polishers" — in the nicest possible way, of course.

The committee for Friday's second Pre-Symphony Luncheon at Horticultural Hall sponsored by the Council of Friends, certainly proved this for they had hand polished the 600 apples used in the center pieces on the luncheon tables and in the decorations around the hall.

In addition to this they had set up corn shocks, made an ingenious and delightful scarecrow, and had conveyed a pure white and very much alive turkey into Horticultural Hall from Marblehead, after first giving him an antiseptic bath to remove any extra wildlife he might have brought along.

The hostesses responsible for all this at the second in a series of four pre-symphony luncheons, given for the members of the Friends of the Boston Symphony Orchestra, were from the Marblehead, Newton, North Shore and Worcester areas. They made Thanksgiving come two weeks early with their decorating scheme, for they transformed the barren Horticultural Hall into a veritable harvest festival.

In addition to the snow white turkey in his bayberry decorated pen, squashes, pumpkins, berries, apples, leaves and vines were used in abundance everywhere, their brilliant colors vivid against the old grey stone walls. The seven foot scarecrow among his corn shocks watched over the buffet table and was the imaginative work of Mrs. Robert M. P. Kennard and Mrs. Samuel Levine of Newton. From his straw and fruit face to his plaid shirt and blue jeans, he was magnificent as he held an old fashioned apple picker in one hand and an iron rake in the other.

As the guests enjoyed a luncheon of chicken Divan, tossed and cranberry salads, and lemon tartlets, they could see groups of friends seated together at the round tables. One of these groups included Mrs. Richard Thompson of Swampscott, Mrs. George Bates of Boston, Mrs. Thomas Perry, whose husband is manager of the Boston Symphony Orchestra; Mrs. Frank Allen of Boston, Mrs. Harris Fahnestock of Concord, whose olive green suit was designed with an A line skirt, the lower half of which was decorated with rows and rows of circular stitching; her aunt, Miss Frances Wheedon; and Mrs. Jerome Rosenfeld of Chestnut Hill.

Mrs. Richard Ely of Weston and Mrs. Thomas Chesterton of Wellesley were seated together as were Mrs. Stephen Wellington of West Newton and Mrs. Walter Robb of Concord.

Answering queries about Dr. Shattuck's health, the answers to which happily were good, was Mrs. George Cheever Shattuck of Brookline. A charming and gracious lady, her progress was slow when she later arrived for the concert at Symphony Hall for everyone wished to stop and speak to her.

Others at the luncheon and later at the concert at Symphony Hall were Mrs. Reynolds Fuller, in a white Persian Lamb coat and matching beret, and her tall daughter, Mrs. Alfred L. Donovan, in bright red; Mrs. Norman Cahners, wearing a stunning lavender tweed suit with a scarf collar of the same material; Mrs. Arnold Jenkins of Dedham; Mrs. Howard Hansen of Wellesley; Mrs. Louis Cabot of Wenham; Mrs. Charles Mason, Jr. of Chestnut Hill, and Mrs. John Carter of Weston, in an unusual tweed coat in a soft apricot color.

ROSE WALSH

Turkey Steals Show At Symphony Luncheon

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

NOV 18 New England

I WONDER what that beautiful white, proud, live turkey from Marblehead told his chums after he had been the center of attention at Friday's second-in-the-series of four Pre-Symphony Luncheons sponsored by the Council of Friends of the Boston Symphony Orchestra at Horticultural Hall. (How lucky can a turkey be?) Planned under the co-chairmanship of Mrs. B. Barton Loomis and Mrs. George A. Parson, the fashionable luncheons benefitting the B.S.O. are hostessed by members from the different areas.

For Friday's party the Marblehead, Newton, North Shore and Worcester "friends" did the honors which included the decorations. Very cleverly the ladies gave the stark foyer of the Hall a real New England ambience. On trees made from branches one group had tied hand - polished MacIntosh apples from the Worcester area. The turkey ("We wanted to get a brown one but had to settle for the white and cleaned him up a bit with alcohol," one of the ladies told us) was transported in a crate by Mrs. James Marsh. His cage in the corner was aritstically decorated with milkweed pods. Heaps of pumpkins, squash and gourds marked the entrance to the luncheon hall. A carefree scarecrow, rake in one hand and an apple catcher, loaned by Mrs. Robert M. P. Kennard, stood guard over the bountiful buffet table. Individual tables were centered with arrangements of apples, nuts and bittersweet.

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., headed the hostess group among whom were Mrs. Nelson Aldrich, Mrs. Raymond Ellis, Mrs. Erick Kauders, Mrs. John McCandless, Mrs. Drayton Phillips, Mrs. Richard Thorndike, Mrs. Howard Wheeler, Mrs. Miles N. Clair.

Also Mrs. W. Lloyd Allen, Mrs. Morgan Campbell, Mrs. Shepard Williams, Mrs. Samuel A. Levine, Mrs. Robert Bennett, Mrs. Edmund Piehler, Mrs. Harlan Pierpont, Mrs. Stanley Morton, Mrs. Robert Massey and Mrs. Robert Whipple. Mrs. Howard Davis answered queries about the BSO records that may be ordered through the Council of Friends for the benefit of the Orchestra.

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146

HERALD TRAVELER
BOSTON, MASS.
CIRC. 230,817

JAN 27 1969

Buy Christmas Gifts At Symphony Hall

For leisurely and elegant shopping, try Symphony Hall this year. Symphony tickets have long been a favorite gift. Now the Council of Friends of the BSO have added two new ideas for your holiday shopping.

The first is a gift membership in the Society of Friends of the Boston Symphony Orchestra. Tax deductible and available in almost any price range, each membership benefits the giver, the recipient and the Orchestra.

Members of the Friends receive invitations to luncheons, teas, receptions, the Annual Meeting of the Friends and special events of the Concert Series they attend. Members also have the opportunity to meet in person, many famous guest artists and conductors, as well as members of the BSO and their families.

While you do not have to be a member to give this gift, the Council of Friends extends a cordial invitation to all non members to join and share the privileges extended to Friends of the BSO. Just call Mrs. Kay Whitty in the Friends Office for further details, and she will send you an acknowledgement folder and membership card.

Another suggestion for holiday giving is a recording, made by our world famous Boston Symphony Orchestra. These records are suitable for all ages.

Red and white order forms and selection lists are available at record display tables and from ushers at Symphony Hall or by calling Kay Whitty.

The Council of Friends reminds you that each record sold benefits the Orchestra, both through royalties and by the record profit which is matched by funds from the Ford Foundation. This plan is a "first" for Boston and other Symphony Orchestras throughout the country are watching to see how successful this venture will be.

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY CIRC. 4,200

DEC 19 1968

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

DEC 19 1968

MINUTEMAN
BEDFORD, MASS.
WEEKLY CIRC. 2,400

DEC 19 1968

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

JAN 29 1969 New England

SOCIETY

by Miriam Tod

One of the most rewarding organizations to join is, without doubt, the Council of Friends of the Boston Symphony Orchestra. Not only do members help support one of Boston's most prestigious institutions, but their support is returned by the number of events to which they are invited.

The Friends are divided into geographical groups, and sometimes several towns band together to form a unit, such as Wellesley-Wayland-Weston. Various affairs are planned for each group. They, in turn, are responsible for certain events, such as the pre-symphony luncheons at Horticultural Hall, when the different areas rotate the responsibility of arranging the affairs.

Among the many happenings planned for the 1969 season by the Friends are a series of receptions for guest artists. Each area group will meet a famous guest artist appearing with the Boston Symphony.

Yesterday, the Cambridge-Belmont group attended a reception after the evening concert for guest artist Georges Pretre. Reception chairmen were Mrs. Edwin Green of Cambridge, and Mrs. Charles Coolidge Jr. and Mrs. Herbert Lee of Belmont.

Among those greeting guests were the co-chairmen of the entire Friends group, Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Chestnut Hill.

On Jan. 19 a reception was held to honor Talcott Banks, the new president of the board of trustees of the B.S.O. and Mrs. Banks at Pierce House in Lincoln. Mrs. Albert C. England Jr. and Mrs. Edwin Cole, co-chairmen of the Lincoln area, greeted members of the orchestra and the more than 200 guests, Friends, and subscribers who attended.

Members of the Wellesley-Wayland-Weston area will meet Pierre Boulez at a reception Feb. 11 following his concert, and on Feb. 25 the South Shore and Milton group will greet Eugene Istomin at a small reception.

March will see a reception for Jorge Bolet, which Mrs. Samuel A. Levine and Mrs. Robert M.P. Kennard, co-chairmen of the Newton area, are arranging for their members.

On March 29 the Dedham-Dover area is planning a reception for George Lewis.

All area groups will meet April 16 and attend a private concert and reception for Erich Leinsdorf in Symphony Hall.

Friends of the Symphony To Honor Guest Artists

THE SOCIAL SIDE of life plays an important part in furthering worthwhile causes. Plans for a series of receptions for guest artists following the Symphony concerts are announced by the Council of Friends of the Symphony Orchestra. 047

Tomorrow, there will be a reception for Georges Pretre for Friends who are subscribers to the Cambridge series. This has been planned by the chairmen of the Cambridge-Belmont areas, who are Mrs. Edwin Green, Mrs. Charles Coolidge Jr. and Mrs. Herbert Lee. Invited guests will be greeted by Ladies of the Council, including Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., co-chairmen.

A reception was held in honor of Talcott Banks, new president of the Board of Trustees, and Mrs. Banks, at Pierce House in Lincoln, last Sunday. Mrs. Albert C. England Jr. and Mrs. Edwin Cole, co-chairmen of the Lincoln area, greeted members of the Boston Symphony Orchestra and more than 200 guests, loyal Friends, and subscribers.

A reception for Pierre Boulez, Feb. 11, will be in charge of the chairmen of the Wellesley, Weston and Wayland areas. On Feb. 25, Eugene Istomin will be guest of honor at a reception in charge of the South Shore and Milton areas.

Mrs. Samuel A. Levine and Mrs. Robert M. P. Kennard, co-chairmen of the Newton area, will be hostesses at a March 6 reception for Jorge Bolet. George Lewis will be honored at a reception, March 29, given by the Dedham and Dover area.

All members of the Friends of the Boston Symphony Orchestra will be invited to the private concert and reception for Erich Leinsdorf, at Symphony Hall, Wednesday afternoon, April 16.

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CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

DEC 19 1968

JOURNAL
CONCORD, MASS.
WEEKLY CIRC. 4,200

DEC 19 1968 New England

HERALD TRAVELER
BOSTON, MASS.
CIRC. 230,817

FEB 10 1969

Social Chatter

By Alison Arnold

Luncheon for Symphony Friends To Have a Valentine Motif

HEARTS AND FLOWERS will transform bleak Horticultural Hall into a Valentine setting, Friday, Feb. 14, for the luncheon for the Council of Friends of the Boston Symphony Orchestra. This will be accomplished by the decorating talents of Mrs. Charles F. Hovey and Mrs. John M. Ferry and their committee. Gay pots of geraniums will provide bright table decorations for the third of the pre-concert luncheon series, and will be on sale after the luncheon.

Hostesses from the Boston, Brookline-Chestnut Hill, Dedham and Lexington areas will greet the guests. They will include luncheon co-chairmen Mrs. B. Barton Loomis and Mrs. George A. Parson, and area chairman, Mrs. Allen Joslin, Mrs. Richard R. Higgins, Mrs. James Jackson Jr. and Mrs. Robert Siegfried.

Members of the decorating committee are Mrs. Wells Morss, Mrs. James Currens, Mrs. Herbert Harwood, Mrs. John Knowles, Mrs. Robert Hopkins, Mrs. George Darrell, Mrs. Thomas Otis, Mrs. J. Linzee Weld, Mrs. A. Osborne Willauer, Mrs. Vcevold Strekalovsky, Mrs. Bruce Currie, Mrs. Louis Mead and Mrs. Sidney Williams.

Other hostesses include Mrs. Guido Perera, Mrs. Joseph W. Lund, Mrs. Walter Cahners, Mrs. Eliot Snider, Mrs. Stephen Harris, Mrs. Philip Dean, Mrs. Talbot Baker, Mrs. Arnold D. Jenkins, Mrs. Daniel Pierce and Mrs. Charles W. Bartlett.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., co-chairmen of the Council of Friends, remind you that the ticket resale plan in practice for Symphony tickets also applies to tickets for the luncheon series.

Subscribers who wish to release a ticket for an individual luncheon are urged to call Mrs. Kay Whitty at Symphony Hall. They will receive a written acknowledgment for their donation.

Since tickets for the luncheons are in great demand, the resale plan provides an opportunity for those on the waiting list to attend at least one of these popular affairs.

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 15 1969 New England

Social Chatter

By Alison Arnold

Pre-Symphony Luncheon Stresses Valentine Motif

HEARTS AND CUPIDS were the Valentine motif at the Pre-Symphony Luncheon at Horticultural Hall yesterday. Pots of red geraniums made gay notes of color on the tables and were sold afterwards for a dollar a piece to add to the fund for the orchestra. This was the third in this season's pleasant series of four luncheons for the Council of Friends of the Boston Symphony Orchestra, which welcomes new members.

The requirement for membership in the Council of Friends is a contribution to the orchestra. Application blanks may be obtained from Mrs. Frank W. Whitty, executive secretary, at Symphony Hall. You may contribute $5 or $5,000. According to Kay Whitty, there is no minimum. But she hastened to add: "There's no maximum, either."

But don't hesitate to become a Friend if you can't afford to give thousands of dollars to the orchestra. Even small amounts—if there are enough of them—will help. Friends turned out for yesterday's luncheon in spite of traffic conditions. Afterwards, mounted policemen helped them across the sodden snowdrifts to Symphony Hall.

There were many stories of the storm. Mrs. Albert Goodhue, co-chairman of the Council of Friends with Mrs. John L. Grandin Jr., was without lights, heat or telephone in Marblehead. Mrs. Thomas D. Perry Jr. was snowed in at her summer place in Stockbridge, but admitted she quite enjoyed it.

Fur coats, mufflers and boots were much in evidence. Mrs. George E. Bates wore knee-high black shiny boots with her leopard coat. Mrs. Harris Fahnestock's dress was Valentine red and her little sparkly hat was a conversation piece. Taking tickets at the door was Mrs. Wells Morss.

The luncheon was under the auspices of the members of the Boston, Brookline-Chestnut Hill, Dedham and Lexington areas, among them Mrs. Stephen Harris, Mrs. Allen Joslin, Mrs. Richard Higgins, Mrs. John H. Knowles, Mrs. Robert Hopkins, Mrs. Joseph Lund, Mrs. Guido Perera, Mrs. J. Linzee Weld and Mrs. James Jackson Jr.

Mrs. George Lewis came in from Sherborn and Mrs. Edward L. Francis came from Dover. Among others were Mrs. James Hunnewell, Mrs. Charles F. Hovey, Mrs. Walter Amory, Mrs. Lewis P. Cabot and Mrs. Harvey H. Bundy Jr.

The next luncheon will take place Friday, April 18. Another series of four luncheons is planned for next season with Mrs. B. Barton Loomis and Mrs. George A. Parson as co-chairmen.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

JAN 27 1969 New England

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HOSPITALITY is ever present in the Council of Friends of the Boston Symphony Orchestra co-chairmanned by Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., who have inaugurated a series of receptions for guest artists following the concerts.

Invitations have gone to Friends who are subscribers to the Cambridge series for a reception in honor of French conductor Georges Pretre on Tuesday. Chairmen of the Cambridge-Belmont areas, Mrs. Edwin Green, Mrs. Charles Coolidge Jr., and Mrs. Herbert Lee arranged this get-together.

Recently, Mr. and Mrs. Talcott Banks (he is the new president of the Board of Trustees) were feted at a reception. Mrs. Albert C. England, Jr., and Mrs. Edwin Cole, co-chairmen of the Lincoln areas welcomed members of the B.S.O. plus about 200 guests, loyal friends and subscribers.

Wellesley-Weston and Wayland areas chairmen will hostess a reception to Pierre Boules, conductor and composer, on Feb. 11. On Feb. 23 Eugene Estomin, pianist will be honored by the South Shore and Milton areas. Mrs. Robert M. P. Kennard and Mrs. Samuel A. Levine, co-chairmen of the Newton area will share hostess duties for pianist Jorge Bolet's gathering on March 6. Conductor Henry Lewis will be entertained by the Dedham and Dover areas on March 29.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 17 1969 New England

ROSE WALSH

BSO Friends Beautify Drab Old Showplace

WITH SOME kind of magic wand which they wield with cheerful energy, members of the Council of Friends of the Boston Symphony Orchestra manage to transform drab Horticultural Hall into the loveliest garden settings for their pre-Symphony luncheons. Friday's gay party was done with the thought "Spring's right around the corner," and since it was Valentine's Day, the flowering plants — cyclamens and geraniums — were bursting with shaded pink and heart-red blossoms.

Romance pink and white cyclamens adorned the foyer of the luncheon area where the tables were centered with perky red geraniums resting on shocking pink saucers. Mrs. B. Barton Loomis, co-chairman with Mrs. George A. Parson of the noon day social, topped her pink-buttoned suit with a large brimmed hat.

Hostesses and the ingenious decorating committee were members of the Boston, Brookline-Chestnut Hill, Dedham and Lexington areas. Council co-chairmen, Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., had in their corps of helpers, Mrs. Nelson W. Aldrich, Mrs. Harris Fahnestock (complementing her Valentine red dress with a small jewelled hat); Mrs. Charles F. Hovey, Mrs. John M. Ferry, Mrs. Walter Amory, Mrs. James Hunnewell, Mrs. John M. Bradley, Mrs. Joseph Lund, Mrs. Wells Morss and a great many more.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 11 1969 New England

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MRS. CHARLES F. HOVEY and Mrs. John M. Ferry and their committee will transform Horticultural Hall into a hearts and flowers setting for the third of the pre-Symphony rehestra concert luncheons on Friday noon. Council of Friends of the B.S.O. are the sponsors. Gay pots of geraniums will highlight the colorful table decor and will be on sale after the luncheon.

Hostesses for the party are members of the Boston, Brookline-Chestnut Hill, Dedham and Lexington areas. The group will include Mrs. B. Barton Loomis and Mrs. George A. Parson, co-chairmen, assisted by area chairmen, Mrs. Allen Joslin, Mrs. Richard R. Higgins, Mrs. James Jackson, Jr., and Mrs. Robert Siegfried, Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr. are co-chairmen of the Council of Friends.

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Social News

The Patriot Ledger, Tues., Feb. 18, 1969 Page 15

Hearts and flowers appropriately broke out like banners all over the place on Friday. They decorated the backdrop behind the buffet table at the Pre-Symphony luncheon held in the vast and cavernous Horticultural Hall. They hung from trees and added the prettiest touches to the tables at the Valentine Ball at Sidney Hill Country Club that the Junior Aid Association gave for the benefit of the Newton-Wellesley Hospital, and they graced the Buddy Dog Ball at the Sheraton Boston where more than mere paper hearts were given away to the appealing canines who came to show their intelligence and skills to the ball guests after dinner.

The design on the enormous backdrop at the Pre-Symphony Luncheon had been planned by Mrs. Herbert Harwood of Brookline, who had pasted a series of hearts and flowers and a cupid holding a bird cage in an enchanting pattern. Pink and white azaleas lined the steps leading to the upper level of the old hall, and red tulips stood sentinel around an old Italian statue of a little cupid-style boy.

Pots for red geraniums wrapped in red and pink crepe paper stood on each table, and were eagerly snapped up by the guests after the luncheon, the proceeds going to the Boston Symphony Orchestra.

Several ladies chose Valentine pink in their hats and dresses. Mrs. Barton Loomis, cochairman of the luncheon series, wore a fuschia pink velvet hat that exactly matched the wrapping on the geraniums, and Mrs. Stephen Harris of Brookline chose a tiny flat pancake-style hat in palest pink velvet.

As always the luncheon was a complete sell-out with Symphony supporters there from all around Boston. Mrs. Howard Hansen and Mrs. Walter Amory were there from Wellesley; Mrs. Harold Davis from Concord; Mrs. Richard Ely from Weston and Mrs. Hollis Gleason from Cohasset.

Also Mrs. Charles Bartlett and Mrs. Vcevold Strekalovsky from Dedham; Mrs. Chauncey Gray from Cambridge; Miss Constance Learned who lives in the Back Bay and who had just returned from a trip to Mexico; and so many others enjoying a delicious lunch of boeuf Bourguignonne, carrots with orange sections and coconut, tossed salad and rice, and helping at the same time to support one of the biggest jewels in Boston's crown, her own illustrious Symphony Orchestra.

* * *

BSO may permit names on seats

By MARJORIE SHERMAN
Staff Writer

Boston Symphony may come to the Philadelphia-New York custom of names on seats after all. For a price, of course, that would help the deficit this most prestigious of orchestras is facing. (And so, of course, are its Pennsylvania and New York counterparts.) It will be a sponsor-size donation that, by present planning, would entitle you to the family name on the family chair in Symphony Hall.

There was an excited buzz about it here and there as Symphony's Valentine-color Council of Friends' lunch yesterday went on round rose-red geraniums at Horticultural Hall. There were luscious pink cyclamen, too, and a yummy assortment of Boston's idea gals, like Betsy (Mrs. Albert) Goodhue; Anita (Mrs. Charles) Hovey, in candy pink, and Fran (Mrs. Harris) Fannestock with a red-red rose in small crystals twisted round her dark hair, Chic Marian (Mrs. Stephen) Harris wore pink and Mrs. Barton Loomis had the hat everyone wanted—a fuchsia velvet with a flare that just suited her distinction and matched the small buttons on her sleek suit. She's a co-chairman for these really super luncheons, part of the tremendous effort the council is making to keep Friends of Symphony lists growing. Mrs. Goodhue and Mrs. John L. Grandin Jr. are sharing the Council top spot and their time and talent add up to a real Midas touch.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 15 1969 New England

Launch Telephone Campaign

Symphony Friends Seek New Members

The last two weeks in February are Telephone Time for members of the Belmont Council of Friends of the Boston Symphony Orchestra.

Under the direction of Mrs. Herbert Lee, chairman, members of the group are phoning local Friends who have overlooked their annual contribution to remind them of the enormous help their support of the orchestra has been in the past, and will be in the future

There is neither maximum nor minimum for the contribution that makes a Symphony subscriber a Friend. The stalwart group of some 6000 raised more than $300,000 last year-good news as musical and operational costs increase because the Ford Foundation contributes $1 for every $3 raised.

New friends will be heartily welcomed and will enjoy the extra-benefit of a closer relationship with the orchestra through invitations to the Friends' annual meeting and concert.

Among the Telephoners alerting Belmont subscribers to this important cause are Mrs. Theodore Ames, Mrs. S. Roy Burroughs, Mrs. Charles A. Coolidge Jr., Mrs. Ernest B. Dane, Jr., Mrs. Harold L. Hazen, Mrs. August R. Meyer, Mrs. George H. Simonds, Jr., Mrs. Roman Totenberg, and Mrs. Alfred Willmann

HERALD
BELMONT, MASS.
WEEKLY CIRC. 4,750

FEB 20 1969 New Engl

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

FEB 27 1969 New England

ROSE WALSH

BSO Friends to Spring Full-Bloom Luncheon

WITH THE energetic help of Council of Friends of the Boston Symphony Orchestra, slow-poke Spring will burst into full bloom at Friday's end-of-the-season Symphony Luncheon in Horticultural Hall. Andover, Cambridge, Concord and Wellesley members are doing a small patio garden in a background of golden forsythia and baskets of pansies.

This artistic setting is the work of Mrs. Jack S. Parker, Mrs. Robert M. Mustard, Mrs. Howard E. Hansen, Mrs. Lawrence H. Boling, Mrs. Paul E. Dodson, Mrs. Frederic S. O'Brien, Mrs. W. S. Malcolm and Mrs. Thatcher Luquer.

Subscribers to the luncheon series chairmanned by Mrs. B. Barton Loomis and Mrs. George A. Parson have been so enthusiastic about them—excellent food and much gaiety—that next season's series is already planned. Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr. are co-chairman of the Council of Friends of the B.S.O.

Friday's hostesses will be Mrs. Frederic Worthen, Mrs. Philip K. Allen, Mrs. James H. Grew, Mrs. C. Baker Clotworthy, Mrs. Edwin Green, Mrs. David E. Gates, Mrs. David Bird, Mrs. John G. Cushman, Mrs. Donald P. Babson, Mrs. Thomas W. Chesterton, Mrs. Robert C. Dean, Mrs. Frederick J. Stare, Mrs. William B. Moses, Jr., Mrs. Howard Davis and Mrs. Donald W. Sinclair.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

APR 14 1969 New England

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

APR 19 1969 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

APR 15 1969 New England

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One supposes it was unforeseeable, but why, oh why do two top events have to be not only on the same day but at exactly the same hour?

No doubt Friday is the only day the World Affairs Council could arrange their luncheon in honor of King Hussein of Jordan, for doubtless his visit to Boston is brief. The response has been terrific, which makes all the sadder the fact that the final Pre-Symphony Luncheon sponsored by the Council of Friends of the Boston Symphony Orchestra is on the same day and at the same hour. There are many committed to this brief affair who would have been extremely interested in hearing King Hussein, especially in the light of the tense situation in the Middle East.

The World Affairs luncheon has had to be moved to the Somerset Hotel ballroom from the Sheraton-Plaza Oval Room due to the great response. Gen. James A. Gavin, member of the Advisory Committee for the World Affairs Council, will be chairman of this luncheon, and Patrick Fitzpatrick is chairman of the luncheon series.

Among those to be seated with King Hussein at the head table will be the Rev. Dr. Forrest L. Knapp, general secretary of the Massachusetts Council of Churches; George Seybolt of Dedham, president of the Boston Chamber of Commerce; Archbishop Philip Saliba of the Syrian Antioch Archdiocese of New York and North America; Mrs. Bradford K. Bachrach of Wellesley, vice-president of the World Affairs Council; and Frank Maria, chairman of the Department Near East and Arab Refugee Problems.

Many well-known Bostonians are planning to attend the luncheon. Among them Miss Isabella Grandin of Boston, Mr. and Mrs. William Claflin of Belmont, Miss Amelia Peabody of Dover; Harold D. Hodgkinson of Beacon Hill, Mrs. Margaret Penrose, Mrs. David Little of Salem, Henry Lee of Boston, Alden Hoag, Mrs. Hollis T. Gleason of Cohasset, Dewey D. Stone, Mrs. Edward D. Churchill of Belmont, Mr. and Mrs. S. Abbot Smith of Boston and Manchester, H. Shippen Goodhue of Wellesley and many others.

BSO Friends Invited to Rehearsal

THE 3500 Friends of the Boston Symphony Orchestra have received invitations from the trustees of the orchestra to hear Arthur Fiedler rehearsing the Boston Pops Orchestra, Wednesday morning, April 30, at 11:45, in Symphony Hall. This special program will celebrate the 35th annual meeting of the Friends that will follow with Talcott Banks presiding.

Afterwards, Arthur Fiedler and members of the orchestra will be guests of honor at cocktails and a box luncheon. Each person will be charged $3 to cover the cost of the cocktails and luncheon. Guests should arrive promptly as no one will be seated once the orchestra has begun to play. As there will be no intermission, late-comers will miss the entire rehearsal.

If you have not yet become a Friend of the orchestra, you may do so by sending a contribution to the Friend's office at Symphony Hall by April 25. You will then receive an invitation to the rehearsal. Mrs. Harris Fahnestock and Mrs. Richard H. Thompson are co-chairmen of the annual meeting.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAR 29 1969 New England

Social Chatter

By Alison Arnold

Pre-Symphony Luncheons End For Season—New Series Planned

PANSIES BLOSSOMED on the luncheon tables in Horticultural Hall yesterday for the last in this season's series of Pre-Symphony Luncheons. Sprays of golden forsythia and pots of pastel tulips made a springlike setting in the foyer, where there were white iron garden chairs and tables. These luncheons have been so successful and enjoyable that another series is planned for next season for Friday subscribers who are members of the Council of Friends of the Symphony Orchestra.

The warm spring day brought out summer silks. Mrs. George A. Parson and Mrs. B. Barton Loomis, co-chairmen of the luncheons, both wore striped silks. Mrs. Parson's was jade green and black, and Mrs. Loomis's combined red, white and blue and she wore bright red patent leather shoes to match her handbag. She also wore a silk turban of the same colors.

Hats were practically non-existent. However, Mrs. James H. Perkins, the orchestra's only woman trustee, wore a wide-brimmed panama with her jonquil yellow suit, and Mrs. Harold Keller sported a tiny hat with a perky pale pink cockade.

"These luncheons make the Symphony such fun!" Mrs. Perkins exclaimed. Everyone seemed to agree and friends chatted with friends while waiting in line at the long buffet table.

Sitting at a table together were Mr. and Mrs. Talcott Banks, Mr. and Mrs. Henry B. Cabot, Mr. and Mrs. Edward A. Taft and Mr. and Mrs. Harris Fahnestock. Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are co-chairmen of the Council of Friends.

Their committee includes Mrs. Nelson W. Aldrich, Mrs. George E. Bates, Mrs. John M. Bradley, Mrs. Harvey H. Bundy Jr., Mrs. Lewis P. Cabot, Mrs. Stanford Calderwood, Mrs. Lewis H. Clark, Mrs. G. Lincoln Dow Jr., Mrs. John M. Ferry, Mrs. Charles F. Hovey, Mrs. Walter Amory, Mrs. Robert Kistner and Mrs. Jerome Rosenfeld.

Yesterday's luncheon was under the auspices of the members of the Andover, Cambridge, Concord and Wellesley areas. Hostesses included Mrs. James H. Grew, Mrs. Philip K. Allen, Mrs. C. Baker Clotworthy, Mrs. Frederic Worthen, Mrs. Edwin Green, Mrs. David E. Gates, Mrs. David Bird, Mrs. John G. Cushman, Mrs. Paul Dodson, Mrs. Thatcher Luquer and Mrs. Alfred A. Lane.

Also, Mrs. Howard Hansen, Mrs. Donald P. Babson, Mrs. Thomas W. Chesterton, Mrs. Robert C. Dean, Mrs. Frederick J. Stare, Mrs. Jack S. Parker, Mrs. Robert M. Mustard, Mrs. William B. Moses Jr., Mrs. Howard W. Davis, Mrs. Donald B. Sinclair, Mrs. Lawrence Boling, Mrs. A. A. Haemmerle, Mrs. W. S. Malcolm and Mrs. Albert B. Wolf.

After the luncheon, mounted police escorted the guests across the street to Symphony Hall for the last Friday afternoon concert of the 88th season, which ended with Beethoven's 9th Symphony and Erich Leinsdorf's farewell as a "regular," although he will return as guest conductor next season. On Tuesday evening, April 29, the Pops season will begin.

SOCIETY

by Miriam Tod

It constantly continues to amaze guests at that perennial favorite, the pre-symphony luncheon, that the clever committee of these affairs can come up with yet another way to decorate that venerable old barn, Horticultural Hall, and make it a delightful bower in which to lunch.

Of all the locations in Boston in which top society events are held Horticultural Hall must surely be the barest and most cavernous. Rising to the height of three stories with bare stone walls it has the feeling of an institution of Victorian times, with walls it has the feeling of an institution of Victorian times, with nary a piece of molding or decoration in sight to soften the bleak lines. From these inauspicious beginnings the ladies of the committee of the pre-spmphony luncheons have four times this season turned the hall into a wonderland gay with flowers and trees for the two short hours of the luncheon.

Friday was the final one of the four and was the responsibility of the Council of Friends of the Boston Symphony Orchestra from Andover, Concord, Cambridge and Wellesley. The beautiful almost summer-like day did much to help the gay effect achieved for guests came dressed in their prettiest spring outfits, and the colors sang against the grey stone walls.

The decorating committee, among them Mrs. Howard Hansen, Mrs. Thomas W. Chesterton, Mrs. Robert C. Dean, Mrs. Jack S. Parker and Mrs. Robert M. Mustard, all of Wellesley, had made a summer garden of the lower level of the hall, complete with trees, white iron chairs and tables, and white urns holding forsythia and blue hyacinths and ivy. Up the wide stone stairway leading to the upper level where the luncheon was served they massed pink cinerarias, pink and white tulips, pots of ivy and other greenery. Slender birch trees stood behind the long buffet table, and on each round table was a white basket holding plants in white, yellow and blue.

Unlike many menus which are served to several hundred people the food at these affairs always resembles the kind that the guests might serve in their own homes. Friday's menu of tiny scallops in cream sauce served on a patty shell, lime and tomato jellied salad, peas and rolls was delicious and one that many of the guests planned to try at home.

In days past most people would not have dreamed of attending symphony without a hat. The occasion was as sacred as church and the same hats were trotted out each week for both occasions. Now, however, even among the older guests, hats are on the wane, and the majority come bare-headed. On Friday most of the hats that were worn were gay and spring-like and a far cry from the Boston lady who, when asked where she bought her hats, said "We have our hats." Mrs. Frederick Stare's spring green one matched her green and white suit, and Mrs. Donald Babson of Wellesley chose a shocking pink silk with her navy suit. Mrs. James Perkins of Westwood, the only woman trustee of the Boston Symphony Orchestra, wore a wide brimmed panama, and chairman of the luncheon series, Mrs. B. Barton Loomis, was in a silk beret of red, white and blue that was an exact match of her suit.

Among the hundreds at this last popular luncheon of this series which, it was announced, would be continued next year, were Mrs. Edwin Ohl of Dedham, Mrs. Walter Amory of Wellesley, Mrs. Lewis Cabot of Beacon Hill and Mrs. Louis Cabot of Wenham, Mrs. George Bates of Boston, Mrs. Robert Kistner of Needham and Mrs. Frank Allen of Boston.

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★ ★ ★

Baskets of large purple, yellow and white pansies centered the tables at Friday's last-of-the-season pre-Symphony luncheons sponsored by the Council of Friends of the Boston Symphony Orchestra in Horticultural Hall. Over 300 subscribers all looking like Spring fashion plates went on to Symphony Hall for the last concert of BSO's 88th season.

Compliments went to members of the Andover, Cambridge, Concord and Wellesley areas who had transformed the Hall into a glowing April garden of tulips, jonquils, forsythia and azaleas. Members of the decorating committee included Mrs. James H. Grew, Mrs. Philip K. Allen, Mrs. C. Baker Clotworthy, Mrs. Frederic Worthen, Mrs. Samuel S. Rogers, Mrs. Frederic O'Brien, Mrs. Edwin Green, Mrs. David B. Gates, Mrs. David Bird, Mrs. John G. Cushman, Mrs. Robert C. Dean, Mrs. Alfred A. Lane, and Mrs. Thomas W. Chesterton.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

APR 21 1969 New England

148.

Social Chatter

By Alison Arnold

Anonymous Friend of Symphony Pledges $25,000 to Orchestra

NEARLY A THOUSAND Friends of the Boston Symphony Orchestra gathered in Symphony Hall yesterday morning for their 35th annual meeting. So intense was their enthusiasm that an anonymous Friend promised to donate $25,000 to their cause—the support and perpetuation of the orchestra. Talcott Banks, president of the trustees, made an impressive plea in behalf of the orchestra, one of the finest in the world.

He stressed the fact that, although it is musically strong, it needs money, as do most other world-famous orchestras, and that "the problems are real and immediate." The Friends, 3571 strong, are urged to do their bit, and more Friends are needed. The days are gone when the Symphony trustees and Board of Overseers said smugly: "We HAVE our members."

As a special feature of the meeting, the Friends were allowed to hear Arthur Fiedler rehearse the Boston Pops Orchestra, in shirt sleeves and turtle necks. He, himself, wore a long-sleeved black shirt as he conducted and tossed his silvery mane. The offering was from Bizet's "Carmen" and the 47 percussion instruments used were guaranteed to keep the audience awake.

Huge golden chrysanthemums were added to the traditional bouquets of salmon pink gladioli on the stage. The audience sat in little gold chairs at small tables, Pops style, and after the meeting and rehearsal, munched on box lunches, picnic style.

Indefatigable Mrs. Harris Fahnestock and Mrs. Richard H. Thompson were co-chairmen of the successful meeting. Mrs. Albert Goodhue, who kept saying: "Isn't this exciting!" and Mrs. John L. Grandin Jr. are co-chairmen of The Council of Friends.

Among the hostesses yesterday were Mrs. Thomas Perry, Mrs. Roger Voisin, Mrs. Henry Hornblower 2nd, Mrs. David Wilder, Mrs. Hart Leavitt, Mrs. Charles Lyman and Mrs. C. Rodgers Burgin.

Pastels and summery prints were much in evidence. Mrs. James Perkins, the orchestra's only woman trustee, wore a yellow and white ensemble. Yellow was worn by Mrs. George Bates, whose hat was a tiny cluster of flowers. Also in yellow was Mrs. Howard Davis, who caused a friend to exclaim: "You look just like a daffodil."

Mrs. Walter Amory wore white shoes and a white belt with her strawberry pink dress and also in pink with a flowered hat was Mrs. Alfred Willmann. Mrs. Talcott Banks wore a white cartwheel hat with her navy blue costume.

Among others were Mrs. Frank G. Allen, Mrs. Louis W. Cabot, Mrs. John Knowles, Mrs. George Parson, Mrs. Jerome Rosenfeld, Mrs. B. Barton Loomis, Mrs. James H. Grew, Mrs. Edwin T. Green and Mrs. Nelson Aldrich.

Also, Mrs. Marcien Jenckes, Mrs. Charles E. Bacon, Miss Frances Whedon, the Harold Hodgkinsons, Mrs. Robert Hopkins, Mrs. Alexander Wheeler, Mrs. Charles F. Hovey, Mrs. Lewis Clark, Mrs. Stephen Harris, Mrs. Miles N. Clair, Mrs. W. Lloyd Allen, Mrs. Charles P. Howard, Mrs. Richard Ely, Mrs. Earl Grenquist, Mrs. Michael Caliri, Mrs. Laura Benedict, Mrs. Samuel Levine and Mrs. Reginald Foster.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAY 1 1969 New England

BSO Friends' munch-in yields $25,000

By MARJORIE SHERMAN
Staff Writer

We've been telling you about those Symphony idea-gals like Fran Fahnestock and Betsy Goodhue for so long that you won't be surprised at their first-ever yesterday.

They dreamed up a Fiedler rehearsal and box lunch party that brought out nearly a thousand Friends of Symphony — and a check for $25,000, number one gift for the 90th Anniversary Fund.

Trustees president Talcott Banks gave the girls the accolade for "Symphony's continued existence," and spoke fervently of the long round-the-year disciplines involved for the orchestra in presenting 200 concerts, "best of their kind in the world," hours of study, practice, rehearsal, and tour "extras."

Symphony's regulars, like Mr. and Mrs. Banks, the Perrys, the Fieldlers (pleased the young Debbie has been accepted at Harvard, Berkeley, AND Stanford) trustees Harold Hodgkinson, Philip Allen, Henry Cabot and Edward Taft (who thought of asking the girls to help), have all been spending so many hours in and out of Boston's best-known bailiwick that the BSO is thinking of putting in cots.

It's six million dollars, less yesterday's $25,000, that has to pile up before th eend of 19u0, and that's a serious sum.

Boston is a small city compared to New York or even Philadelphia, Banks reminded his attentive audience. And they have their problems right now, too, even with some support from business firms which the Boston Symphony has never had.

It was a pretty thoughtful picnic party, though the star guests were a treat — the wise and witty men we all watch on stage.

Gen "Bobby" Cutler had a double table of lunch companions and enjoyed them all, Harry Dickson was kept busy filling in Danny Kaye's fans with the latest news, and those who shared sandwiches and little cakes at the familiar green Pops tables "wouldn't have missed it for anything," even with Boston's night-after-night schedule of the past week or so.

They were there by the score, the faithful, like 50-year subscriber Mrs. Eugene Redmond, Allens and Aldriches, two and three generations deep in the BSO, Hoveys and Mixters, Birds, Putnams and Lewises — a remarkable day for a remarkable purpose.

First word about a new-new for Fall The Looking Glass Ball· an Alice-in-Wonderland kind of fantasy as you'd naturally think, and all for the Scholarship and Fellowship Funds of the Learning Disabilities Foundation Inc., which serves perceptually handicapped children Mrs. Edward Kennedy, who is on the board for the Foundation, will be honorary chairman for the ball, and she and the senator expect to be here on Oct. 17 for this big and gala night.

Mrs. Edwin Bacon and Mrs. Frederick Hawkins are co-chairmen, with Ann Sargent's help on reservations, and a committee already wheeling out the ideas includes Mrs. John Nott, Mrs. Chase Kimball, Mrs. Peter Fuller, Mrs. William Ebersol and Mrs. Justin Griess.

Symphony Friend Mrs. Eugene Redmond enjoys box lunch. (John Sheahan Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAY 1 1969 New England

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

SEP 1968

GIFTS

The Boston Symphony Orchestra recently received a $20,000 grant from Sears Roebuck and Company of Boston. It is the fifty-first business firm in the Boston corporate community to contribute to the symphony fund. These gifts now total $419,600 . . . Ed Taylor, president of COMBO II, presented the San Diego Symphony Orchestra Association with a check for $7,500 for its Ford Foundation Matching Fund, which brings to $67,500 the amount COMBO II has contributed to the orchestra. It also received a $50,000 contribution from COMBO I.

Social Chatter

By Alison Arnold

Friends of Boston Symphony Plan Dining and Dancing Fete for '70

YOU'LL BE DINING AND DANCING to the Pops orchestra on April 27, 1970. This Happening was announced yesterday at the annual meeting of the Council of Friends of the Boston Symphony Orchestra, at Symphony Hall, and will be one of the "big Dos" planned for next season.

The meeting and luncheon took place in the Huntington Avenue lobby of the Symphony Hall while trucks and buses roared past, punctuated by automobile horns. At the cocktail hour beforehand the cacophony of conversation grew so loud that no one could hear what anyone said. But no one cared. It was all for the cause.

And the cause was the welfare of the Boston Symphony Orchestra. While the Friends ate chicken salad and sandwiches at long tables covered with peacock blue cloths and made more festive by pots of purple ageratum, Mrs. Albert Goodhue presided at the meeting.

She introduced Mrs. Harris Fahnestock as "superb and original," and Mrs. G. Lincoln Dow Jr., area chairman, as a "fixed star surrounded by satellites." But the highest accolade went to Mrs. Kay Whitty, secretary, who was called "ne plus ultra" and who had a standing ovation.

Mrs. Howard Davis was praised for the success of the sale of records made by the orchestra, which made a profit of $900 this year. Others making reports were Mrs. John Knowles, Mrs. Josiah Spaulding, Mrs. John L. Grandin, Mrs. Charles Devens, and Mrs. George Parson. She announced that the Symphony Luncheons will be continued next year. There'll be four with a limit of 350 at each one. The first will be on Dec. 5.

There are more than 4,000 Friends of the Symphony and more than 300 are members of the Council of Friends. Talcott Banks, president of the trustees, congratulated the members for their support and made a plea for their continued zeal. And David Rockefeller Jr. gave an informal talk on Tanglewood.

Among those listening were Mrs. James Perkins, the orchestra's only woman trustee, Mrs. Frank G. Allen, Mrs. Donald Sinclair, Mrs. Samuel Levine, Mrs. George Sargent, Mrs. Sherman Thayer, Mrs. Robert Hopkins, Mrs. Eliot Snider, Mrs. William McCormick, Mrs. Jerome Rosenfeld, Mrs. Charles F. Hovey, Mrs. Alfred Willmann, Mrs. Robert Kistner, Mrs. Richard Ely and Mrs. Fairfield Raymond.

HERALD TRAVELER (M)
BOSTON, MASS.
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MAY 30 1969 New England

PASTE OVER

149.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
AUG 4 1969

Age doesn't wither com

By JOHN J. MULLINS

BOSTON (AP) — "I'd love to see what's coming. That's why I want to live forever," says Margaret Ruthven Lang, the only person who has been listed in all 35 editions of "Who's Who in America."

The 101-year-old composer lives alone in a second-floor apartment at the Charles River foot of Beacon Hill.

"I'm not doing anything except keep going," she said recently. "I feel well. I'm only perfectly old, that's all. You wouldn't be here if I weren't.

"I don't listen to music anymore. I'd rather read a book. Nothing takes the place of the symphony concert, and that's gone."

CONCERT DEVOTEE

Her reference was to the Boston Symphony and in particular to its Friday afternoon concerts which she attended regularly, going by subway, until this year.

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Music May Help Explain Secret of Long Life

Composer, at 101, Prefers Reading to Music

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUL 20 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JUL 20 1969

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Then-director Erich Leinsdorf waved from the stage toward her first balcony seat, and the orchestra stood and applauded

101, Going On 102—
Composer Margaret Lang Is Only Person Listed in Every "Who's Who"

By JOHN J. MULLINS

BOSTON (AP) — "I'd love to see what's coming. That's why I want to live forever,"

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
JUL 20 1969

—Associated Press Newsfeatures Photo

"I'd love to see what's coming," says Margaret Ruthven Lang at the age of 101. She is the only person whose name has appeared in every "Who's Who in America" published so far. She became known through her composing and is seen here with conductor Erich Leinsdorf at her 100th birthday party in Boston last year.

Honored in 1967

Arthritis, several falls and a doctor's ban against her going out alone, ended her attendance at concerts. But she still subscribes to a seat, gives the ticket away and dreads the thought "of not being alive to have a seat."

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382
AUG 24 1969

Youngstown Vindicator
Youngstown, O.
D. M. 100,792
S. 116,517
AUG 3 - 69

Boston Symphony Lover Is 101—and She Wants to Live Forever

By JOHN J. MULLINS
(Associated Press)

I'd love to see what's coming. That's why I want to live forever," says Margaret Ruthven Lang, the only person who has been listed in all 35 editions of 'Who's Who in America."

The 101-year-old composer lives alone in a second-floor apartment at the foot of Beacon Hill.

"I'm not doing anything except keep going,' she said recently. "I feel well. I'm only perfectly old, that's all. You wouldn't be here if I weren't.

"I DON'T LISTEN to music anymore. I'd rather read a book. Nothing takes the place of the symphony concert, and that's gone."

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In a way she'll always have one. On Nov. 24, 1967, three days before her 100th birthday, Miss Lang was honored by the Boston Symphony Orchestra at a Friday concert.

Then—director Erich Leinsdorf waved from the stage toward her first balcony seat, and the orchestra stood and applauded her. They played two numbers in her honor—"The Old Hundredth" and Bach's Cantata No. 208.

Henry B. Cabot, then president of the orchestra trustees, donated $2,500 to the symphony in her name. The chair she regularly occupied was dedicated to her, and now has a brass plate attached with her name on it.

Her last musical composition was "The Heavenly Noel," for women's voices, and she said she played it on the piano for a Boston art society, and then, by invitation, in New York.

Asked when this was, Miss Lang replied, "I don't think about my life that way at all. You're talking about facts. I can't tell you in years. Oh, a long, long time ago."

The piece was published in 196 and carries the opus number of 57. But, asked if she had any idea of the number of pieces she composed, she said, "Oh, my soul, no. Of course not. I can't tell you. It's my whole life's work."

MARGARET RUTHVEN LANG, 101, with conductor Erich Leinsdorf at her 100th birthday party.—(AP)

She composed solos, songs, choruses and orchestral works.

"Why did I stop? I had nothing to say."

She said she composed her first piece, a quartet, when she was 13 or 14 to play with three friends on violins. "That was just in the summer," she says. She took up the violin because her friends were studying it, and learned by watching them play.

Later she studied it in Munich, Germany, but not seriously, she said, and she gave up the instrument when she left Munich.

SHE STUDIED PIANO under her father, and she also studied composition in Munich and orchestration.

Miss Lang's was a musical family. She is one of three children and she said everyone played the piano. Her mother also sang, but not professionally.

Her father, Benjamin J. Lang, played and taught the piano, was conductor of three societies in Boston, and played the organ at historic King's Chapel on Tremont Street.

She said her parents knew opera composer Richard Wagner in Germany, and "the other day" she read a letter written by her mother shortly after she was married saying that Wagner had hidden her bonnet so they shouldn't go home from a visit.

Miss Lang said she did not think her music is played any longer—"I've outlived everyone."

"Don't say I 'liked' to compose. I wasn't composing because I liked it but because it was given me to do.

Pinning down details is difficult. "It's my life," she said. "I grew up in its. It wasn't anything to think about at all. It's like eating and breathing, a matter of course."

And, at another point, "My past is as dead, as dead, as dead."

As for living alone in the old brick building in the area where she has spent most of her life, she says, "This is all right for me. I was a solitary person. I'm a solitaire." She gets up at 5 a.m. and goes to bed about 8:30 p.m.

Since the doctor told her she could not go out alone, she has had a nurse at her apartment seven hours a day. With the nurse and using a cane, she walks every day, she says, and attends services at a nearby church.

There is a piano in her living room, but she doesn't play it. In fact, she says it is "not really" a piano because the heat has ruined its strings.

Long Island Press
JAMAICA, N. Y.
D. 471,961 SUN. 423,790
JUL 26 1969

Glens Falls Leader Herald
Thursday, July 24, 1969

DAILY TRIBUNE
EL RENO, OKLAHOMA
CIRC. 4,461
DATE: 7-27-69

The Evening Star
WASHINGTON, D. C.
D. 318,020 SUN. 362,408
JUL 25 1969

ALBANY TIMES UNION
Sunday, September 28, 1969

Boston Composer at 101 Wants 'to Live Forever'

BOSTON (AP) — "I'd love to see what's coming. That's why I want to live forever," says Margaret Ruthven Lang, the only person who has been listed in all 35 editions of "Who's Who in America."

The 101-year-old composer lives alone in a second-floor apartment at the Charles River foot of Beacon Hill.

"I'm not doing anything except keep going," she said recently. "I feel well. I'm only perfectly old, that's all. You wouldn't be here if I weren't.

"I don't listen to music any more. I'd rather read book. Nothing takes the place of the symphony concert, and that's gone."

Her reference was to the Boston Symphony and in particular to its Friday afternoon concerts which she attended regularly, going by subway, until this year.

Still Subscribes

Arthritis, several falls and a doctor's ban against her going out alone, ended her attendance at concerts. But she still subscribes to a seat, gives the ticket away and dreads the thought "of not being able to have a seat."

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Studied in Munich

Later she studied it in Munich,

Notes From A Life Filled With Music

At 101 Margaret Ruthven Lang remembers composing was like "eating, breathing, a matter of course"

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127
AUG 3 1969

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111
JUL 20 1969

Associated P

Miss Lang at her 100th birthday with conductor Erich Leins

ADVERTISER
BOSTON, MASS.
(S) 133,950
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Centenarian Compose

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Miss Lang said she did not think her music is played any longer—"I've outlived everyone." She added, "Don't say I 'liked' to compose. I wasn't composing because I liked it but because it was given me to do."

As for living alone in the old brick building in the area where she has spent

PASTE OVER

149

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Boston Symphony Lover Is 101—and She Wants to Live Forever

By JOHN J. MULLINS
(Associated Press)

I'd love to see what's coming. That's why I want to live forever," says Margaret Ruthven Lang, the only person who has been listed in all 35 editions of 'Who's Who in America."

The 101-year-old composer lives alone in a second-floor apartment at the foot of Beacon Hill.

"I'm not doing anything except keep going,' she said recently. "I feel well. I'm only perfectly old, that's all. You wouldn't be here if I weren't.

"I DON'T LISTEN to music anymore. I'd rather read a book. Nothing takes the place of the symphony concert, and that's gone."

Her reference was to the Boston Symphony and in particular to its Friday afternoon concerts which she atended regularly, going by subway, until this year.

Arthritis, several falls and a doctor's ban against her going out alone, ended her attendance at concerts. But she still subscribes to a seat, gives the ticket away and dreads the thought "of not being alive to have a seat."

In a way she'll always have one. On Nov. 24, 1967, three days before her 100th birthday, Miss Lang was honored by the Boston Symphony Orchestra at a Friday concert.

Then—director Erich Leinsdorf waved from the stage toward her first balcony seat, and the orchestra stood and applauded her. They played two numbers in her honor—"The Old Hundredth" and Bach's Cantata No. 208.

Henry B. Cabot, then president of the orchestra trustees, donated $2,500 to the symphony in her name. The chair she regularly occupied was dedicated to her, and now has a brass plate attached with her name on it.

Her last musical composition was "The Heavenly Noel," for women's voices, and she said she played it on the piano for a Boston art society, and then, by invitation, in New York.

Asked when this was, Miss Lang replied, "I don't think about my life that way at all. You're talking about facts. I can't tell you in years. Oh, a long, long time ago."

The piece was published in 196 and carries the opus number of 57. But, asked if she had any idea of the number of pieces she composed, she said, "Oh, my soul, no. Of course not. I can't tell you. It's my whole life's work."

MARGARET RUTHVEN LANG, 101, with conductor Erich Leinsdorf at her 100th birthday party.—(AP)

Associated P

Miss Lang at her 100th birthday with conductor Erich Leins

She composed solos, songs, choruses and orchestral works.

"Why did I stop? I had nothing to say."

She said she composed her first piece, a quartet, when she was 13 or 14 to play with three friends on violins. "That was just in the summer," she says. She took up the violin because her friends were studying it, and learned by watching them play.

Later she studied it in Munich, Germany, but not seriously, she said, and she gave up the instrument when she left Munich.

SHE STUDIED PIANO under her father, and she also studied composition in Munich and orchestration.

Miss Lang's was a musical family. She is one of three children and she said everyone played the piano. Her mother also sang, but not professionally.

Her father, Benjamin J. Lang, played and taught the piano, was conductor of three societies in Boston, and played the organ at historic King's Chapel on Tremont Street.

She said her parents knew opera composer Richard Wagner in Germany, and "the other day" she read a letter written by her mother shortly after she was married saying that Wagner had hidden her bonnet so they shouldn't go home from a visit.

Miss Lang said she did not think her music is played any longer—"I've outlived everyone."

"Don't say I 'liked' to compose. I wasn't composing because I liked it but because it was given me to do.

Pinning down details is difficult. "It's my life," she said. "I grew up in its. It wasn't anything to think about at all. It's like eating and breathing, a matter of course."

And, at another point, "My past is as dead, as dead, as dead."

As for living alone in the old brick building in the area where she has spent most of her life, she says, "This is all right for me. I was a solitary person. I'm a solitaire." She gets up at 5 a.m. and goes to bed about 8:30 p.m.

Since the doctor told her she could not go out alone, she has had a nurse at her apartment seven hours a day. With the nurse and using a cane, she walks every day, she says, and attends services at a nearby church.

There is a piano in her living room, but she doesn't play it. In fact, she says it is "not really" a piano because the heat has ruined its strings.

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JUL 26 1969

The Evening Star
WASHINGTON, D. C.
D. 318,020 SUN. 362,408
JUL 25 1969

Boston Composer at 101 Wants 'to Live Forever'

BOSTON (AP) — "I'd love to see what's coming. That's why I want to live forever," says Margaret Ruthven Lang, the only person who has been listed in all 35 editions of "Who's Who in America."

The 101-year-old composer lives alone in a second-floor apartment at the Charles River foot of Beacon Hill.

"I'm not doing anything except keep going," she said recently. "I feel well. I'm only perfectly old, that's all. You wouldn't be here if I weren't.

"I don't listen to music any more. I'd rather read book. Nothing takes the place of the symphony concert, and that's gone."

Her reference was to the Boston Symphony and in particular to its Friday afternoon concerts which she attended regularly, going by subway, until this year.

Still Subscribes

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Studied in Munich

Later she studied it in Munich,

Notes From A Life Filled With Music

At 101 Margaret Ruthven Lang remembers composing was like "eating, breathing, a matter of course"

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The Washington Post
WASHINGTON, D. C.
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JUL 20 1969

Centenarian Compose

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"I don't listen to music anymore. I'd rather read a book."

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"She composed solos, songs, choruses and orchestral works—'Why did I stop? I had nothing to say.'"

Her last musical composition was "The Heavenly Nole," for women's voices, and she said she played it on the piano, for a Boston art society, and then, by invitation, in New York.

She said she composed her first piece, a quartet, when she was 13 or 14 to play with three friends on violins. Miss Lang's father taught piano and played the organ and she said the rest of the family was musical, too.

Miss Lang said she did not think her music is played any longer—"I've outlived everyone." She added, "Don't say I 'liked' to compose. I wasn't composing because I liked it but because it was given me to do."

As for living alone in the old brick building in the area where she has spent

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Glens Falls Leader Herald
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DAILY TRIBUNE
EL RENO, OKLAHOMA
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DATE:

150

Women's Pages

Society, A-23—A-36
Weddings, A-27
Engagements, A-28, A-29
Fashions, A-31
Confidential Chat, A-35

THEY'RE THERE before the doors open on Friday afternoons. Russell Codman (left) walks from his downtown office to Symphony Hall as his father did before him.

HER GREAT-GREAT-GRANDFATHER was President of the United States, and so was his father, but Abigail Adams Homans still likes to ride to Symphony "up front" with her chauffeur.

Proper Bostonians maintain a tradition

Friday afternoon at the Symphony

By MARJORIE SHERMAN
Staff Writer

Even that late and lambent individualist Mrs. Jack Gardner learned to live with it.

The lady with the palace who asked only men to her dinner parties because she thought Boston wives were "too dull," went to Symphony. Not, mind you, because it was "the thing to do," but because she was passionately interested in music and this was the most exciting orchestra of its kind.

So, like the rest of Boston Proper, she too gave up all engagements to be at "the Friday rehearsals." And the wives who clique-claqued against "that woman from New York" bid like mad for the seats right above her favorite first row, left balcony, so they could copy her rageous hats.

These towering confections so completely hid the stage that stern notes appeared in the concert programs requesting those "whose millinery exceeded 10 inches to please refrain from blocking the orchestra from view." Whereupon hats soared, and so did the auction sales for the second balcony.

The Friday afternooners still wear their hats to Symphony, though the seats aren't sold at auction any more.

Maybe President Banks and Treasurer Thorndike should consider reviving those auctions and let those bids soar again, with an eye to the deficit?

In a very changed world, much remains the same at the corner of Huntington and Massachusetts avs. And elbow to elbow, patrons who've spent a lifetime of Fall and Winter afternoons together still hoard their Symphony seats along with the family portraits and silver. They're often in The Will, and always in demand, and if you are called away or ill, your first duty is to see that the seats are used.

But that pearl above price, the family chauffeur, is fast vanishing, and the once-impotent ring around the hall has. There are only a proud few who fight their way, Cadillac by shiny Cadillac, across from their Horticultural Hall front corner refuge, to find their little old ladies.

The subway, though renamed Symphony, is only for the brave and sure of foot, but a happier answer is the chartered bus, and in front of the peerless purlieus, of the Chilton and the purple-paned windows of the twin Bulfinch houses that are the Women's City Club, the big chromy monsters pant and wait, while the late lunchers tiptoe out warily, feeling a little racy about it all.

The men, and there are quite a few, mostly walk from their downtown offices or their club, even as their fathers did before them. And trustees have the fun of leaving their coats in the side office, an immemorial custom.

There are hundreds of customers who merely murmur their seat location as they shuffle up the hallowed and hollowed marble steps, and if "the regulars" are at the door, a nod of greeting is sufficient.

It's exactly as Francis Lee Higginson visualized it and gave his life to it, in this, its prestigious 88th season, students, dear old girls, and all. And Mr. Higginson has trouble with deficits, too.

FOR THE UNCHAUFFEURED, chartered buses (above) run from such salient luncheon points as the Chilton Club or the Women's City Club. But that vanishing American, the chauffeur (left) is a priceless asset on a slippery Symphony afternoon.

Globe photos by Paul J. Connell

157

Kennedys to bus concert guests

By MARJORIE SHERMAN
Staff Writer

If you had any doubt about party-busing being the in-symbol, forget it.

We told you that Joan and Ted Kennedy are giving one of those elegant suppers-at-home at their Virginia house after the Boston Symphony concert at Constitution Hall in Washington March 17.

Well, the invitations are here and with them directions to the Kennedys for those driving, but a discreet note points out that "because of limited parking at Mr. and Mrs. Kennedy's home, it is hoped that many guests will avail themselves of the bus transportation from Constitution Hall. Buses will return at regular intervals after midnight."

Another few pertinent lines remind guests who want tickets for the Washington concert, that "reservations can be accepted only for those invited."

And 10 days later there'll be another BSO — oriented "for those invited" — the long-awaited "Toast to Fiedler" that's taken a year of heart-to-heart planning by the BSO's Harry Ellis Dickson, Cabots and trustees. It'll be Mar. 26 at the Sheraton-Plaza.

★

Cancelled, with an eye to snow problems, is the Cambridge party, for sub--debs at the Continental Hotel this Friday. Still on schedule, the Cambridge Dinner Dance, on Saturday at the same hotel.

It's a snow-or--no date, on Sunday, at Jordan Hall, when the young Israel Chamber Orchestra — conducted by Gary Bertini — will give a concert under the auspices of the America-Israel Cultural Fund (violinist Isaac Stern is president) and the Combined Jewish Philanthropies. Patrons of the concerts are invited to the Berton Steirs for a reception honoring the young visitors after the concert.

★

Moved up from Mar. 21 to Mar. 14 will be the Treasure Sale and Auction of the North Shore Mt. Holyoke Club at the home of Mrs. John Pope in Marblehead. Husbands and guests welcome. A founder's birthday party for the 132-year-old college on July 1 will welcome Dr. David Truman, vice president and provost of Columbia University, as the new president of Mt. Holyoke.

★

They rehearsed in spite of the snow — and they'll open right on schedule, Friday. It's a two-night stand at the New Briscoe Junior High School for the Beverly Hospital Aid's "In Stitches," and lots of credit to the cast and director Calvin Swanson who have a show in spite of storm-curtailed rehearsals. Mrs. Samuel Batchelder and Tom Cooke wrote the songs, and the cast includes Dr. and Mrs. James Hewson, Adm and Mrs. Harry Hull, Dr. A. S. MacDonald, Mayor James Vitale and lots more.

Adding a third conflict to Friday the 14th, with the handsome once-a-year Flower Show preview and the Ball of the International Institute already head-to-head, will be the constituents of the Country Evening Concerts in Weston. Sanroma, longtime favorite of Boston audiences, is playing and there will be a hospitable round of dinners by the Manices, Parkers, Cabots and Bradleys.

★

Definitely a date, even if it's-n-o-w-s is "King Doubletalk" this Saturday at the Chalres Playhouse for Children. The very gala program will benefit the Douglas Thom Clinic, which does such a badly needed job in helping prevent adolescent delinquency.

In Boston alone, one out of every 10 children today is emotionally disturbed.

The performance at the Charles will be at 2 p.m.. If you're a patron and can't be there, please give your tickets to the committee so that a youngster will have a chance to go.

Mrs. Arthur Hilsinger Jr. is president of the board or the Clinic and Mrs. George Stephenson of Brookline is ticket chairman.

MORNING GLOBE
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MAR 6 1969 New England

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FEB 4 1969

Kennedys Giving a Party

Sen. Edward M. (Ted) Kennedy is a member of the board of the Boston Symphony. His wife, Joan, is a member of the board of the National Symphony. March 17, needless to say, is St. Patrick's Day. So, those are reasons enough for the Kennedys to be giving a party for Boston Symphony Conductor Erich Leinsdorf after his orchestra plays here as part of the National Symphony series on that night.

HUB CONDUCTOR WELCOMED — Mrs. Edward Kennedy, wearing mini-skirt, talks with Mr. and Mrs. Erich Leinsdorf during party for friends at the Kennedy home in McLean, Va. Leinsdorf is retiring soon as conductor of the Boston Symphony Orchestra.

EVENING GLOBE
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MORNING GLOBE
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Photos by Ken Feil—The Washington Post

Joan Kennedy offers Boston Symphony Conductor Erich Leinsdorf and Mrs. Leinsdorf (left) some refreshment.

Joan greets Secretary of Transportation John Volpe.

GALLERY

By Dorothy McCardle

There was a poignant backdrop of history at the after-concert reception which Sen. and Mrs. Edward M. Kennedy gave at their home in McLean on Monday night.

At first the house was so crowded by the 200 guests who had come from the performance of the Boston Symphony Orchestra at Constitution Hall that no one could inspect the gallery of photographs jamming every table and desk in the Kennedy drawing room and library.

As the crowd thinned out Conductor Erich Leinsdorf and his wife, the guests of honor, could see family pictures of John F. Kennedy and Robert F. Kennedy.

One color photograph on an end table beside a golden sofa showed the three Kennedy brothers together, their hair tousled by the wind and their heads thrown back in a gale of laughter.

One very large black and white photograph of Bobby Kennedy in his mountain-climbing outfit bore a handwritten inscription by the late Sen. Robert Kennedy's widow.

It said: "For Teddy who was always there, sharing the challenge and who was by his side for the most exhilarating run of all—and whom he loved so much. Ethel, Christmas, 1968."

Downstairs on the lower level where Joan Kennedy has her office and where guests' coats were hung, there was a different kind of picture gallery. In huge frames were color snapshots of the three young children of the Edward Kennedys.

In Mrs. Kennedy's office where her secretary works at one desk and Joan at another, there are huge framed crayon scrawls done in school by Kara Kennedy, 10, and Edward Jr., 8. Patrick Joseph, almost 2 years old, is too young to have his art works framed yet.

The files in Mrs. Kennedy's office contain a complete indexed record of every treasure in the house, its history and its value. This is Joan's own efficient system which she revealed to guests when they admired the antique Irish silver on display for her St. Patrick's Day reception.

Guests included the new Secretary of Transportation and Mrs. John A. Volpe and the new Under Secretary of State Elliott Richardson. The Richardsons have purchased the Alexander B. Hagner river front home just down the Potomac from the Kennedy home.

Members of the Boston Symphony showed particular interest in the elaborate stereophonic system in the Kennedy library which pipes music all over the house.

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MAR 19 1969

Kennedys hosts after concert

By MARJORIE SHERMAN
Staff Writer

WASHINGTON — Joan Kennedy's short silver dress which opened eyes in Washington and led Mrs. Nixon to shorten her own traditional long dress for the Gridiron wives dinner, sparked glances as blonde Joan and the senator came into Constitution Hall for the Boston Symphony concert last night.

The Kennedys were emphatic about "easy clothes" for the posh supper party they gave at their Virginia house after the concert.

"We really want to make it fun for our friends coming down just for the evening," said Mrs. Kennedy earnestly. "I know how frustrating it is to have to rush from one dress into another and we want everyone to have a relaxing time."

Joan and Ted shared a box in the famous old gold-starred blue hall with Boston's Robert Gardiners and Conductor Leinsdorf's new young wife. Mrs. Gardiner wore a slim lovely silk in a pale grey shade and Mrs. Leinsdorf a white dress.

The orchestra wore quite noticeable Miami pants. Most of them had been fishing while there on location for their concert. They drew lots for the Kennedy supper party as without the garden terraces 200 is the limit for the McLean house parties.

The guest list had to include a good many of the national Symphony friends as well as those from Boston like B.S.O.'s Pres. Talcott Banks and his wife. They sat with National Symphony President Lloyd Symington.

Quite a few John F. Kennedy Arts Center trustees were invited like the Harvey McPhersons, Ralph Becke, Mr. and Mrs. Roger Stevens (he's chairman of the center.), Harold Spivak, who's chairman of the Library of Congress Music Department and a trustee of the center.

Still others: B.S.O. Trustee John Noonan; Symphony Manager and Mrs. Thomas Perry; Berkshire patrons like the John Davidge Jr's.; Paul Callaway; Mrs. Arthur Fiedler and her daughter Debbie reunioning with Johanna Fiedler, wwho is here on the National Symphony staff, Johanna with one of the eye-catching pant suits of the evening; another of these Paris pants favorites worn by Mrs. David Rockefeller Jr., whose husband is development coordinator for the B.S.O.

Lucky draws from the orchestra included Concert Master Joseph Silverstein, viola player Burton Fine, violinist Gerald Gelblour, trombonist Kauko Kahila, and harpist Bernard Zighera.

AT BOSTON'S CONCERT in Washington— Mrs. Arthur Fiedler, wife of Pops orchestra leader, and daughters Deborah and Joanna.

CONCERT ATTIRE—Mini-skirted Joan Kennedy at Washington's Constitution Hall last night. (AP)

152

Portrats Provide Look at the Past

By DOROTHY McCARDLE

WASHINGTON—There was a poignant backdrop of history at the after-concert reception which Sen. and Mrs. Edward M. Kennedy gave at their home recently.

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* * *

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MAR 30 1969

200 Attend Ted Ks' Gala Party to Fete Symphony Director

By ROSE WALSH

WASHINGTON — At their charming, five-acre hospitable home on the edge of the Potomic River in McLean, Va., Sen. and Mrs. Edward Moore Kennedy entertained more than 200 guests after last night's Boston Symphony Orchestra concert in Constitution Hall.

Ted and Joan personally and formally welcomed each arrival. Around cheery open fireplaces groups gathered to talk about the evening's fine music and admired the beautiful appointments in the palatial home. "Its not that large," Joan explained," "but the view is so beautiful."

A bar had been set up in the weathered oak beam library. A pen and ink drawing of Sen. Robert Kennedy was flanked with bouquets of tulips and white snap dragons and shannon belles. The portrait carried a message from Ethel Kennedy and read, "For Teddy who was always there ready for the challenge and was by his side for the most exhilarating run of all — and whom he loved so much—Christmas 1968." Signed "Ethel"

The strictly social supper was in honor of Erich Leinsdorf, music director of the Boston Symphony Orchestra, and Mrs. Leinsdorf.

The gala party followed the first of two Washington, D. C., sold out B. S. O. concerts in Constitution Hall, given by the orchestra during its two-week southeastern tour. In Washington, the concerts were part of the Capitol's National Symphony series, and of course was sold out.

Advance word on the "dress of the evening" was "easy clothes." So tall, blonde Joan Kennedy wore the glittering, silver, mini-skirted dress that startled Washington Society at the recent President and Mrs. Nixon's reception. Senator Ted wore a dark business suit, and dark tie. But there were long gowns, pants-suits and flowing dress culottes, as well as the popular mini-mini-cocktail dresses in the audience.

In the Boston guest list were Sen. and Mrs. Edward Brooke, Transportation Sec. John A. Volpe, and Mrs. Volpe, Mr. and Mrs. Talcott Banks (he is president of the B. S. O. Trustees), David Rockefeller, Development Co-ordinator of B. S. O., and Mrs. Rockefeller, Mrs. Serge Koussevitzky, John T. Noonan, B. S. O. trustee and Mrs. Noonan.

Also, Thomas D. Perry, Jr., manager of B. S. O., and Mrs. Perry, Under-Sec. of Defense Thaddeus Beal, J. Carter Brown, Mrs. Arthur Fiedler, whose noted Pops-conductor husband is on tour, and her daughter, Johanna, who is on the staff of the National Symphony Orchestra, and Debbie.

Such noteables as S. Dillon Ripley, of the Smithsonian Institute and Mrs. Ripley attended the concert and supper, Princess Kotchoubey de Beauharnais and Mrs. Jouett Shouse, Mr. and Mrs. Robert C. Alsop, chairman of the Council of Tanglewood Friends, Mrs. Charles R. Austrian, Richard Bales, curator of music, National Gallery, and Mrs. Bales, Paul Callaway, organist in the National Cathederal.

JFK Center friends included Ambassador and Mrs. Sol Linowitz, Sen. and Mrs. Ralph Yarborough, the Ralph E. Beckers, Mr. and Mrs. Harry C. McPherson, Jr., Roger Stevens, who is Chairman of the JFK and National Council Arts and Humanities, Lloyd Symington, president of B. S. O., and Mrs. Symington.

Since the capacity of dinner guests was limited to 200, only about 20 members of the B. S. O. were able to attend the party. In that group were Harry Ellis Dickson, Mr. and Mrs. Joseph Silverstein, Roger Voisin, Burton Fine, Kauko Kahila, Miss Lillian Kallir, soloist at the concert, Jerome Lipson and Bernard Zighera.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

MAR 19 1969

New England

RECORD-AMERICAN
BOSTON, MASS.
CIRC. 455,873

MAR 18 1969

SUN (e)
LOWELL, MASS.
CIRC. 47,948

MAR 18 1969

Sen. and Mrs. Edward M. Kennedy visit backstage with Boston Symphony Orchestra Conductor and Mrs. Erich Leinsdorf during intermission at Constitution Hall.

AP Wirephoto

Intermission visit

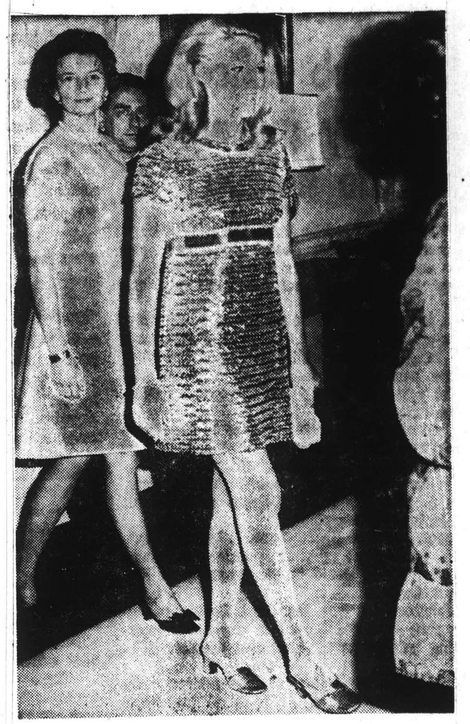
Sen. and Mrs. Ted Kennedy visit with Boston Symphony conductor Erich Leinsdorf and his wife during intermission tonight in the Boston Orchestra's concert at Washington's Constitution Hall. Mrs. Kennedy stands next to Leinsdorf who is retiring at the end of the season.

OSSINING CITIZEN REGISTER
Wednesday, March 19, 1969

CONCERT ATTIRE — mini-skirted Joan Kennedy walks backstage Monday during intermission in performance of the Boston Symphony Orchestra at Washington's Constitution Hall. Her husband, Massachusetts Sen. Ted Kennedy, is a trustee of the orchestra. — AP Wirephoto.

MOUNT VERNON ARGUS
Wednesday, March 19, 1969

CONCERT ATTIRE — Mini-skirted Joan Kennedy walks backstage last night during intermission in performance of the Boston Symphony Orchestra at Washington's Constitution Hall. Her husband, Massachusetts Sen. Ted Kennedy, is a trustee of the orchestra. — AP Wirephoto.



AP Wirephoto

Concert attire

Mini-skirted Joan Kennedy walks backstage last night during intermission in performance of the Boston Symphony Orchestra at Washington's Constitution Hall. Her hubsand, Massachusetts Sen. Ted Kennedy, is trustee of the orchestra.

153

The Issue Was Briefly Skirted

By DONNIE RADCLIFFE
Star Staff Writer

Not even a tempest in a dressmaker's thimble can come between a son of the auld sod and his wife of the new mod.

And certainly not on St. Patrick's Day when an Irishman without a sense of humor is like a shamrock without built-in luck.

"I'm not saying anything," pleaded Sen. Edward M. Kennedy last night on hemlines in general and his wife's in particular.

But at a party the Kennedys gave in their McLean, Va., home for the Boston Symphony's Erich Leinsdorf, the Massachusetts senator indicated he was quite aware of the sensation his wife created in her silver mini-dress at last week's White House reception.

Mrs. Kennedy was aware of it, too.

"After the other night," she grinned, "I feel I ought to let everything down six inches."

Like the dress she wore to the Nixon reception, last night's dress also was silver. This one, however, was in silver sequined and was "factory-made" in New York.

"It's my conservative dress," she said wryly, glancing down at the hemline which ended rather abruptly about four inches above her knees.

Frankly, she confided, she didn't understand what all the fuss has been about.

"If I'd known that was going to happen, I wouldn't have worn it. I don't do things like that deliberately."

She declined to identify the "little dressmaker" who designed last week's dress. It was not, as some onlookers have speculated, Mme Paul of Georgetown.

"This one is little, I mean REALLY little," the blonde, attractive Mrs. Kennedy giggled.

She said she does wear other colors besides silver, including a green suit which she usually unpacks for St. Patrick's Day.

"Teddy marches in the parade at Boston, but since he didn't this year, I didn't wear the suit."

Mixture

If neither of the Kennedys wore green at their party, there was plenty of it around in food, floral arrangements and wallets.

Guests were a mixture of Boston and Washington socialites, politicians and just plain musicians.

"I didn't know I was coming tonight until this morning when I got on the plane in Miami and someone handed me an invitation," said the Boston Symphony's Bill Waterhouse.

He and about 30 other musicians, some with their wives, were chauffeured to the Kennedy home in four chartered buses, one of which got lost and was 45 minutes late in arriving.

Kennedy, himself, helped several of the musicians find places to store the instruments they had brought from Constitution Hall.

And he was under the impression that all 110 members of the orchestra had been invited to his party.

"That's the reason we're having it," he said, "unless somebody isn't telling me something."

Somebody wasn't.

A secretary to Mrs. Kennedy described the senator as "the most hospitable man in the world who always thinks the house can hold more people than it can."

Obviously it couldn't, she said, so the orchestra's management decided to draw lots for musicians who could attend.

One guest who was neither musician nor Kennedy invitee, the indomitable man, Nathaniel Knight, showed up in his party-crashing best with a peace offering in the shape of a painting.

Kennedy invited him in with the same geniality he showed all his guests, then quickly forgot about him.

Leinsdorf, with his attractive Argentina-born wife of eight months, was as exhilarated by the boos from his Washington audience as he was by their bravos.

"I knew I wasn't playing buttermilk," he said of the Varese number which had aroused concertgoers' dislike so audibly earlier in the evening.

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Star Photographer Walter Oates

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Short Skirted Issue

Continued From Page C-1

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New England

047

SUNDAY GLOBE
BOSTON, MASS.
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By MARJORIE SHERMAN
Staff Writer

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There's the smell of apple wood burning in the wide fireplaces, and the spicy sweetness of Joan's favorite carnations, little ones in corals and lemon yellow to match the small sofas and plum-cushioned armchairs. There are family photographs everywhere, and the shine of candlelight on old Irish silver.

An epergne holds little green clusters of tiny shamrocks, and a child's bunch of them is pushed into a small silver cup.

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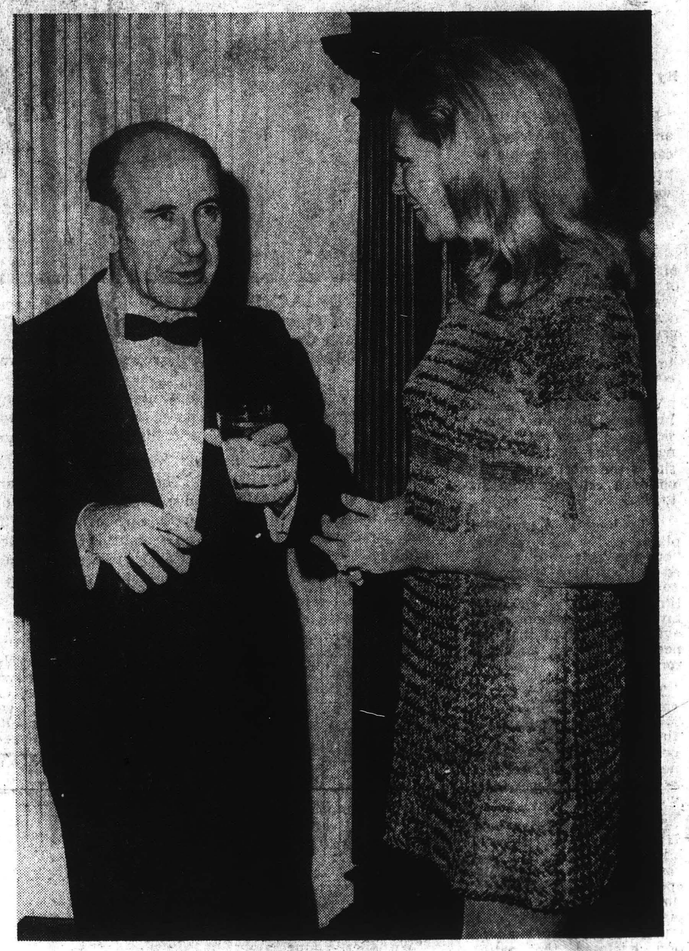

ERICH LEINSDORF, B.S.O. conductor, chats with Joan Kennedy.

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153

The Issue Was Briefly Skirted

By DONNIE RADCLIFFE
Star Staff Writer

Not even a tempest in a dressmaker's thimble can come between a son of the auld sod and his wife of the new mod.

And certainly not on St. Patrick's Day when an Irishman without a sense of humor is like a shamrock without built-in luck.

"I'm not saying anything," pleaded Sen. Edward M. Kennedy last night on hemlines in general and his wife's in particular.

But at a party the Kennedys gave in their McLean, Va., home for the Boston Symphony's Erich Leinsdorf, the Massachusetts senator indicated he was quite aware of the sensation his wife created in her silver mini-dress at last week's White House reception.

Mrs. Kennedy was aware of it, too.

"After the other night," she grinned, "I feel I ought to let everything down six inches."

Like the dress she wore to the Nixon reception, last night's dress also was silver. This one, however, was in silver sequined and was "factory-made" in New York.

"It's my conservative dress," she said wryly, glancing down at the hemline which ended rather abruptly about four inches above her knees.

Frankly, she confided, she didn't understand what all the fuss has been about.

"If I'd known that was going to happen, I wouldn't have worn it. I don't do things like that deliberately."

She declined to identify the "little dressmaker" who designed last week's dress. It was not, as some onlookers have speculated, Mme Paul of Georgetown.

"This one is little, I mean REALLY little," the blonde, attractive Mrs. Kennedy giggled.

She said she does wear other colors besides silver, including a green suit which she usually unpacks for St. Patrick's Day.

"Teddy marches in the parade at Boston, but since he didn't this year, I didn't wear the suit."

Mixture

If neither of the Kennedys wore green at their party, there was plenty of it around in food, floral arrangements and wallets.

Guests were a mixture of Boston and Washington socialites, politicians and just plain musicians.

"I didn't know I was coming tonight until this morning when I got on the plane in Miami and someone handed me an invitation," said the Boston Symphony's Bill Waterhouse.

He and about 30 other musicians, some with their wives, were chauffeured to the Kennedy home in four chartered buses, one of which got lost and was 45 minutes late in arriving.

Kennedy, himself, helped several of the musicians find places to store the instruments they had brought from Constitution Hall.

And he was under the impression that all 110 members of the orchestra had been invited to his party.

"That's the reason we're having it," he said, "unless somebody isn't telling me something."

Somebody wasn't.

A secretary to Mrs. Kennedy described the senator as "the most hospitable man in the world who always thinks the house can hold more people than it can."

Obviously it couldn't, she said, so the orchestra's management decided to draw lots for musicians who could attend.

One guest who was neither musician nor Kennedy invitee, the indomitable man, Nathaniel Knight, showed up in his party-crashing best with a peace offering in the shape of a painting.

Kennedy invited him in with the same geniality he showed all his guests, then quickly forgot about him.

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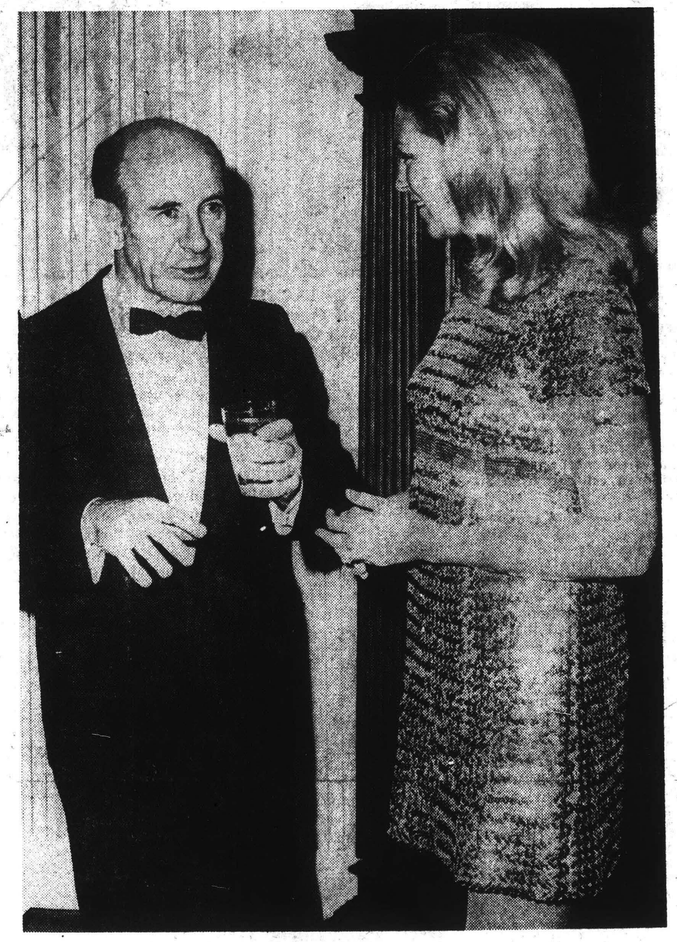

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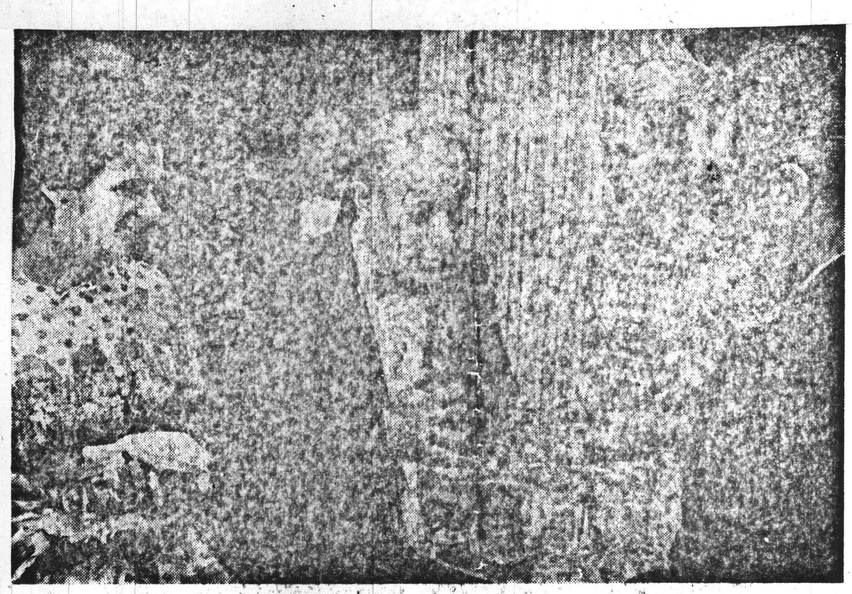


Photos by Ken Feil—The Washington Post

Joan Kennedy offers Boston Symphony Conductor Erich Leinsdorf and Mrs. Leinsdorf (left) some refreshment.

GALLERY

By Dorothy McCardle

Joan greets Secretary of Transportation John Volpe.

There was a poignant backdrop of history at the after-concert reception which Sen. and Mrs. Edward M. Kennedy gave at their home in McLean on Monday night.

At first the house was so crowded by the 200 guests who had come from the performance of the Boston Symphony Orchestra at Constitution Hall that no one could inspect the gallery of photographs jamming every table and desk in the Kennedy drawing room and library.

As the crowd thinned out Conductor Erich Leinsdorf and his wife, the guests of honor, could see family pictures of John F. Kennedy and Robert F. Kennedy.

One color photograph on an end table beside a golden sofa showed the three Kennedy brothers together, their hair tousled by the wind and their heads thrown back in a gale of laughter.

One very large black and white photograph of Bobby Kennedy in his mountain-climbing outfit bore a handwritten inscription by the late Sen. Robert Kennedy's widow.

It said: "For Teddy who was always there, sharing the challenge and who was by his side for the most exhilarating run of all—and whom he loved so much. Ethel, Christmas, 1968."

Downstairs on the lower level where Joan Kennedy has her office and where guests' coats were hung, there was a different kind of picture gallery. In huge frames were color snapshots of the three young children of the Edward Kennedys.

In Mrs. Kennedy's office where her secretary works at one desk and Joan at another, there are huge framed crayon scrawls done in school by Kara Kennedy, 10, and Edward Jr., 8. Patrick Joseph, almost 2 years old, is too young to have his art works framed yet.

The files in Mrs. Kennedy's office contain a complete indexed record of every treasure in the house, its history and its value. This is Joan's own efficient system which she revealed to guests when they admired the antique Irish silver on display for her St. Patrick's Day reception.

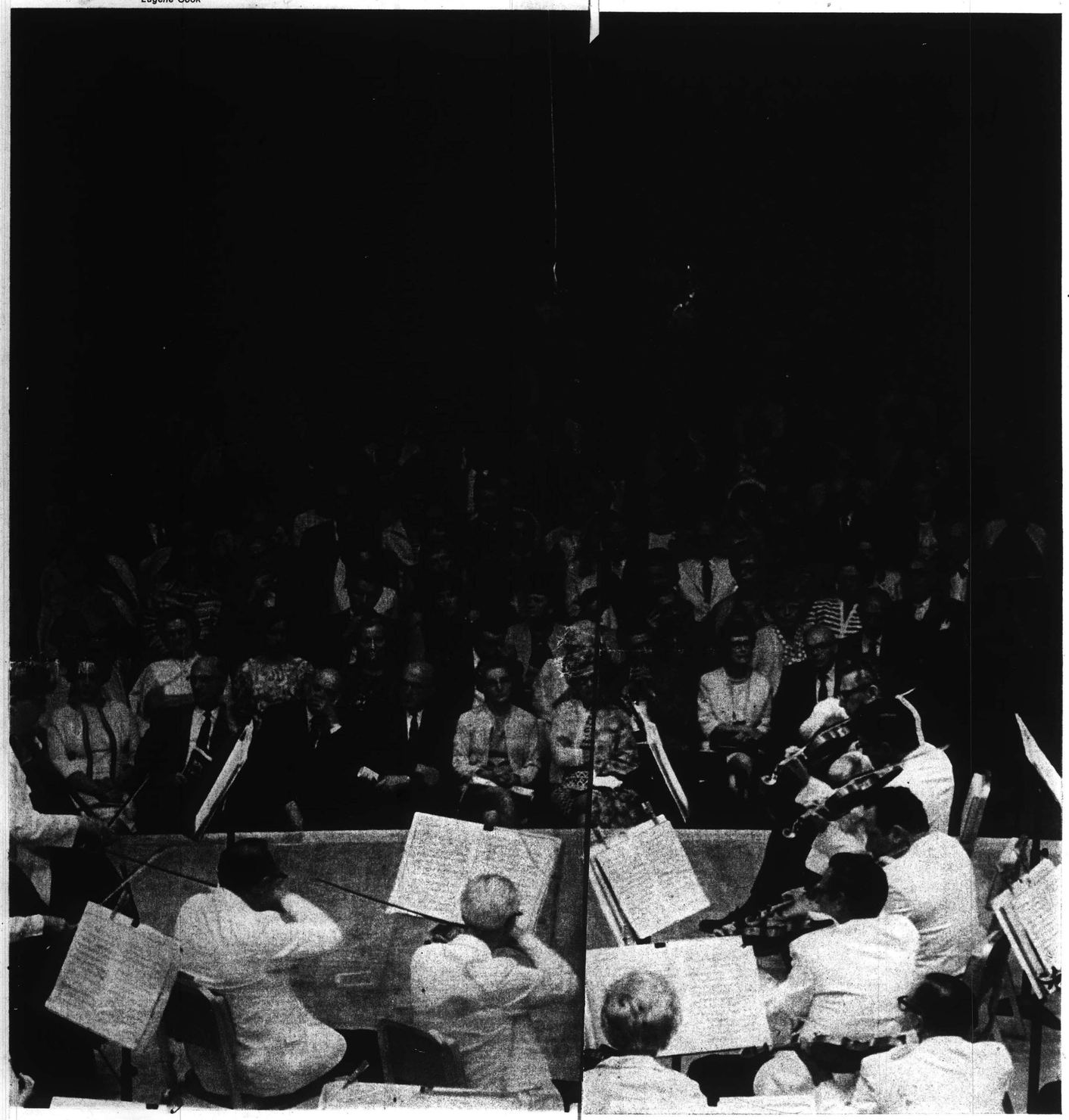
Guests included the new Secretary of Transportation and Mrs. John A. Volpe and the new Under Secretary of State Elliott Richardson. The Richardsons have purchased the Alexander B. Hagner river front home just down the Potomac from the Kennedy home.

Members of the Boston Symphony showed particular interest in the elaborate stereophonic system in the Kennedy library which pipes music all over the house.

THE MONEY PROBLEM

155

Eugene Cook



Managing Orchestras Is a Fine Art Too

Rising costs hold a special threat for the performing arts, and for their faithful trustees.

by Martin Mayer

Some years back, an imaginary report from an imaginary time-study engineer circulated among musicians and their friends. Its author had been shocked by what he saw at a symphony concert: Sixteen first violins, all doing the same thing, nine double basses just to swing back and forth on the notes of a single chord. Even the woodwinds, which looked as though they had individual functions, often proved on examination to be doubling the notes already being played by the strings. Many players, especially in the brass and percussion sections, were idle most of the evening. Worse yet, much of the music the orchestra played was made up of short repetitive phrases, and sometimes entire sections of a piece were played all over again. It was no wonder, the time-study man wrote, that orchestras lost money. He recommended a program of personnel reduction and musical editing that would improve productivity and enable half as many people to play twice as much music during a two-hour concert.

Anyone concerned about the business end of the performing arts risks a plunge into this pit of incomprehension; there really are people who don't know that art is an economic surplus operation. A professional symphony orchestra that provides a living for a hundred-odd people is among the more luxurious artistic institutions: it can no more pay for itself at the box office than a well-staffed museum can pay its way with admission charges.

There is, however, no reason for its backers to pay for the additional luxury of weak management. As a Rockefeller Panel Report put it in 1965, "Resourceful business and administrative leadership is a necessary element in the successful development of the performing arts." And as a number of orchestras have been discovering in recent years, there is all the difference in the world between an annual deficit of $250,000 and one of $1,250,000. The rising costs that narrow profit margins in business rapidly widen the "income gap" in the performing arts, where it

That's George Szell directing the Cleveland Orchestra, which is perhaps the best in the world. This summer it left Cleveland to start an annual festival in this imposing new theatre off the Ohio Turnpike.

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SEP 1 1968

NEW PROBLEM

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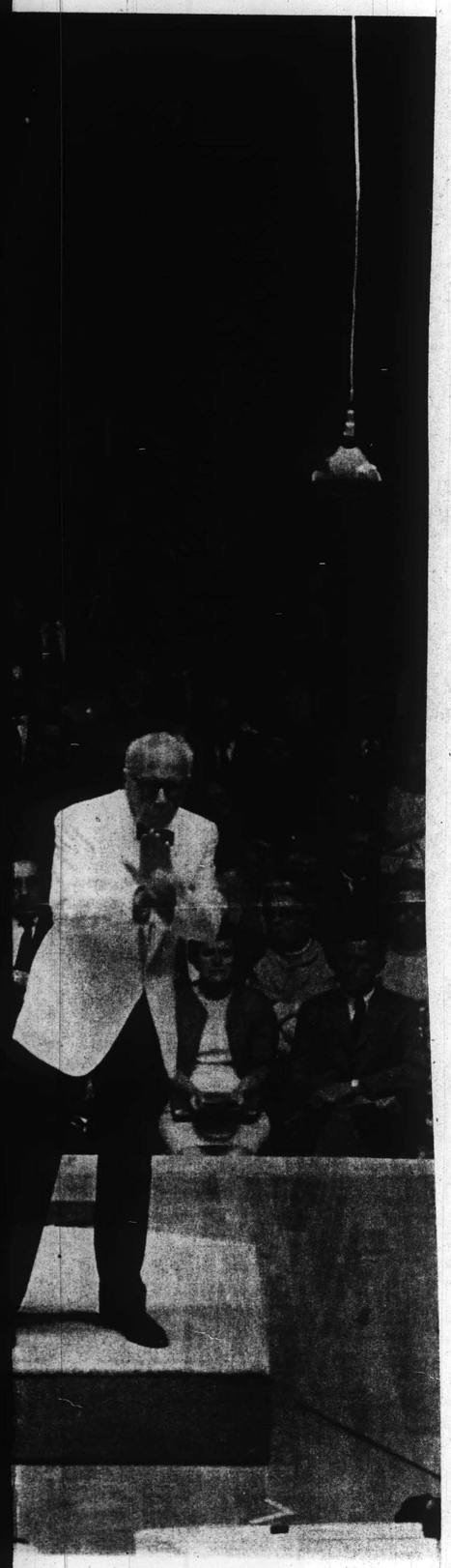

is l d both to control expenses and to predict revenues. De te rising attendance and ticket prices over the last five ears, most orchestras are in trouble; and some, espec ly where the business management has been weak, are bad trouble.

A ll for Hercules

T e current crisis of the Chicago Symphony is instructive Its unrestricted endowment shrank from $6,200,000 in t e spring of 1964 to little more than $1 million this spri g—with most of that almost certain to be lost next yea Between 1964 and 1967 the orchestra's annual operating expenses rose about $1,400,000 (to $3,250,000), whi e operating income rose only about $600,000 (to $1,551,000). The 1964 operating deficit of $840,000 was more or less manageable on endowment income, plus a small grant from the city, plus the sort of fund raising that could be done, as an officer of the symphony puts it, "by a small group of men sitting around the Chicago Club." The operating deficit of $1,700,000 in 1967 could be managed only by taking $776,000 out of the orchestra's endowment.

The four-year period was marked by several changes on the executive committee of the volunteer board of trustees that controls the orchestra, and two changes in the top-level paid management. "The administration of the Chicago Symphony," says its present general manager, John S. Edwards, "doesn't resign or get fired. It disappears, like a Central American government." Edwards, a veteran of more than thirty years in orchestra management and until this year president of the American Symphony Orchestra League, came to Chicago in June, 1967, after twelve years in Pittsburgh. George Szell, conductor of the Cleveland Orchestra and an old friend, warned him about what he would find, saying, "It's like cleaning the Augean stables." Edwards took the job and told Szell, "We'll just find out whether I'm Hercules."

Two contracts were the proximate cause of the troubles. The more damaging was the contract with the musicians' union, signed in 1965, guaranteeing the orchestra players a longer season every year until they achieved a full fifty-two weeks of pay in 1968-69. (This past season the orchestra still had one week of unpaid leave.) Yearlong employment for musicians was already, clearly, the wave of the future, and the Chicago Symphony management had to bargain under pressure from Mayor Richard J. Daley. But the trustees seem to have signed up without even thinking very hard about finding the added bookings that would justify the added weeks on the payroll.

The second contract was bothersome in a quite different wa In 1965 the symphony's trustees were planning to spe d around $2 million to remodel Orchestra Hall; they wo ld dip into endowment funds but later replenish these wi the proceeds of a special renovation-fund drive. This pl was put aside, however, after the symphony received an fer of support from Mrs. Arma Wyler, heiress to a fo une from a dehydrated-food business. She agreed to pa the costs of remodeling Orchestra Hall; she would pr de $1,950,000—$100,000 of it in 1970, the other $1,-85 00 to be paid after her death. In return for these fu s, the auditorium was to be renamed Silvain and Ar a Wyler Hall, with large gold letters bearing that legen ver the lobby doors.

mbers of the board of trustees, who had apparently bee woolgathering when the contract was originally discus d, were shocked on their arrival for the opening concert of the 1966-67 season to find the large gold letters. They were further shocked by the discovery that, as the contract had been drawn, Mrs. Wyler's legacy could be diminished if an economic downswing should depress the total value of her estate. During the intermission at the opening concert, Louis Sudler, the newly elected president of the board, visited with several influential Chicagoans active in the symphony's affairs. He was strongly urged to get Mrs. Wyler's name off the hall; the fear was that any such prominent recognition of one donor might diminish the enthusiasm of others. Sudler arranged to cancel the contract, but the entire cost of the modernization—it turned out to be close to $3 million—had to be charged against the unrestricted endowment. And there were of course no offsetting funds from any renovation drive.

"When I became a trustee in 1965," Sudler says reflectively, "I didn't—and neither did the board generally—have any sense of impending trouble. Now at least we know what we have to do. We have to double the annual giving, raise endowment, find new markets for our services, and get a profitable recording contract. Meanwhile, we're still trying to get down to the bottom, find our base—the way any corporation in trouble does." Among the shocks Sudler has had to absorb was the revelation that several profit items—e.g., from past recording contracts—were illusory. The 1966-67 statement of income and expenses carried an income item of about $60,000 from "recording royalties, etc."; the 1967-68 statement shows a $132,000 "net cost" of recordings.

How to get by in the summer

Though nobody else has got into quite such hot water as Chicago, all the major orchestras face problems of the same kind. ("Major," as the term is used in the symphony field, refers to organizations whose annual budget is over $500,000. There are now thirty of them.) All the "Big Five" orchestras—New York, Boston, Philadelphia, Chicago, and Cleveland—have or soon will have year-round employment contracts, and at least a dozen others have contracts for thirty-five weeks or more; meanwhile their local subscription series, the foundation of any such enterprise, run twenty weeks or less. Baltimore, for example, under the contract expiring this year, must maintain its orchestra thirty-six weeks although its subscription series covers only sixteen Wednesday night concerts (eight of which can be paired with a repeat of the same program on Thursday night).

Faced with these longer-term contracts, all of the Big Five have naturally worked hard to nail down as much "summer business" as they can. Chicago is blessed by the separately managed and financed Ravinia Festival just north of the city, which buys the orchestra's services for eight weeks every summer. The Philadelphia Orchestra has the long-established Robin Hood Dell Concerts in July and the newer Saratoga Festival in August. Boston has its famous and flourishing Berkshire Festival at Tanglewood in the summer. The New York Philharmonic has created a May-June series of Promenade concerts, found four corporate and government sponsors for free concerts in the parks, and organized extended tours (last year across Canada, sponsored by the Canadian Government as part of the centennial celebration; this summer to Europe, helped by $150,000 from T.W.A. and $200,000 from the State Department). And the Cleveland Orchestra has invested almost $7 million ("Twice what I would have told you it was going to cost if you had asked me a year

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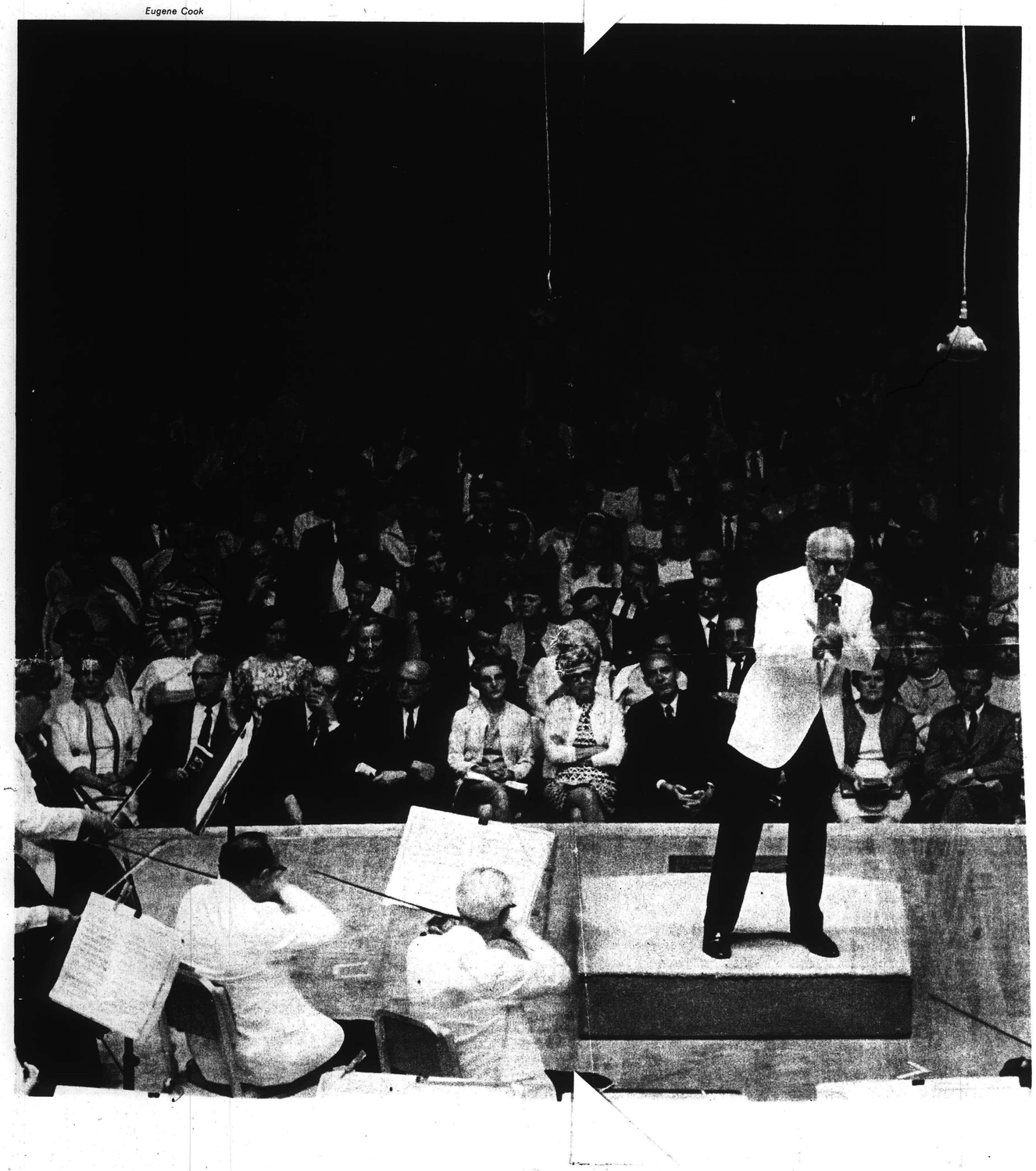

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Talented Partners in Talented Performances

The "chief operating officers" of most symphony orchestras are their paid managers, and the "chief executive officers" are the volunteer presidents and chairmen, usually drawn from the business community.

The managers are a varied, and very special, group. John S. Edwards, fifty-six, who has been running orchestra affairs since the mid-1930's, was hired away in 1967 from the Pittsburgh Symphony by the Chicago Symphony; he liked the salary offered (believed to be about $40,000) and also liked the challenge presented by Chicago—which President Louis Sudler made no effort to understate. A. Beverly Barksdale, fifty-four, took a master's degree in music in Louisiana, taught a year in Emporia, Kansas, then spent seventeen years building up a music program at the Toledo Art Museum before he was recruited in 1957 to be manager in Cleveland. New York's Carlos Moseley, fifty-three, was an aspiring concert pianist (he played a Brahms concerto under the baton of Leonard Bernstein at Tanglewood when they were both students), later served five years as professor of music and director of the School of Music at the University of Oklahoma, arriving at the Philharmonic in 1955. Richard Cisek, thirty-nine, Minneapolis' managing director, hung around the offices of the Buffalo Philharmonic while he was an economics student at Canisius College. He went on to the Wharton School, wrote a master's thesis on the marketing of symphonic music, and worked his way up in the Minneapolis organization from a beginning in public relations.

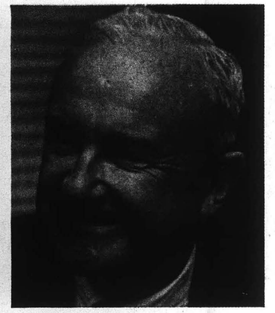
Seattle's Alan Watrous, sixty-two (not shown below), taught music and conducted in public schools before becoming director of recreational music for Boeing in Wichita during World War II, and was one of a group of teachers and amateurs who decided in 1944 that the city ought to have an orchestra. He wound up assistant concertmaster and manager, and in the process learned how to run an orchestra. After giving the Wichita Symphony a firm foundation, he yielded to offers from Dallas in 1957, then two years ago was lured to Seattle.

Most of the presidents and chairmen carry their heavy administrative burdens joyously, because they care about music. New York's Chairman David Keiser, sixty-two, president of North American Sugar Industries, is a good enough pianist to have played with the Philharmonic. Frank E. Joseph, sixty-four, president of the Cleveland Orchestra, is a Cleveland native, a corporation lawyer, and the husband of a pianist who is also president of the Cleveland Institute of Music. Sudler of Chicago is a professional singer as well as a real-estate developer. He holds a card in the American Guild of Musical Artists, and when the steelwork was topped out at the hundred-story John Hancock Center, which his firm manages, Sudler sang the *Star-Spangled Banner* to climax the celebration. He still accepts engagements to sing in oratorios, even though the symphony's crisis (see accompanying article) took no less than four-fifths of his time in 1966-67.

Judson Bemis of Bemis Co. says that his presidential duties with the Minneapolis Symphony can be accomplished in about 20 percent of his time—"because we don't have any honorary vice presidents, they're all functional." Bemis, fifty-five, is not a musician himself, however. "I'm fond of music," he explained recently, "but I took this job because it seemed to me a business job, not just a musical job."

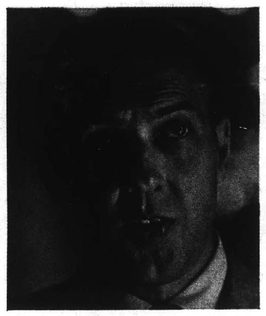
In Philadelphia, C. Wanton Balis Jr., sixty-one (not shown below), runs a major re-insurance firm with his left hand while his right hand controls the Philadelphia Orchestra. He says it takes about half his time: "It's a three-ring circus—the musical director, the business manager and office staff, 106 musicians and their union. Then there's the Academy of Music, which we own, and a large, broad-spectrum board which has to be kept active."

Carlos Moseley *Managing Director*

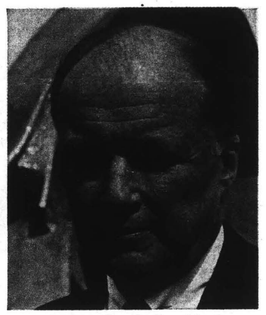


David Keiser *Chairman*

The New York Philharmonic

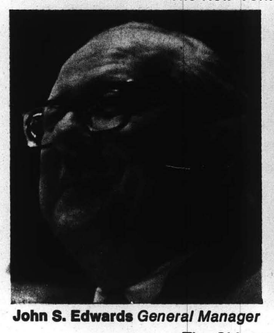


Richard Cisek *Managing Director*

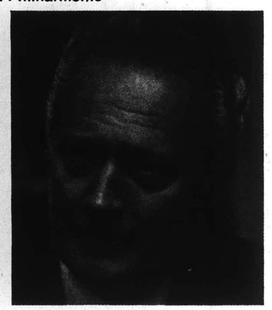


Judson Bemis *President*

The Minneapolis Symphony

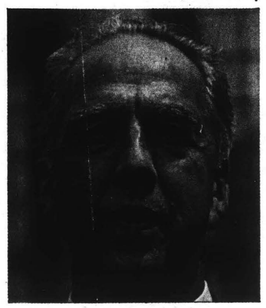


John S. Edwards *General Manager*

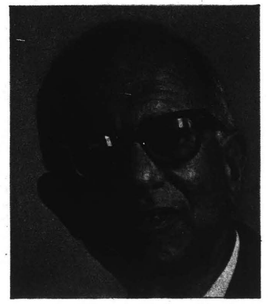


Louis Sudler *President*

The Chicago Symphony



A. Beverly Barksdale *Manager*



Frank E. Joseph *President*

The Cleveland Orchestra

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A boost from a brew

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INFORMATION OBSCURED

ago," says General Manager A. Beverly Barksdale) in the physical plant of the Blossom Music Center, which in mid-July began providing off-season concerts and a summer music school in a wooded setting near the Ohio Turnpike between Cleveland and Akron. "Blossom," says Barksdale, "*does* have a little bit of pure idealism in it—it bothers me and some others that during our season we play in a small elegant hall, and reach so few people." But its major purpose, the justification of the financial risk, is to find employment for the nation's largest orchestra—108 men and women who must be paid all year round.

Years ago the answer to an employment contract longer than the local season was the tour, which in theory was artistically stimulating for the men (who got a chance to play before fresh and enthusiastic audiences in fresh and acoustically different halls) and financially profitable for the orchestra. But in the last decade or so, rising costs of transportation and accommodations have made it necessary to book an orchestra for six concerts a week on tour, which often means six moves a week, which is hell on men and management. Carlos Moseley, managing director of the New York Philharmonic, still remembers clearly a week in its 1959 tour of Europe when the orchestra played Monday in Paris, Tuesday in Basel, Wednesday in Munich, Thursday in Belgrade, Friday in Zagreb, and Saturday in Venice—and taped a C.B.S. television show at the close of the Venice concert. And whatever artistic enchantment distance may lend is quickly dissipated by the need to play parts of one program—usually a relatively popular program—over and over again.

And even at such forced draft, a tour can be financially debilitating. Costing out its most recent cross-country tour, the New York Philharmonic found that receipts would have to be $18,750 a night for the orchestra to break even. These figures were indeed met, thanks to the audience appeal of Leonard Bernstein and bookings in big outdoor amphitheatres like the Hollywood Bowl and Denver's Red Rocks. The Philadelphia Orchestra asks a fee of $12,500 a night on the road, but is unable to break even on that. Orchestras of the quality of Detroit and Los Angeles played last year for as little as $3,500 a night to fill out a week's schedule while on tour. The Minneapolis Symphony—punished at the traveling box office by the absence of its regular conductor, who was ill—actually went out of pocket $10,000 on its eastern tour last winter, without counting any of the payroll or overhead costs of the orchestra.

The perils of four-a-week

Expansion of the regular home market is obviously what the orchestras need, but making this policy is much easier than executing it. Quality considerations dictate a limit both in the size of the hall and in the number of performances in a week. A full-time union orchestra contracts to give eight (sometimes nine) "services" a week, usually two and a half hours each. About half of these services may be devoted to performances and the other half to full orchestra rehearsals. Except for pops concerts, or with the reduced standards of summer festivals, orchestral programs of professional quality cannot be prepared in a single rehearsal; if anything of even moderate difficulty is billed, up to four rehearsals may be required for each program. And artistic quality suffers if a program is repeated too often. Even if the union will go along, it's hard to play more than four performances a week.

An orchestra on any such schedule will have trouble expanding its market. The great majority of regula ason tickets are marketed on a subscription basis, e.g., ome-one planning to come every Thursday evening f our-teen weeks. Since an orchestra cannot play the sa piece twice for the same audience in the same season, fo separate audiences are required every week. And a lon eason will usually mean more than one subscription pe d and more than four separate audiences. Very few pe e love symphony concerts enough to want to go every we —and a long subscription series may cost $200 or mo for a pair of tickets. Short series sell out these days muc faster than long series; the resistance is apt to be e ecially severe for periods of more than twenty weeks.

The New York Philharmonic has a thirty-two-week subscription season (the nation's longest) at Lincoln Center; it can play more or less the same program there four times a week and sell out every night. But the Philharmonic plays for the nation's most sophisticated and affluent audience. No other city could sell as many tickets as New York does for a fourteen-week series at $105 for a seat in the orchestra. Also, New York has been unusually imaginative in devising subscription combinations; at present there are twelve covering different time spans.

Mrs. Tiffany's husband hates music

Any expansion of the home season, then, begins with an effort to market the product in and around the home territory. Unfortunately, the demand for the product is uneven and variously motivated; it is affected not only by pure musical interest, but by ethnic backgrounds, education (in its medicinal "good-for-you" sense), and social status. "In a lot of families," says Carl Shaver, a former vice president of Grand Union now in business for himself as a management consultant and fund raiser for orchestras, "the symphony has been like a religion—it's put in the wife's name. And it's suspect to a lot of husbands, like the household checking account." Most of the older orchestras play a regular weekday-afternoon subscription series for an almost exclusively feminine audience, which spends the morning shopping and the afternoon listening. Wher he was conductor of the Philadelphia Orchestra, Leopol Stokowski objected strenuously to these "ladies with bun dles," and an effort was made to switch the orchestra' afternoon series in New York to a series of evening con certs. Arthur Judson, then manager of the Philadelphi Orchestra, kept framed on his wall for some years there after a letter the management received when this switc was originally announced: "Mrs. Tiffany regrets that sh cannot take her tickets for an evening series, becau e sh cannot go out alone in the evening and her hu ban hates music."

The economics of symphony orchestras are h vi affected by "women's committees"—volunteers wh se subscriptions, raise funds, and arrange educational e nt lunches, teas, parties, and an annual "orchestra ball" h is in many places a prime social occasion. A num subscriptions are sold entirely on the social importa the annual opening night, for which everybody dres u No orchestra that benefits by such events wants i losing them (in Boston and Philadelphia the chari raises more than $150,000 a year), but some tho f board members wonder whether the identification t orchestra with high society may not be counterpro Frank P. Thomas of Indianapolis, whose Burge h Systems has made substantial corporate contribut s that city's orchestra ("When you're in the hami

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Managing Orchestras Is a Fine Art Too

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joint business," he explained amiably to a meeting of the American Symphony Orchestra League, "you have to do something to improve your image"), argues that the annual full-dress opening night depresses sales to middle-class families: "Wives see that opening night on TV and they say, 'This place is not for me—I'd be uncomfortable there.'"

Many orchestras make little effort to sell subscriptions to people not already known to members of the women's committees. Shaver says that in one of the cities where he has worked for an orchestra he made a list of the officers and directors of all publicly held corporations and found that the symphony subscription list included names from only one-quarter of the companies. "The others hadn't even been approached." Income is also lost, Shaver feels, through "inferior techniques for merchandising single tickets."

In some cities—Indianapolis, Los Angeles, Milwaukee, New York, Phoenix, Seattle, St. Louis—new audiences have been drawn to symphony concerts by new auditoriums and "cultural centers." (See the portfolio beginning on page 109.) For reasons nobody fully understands, the cultural centers have ordinarily been promoted by political and business leadership rather than by high society, and their socially neutral elegance seems to attract sections of the middle class not previously reached by the arts. In Los Angeles, to take one major growth situation, paid admissions went from 76,700 in the orchestra's last year at Philharmonic Auditorium to 123,900 in its first year at the new Music Center. Even where attendance cannot improve, because the new hall has no more capacity than the old one, a new hall permits a large rise in ticket prices and income.

Many orchestras have a tradition of selling concerts to organizations or even individuals, who then supply their own audience. John Edwards hopes to bail out the Chicago Symphony's year-round contract eventually by establishing week-long orchestra-in-residence arrangements at midwestern universities; the universities, not the symphony, are responsible for ticket sales. Detroit gives annual concerts for, among others, the University of Detroit and the Lutheran Church. A few years ago a Negro church bought the services of the Detroit orchestra to launch the career of a young conductor in its congregation; the orchestra now employs the conductor regularly for school concerts in the inner city. Detroit has also sold a concert to the Master Brewers Association convention. The Rochester Philharmonic sells Kodak eight lunch-time concerts a year, in the company's auditorium; the Cleveland Orchestra plays three concerts in tents at local country clubs; Phoenix plays an annual benefit for the Salvation Army.

The case for running out

To date, however, the easiest way to expand the home season has been to expand the geographical definition of "home." In what is called a "runout," the orchestra invades a suburb or nearby city to play the program it has just given in its own hall, and everybody then goes home to sleep in his own bed. Runout series have been arranged to Milwaukee for the Chicago Symphony, Tacoma for Seattle, the west end of its own city for Cleveland, Santa Barbara and San Diego for Los Angeles, Rochester and St. Joseph for Minneapolis. In the West, where the buses fly over flat roads, runouts may be arranged to cities as much as 200 miles away. There is no doubt about their profitability. The added costs of performing the same program one more time are obviously small, and the orchestra can often hope to build a constituency that will contribute money and political support.

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Increased Wages and Benefits for Symphony Musicians

(The present article on the Pittsburgh Symphony Orchestra is the twelfth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)

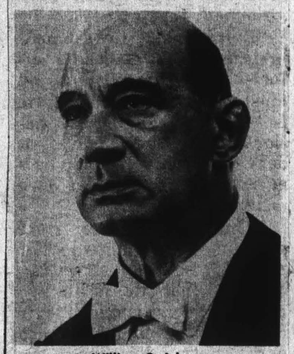
The present-day Pittsburgh Symphony, under the musical direction of William Steinberg, is considered to be in the first rank of major symphony orchestras in the United States. It is an organization with two distinct histories. The first functioned from 1896 to 1910; the second phase began in 1926 and involves many great musicians of this era and thousands of devoted citizens who keep the organization operating with their generous financial support.

In 1896 when Pittsburgh was just starting to emerge as an industrial giant, two dozen civic leaders, sparked by George Westinghouse, founder of the Westinghouse Electric Corporation, guaranteed the first full season of the Pittsburgh Symphony Orchestra under the baton of Frederick Archer. Industrialist Andrew Carnegie provided a magnificent concert hall which still exists today.

In 1898 Victor Herbert became conductor of the orchestra, adding zest and color to the Pittsburgh scene. He composed many of his famous operettas during his six-year tenure.

When Herbert left Pittsburgh in 1904, Emil Paur took over the reins of the orchestra. Despite his international reputation and his greatest efforts, he had the misfortune of conducting an orchestra which continued to decline musically until 1910, when it dissolved.

For sixteen years, Pittsburgh was without an orchestra. In 1926 a group of professional musicians decided that a symphony orchestra was needed. This modest beginning was marked by rehearsals in obscure fraternal lodge halls, by begging and



William Steinberg

borrowing musical scores, and by tenaciously seeking the support of Pittsburghers who could afford to underwrite a symphony orchestra.

Elias Breeskin, who served at the helm of the reorganized orchestra for four years, was succeeded in 1930 by Antonio Modarelli, who held the conductorial post for the next seven years. By that time, the Pittsburgh Symphony Orchestra was a veteran group of able musicians that had established itself solidly in the community, had been instrumental in breaking state "blue laws" that prohibited sale of concert tickets on Sundays and was ready for recognition in the music world.

Otto Klemperer, then with the Los Angeles Philharmonic, was called to Pittsburgh to institute the orchestra on a major plane. In the wake of Klemperer came Fritz Reiner to lend his dynamic personality and renowned reputation to the Pittsburgh Symphony Orchestra. Reiner's tenure lasted until 1948. Then for the next four years the orchestra played under a veritable "Who's Who" listing of some of the world's greatest conductors.

In 1952 William Steinberg was appointed music director of the now 101 member

Managing Orchestras Is a Fine Art Too *continued*

discouraging musical history, to come up with a wholly first-rate orchestra. These wonders have been worked by leadership—mostly by the musical leadership and audience appeal of a conductor, but always with help from intelligent management and well-planned community support.

"Everybody is the manager's boss"

The term "management," as it is applied by symphony orchestras, ordinarily refers to two quite different kinds of people: paid professional administrators, who usually have the title "manager"; and unpaid voluntary chairmen or presidents of boards of trustees, who are usually well-connected local businessmen or lawyers.

The manager's post carries great responsibility and relatively little authority. "Everybody in town is the manager's boss," says Helen Thompson, who has run the American Symphony Orchestra League for most of its twenty-six years. "Everybody who buys a ticket or gives five dollars. The minute a man comes on the board he's an expert in what you should do, and if he isn't, his wife is."

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It was in expectation of mounting deficits, and of a time lag before the orchestras could learn to cope with them, that the Ford Foundation in 1966 granted sixty-one of the nation's orchestras a total of $80,200,000. About three-quarters of the grant was marked for endowment purposes, and was contingent on the success of the orchestras in raising an equal amount (the largest orchestras had to raise twice as much as the $2 million Ford offered) through their own endowment drives. The rest was for development purposes—e.g., to help develop runout programs in places like Baltimore, Phoenix, and Seattle—and to guarantee that during the endowment drives the orchestras would not also have to increase their annual maintenance appeals. In most of the larger cities the Ford grant has stimulated drives to exceed the required matching funds: Minneapolis has already raised more than $6 million of a projected $8 million to put with Ford's $2 million, and Chicago, Philadelphia, and Boston have similarly ambitious intentions.

But unfortunately for the fiscal health of the orchestras, the magnitude of the new figures floating about has stimulated substantial extra demands from the musicians' union, which has in any event, like many other unions, lost control over its membership. The difference between an endowment fund and operating income is by no means too subtle a matter to be understood by a violinist—but he can pretend it is.

Corporate harmony

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Increased Wages and Benefits for Symphony Musicians

(The present article on the Pittsburgh Symphony Orchestra is the twelfth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)

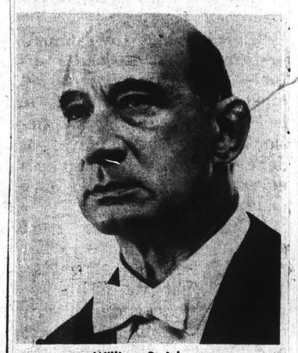
The present-day Pittsburgh Symphony, under the musical direction of William Steinberg, is considered to be in the first rank of major symphony orchestras in the United States. It is an organization with two distinct histories. The first functioned from 1896 to 1910; the second phase began in 1926 and involves many great musicians of this era and thousands of devoted citizens who keep the organization operating with their generous financial support.

In 1896 when Pittsburgh was just starting to emerge as an industrial giant, two dozen civic leaders, sparked by George Westinghouse, founder of the Westinghouse Electric Corporation, guaranteed the first full season of the Pittsburgh Symphony Orchestra under the baton of Frederick Archer. Industrialist Andrew Carnegie provided a magnificent concert hall which still exists today.

In 1898 Victor Herbert became conductor of the orchestra, adding zest and color to the Pittsburgh scene. He composed many of his famous operettas during his six-year tenure.

When Herbert left Pittsburgh in 1904, Emil Paur took over the reins of the orchestra. Despite his international reputation and his greatest efforts, he had the misfortune of conducting an orchestra which continued to decline musically until 1910, when it dissolved.

For sixteen years, Pittsburgh was without an orchestra. In 1926 a group of professional musicians decided that a symphony orchestra was needed. This modest beginning was marked by rehearsals in obscure fraternal lodge halls, by begging and



William Steinberg

borrowing musical scores, and by tenaciously seeking the support of Pittsburghers who could afford to underwrite a symphony orchestra.

Elias Breeskin, who served at the helm of the reorganized orchestra for four years, was succeeded in 1930 by Antonio Modarelli, who held the conductorial post for the next seven years. By that time, the Pittsburgh Symphony Orchestra was a veteran group of able musicians that had established itself solidly in the community, had been instrumental in breaking state "blue laws" that prohibited sale of concert tickets on Sundays and was ready for recognition in the music world.

Otto Klemperer, then with the Los Angeles Philharmonic, was called to Pittsburgh to institute the orchestra on a major plane. In the wake of Klemperer came Fritz Reiner to lend his dynamic personality and renowned reputation to the Pittsburgh Symphony Orchestra. Reiner's tenure lasted until 1948. Then for the next four years the orchestra played under a veritable "Who's Who" listing of some of the world's greatest conductors.

In 1952 William Steinberg was appointed music director of the now 101 member

Managing Orchestras Is a Fine Art Too *continued*

discouraging musical history, to come up with a wholly first-rate orchestra. These wonders have been worked by leadership—mostly by the musical leadership and audience appeal of a conductor, but always with help from intelligent management and well-planned community support.

"Everybody is the manager's boss"

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158

INCREASED WAGES AND BENEFITS FOR SYMPHONY MUSICIANS

Pittsburgh Symphony Orchestra on a permanent basis. Since that time the orchestra has achieved international fame and stature. He has molded the ensemble into a musical instrument of precision and depth, and has persisted season after season in offering adventuresome and widely varied programs in music.

German born and trained, Steinberg helped found the Palestine Symphony Orchestra (now the Israel Philharmonic) in 1936. Two years later he came to the United States at the behest of Arturo Toscanini to help create and train the NBC Symphony Orchestra. In a short time he was engaged as a regular conductor of the San Francisco Opera and as guest of many of the major orchestras of this country. Before being summoned to Pittsburgh, Steinberg was conductor of the Buffalo Philharmonic for seven years.

In the "Steel Capital" he found an orchestra with a skimpy budget of $400,000, a season of twenty-six weeks and little support for a community of its size. Having gone without a permanent conductor for four years, the morale of the orchestra members was low; performances inconsistent. However, within just a few seasons, experience, confidence and the pleasure of making music turned these players into excellent musicians. Steinberg takes great pains to let his men share in the sense of accomplishment that many conductors reserve for themselves.

Steinberg is also a vigorous fund raiser and public relations man. As a result the Pittsburgh Symphony Orchestra today enjoys a forty-four week season, a budget of nearly $2,000,000 and broad financial backing. The orchestra's season includes twenty-four weeks of subscription concerts in Pittsburgh and over forty concerts for young people.

In 1964, the Pittsburgh Symphony Orchestra was chosen by the Cultural Presentations Office of the State Department to re-establish the exchange of symphonic ensembles with Western European and Middle Eastern countries. In the course of three months and 25,000 miles, the Pittsburgh Symphony Orchestra played forty-two concerts in Greece, Lebanon, Iran, Switzerland, Scotland, Luxemburg, West Germany, Poland, Yugoslavia, Italy, France, Spain, Portugal and Iceland. All states east of the Mississippi River have been visited on frequent occasions and, in the spring of 1966, the orchestra made its first trip to the west coast, including appearances in San Francisco, Los Angeles, San Diego, Phoenix and Salt Lake City. The orchestra has also spent some time in Mexico and has made several jaunts to cities in the eastern part of Canada. Annual visits to New York's Carnegie Hall are now part of the orches- regular three-concert subscription series.

Naturally an orchestra will always lose some men who retire or accept other positions. But the Pittsburgh Symphony Orchestra has a reputation for low turnover, which is an important sign of a stable organization. That reputation derives from the harmonious, sensible and altogether amiable accord that guides the orchestra's destinies. Annual turnover of its personnel used to run between twenty-five and forty; this has been cut to a low and probably irreducible loss of seven to ten members each year.

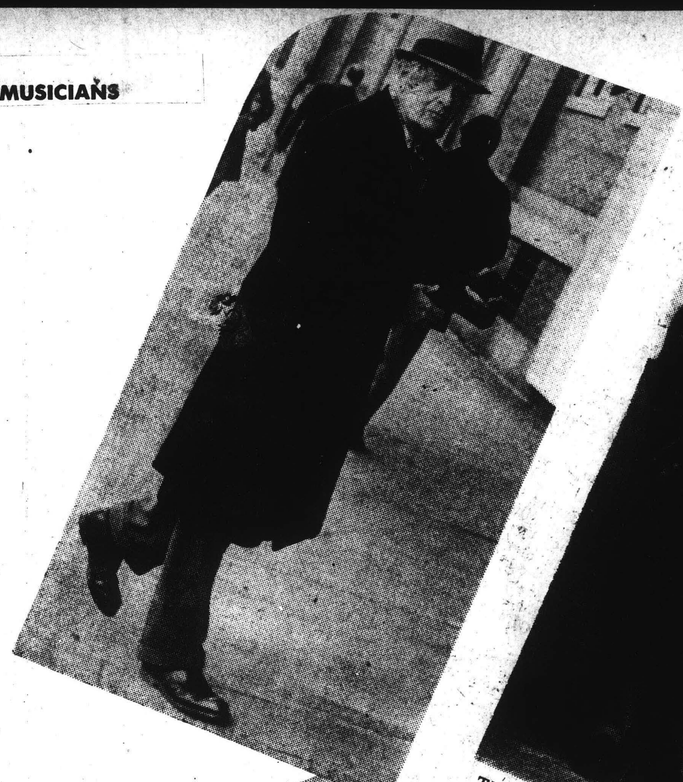
Relations with Local 60-471 of the city have also been excellent. The signing of a three-year contract on June 10, 1966, is a remarkable example of mature and enlightened leadership and understanding of the situation on the part of union officials and symphony management. The agreement provided for an increase of $30.00 in the minimum wage scale spread over the covered period. At the same time, the concert season was gradually increased from thirty weeks during the 1965-66 season to forty-four weeks during its present season, with two weeks of paid vacation. Additional points of the contract include raises in rates for overtime and travel per diem. The pension plan for musicians is contributory and is also funded by benefits sponsored by the society using contracted services. Blue Cross, Blue Shield and the Major Medical program is paid in full by the society for each orchestra member.

Orchestras face the same overriding problem as business and industry—the problem of rising costs. The Pittsburgh Symphony Orchestra is no exception to this situation; its expenditures have more than doubled in the past ten years. Even so, there is little doubt as the contract comes up for renewal next year and as the pressure grows stronger for increased compensation to its personnel, that the musicians will fare well, for Pittsburgh realizes that the orchestra constitutes a vital cultural asset to the community.

When it was made known that Steinberg had been appointed music director of the Boston Symphony Orchestra for a three-year period beginning with the 1969-70 season, there was considerable conjecture in Pittsburgh and nationally as to Steinberg's future relations with the orchestra in the "Steel Capital." When questioned about a rumor that he might be leaving Pittsburgh for another directorial post, Steinberg himself gave the clue to his present situation. "We are too closely wed, the Pittsburgh Symphony Orchestra and I, to contemplate any divorce. I have spent sixteen years educating these men to share my own feeling of responsibility to the composers, to the audience and to the orchestra, and with the sense of ensemble we have developed together, the spirit and flexibility, I think it would be inconceivable for me to leave this orchestra." Later, in a move unprecedented in its history and perhaps unprecedented in the annuals of American symphony orchestras, it was announced that the Pittsburgh Symphony Orchestra had signed Steinberg to an unlimited contract as music director.

Musically one can expect good things to be plentiful in Pittsburgh this season. Steinberg will conduct sixteen of the twenty-four Friday-Sunday concerts of the Pittsburgh Symphony Orchestra's forty-second subscription season. The remaining concerts will be conducted by Eugene Ormandy, Rafael Kubelik, Aaron Copland and associate conductor Henry Mazer. An array of leading soloists have also been engaged for the season.

—A. F. W.



THEY'RE THERE before the doors open on Friday afternoons. Russell Codman (left) walks from his downtown office to Symphony Hall as his father did before him.

HER GREAT-GREAT-GRANDFATHER was President of the United States, and so was his father, but Abigail Adams Homans still likes to ride to Symphony "up front" with her chauffeur.

Proper Bostonians maintain a tradition

Friday afternoon at the Symphony

By MARJORIE SHERMAN
Staff Writer

Even that late and lambent individualist Mrs. Jack Gardner learned to live with it.

The lady with the palace who asked only men to her dinner parties because she thought Boston wives were "too dull," went to Symphony. Not, mind you, because it was "the thing to do," but because she was passionately interested in music and this was the most exciting orchestra of its kind.

So, like the rest of Boston Proper, she too gave up all engagements to be at "the Friday rehearsals." And the wives who clique-claqued against "that woman from New York" bid like mad for the seats right above her favorite first row, left balcony, so they could copy her rageous hats.

These towering confections so completely hid the stage that stern notes appeared in the concert programs requesting those "whose millinery exceeded 10 inches to please refrain from blocking the orchestra from view." Whereupon hats soared, and so did the auction sales for the second balcony.

The Friday afternooners still wear their hats to Symphony, though the seats aren't sold at auction any more.

Maybe President Banks and Treasurer Thorndike should consider reviving those auctions and let those bids soar again, with an eye to the deficit?

In a very changed world, much remains the same at the corner of Huntington and Massachusetts avs. And elbow to elbow, patrons who've spent a lifetime of Fall and Winter afternoons together still hoard their Symphony seats along with the family portraits and silver. They're often in The Will, and always in demand, and if you are called away or ill, your first duty is to see that the seats are used.

But that pearl above price, the family chauffeur, is fast vanishing, and the once-impotent ring around the hall has. There are only a proud few who fight their way, Cadillac by shiny Cadillac, across from their Horticultural Hall front corner refuge, to find their little old ladies.

The subway, though renamed Symphony, is only for the brave and sure of foot, but a happier answer is the chartered bus, and in front of the peerless purlieus, of the Chilton and the purple-paned windows of the twin Bulfinch houses that are the Women's City Club, the big chromy monsters pant and wait, while the late lunchers tiptoe out warily, feeling a little racy about it all.

The men, and there are quite a few, mostly walk from their downtown offices or their club, even as their fathers did before them. And trustees have the fun of leaving their coats in the side office, an immemorial custom.

There are hundreds of customers who merely murmur their seat location as they shuffle up the hallowed and hollowed marble steps, and if "the regulars" are at the door, a nod of greeting is sufficient.

It's exactly as Francis Lee Higginson visualized it and gave his life to it, in this, its prestigious 88th season, students, dear old girls, and all. And Mr. Higginson has trouble with deficits, too.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

FEB 16 1969

New England

159

In Boston, Money Makes the Music Go 'Round

How "lively" are the "lively arts" in Greater Boston? Are they flourishing—or famishing? Are they thriving—or just surviving? To get the answers, Globe critics have taken a hard look at their specialties, have talked to the city's cultural leaders, and have carefully weighed the area's artistic assets and liabilities. Kevin Kelly writes on the theater, Margo Miller on dance, Edgar J. Driscoll on art. Today, Michael Steinberg writes on music. This is the second of a five-part series on "The Boston Arts: Dead or Alive?"

By MICHAEL STEINBERG
Globe Music Critic

The Boston music scene, as the 1968-69 season gets under way, is all question marks:

- When is Boston going to get an opera house?
- What is to be the future of the Boston Symphony, which has a new president and is about to get a new music director?
- What is going on at the New England Conservatory?
- Can the revitalized Handel and Haydn Society and the new Philharmonia Orchestra make a musical contribution to this area?
- Is someone going to think of a way to get Greater Boston industry to pull its weight in supporting Boston musical institutions?

The money problem is what most answers hinge on.

The industrial and business support of the arts in Boston is at about half the national average. Polaroid Corp. of Cambridge, for example, has made its major contribution in the arts not to the Boston Symphony—but to the New York Philharmonic.

Music is expensive. It can't pay its own way. It is a money-spending operation, not a money-earning one.

Take the opera—Boston doesn't have a place where opera and ballet can be properly mounted. This may be the price the city pays for having two superb concert halls, Symphony and Jordan. If the Boston Symphony had no decent home, you can be sure that by now we'd have a cultural center of gleaming travertine, opera house and all.

ARTS Page 2

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
OCT 29 1968 New

BAY STATE BUSINESS WORLD
INCLUDING THE 128 WORLD
VOL. 5 NO. 2 NOVEMBER 13, 1968 Reg. U.S. Pat. Off.

Herb's Planet

BSO Blends Talents Of Music & Business

By HERBERT N. SIEGEL

Since 1881, the magnificent music of the Boston Symphony Orchestra has been heard throughout the community, nation, and the world, unobtrusively supported by a complex management system.

As one of the "Big Five" — the others being the orchestras of New York, Philadelphia, Chicago, and Cleveland — the BSO has earned and maintained its reputation as the best there is (or next to best if you happen to live in one of the other "Big Five" cities.)

There are many reasons why such an organization reaches the pinnacle in its field and superior ability of the members and their conductor are among them. The Boston Symphony Orchestra, Inc., is big business.

In an attempt to find out just what it does take to manage a symphony orchestra, we paid a visit to the organization's associate business manager and assistant treasurer, James Brosnahan, whose department is mainly concerned with the dollars and cents dealing of the BSO.

The discussion began in Mr. Brosnahan's second-floor office at Symphony Hall against a unique background of piped-in music — a live rehearsal of the Brahms "Requiem" taking place on the stage of the floor below.

Mr. Brosnahan began by saying that the management aspect had certainly become more complex since he first joined the orchestra in 1924 as an office boy in the ticket operation. Since that year, which also was Serge Koussevitsky's first as conductor, Brosnahan has

(Continued on Page Six)

BAY STATE BUSINESS
WORLD
NORWOOD, MASS.
WEEKLY CIRC. 10,000
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(Continued from Page One)

operated through the tenures of Charles Munch (who recently died) and the present conductor, Erich Leinsdorf, who is in his final season before handing over the reins for the 1969-'70 season to William Steinberg, present conductor of the Pittsburgh Symphony.

Mr. Brosnahan recalled that bookkeeping under Koussevitsky and his 110-man orchestra was a relatively simple matter. All members were on individual contracts and the work consisted mainly of giving the names and salary amounts to the printer who would prepare a series of checks for the entire season and "that was that."

Today, states the busy manager, there are heavy bookkeeping and reporting demands made upon a non-profit educational organization which is exempt from federal and state taxes as well as Boston real estate taxes. "The printer of 40 years ago has been replaced by something called a National Cash No. 395," he noted.

New Contract

We were informed that the members of the orchestra and management had just signed a new three-year contract which featured the following highlights:

—A raise in the minimum pay scale to $14,000, which represents an increase of approximately 30 percent. Although Mr. Brosnahan would not elaborate on individual salaries, he did note that approximately 6 percent of the members were on the minimum scale.

—A 52-week schedule which allows for six weeks of vacation and a work week of six days including one totally "free" day with no rehearsal, performance or any other work obligations.

—A maximum of 8 "services" a week on regular pay schedule—a service being defined in the simplest terms as a concert performance or rehearsal session not to exceed two and one-half hours duration.

In addition to salaries, the members share in the recording royalties with the exception of transcription trust tapes, the sales proceeds of which are added to the BSO Pension Fund.

The conductor's job is also a 52-week proposition with heavy emphasis on the choosing of program, soloists, and guest conductors. Add to this the burden of conducting rehearsals and regular performances and it becomes apparent that this position is tasking enough without involving the conductor in any financial matters.

Fees paid to soloists can range anywhere from $200 to $6,000, Brosnahan noted, adding that the latter figure would be associated with the "greats" and the former with the talented unknowns whose appearance with so famous an orchestra can only serve as a boost to the top.

Varied Operations

Because there are so many different matters to handle, duties within management must be divided. Overseeing the entire operation is Thomas Perry who joined the organization in 1954. Harry Kraut, Jr., with the BSO for eight years, and also an associate business manager, handles among other duties, TV, radio, and recording finances in addition to the business management of the Berkshire Music Center School.

Compounding the workload is the fact that unlike most other major orchestras, the BSO does not concession any of its sub-operations such as ticket sales, parking, building maintenance or even the sale of soda "pop" at the "Pops".

The largest single source of revenue is from the sale of tickets to the winter and "Pops" concerts. Mr. Brosnahan noted that 93 percent of the 2,631-seat hall is sold on a subscription basis for the winter season at a range for various concert combinations from $73 to $203. Aware of the continuously-expanding operating deficit due mainly to increased costs, Brosnahan feels that ticket prices should be raised in line with other fields such as movie houses which have seen, in many instances, a four-fold rise in the last ten years as opposed to a stated 40 percent increase for the BSO over the same period.

Sales Not Enough

In the most recently issued financial statement, ticket revenue for the winter season and Pops exceeded $1.7 million while for the same period, salaries to members and conductors and fees to soloists approached $1.6 million. When other administrative costs were taken into account and when an additional revenue source of recording royalties of $175,000 was added to the ticket income, the operation still showed a deficit of $616,728.

With the conclusion of the winter season at the end of April, non-principals of the orchestra are required to play at Pops until the end of June, after which time some of the members go to Tanglewood for the "Bach-Mozart Series" and the remainder perform at the free summer Esplanade concerts at the Hatch Memorial Shell on the Charles River. The orchestra receives no income for these concerts. The Esplanade segment of the business, Mr. Brosnahan states, is the one notable exception to the orchestra's involvement in maintenance, with that work handled by the MDC in an "admirable manner." At the conclusion of these concerts, the Esplanade group heads for Tanglewood to join others for the Berkshire Festival.

Tanglewood Loss

The Festival follows the same familiar theme to Brosnahan and his counterparts in the so-called thirty "major" symphony orchestra in the country — those with annual budgets of more than $500,000. The financial report indicates that the concert receipts of $462,000 cannot match up against the compensation to players, conductors and soloists, plus all the other normal operating costs, and the net result is a Tanglewood deficit of nearly $253,000.

The third phase of the financial report deals with the school at the Berkshire Music Center which is now working towards accreditation in cooperation with the New England Conservatory of Music and Boston University. The Center realized tuition and dormitory income of nearly $155,000. However, after all expenses, this phase also showed a loss of $164,000 creating for the first time in the history of the BSO an operating deficit in excess of $1 million.

Help Always Needed

Brosnahan does not foresee the day when this orchestra or any similar type operation can be self-sustaining. He looks back in time to the year 1918 when a group of dedicated and successful businessmen led by Henry Lee Higginson both founded and funded the corporation. "Whatever deficit existed at the end of the season, benefactor Higginson made up out of his own pocket", noted Brosnahan, adding that this was a feat that could not be duplicated today. The BSO is obviously in need of additional funding and contributions, but a closer look shows that all is not too bleak.

First, matters pertaining to budget allocations and investments are handled by the three "pros" of the finance committee. They are John L. Thorndike, treasurer of the BSO Inc., and vice president of the Fiduciary Trust Co.; Robert Gardiner, president of Fiduciary; and E. Morton Jennings, Jr., executive vice president of the First National Bank of Boston. In its latest report, the corporation shows a stock and bond portfolio wih a market value of $6.6 million. Investment income is able to make a sizable inroad of nearly $500,000 into the operating deficit.

Ford Grant

Secondly, The Ford Foundation recently inaugurated a matching grant program for symphony orchestras throughout the U.S. in which they earmarked nearly $80 million on a 50 per cent matching basis. That is, in the case of the BSO, a Ford promise of $2 million if the BSO raises $4 million. Brosnahan states that his organization has already reached its goal, with half the amount collected and the remainder pledged over a five year period.

Lastly, Brosnahan notes that contributors to the orchestra, known as the Society of Friends under the guidance of trustee emeritus Edward Taft, of the BSO, now number more than 5,000.

Income Not Income

When queried about other "hidden" sources of income, (Interviewer's term—Ed. Note) Brosnahan went on to show in each case that although the income was indeed there, it was more than offset by expenses.

Cases in point were: the advertising revenues from the program books of the winter season, Pops and Tanglewood which approximated $150,000 annually, but "allowed for 300,000 books to be given away without having to charge a price for them"; rental of the hall to others was explained as not a policy of the BSO. Others are given permission to use the hall and to "reimburse" the BSO for a proportionate share of the maintenance and expenses; and road travel with performances in cities such as New York and Chicago, where income receipt could range from $10,000 to $18,000 per concert show the same ratio deficit due to the added expense of flying 100 men and their instruments. When the men are on the road, they are "on their own" and reimbursed $25 per diem.

$20 Million Needed

Brosnahan mentions a figure of $20 million to be needed in the corporate portfolio within the next 10-15 years and says that plans for a Capital drive are underway. There will be two distinct portions to this drive, one in the greater Boston area and the other for the Tanglewood festival with emphasis on contributions from New York and New Jersey people.

Brosnahan's real hope is that capital drives will not further increase the demands on the Friends of the orchestra, and perhaps what he is really saying is that the Friends need friends. When one takes into account the assets of the BSO in enhancing the cultural image and enriching the life of the community, no proper Bostonian or lover of music would argue that point.

160.

BOSTON ARTS 2
DEAD? OR ALIVE?

Sarah Caldwell--

SARAH CALDWELL
. . . human dynamo

She Makes Boston Opera

With a budget that might be used for pocket money at the Met, a human dynamo has managed to make Boston the envy of the operatic world.

In her 11 years as founder, artistic director and chief fund scrounger of the Opera Company of Boston, Sarah Caldwell has made it the most exciting venture of its kind in the country.

Daughter of a political science professor and a mother who taught piano, Miss Caldwell was born in Maryville, Mo., and reared in Arkansas. But she has said that she "grew up artistically in Boston." She came here in 1942 to study violin at the New England Conservatory, but, after meeting Boris Goldovsky, switched her allegiance to opera.

Encouraged by starved Boston opera lovers, Miss Caldwell launched her company in 1957 with a production of Offenbach's "Voyage to the Moon." In the years since, she has staged such rarities as "Moses and Aaron," "Hippolyte et Aricie," and "Intolleranza" — all in carefully staged, vital productions that have had hard-to-please critics reaching for superlatives.

BORROWED

Into the bargain she has managed to get good singers. Miss Caldwell's no-nonsense approach has a magnetic appeal for conscientious artists — even for established prima donnas.

"The divine Sarah" works under conditions that would appall less hardy souls. At the height of the season a 20-hour work-day is nothing unusual. Subsisting on a diet of soft drinks, coffee and hamburgers, she works till dawn, after which she has been known to catch a few hours sleep in the theater.

Her productions have been staged in wrestling arenas and former vaudeville palaces. Her musicians are borrowed from the Boston Symphony, and she has no resident chorus.

LOVE OF OPERA

And then there is the problem of money — the lack of it. A bugaboo for most opera directors, with Miss Caldwell it is recurrent and chronic. In 1967 she formed the American National Opera Company which, at the end of its first season, floundered in financial disaster.

But Miss Caldwell takes what is perhaps the only possible sane attitude for an opera director — a kind of sublime "cool." "Sarah acts as though she had a charge account with the world," notes one of her friends.

How does she succeed? Mainly out of talent — and a love of opera so deep that everything she touches is memorable. It is her life and for several years now she has given little thought to anything else — least of all to herself.

—HARRY NEVILLE

Sing

Hub's Biggest Need: an Opera House

★ *ARTS*

Continued from Page 1

The only component we need, though, is the opera house. Not having it is civic embarrassment. Worse, though, and more relevantly, it is crippling to the city's musical life. Sarah Caldwell's often brilliant Opera Company of Boston has no place in which to function properly. Neither does the Boston Ballet. Bostonians are deprived of the chance of seeing, for example, the operas of Hamburg and Rome—both were in New York recently—because there's no place to stage them.

CONTROVERSIAL SIZE

The War Memorial Auditorium, where the Metropolitan Opera plays on its Boston visits, is unavailable most of the time—certainly as far as the time requirements of a resident company go—and it is limited technically and too large for convincing artistic and theatrical results.

There is certain to be continuing controversy over this question of size. Sarah Caldwell would like a 1700-seat house. Walter Pierce of the Aaron Richmond management (New England's largest) says that 4000 is the practical minimum today from a point of view of financial reality.

Opera Company of Boston President, Laszlo J. Bonis, suggests 2500

MICHAEL STEINBERG

as a reasonable compromise. The Boston Opera Assn., which brings the Met here, would be happier with even more than 4000.

The cost of music like the cost of living, continues to rise. Musicians' earning power goes up; stage crews are enormously expensive, and so more money has to come in at the box office. This means more seats and bigger halls, since there's a limit to what the traffic will bear in raising ticket prices.

Many say $16 million is a fair price tag for a well-equipped, flexible opera house. If there were an existing theater Boston could convert, as St. Louis and Seattle have done to make homes for their symphonies, anything from half to three quarters that sum could be saved. The city doesn't have any though. The Music Hall, about which there has been talk, stands on land owned by Tufts University, and Tufts reportedly has other plans for it.

If an opera house could be built under the aegis of a school, Federal loans and grants might be available. The New England Conservatory, whose opera department has no place to work, is a logical candidate. The northeast Huntington-Gainsboro corner is a possible site, just a couple of blocks away from a street still called "Opera" where a fine opera house was torn down 10 years ago.

The New England Conservatory may provide the leadership for the construction of an opera house. Composer Gunther Schuller, who took over as president in 1967, has remarkable ability, drive, and ambition. He enjoys the support of an amazed and admiring board.

SYMPHONY HALL

In little more than a year, Schuller has made changes in curriculum, has added lavishly to the faculty, and has transformed a staid place into a really hopping one.

He wants, too, to make the Conservatory's influence felt outside its own walls. That is why the opera house project is a legitimate object of speculation. The Conservatory can be expected to extend itself in new directions of educational and social endeavor. The first steps toward a badly needed enrichment of Boston's dreary, though admittedly ample, concert life have been taken.

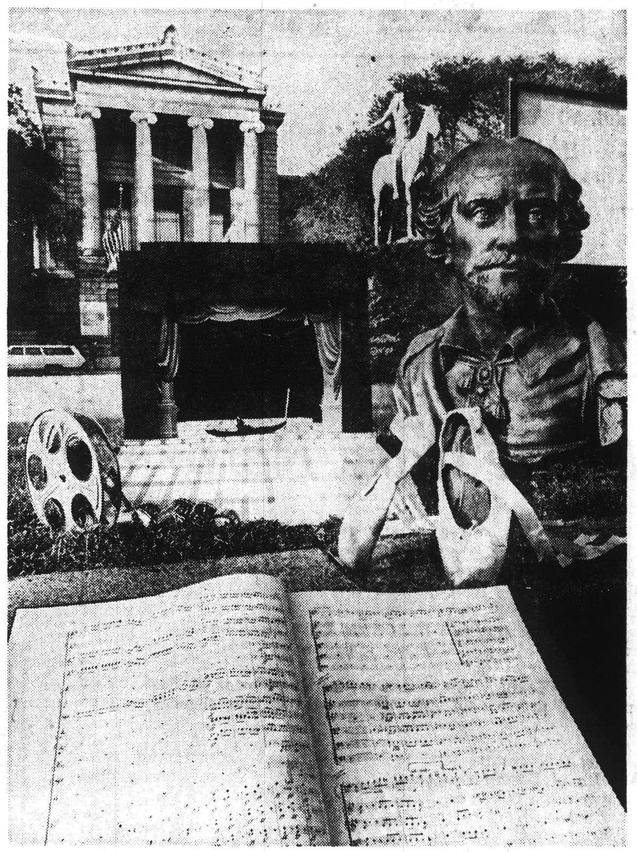
On the other side of Huntington Avenue, at Symphony Hall, Erich Leinsdorf, who resigns as Symphony's music director next August, was inclined by temperament to be an activist in such matters. That was one of several, ultimately destructive differences between himself and the more conservative trustees and players.

A plan on the Symphony's part to sponsor a training orchestra was killed by the musicians. So was a plan for a chamber ensemble of younger players, to specialize in performance of contemporary music.

Leinsdorf's successor, William Steinberg, music director of the Pittsburgh Symphony since 1952 is a solid professional, and seems unlikely to have much that is new and exciting to say to the 1970's.

He is a Humphrey where many music lovers had wished for a McCarthy, and his appointment suggests "business as usual." Bringing Steinberg here may perhaps be meant as a breather for the Symphony, as the installation of a respected father figure at a moment when critical assessment of the orchestra's performance has not always been high, and when recording sales have been low.

Steinberg's contract is for three years. He obviously hopes to stay longer. He points out that three years is the normal length for an initial contract, that the word "interim" was nowhere mentioned in his negotiations. The Symphony's new president Talcott M. Banks, says Steinberg is quite right about that, but goes on to say that since the new music director is comparatively advanced in years, he would not be expected to stay as long as his predecessors (they, in reverse chronological order, were here 7, 13, and 25 seasons).



BOSTON CULTURE SYMBOLISM—A music score, film reel, ballet slippers, model of a stage, Shakespeare bust and the Museum of Fine Arts. (Ted Dully Photo)

Banks, who succeeded Henry B. Cabot as president of the Boston Symphony at the beginning of this season, is a lawyer, an intelligent and dedicated man, tough even unto ruthlessness, some would say, interested in and informed about music. He is a master at not letting slip anything he doesn't want to. His talk is conservative.

He speaks of the BSO as "a seamless web," suggesting that the succession of one president by another will effect little change. Yet there is a definite gleam in his eye when he speaks of the pleasure of taking his new post at this particular moment —"much more exciting than 30 years ago."

He sees the present time as one in which music itself and the artistic and social functions of orchestras are undergoing revolutionary changes.

Boston has a new chamber orchestra, the Philharmonic, a players' cooperative. It played three introductory concerts last Spring and launches its first full season in November. It could mean a departure from routine programming that would refresh Boston's concert life. The players are excellent. We'll have to wait and see if the imagination, sophistication, courage, and the administrative and business skills are there as well.

PUBLIC INDIFFERENCE

The Handel and Haydn Society has for decades been synonymous with bumbling stuffiness. Its president, an energetic pediatrician, Dr. George Geyer, is determined to make the Society into the sort of vital organization it was in the 19th Century when it gave Beethoven a commission and introduced the new music of Mendelssohn and Brahms and others to America.

With its music director, Thomas Dunn, now in his second season, he has worked out an entirely new program policy, one intended to be responsive to current tastes and interests, and aware of the limited audience popularity of choral music.

One of the biggest questions of all, though, concerns overcoming the indifference of a public which more and more is in the habit of spending its money at the record counters.

There is a lot of activity in Boston. Some of it is interesting; a lot represents routine competence. The money problems are bad, and no one sees an end to them.

The advanced schools here attract more and more valuable composers, performers, and scholars. They provide a home for the arts. Boston's wealth of schools looks, just now, like our best musical hope.

Next: Kevin Kelly looks at the theatre in Boston — the "fabulous invalid."

GUNTHER SCHULLER, American composer, president since 1967 of the New England Conservatory of Music.

WILLIAM STEINBERG, who becomes music director of the Boston Symphony in 1969.

THOMAS DUNN, conductor who has been brought in to give the venerable Handel and Haydn Society a now image.

The Enigma Of Music And Money

By BORIS NELSON
Blade Music Critic

(One Of A Series)

When the Saratoga Performing Arts Center, summer home of the Philadelphia Orchestra and the New York City Ballet, needed to cut its $50,000 deficit last summer, it scheduled special performances by "The Doors," "The Supremes," and Rowan and Martin.

Rowan and Martin were sold out weeks in advance, and I am quite certain that the combined fees of the three billings far exceeded the original deficit.

The economics of cost of cast versus income by ticket sales have been argued so often that it doesn't help to repeat them, except to mention that capactity houses cannot cover the basic costs of these major operations.

In the not-so-good, olden days we read in the biographies of many composers and artists, how royal patrons "engaged" their services and rewarded them at times with no more than a place to live and eat and work.

A financial reward, a precious bit of jewelry, even a costless title were some of the other rewards.

★ ★ ★

But all this has disappeared, and yet the idea behind this sort of patronage has not. It has increased in the form of waiting upon gifts by individuals, family trusts, local business establishments, foundations, government agencies, and generally solicited funds, in order to keep a major music organization, such as a symphony orchestra, in operation.

Basically, there is nothing wrong with this, except that patronage is still a very restricted and — comparatively speaking — a very limited affair.

Time and again we hear the formula:

If the American business community would earmark just one half of 1 per cent of the 5 per cent tax deduction allowable, for cultural activities, this would generate some $250 million annually and roughly translate to 10 times the annual amount currently allocated.

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Of course, even this contribution would not completely solve the problem.

Let's look at some costs, using the Cincinnati Symphony Orchestra as an example. After some 35 meetings, the orchestra has come up with a new three-year agreement for its musicians, which includes a 48-hour week season at $190 per week, basic pay, with 3 weeks paid vacation. It will go up to 52 weeks at $210 per week and 4 weeks paid vacation by 1970-71.

In addition, there is increased travel insurance, extended payments for sick leave, pensions, expansion of recording and broadcast privileges, and provisions for dividing the full orchestra into ensembles for other type concerts.

To put it into other terms, by 1970-71 the musicians will earn a minimum salary of $10,920 for the year, which while marking a dramatic increase from the $4,820 they received in 1965-66, doesn't come up to the one-time concert fee of between $15,000 and $20,000 for, let's say, Simon and Garfunkel.

★ ★ ★

In late August, the Boston Symphony announced its new three-year trade agreement, which pegs the basic minimum salary at $14,000 per year, and which includes an annual recording guarantee of $1,000. It is estimated that the cost of the increases will be in the neighborhood of $250,000 for the first year alone.

And we need to be reminded that first-chair players make considerably more than the basic minimum rate listed.

To look at the financial statement of the Cleveland Orchestra, now, in its 50th season, we learn that orchestra and staff salaries, direct concert expenses, administrative and office costs, payroll taxes, group insurance and annuities, summer concerts, and hall expenses for the year ending last May 31, amounted to $2,540,364.72.

The income from ticket sales, children's concerts, out-of-town concerts, and pops amounted to only $1,045,512.49, leaving a very large deficit of $1,494,852.23.

Other income contributions, however, from endowment funds, annual maintenance funds, the Ford Foundation, school boards, broadcasts, recordings, and other sources added another $1,185,880.78 to the overall income, but still left a deficit for the season of $308,000-plus.

★ ★ ★

There are instances where individual or family gifts are considerable, as, for example, Ralph Corbett's Foundation in Cincinnati, the Blossom family in Cleveland, or the recent $1 million gift to the Lincoln Center for the Performing Arts for the building of the Juilliard School library by Mrs. DeWitt Wallace, who with her husband, is co-founder and co-chairman of Reader's Digest. But such benevolence is not the order of the day, to be sure.

Aware that symphony orchestras cannot afford being insular operations for either one segment of a community or one geographical area, but must serve an entire metropolitan community, many of them are entering a new phase in their history by expanding their offerings and entering capital fund drives.

The people who are on these planning boards are usually professional people from the world of the arts, business, industry, the professions, local schools, and, what is even more important, other musical and cultural arts organizations.

In some municipalities, this has already resulted in an annual fund drive for the performing arts in the style of a community chest campaign. The fears by those who have developed their own subscription list proved unfounded, because the overall interest and participation has invariably produced more revenue through a common effort than any individual effort.

It would appear that exploratory meetings and conversations held some years ago, and followed by intermittently by mail, but the Toledo Arts Commission are now translating into some tangible action. Other cities have done it, are doing it, and there is no valid reason whatever why Toledo — if Toledoans mean business — cannot do it.

★ ★ ★

We might as well face the fact that the cost of preserving professional performances in the arts will be higher and rise inexorably. The deficit in keeping music and the other performing arts "live" might double in the next 10 years.

It isn't inflation, incompetence of management, union pressures, or dishonesty which are responsible for this situation. It is a simple fact, explained in great detail in the Twentieth Century Fund report of two years ago, "Performing Arts: The Economic Dilemma," — that live performances involve man-hours.

In manufacturing, labor is one of the highest cost factors and automation can help, but in the arts, one cannot talk of "increased productivity" with less cost per unit.

Somewhere in all this, there is an obvious solution. The entire community must partake or the performing arts will have to return to the "royal" patronage level, confined to ducal dining halls, with musicians and composers using the servants' entrance through the kitchen.

After all, the productivity in other sectors of the American economy is providing society with the means to pay the bill, but only if it is determined to do so.

And this is where the real hang-up is.

More on this next week.

THE BLADE
TOLEDO, OHIO
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161

N. E. Panel's Program Ambitious One

CHARLES J. STOKES

The New England Regional Commission has laid out for itself a fairly ambitious legislative program for 1969.

The commission is a federally supported agency to coordinate all those Washington directed programs which affect the economic health and progress of this region.

The governors of the six states serve as members with Maine's Kenneth M. Curtis as the cochairman for 1969. A federally appointed chairman John J. Linnehan serves fulltime from his office in Boston.

FIRST on the program's list is a proposal directed to Washington — and, in fact, to outgoing Massachusetts Governor Volpe, who will be the new Secretary of Transportation — calling for some form of guarantee for private investors in the Boston - New York high speed train service.

Next is a recommendation for a full-scale study of regional air transport service and the development of criteria for "regionally significant" airports. This would lead quite naturally to some increased aid to regional airports.

THEN CAME such proposals as those calling for improvement of interstate commuter service into Boston, a search for alternative East - West highway routes across Northern New England along with a system of regional interstate connector routes. But transportation problems, though first on the list of regional legislative proposals are hardly all that the governors have in mind for 1969.

Under "environmental control"—air and water pollution—they have the following suggestions for action: grants to states, cities and towns to establish desirable standards for clean air, water, open space and patterns of residential, commercial and industrial land use.

Included is a batch of proposals for handling solid wastes. They call for more cooperation among local communities, research into ocean disposal of waste, extension of sewer systems into suburban and rural areas and the like.

IN ADDITION; the commission calls for the establishment of a New England Trust to assist in preserving the region's open space and historical areas. In the same general field, the commission suggests that it begin general surveys of about 25 broad areas in which "new towns" might be developed across the six state region. Of these about a dozen would get very careful treatment and study, leading to direct suggestions to appropriate state and local authorities for actions to be taken soon.

FOR RURAL AREAS, especially in Northern New England, the commission proposes demonstration projects in comprehensive health services, management assistance to small farmers, aid in provision of potable water for rural householders as well as training for officials and employees of smaller towns.

FOR THE CITIES, the commission recommends the establishment of regional programs for "innovative" teacher training, a vast improvement in regional technical education so as to increase the supply of skilled manpower as well as job development assistance to model city programs.

Last on the governors' list was the call for the setting up of a Regional Arts Council.

This might extend the services of the Boston Symphony Orchestra regionwide, aid the development of local museums, develop regionwide television programs on the arts, provide technical assistance to a wide variety of local art groups and generally act as a clearing house for the region's cultural activities.

A big list with no price tags attached. But what is new is that for the first time, we have a spelling out of a regionwide set of goals for economic and social development. And if Governor Curtis can get some time free from his problems at Machiasport, he may just get this show on the road.

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MUSIC

'Blue' Series A Possibility For PSO

By JOHN R. THORNTON

IT WOULD APPEAR logical that when management of a symphony orchestra achieves its goal of completely selling out a seven concert season, there would be cause for jubilant celebration. After all, the ticket sales are a major consideration in balancing a budget and to be assured of absolute success in this respect is quite gratifying.

In the case of the Portland Symphony Orchestra, their first full subscription for a season has brought to the fore another problem.

Many long time supporters of the orchestra, those who conc[illegible] through the lean years, were among those [illegible]mented by We[illegible]

Although there sho[illegible] there will be a substantial incr[illegible] same, and even a fully sold out second p[illegible] be lucky to cover its bills.

If it does become a reality it will be the best thing that has happened to the Portland Symphony since Paul Vermel was appointed regular conductor last year.

Not only will an increased schedule be good for the community in that it will widen interest, but the plus concerts will more than likely be better from the viewpoint of performance.

The great Boston Symphony, which performs Friday afternoons and Saturday evenings on the traditional series, is nearly always at its best in the second performance. Fridays are for the posh people, when the hall is surounded by double-parked limousines attended by sharply dressed chauffers. Saturdays are for the loyal who pay less, and they get the benefit of the second time around the block.

THE PSO BOARD of trustees is faced with a formidable task in balancing its budget for this season, for which $146,000 will be needed. Last season's budget was $131,000, including the cost of the federally subsidized Vaghy String Quartet, gone now to Canda.

Manager Andrew C. Holmes and conductor Vermel are having to bring in free lance professionals from New York and Boston to replace the Vaghy's, which has added considerably to the budget.

Last year's advance ticket sale was $30,000, and box office sales for the individual concerts brought in another $3,500.

This year the advance is $40,000, but the box office is likely to be next to zero. The only tickets available will be those returned to the symphony by people who can't attend individual concerts.

This $91,000 has to be raised to balance the budget. About $16,000 is hoped for from the Symphony Dinners evening in December, leaving the trustees to realize another $75,000, a sum equal to the entire budget just four years ago!

The challenge is large, but then the PSO is fortunate in having a trustee organization that consists in the main of some very smart business men.

If we are to have a really first class symphony orchestra, representing an invaluable asset to the community, it cannot be secured wiht Green Stamps.

N. E. Business Report

The New England Regional Commission has laid out for itself a fairly ambitious legislative program for 1969. So far, so good. But what is the Regional Commission? And in what legislatures is this program to be carried forward?

For most readers who probably have never heard of the New England Regional Commission, here are the facts. It is a Federally supported agency to coordinate all those Washington directed programs which affect the economic health and progress of this region.

The governors of the six states serve as members of the Commission with Maine's Kenneth M. Curtis as the Co-Chairman for 1969. A federally appointed chairman, John J. Linnehan, serves full-time from his office in Boston.

Now to the recommendations for 1969's legislatures, those meeting in Washington and in each of the New England state capitols. Frist on the list is a proposal directed to Washington — and, in fact, to outgoing Massachusetts Governor Volpe, who will be the Secretary of Transportation—calling for some form of guarantee for private investors in the Boston-New York high speed train service.

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Included is a batch of proposals for handling solid wastes. They call for more cooperation among local communities, research into ocean disposal of waste, extension of sewer systems into suburban and rural areas and the like.

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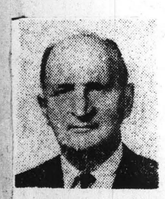

As I Hear It

The Responsibility for Culture

By Jay C. Rosenfeld

IF ERICH LEINSDORF, musical director of the Boston Symphony Orchestra, should choose to step up the tempos of the four movements of the Beethoven Fifth and play it in, let's say, 34 minutes instead of 38, he would save the orchestra management no money at all.

And yet the orchestra's trustees, as with all those responsible for the buoyancy of innumerable cultural institutions of the whole country, are avidly searching for means either to lower expenses or to acquire additional funds to meet deficits. In music this state of affairs extends from the Metropolitan Opera to the Berkshire Community Orchestra and stops at all way stations.

Who hasn't had his mailbox jammed in this recent term with solicitations of funds and pleas for charity? Everyone responds in the ratio of his capacity and selects those which interest him. It is depressing at times to have to throw so many away, giving the impression to anyone who should inquire that one is indifferent to the fate of either an institution or an undoubtedly worthy charity. My colleague, Katharine Annin, only two weeks ago complained of the duplication of appeals from the same agency.

* * * *

HOWEVER, IT is in the nature of our society to desire cultural advantages for which admission fees, for opera and concerts, are not adequate to meet expenses. Hence the appeals. Only recently there were news items in this paper mentioning the formation of a committee to solicit funds in the Berkshires for Tanglewood, and, a few days later, an item spelled the amount of the deficit of the state-supported summer enterprise at Saratoga.

And William Schuman, president of Lincoln Center, announced that he is resigning. In an interview, he stated that he is becoming "less involved with the artistic and cultural phases and more and more with the activities dealing with the financial problems of the center."

The Albany Symphony Orchestra issued a release a month ago bluntly stating that "a symphony orchestra is truly nonprofit. It cannot support itself through ticket prices alone any more than a school or university can through tuition, a hospital through fees, or a museum or library through dues. Tickets reasonably can be expected to account for no more than 50 per cent of the budget.

* * * *

THE AVERAGE expense of a performance at the Metropolitan Opera is $57,000. Roughly broken down, the major segments include $24,000 for artists, orchestra, chorus and ballet; $11,000 for stage support, and $8,000 for staff-building operations. The remainder includes small items for publicity, royalties, costumes, scenery, etc. Management realizes plumb well that $15.50 for a prime seat is an awful lot of money. There are seats for $3.50 to $6.50, but they are admittedly hard to get. Even if they sell out the house, they still lose money. You can't increase the size of the auditorium for obvious reasons.

I don't know if there are comparable complaints against spending $12 for a seat to see "Hair," and it is pertinent to note in this frame that "Hair" is played repeatedly while the Met changes repertory, again for obvious reasons, seven times a week.

* * * *

ORCHESTRAS OFFER new programs a couple of times a week and every week. The Albany orchestra imposes five rehearsals per program; the first-rank professionals fewer. Not a few readers will undoubtedly ask themselves why Tanglewood, for instance, which publicizes its attendance figures as General Motors its production, and reveals with pride and satisfaction audiences from 6,000 to 12,000, should need additional money. I have no brief for any musical organization on that score, but at a study program at Williams College this summer, William J. Baumol presented a paper, "The Economist Analyzes Orchestra Finance." He pointed out that one cannot compare a live performance and a manufacturing process.

* * * *

LABOR-SAVING inventions can cut labor time in half, which is fine in the production of an automobile or a television set. But in production of live performance, human ingenuity is stymied and subject to severe limits in what it can do in reducing the labor time that must be devoted to the product.

The competition for that dollar which may not be essential for our own needs is tremendous, but the comparative financial euphoria under which the arts now flourish, or exist, is not a perennial. The planting, nourishing and flowering is a constant and annual process and we may expect, and should welcome, those eleemosynary letters which arrive every hour on the hour. The government, of course, encourages this process by giving tax advantages to donors.

In the present state of our affluent society, there seems always to be philanthropists interested in all the many phases of our many needs: Some give buildings to universities, some contribute to the welfare of the needy, some donate to orchestras and opera houses. Truly, the Christmas spirit of good will to man persists the year-round. I should say that the most patent evidence of the progress of mankind is its recognition of responsibility.

Boston Symphony Appeals for Funds

BOSTON (UPI) — The Boston Symphony Orchestra has sounded a call for financial help.

The appeal for contributions was made Friday by Talcott M. Banks, president of the orchestra's board of trustees, who said the financial picture is "not only alarming, but becoming critical."

"If the Symphony is to continue even for two or three seasons more," Banks said, "we must reduce expenses and increase our income and contributions.

Banks said the increased expenses were due in part to the "creeping inflation," and said "the largest factor" in the higher costs was a contract signed with the musicians last summer for this season and the two following seasons.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

FEB 1 1969

Boston Symphony In Money Bind

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"If the symphony is to continue even for two or three seasons more," Banks said, "we must reduce expenses and increase our income and contributions—very very substantially."

The B.S.O. "must be maintained, for it is not only the pride of our city but a cultural establishment of inestimable value to our nation and to the entire world of music," he said.

REGISTER
TORRINGTON, CONN.
CIRC. 11,350

FEB 1 1969 New Engl

EXPRESS (e)
PORTLAND, ME.
CIRC. 29,450

FEB 1 1969

BOSTON AFTER DARK
BOSTON, MASS.
W. 60,000

FEB 12 1969

BSO banks on businessmen

by Ralph Locke

Two weeks ago, the president of the Boston Symphony Orchestra, Talcott M. Banks, met in Symphony Hall with the orchestra's players, trustees, Board of Overseers, managerial staff, and the members of the Friends of the Boston Symphony Orchestra. It was the first such all-encompassing meeting in the orchestra's history, and it was arranged to make public the fact that the orchestra's financial situation is "not only alarming, but is becoming critical."

The B.S.O.'s financial problems are not new or surprising. In spite of inflationary pressures (especially labor costs), the administrative officers have tried not to raise ticket prices. On the contrary, they have instituted inexpensive ticket-series for Tuesday and Thursday night concerts and $1 rush seats for Friday afternoons.

Other recent ventures which, despite their admitted importance for the community, only compound the problem of rising costs are the Jordan Hall chamber concerts (which do not attract enough of an audience to make money), and the expanding Berkshire School program (which entails numerous scholarship awards—necessary for many students but a drain of capital for the orchestra.)

How does Mr. Banks propose to deal with the financial squeeze which we have just described? He made it very clear at the meeting that he had no intention of raising ticket prices in order to cover deficits. He said that this, "would be not only self-defeating, but against the basic principle that access to great music should not be restricted to the well-to-do."

In addition, it is impossible to enlarge Symphony Hall (for both acoustical and financial reasons), or to increase the concert schedule (already very heavy), in order to increase the ratio of ticket income to rehearsal time. Finally, it is to be hoped that the orchestra's staff would never consider offsetting their deficits by pinching pennies with the players or other personnel.

The orchestra will therefore have to go outside for assistance in re-balancing its budget. The decision announced by Mr. Banks is that the orchestra is now undertaking the second phase of its major fund-raising efforts. The successfully completed first phase was aimed at securing contributions from individuals in the Boston area. The second phase will, hopefully, reach the banks, insurance companies, and other large corporations which presumably benefit from the continuing activity of one of Boston's major cultural attractions.

In anticipation of a successful second-phase fund drive, the orchestra's trustees have announced that all aspects of the orchestra's activities will remain unchanged. We can only hope that the fund-raisers find Boston's flourishing businesses as cooperative in helping the orchestra deal with today's problems as so many individual citizens were in the past.

Symphony has image problem

By MARO MILLER

Like most American cultural institutions today, the Boston Symphony is hurting financially. The orchestra's fiscal plight was spelled out yesterday by Talcott M. Banks, BSO president, at a meeting of orchestra players, trustees, overseers, staff and friends.

The orchestra earns 67 percent of its income — a high figure among arts institutions. Operating expenses are $5 million a year but will increase to $5.4 million by 1971.

The largest expense is musicians' salaries. Beginning pay is $14,000 a year, with the average $20,000.

The orchestra is now giving as many income - producing concerts as the calendar allows — over 200 concerts here, at Tanglewood and on tour. Royalties from recordings are higher than ever while, nationally, record sales are in a slump.

Fund raising has been successful — to a point. The BSO raised $4 million to qualify for the $2 million challenge grant given by the Ford Foundation. But the principal of this money cannot be touched until 1976.

Banks also identified an image problem: "We have often heard it said that the Boston Symphony is rich, that is it has unnamed Boston supporters who will always pay its deficit. This is not true."

A new five-year fund drive — details to be announced — is being organized by Phillip K. Allen and George Kidder. The new campaign, Allen said, "will be selective, the bullet versus the shotgun. We will solicit more preparation and go back to those who either gave nothing the first time around or those who didn't give enough."

Banks thinks Boston a generous community but he said business interests are slower to respond than in Detroit, Minneapolis or Cleveland — cities which also support major arts institutions.

"An orchestra," Banks said, "has to recreate each performance," which costs money. "The Museum of Fine Arts doesn't have to repaint each picture every day."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 1 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

Editorials

FEB 10 1969 New Engl

The Piper Needs To Be Paid

It is doleful to report the emphatic demurrer that Talcott M. Banks entered before a Berkshire group last week. The new head of the Boston Symphony Orchestra disclaimed any secret sources of substantial income. He was thus shooting down a musical myth. It is that Symphony Hall, if embattled as it is increasingly becoming to be paradoxically in the middle of the "new" Boston, would find itself fortified by all the trust funds from Manchester-by-the-Sea, to Louisburg Square, to Cohasset Light. Not so, he said, *fortissimo.*

Gone are the days when some single Boston patron, or group of fatted well-wishers would pick up the inevitable deficit of such an enterprise. Moreover, as the performing scope of the orchestra has expanded into a year-around operation, the deficit, pushed further by the thrust of inflation, has risen until it is not merely alarming but critical.

Mr. Banks' appearance before a representative group of businessmen was more than a demonstration that the arts everywhere in the U.S. are in heavy seas. Roger L. Stevens, head of the piteously underfunded National Council on the Arts, has been saying this before businessmen all over the country. He came to point out that a substantial part of the BSO deficit was the result of the Tanglewood operation and the Berkshire Music Center school. Even as the Boston friends of the orchestra are being asked to increase their support as annual donors, so its Berkshire well-wishers, whether from artistic empathy, regional pride or economic self-interest, are being asked to assume an appropriate share of underwriting that part of the deficit caused by the Lenox operation and not covered by income from endowment and foundation grants.

Those to whom music is spiritual protein are already helping and presumably will help more. However, to those whose musical bent is limited to a whistling acquaintance with "Yankee Doodle," especially in the business community, the Boston Orchestra's eight-week presence in Berkshire is important and compelling. It needs no demonstration by charts and bars. Perhaps its most recent demonstration was the reasons given for the decision of a trade-magazine publishing house fleeing New York to locate here.

The response from Berkshire to our beleaguered neighbor should be loud and clear — and it will have to be a sustained one. Few non-metropolitan areas are as blessed physically and qualitatively as Berkshire. But the piper needs paying. He can't live on scenery or fantasies or sweet old ladies in clover strumming their checkbooks.

Boston Symphony In Financial Trouble

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STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 3 1969 N Eng

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 4 1969 N Eng

Inflation and the Arts

The arts, our community is learning, are not immune to the pinch of inflation.

Two institutions without which Boston would be greatly different are embarked on efforts to reduce expenses and raise more funds. Boston Symphony Orchestra entered the second phase of its current money-raising campaign last week with a warning from the trustees that the orchestra's financial condition is "not only alarming but becoming critical." And the Museum of Fine Arts today launches a drive for corporate gifts as part of its Centennial Fund with the announcement that its real operating income is less today than in the depression of the 1930's.

Talcott M. Banks, president of the orchestra trustees, said that if BSO is to continue even two or three more seasons, costs must be cut and income substantially increased. The Museum, meanwhile, is raising admission from 50 to 75 cents and closing about 10 per cent of its exhibition space to reduce the expense of security and maintenance. Five million dollars remain to be raised if the Centennial Fund goal is to be reached by the hundredth anniversary date, February 4, 1970.

Like other institutions, the orchestra and the museum have substantial assets, but significant amounts of their endowment funds are restricted so only income from them can be used. Meanwhile, inflation keeps costs climbing. Salaries for musicians, for example, have risen rapidly though not unjustifiably, considering how little these artists were paid a few years ago. At the museum, costs of recent building additions came to $1.5 million more than estimates three years earlier. A work by Monet, purchased for $45,000 in 1956, had to be insured for $1 million 12 years later.

The public has its own problems with inflation, of course, but the appeals of the BSO and museum merit the most generous response possible. Greater Boston and New England have become the singular regions they are in part because of institutions like these. If they are forced to reduce their activities markedly, or to price their services so high that only the most wealthy can enjoy them, dollars could never measure the resulting cost.

162.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

DEC 21 1968 New England

As I Hear It

The Responsibility for Culture

By Jay C. Rosenfeld

IF ERICH LEINSDORF, musical director of the Boston Symphony Orchestra, should choose to step up the tempos of the four movements of the Beethoven Fifth and play it in, let's say, 34 minutes instead of 38, he would save the orchestra management no money at all.

And yet the orchestra's trustees, as with all those responsible for the buoyancy of innumerable cultural institutions of the whole country, are avidly searching for means either to lower expenses or to acquire additional funds to meet deficits. In music this state of affairs extends from the Metropolitan Opera to the Berkshire Community Orchestra and stops at all way stations.

Who hasn't had his mailbox jammed in this recent term with solicitations of funds and pleas for charity? Everyone responds in the ratio of his capacity and selects those which interest him. It is depressing at times to have to throw so many away, giving the impression to anyone who should inquire that one is indifferent to the fate of either an institution or an undoubtedly worthy charity. My colleague, Katharine Annin, only two weeks ago complained of the duplication of appeals from the same agency.

* * * *

HOWEVER, IT is in the nature of our society to desire cultural advantages for which admission fees, for opera and concerts, are not adequate to meet expenses. Hence the appeals. Only recently there were news items in this paper mentioning the formation of a committee to solicit funds in the Berkshires for Tanglewood, and, a few days later, an item spelled the amount of the deficit of the state-supported summer enterprise at Saratoga.

And William Schuman, president of Lincoln Center, announced that he is resigning. In an interview, he stated that he is becoming "less involved with the artistic and cultural phases and more and more with the activities dealing with the financial problems of the center."

The Albany Symphony Orchestra issued a release a month ago bluntly stating that "a symphony orchestra is truly nonprofit. It cannot support itself through ticket prices alone any more than a school or university can through tuition, a hospital through fees, or a museum or library through dues. Tickets reasonably can be expected to account for no more than 50 per cent of the budget.

* * * *

THE AVERAGE expense of a performance at the Metropolitan Opera is $57,000. Roughly broken down, the major segments include $24,000 for artists, orchestra, chorus and ballet; $11,000 for stage support, and $8,000 for staff-building operations. The remainder includes small items for publicity, royalties, costumes, scenery, etc. Management realizes plumb well that $15.50 for a prime seat is an awful lot of money. There are seats for $3.50 to $6.50, but they are admittedly hard to get. Even if they sell out the house, they still lose money. You can't increase the size of the auditorium for obvious reasons.

I don't know if there are comparable complaints against spending $12 for a seat to see "Hair," and it is pertinent to note in this frame that "Hair" is played repeatedly while the Met changes repertory, again for obvious reasons, seven times a week.

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

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REGISTER
TORRINGTON, CONN.
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FEB 1 1969 New Engl

BOSTON AFTER DARK
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W. 62,000

FEB 12 1969

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EXPRESS (e)
PORTLAND, ME.
CIRC. 29,450

FEB 1 1969

Symphony has image problem

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

FEB 1 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

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STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

FEB 3 1969 N Eng

Editorials

FEB 10 1969 Ne Engl

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HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 4 1969 N Eng

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Two institutions without which Boston would be greatly different are embarked on efforts to reduce expenses and raise more funds. Boston Symphony Orchestra entered the second phase of its current money-raising campaign last week with a warning from the trustees that the orchestra's financial condition is "not only alarming but becoming critical." And the Museum of Fine Arts today launches a drive for corporate gifts as part of its Centennial Fund with the announcement that its real operating income is less today than in the depression of the 1930's.

Talcott M. Banks, president of the orchestra trustees, said that if BSO is to continue even two or three more seasons, costs must be cut and income substantially increased. The Museum, meanwhile, is raising admission from 50 to 75 cents and closing about 10 per cent of its exhibition space to reduce the expense of security and maintenance. Five million dollars remain to be raised if the Centennial Fund goal is to be reached by the hundredth anniversary date, February 4, 1970.

Like other institutions, the orchestra and the museum have substantial assets, but significant amounts of their endowment funds are restricted so only income from them can be used. Meanwhile, inflation keeps costs climbing. Salaries for musicians, for example, have risen rapidly though not unjustifiably, considering how little these artists were paid a few years ago. At the museum, costs of recent building additions came to $1.5 million more than estimates three years earlier. A work by Monet, purchased for $45,000 in 1956, had to be insured for $1 million 12 years later.

The public has its own problems with inflation, of course, but the appeals of the BSO and museum merit the most generous response possible. Greater Boston and New England have become the singular regions they are in part because of institutions like these. If they are forced to reduce their activities markedly, or to price their services so high that only the most wealthy can enjoy them, dollars could never measure the resulting cost.

Boston Symphony On Financial Rocks?

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NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932

FEB 1 1969 New England

Financial position becoming critical

Boston Globe 2-8-69

Boston Symphony in need of help

By MARGO MILLER
Staff Writer

Henry Lee Higginson founded the Boston Symphony in 1881 and bankrolled it until 1918, when Ernest T. Dane became the orchestra's chief angel. That is, or should be ancient history, but unfortunately the notion clings that the Boston Symphony is rich, that it has unnamed Boston supporters who always will pay its deficits. This is not so, according to Talcott M. Banks, president of the orchestra's trustees.

Last week, before an unprecedented joint meeting of orchestra players, trustees, overseers and staff, Banks announced that the orchestra's financial position is "not only alarming but becoming critical."

With costs rising yearly, the orchestra is somewhat in the position of running hard to stay in the same place. It expects this season to earn 67 percent of its estimated $5 million budget. This percentage would appall a businessman. But among orchestras, the B.S.O.'s consistant 67 percent is a high earned-income rate. The national average of all orchestras, big and small, is currently 55 percent, down from 1965's 62 percent.

There are ways to increase earned income, but to the three most obvious solutions Banks says no, for artistic and humane reasons.

An increase in the size of Symphony Hall (2631 seats) would increase ticket revenue — but at the cost of the Hall's vaunted acoustics.

MILLER
Continued on Page B-85

New fund drive for B.S.O.

163

★MILLER
Continued from Page B-79

Raise ticket prices? (When single tickets are available, they range from $8.75 to $4.) That would restrict music to the well-to-do.

Add more concerts? The musicians already play some 200 programs here, at Tanglewood and on tour. Banks says, "You can't ask players to do more than they can take physically."

Ticket sales last season brought in $1.76 million in Boston and New York and $489,000 at Tanglewood. The B.S.O. leads the world's orchestras in sales of concert tapes for radio broadcast. But its record sales reflect the national downward trend. And of last year's $244,000 in record royalties, $100,000 was a one-shot Reader's Digest package of 10 LPs.

"I used to think the Boston Symphony was rich — until I became a trustee," Banks says. That was in 1954. Educated at Williams College and Harvard Law School, Banks, 63, is a partner in Palmer, Dodge, Gardner and Bradford. His trusteeships include Williams and the Clark Art Institute in Williamstown, and until he became B.S.O. president last Fall, succeeding Henry B. Cabot, he headed the Boston Opera Assn., sponsors of the Metropolitan Opera's annual Spring visit here. Perhaps because of his museum connection, he can make this analogy of the cost of production: "An orchestra has to recreate each performance. A museum doesn't have to repaint each picture each day."

The bulk of the $5 million B.S.O. budget goes, of course, for music costs. Salaries for musicians and conductor, the Pension Fund, and soloists' fees take nearly 60 percent. Slightly under 30 percent goes for concert costs and the orchestra's properties, and about 10 percent for staff and administration. Beginning salary in the orchestra is $14,000 (in 1946 it was $4000). The average salary is now about $20,000, which, Banks says, "compares favorably with the average salary of a full professor."

To bridge the gap between income and expenses, the Boston Symphony has some resources. It has the income ($520,000) from a $2.7 million endowment fund, (but cannot touch the principal) and from an unrestricted fund of $863,000. "We've had to dip into our unrestricted funds," Banks says. Then there was "manna from heaven," a $500,000 gift of the late Mrs. Stanley McCormick, the former Katherine Dexter, in memory of the orchestra's founder, Col Higginson. And there is income from the $2 million Ford Foundation Challenge Grant, though the principal is held in trust in New York until 1976.

The Ford grant ($81 million to 61 orchestras) has been both incentive and hazard in fund raising. Boston raised its matching money ($4 million pledged, $2 million received) without too much trouble; some orchestras found lesser challenges too great and had to give up. The notion that "Ford will always provide" is also not so. Its grants are seed money and of late its massive philanthropy is turning from the arts to public affairs.

Increasingly Boston will have to support its own cultural institutions. Banks thinks there is money around to give, though "my impression is that (the amount) has stabilized. The concept of necessity to maintain essential cultural activity is growing slightly." Boston business interests are slower to respond than, say, in Detroit, Cleveland and Minneapolis.

A new fund drive, details to be announced, is planned. It will be headed by B.S.O. trustee Philip K. Allen, who guided the recent successful drive, and Atty. George Kidder, partner in Hemenway and Barnes (like Banks, Williams and Harvard Law). Allen describes the new campaign as "selective — the bullet vs. the shotgun." Prospects include corporations and "those who gave nothing or who didn't give enough."

Allen also sees another source in "deferred giving" through wills and bequests, and waggishly he suggests such a gift is "another step up toward heaven."

There is also activity in the Berkshires, where community giving has slacked off but where the tourist traffic generated by Tanglewood is a mainstay of the county's economy.

Banks says he has enjoyed his first Hundred Days as Boston Symphony president. Music is his first love. He holds his orchestra second to none, and he thinks it more interesting and more of a challenge "to be involved with the Boston Symphony now than, say, 30 years ago, when everything was essentially stable and predictable."

His predecessor, Henry B. Cabot, once recalled his first days as president and how he got through a smaller financial crisis only because "ladies in Boston were accustomed to paying for their tickets in advance."

BOSTON SYMPHONY MONEY PLIGHT

BOSTON (AP) — The president of the board of directors of the Boston Symphony Orchestra says the B.S.O. must spend less money and take in a substantial amount more if it is to continue "even for two or three seasons more."

Talcott M. Banks said yesterday that the orchestra's financial plight is "not only alarming, but becoming critical. If the symphony is to continue even for two or three seasons more," Banks said, "we must reduce expenses and increase our income and contributions — very, very substantially."

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

FEB 1 1969 E

Symphony Is Facing 'Critical' Cash Plight

An appeal for contributions to the Boston Symphony Orchestra was coupled yesterday with the warning that the orchestra's financial plight is "not only alarming, but becoming critical."

"If the Symphony is to continue even for two or three seasons more," Talcott M. Banks, told a gathering in Symphony Hall, "we must reduce expenses and increase our income and contributions—very very substantially."

Banks, who is president of the orchestra's board of trustees, said it was obvious that the orchestra "must be maintained, for it is not only the pride of our city but a cultural establishment of inestimable value to our nation and to the entire world of music."

Banks announced that George Kidder, a Boston attorney, would serve as co-chairman with Philip K. Allen, a symphony trustee, of the

(Continued on Page Five)

Boston Symphony Faces Critical Financial Trouble

(Continued from First Page)

second phase of the orchestra's fund-raising campaign.

Among those who heard Banks outline the orchestra's financial crisis were the players, trustees, board of overseers, managerial staff and civic leaders.

Banks said it was "simply not so" that the orchestra "is rich, that it has unnamed supporters who will always pay its deficits.

"Our endowment funds are modest compared with most of the leading charitable and educational institutions in our city and most of our endowment funds are so restricted that only their incomes can be used."

He said this was true of the Ford Foundation's $2 million grant in 1966, which was matched two-for-one by $4 million in public contributions in the first phase of the orchestra's fund drive.

"None of the principal of that money can be touched until 1976," Banks said.

Banks gave a detailed accounting of the orchestra's expenses and the sources of income.

He rejected the idea of enlarging Symphony Hall beyond its 2,631 seats. The hall, he said, "is honored around the world for its acoustics and it would be absolute folly to try to enlarge it."

He also said that ticket prices should be kept "within reason," so that "access to great music should not be restricted to the well-to-do."

BANKS SAID the orchestra's increased expenses were due in part to the "creeping inflation that all of us are aware of every day."

He said the "largest factor" in the higher cost of the orchestra was the contract signed with the musicians last summer, covering the current season and the two following seasons.

The agreement was "gen- [illegible] justi- [illegible]

UNTIL RECENTLY, he said, the compensation of musicians of symphonic calibre had been "appallingly low." In 1938, he said, the orchestra's average salary was $4,000. Although the average had risen by 1946, the minimum was still $4,000.

The guaranteed minimum is now $14,000, with increases assured in the next two years, Banks said, and the average salary "is somewhere in the neighborhood of $20,000."

Banks said the increase had been "rapid and dramatic," with a player's income now comparing "favorably with the average salary of a full professor."

BOSTON HERALD TRAVELER, SATURDAY, FEBRUARY 1, 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 1 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 6 1969

Boston Symphony has money blues

By Roderick Nordell
Arts-entertainment editor of The Christian Science Monitor

Boston

The Boston Symphony Orchestra faces a dire financial crisis. It is the latest example to surface in a crisis facing symphony orchestras across the United States.

So "alarming," so "critical" is the Boston Symphony's situation that it has brought about the first meeting in the orchestra's history to include players, trustees, overseers, managerial staff, and the Friends of the BSO.

It took place Jan. 31 in the context of a national financial problem for symphonies that has grown with "surprising speed" and that "came to a head in the past year," according to Talcott M. Banks, president of the orchestra's board of trustees.

The Boston orchestra suffers from the same inflationary pressures as other major orchestras. But its crisis is compounded by a myth, said Mr. Banks. According to this myth, the BSO always has someone waiting in the wings to bail it out of money troubles.

This myth is just not true, said Mr. Banks. Having completed the first phase of the first capital fund drive in its history, the orchestra must now immediately begin a second phase of five years. It will use a "bullet" rather than a "shotgun" approach, approaching first a list of some 500 individuals and trying especially for corporate contributions.

Business 'slow'

In the latter respect, Boston is different from some other cities, such as Cleveland, whose symphony enjoys substantial business support. Boston "is slow" in the response of business to the BSO's needs, said Mr. Banks, even though the BSO is one of the major attractions luring executives and specialists to local industry.

Like other American symphonies, the BSO has little likelihood of receiving substantial government aid. Last year, Roger L. Stevens, the Johnson administration's head of the National Endowment for the Arts, said that congressional cuts in requested funds meant that the endowment could do virtually nothing for symphonies.

Yet symphony orchestras are particular victims of inflation. Unlike museums, for example, they do not own their works once they have purchased them. They must create each one anew, paying musicians to play, conductors to conduct, all in addition to the overhead of maintaining a hall whose seating capacity is fixed. The latter circumstance means that they cannot just automatically sell more tickets to meet rising costs.

Payments to musicians have gone up steadily over the years. Boston, after a slow start, now has a good pay scale, according to Mr. Banks, and would not sacrifice it to save money.

Loss 'only' one-third

An idea of the problem may be given by the fact that the BSO meets two-thirds of expenses from income. While a business would not last long at that rate, it is considered a mark of efficiency by BSO officials. "We take pride in losing only 33 percent," said one of them yesterday.

These officials recognize that, like other orchestras, they must do more to attract young people. Already special steps have been taken to let students and other young people know that tickets are available to them.

Also, there is a need for community involvement, a demonstration of the symphony's relevance to the urban scene, to the black community. Government and industry tend to divert funds from cultural "luxuries" to projects "bringing enrichment to people."

Already the orchestra has given concerts in Franklin Park, taken busloads of young people to Tanglewood, offered to cooperate with the Elma Lewis School of Fine Arts to the extent the school chooses. Individual players offer free lessons to students at the school.

Windfalls rare

Not many orchestras can hope for such windfalls as the BSO's unexpected link-up with the Reader's Digest recordings program. Sometimes recordings in general have accounted for "as high as 10 percent" of the BSO income.

But so far nothing that has been done is enough to avert the impending crisis. The BSO's extraordinary meeting is intended as a resounding alarm to the community to recognize that great institutions do not exist through some kind of magic, some myth of unnamed benefactors to the rescue.

As far as symphony orchestras go, this needs to be one of those New England shots heard round the world.

164

Hub's Orch Can't Touch Principal, Or Enlarge Hall

Boston, Feb. 25.

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(Continued on page 63)

Bost. Symph

Continued from page 61

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VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

FEB 26 1969

MUSIC NOTES

Federal Funds Could Aid BSO

By GEORGE GELLES
Music Critic

A week ago Friday Talcott M. Banks, president of the Boston Symphony's Board of Trustees, made the sad news public: the orchestra is in extremely serious financial condition. The days are long gone when the Symphony could turn to its private patron for support, for though Henry L. Higginson single-handedly nurtured the orchestra for the first 67 years of its existence, his effort, combining love, money, and public spirit, was unique.

Now new means of support must be found, new ways to close the ever-growing 'income gap', that is, the difference between operating costs and financial intake. There are certain factors, as Banks pointed out, that resist change. These include the number of concerts the BSO plays (about 200 annually, which, considering the required rehearsal time, is very substantial), the capacity of Symphony Hall, which cannot be enlarged and, thus, cannot yield greater income) without the risk of serious acoustical damage, and the price of tickets, which is now moderate and, on ethical grounds should stay that way, encouraging as diversified a cross-section of the public as possible to partake of BSO activities.

MUSIC THIS WEEK

TODAY—Emil Gilels, pianist, playing von Weber, Beethoven, Ravel, Medtner, Prokofieff. Symphony Hall at 3 p.m.

MONDAY—Civic Symphony, Kalman Novak conducting Balakirev, Tchaikovsky, Mussorgsky. Jordan Hall at 8:30 p.m.

WEDNESDAY—Ali Akbar Khan, sarod player. Sanders Theater at 8:30 p.m.

FRIDAY—Boston Symphony Orchestra, Jorge Mester conducting Mozart, Respighi, Stravinsky. Symphony Hall at 2 p.m. Cantata Singers, Richard Kapp conducting Bach, Martin. Sanders Theater at 8:30 p.m.

★

Operating costs for the orchestra this season are $5 million and for the coming season a projected $5.4 million. What rises most rapidly is the amount paid the players, and not administrative costs. Under the terms of their three-year contract, signed this past summer, the players receive a minimum of $14,000 with increases assured over the coming two years. Though its terms impose a burden, the contract is equitable, "generous but also fair and justifiable," according to Banks.

Thus, new sources of funding are needed. There is, it is true, the Ford grant of $2 million and the $4 million that was contributed to match the two-to-one terms the Foundation set, but the principal can't be touched until 1976.

To whom, then, should the Symphony turn? To the average concert-goer, first of all, who has always given willingly—and Banks well realizes that Boston is "a generous city" — to corporations, increasingly coming to the aid of the arts, to municipal and federal agencies.

★

There is a growing need for some sort of governmental support, and a growing awareness that it should be given, since the living arts substantially enrich the texture of our community, seeing to a wide-spread inner need in our lives, and firing the creative imagination of our youth.

I recommend strongly an over-view of the problem entitled "Performing Arts—The Economic Dilemma" by William Baumol and William Bowen (an MIT Paperback); the study deals with music, opera, theater, and dance, goes into considerable detail, and comes up with sobering conclusions.

Though only three years old, the book is already, in one respect, out of date, for costs have spiraled even faster than the authors feared; but nevertheless, you can find much valuable information here, presented with a nice sense of humor that doesn't belie the seriousness of the problem.

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 434,330

FEB 9 1969

Money lack hurting music in Boston

Symphony, opera officials say contributions don't meet need

By MICHAEL STEINBERG
Staff Writer

Boston's position as a major musical center is in jeopardy. The reason: the institutions that have made Boston a musically interesting city are short of money, some of them to the point where their survival cannot be taken for granted.

The Boston Symphony trustees do not have a reputation for liability to panic or reckless use of inflammatory rhetoric, yet they announced recently that the orchestra's financial condition is "not only alarming, but becoming critical."

The financial health of the New England Conservatory is a matter of extremely serious concern. One of the country's major educational institutions, it is, like the Symphony, not just a local adornment, but an important national cultural resource.

Two younger musical organizations, The Opera Company of Boston and the Boston Philharmonia, are in still more imminent sorts of peril. The Boston Ballet's general manager, Margaret Prausnitz, refers to the company's situation as "precarious."

COSTS RISING

Laszlo J. Bonis, president of the Opera Company of Boston, whose productions directed by Sarah Caldwell have attracted nationwide interest, describes the opera's position today as the "normal acute pre-performance panic." He elaborated: "We don't have a nickel, but that's not new. Panic financing is our normal condition."

The Opera Company's budget for the current season of five productions is $910,000. About $800,000 is for current expenses of producing opera, the rest for payment of debts and interest on bank loans.

Ruth McKay, the Company's executive director, points out that the move this year to the Shubert Theater, made necessary by the tearing down of the Back Bay Theater, is hard on the budget. "It costs at least $150,000 more per season to play to one half the audience." It is far from being merely a question of rental costs. The Shubert is smaller, which unbalances the income-expense ratio and it is a union house, which means that minimal costs for stage hands, box office personnel and and so forth, sky-rocket.

Is there danger that the next production, Verdi's "Macbeth," scheduled for Mar. 31 and Apr. 2 and 4, might not take place? Bonis and Mrs. McKay admit the possibility, but, says Bonis: "That has been true for every one of our production. I have to plan by the week; I can't look ahead longer than that. I may not know where some of next week's money is coming from, but two weeks ago I didn't know where this week's was coming from either."

SMALL BUDGET

A spokesman for the Philharmonia, a chamber orchestra founded last year and run as a musicians' cooperative, admits that the cancellation of the season's final concert, scheduled to take place under the direction of Michael Tilson Thomas in Sanders Theater on Apr. 13, has been considered, adding, however, that he hopes this drastic means will not be resorted to. "It couldn't really solve our problems anyway."

The Philharmonia has a relatively small budget — $76,000 for the current season — and its spokesman refers to the business of keeping an orchestra financially afloat as "inverse merchandising." It is an operation, in other words, devoted to providing first-rate orchestral concerts, and that can only cost money, not make money.

The Philarmonia has outstanding debts. Conductors for the last three concerts have not paid, and the players have not been paid for the last two. Part of the problem seems to be that there is a big difference between cash pledges and cash in hand.

There is agreement among representatives of musical institutions that more help must come from the Greater Boston business community. Bonis points out that business contributions account for just 3 percent of the Opera Company's income. The situation is comparable, or even worse, for other institutions and a little better for the Philharmonia only because their budget is so modest.

BUSINESS BACKING

Bonis, a successful businessman himself, believes that the appeal to business cannot be made on a basis of "Look, this is a worthy organization that deserves your support, because the guy may not think so and may not be interested in the arts at all. Instead, you have to make it clear that these firms need the cultural institutions."

In fields, especially the scientific, where recruitment of personnel is highly competitive, a Boston-based firm has an edge on competitors elsewhere because it can offer the rich cultural life here as part of its inducements for moving here.

That appeal worked recently for a major, and immensely rich, firm. The upshot was a check for $500, which Bonis concedes is, under the circumstances, a fidiculous sum, "but it was $500 more than we ever got from them before."

He noticed as well that a major chemical concern listed the Opera Company in its recruitment brochure as one of the reasons for moving to Boston, but had never given the company a penny, and he told them: "You're using us, how about us using you?"

None of these organizations is lacking for evidence that it is needed and appreciated. That alone will not keep them alive, whether you are talking about a young and struggling one like the Philharmonia, or an older, richer, and nonetheless struggling one like the Boston Symphony.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAR 20 1969

Stepchild?

Year after year, the arts finish near last in the race for government funds.

Federal appropriations for the arts amounted to about $20 million last year. For the sciences, including research and development costs, about $20 billion was budgeted — a thousand times more.

Of course, most of the science budgeting is in support of defense and the Vietnam war. Even so, it fairly pictures the priorities in government which leaves the arts — theater, dance, music and the visual arts — near the bottom of the list.

It can be argued that when the Vietnam war ends, there will be a few more dollars in the till for arts support. But the realities include growing, not shrinking defense outlays, and those other massive fiscal omnivores — welfare and the restoration of the cities.

The Business Committee on the Arts met earlier this week and heard a Jeremiad on the paltriness of federal support from Roger L. Stevens, chairman of the National Council on the Arts. But the fact is that businessmen themselves have not dipped very deeply into their corporate pockets; even though businesses are allowed to deduct up to 5 percent of their income for contributions, they have given only 1½ percent to all causes, including education.

There has been much talk in the past few years about public support for the arts. But it hasn't materialized financially. Such lip service will not make up the 15 to 25 percent deficits which theaters face after ticket sales. For symphonies and opera companies that figure rises to 40 percent, leading to such survival crises as that facing the Boston Symphony.

It is easy to understand why European countries are more willing to subsidize the arts. The arts there were for centuries patronized by the aristocracy. When power was transferred to the state, the state also assumed the role of patron.

In America, there was no such tradition to be taken over. Here, if it were not for the munificence of a few foundations, most notably the Ford and Rockefeller foundations, the arts in this land would be in a sorrier state than they are.

The nation — business as well as government — must face up to supporting its beautiful daughter as well as its warrior son.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 3 1969

New England

Musical Notes

Boston Symphony Plight

The Boston Symphony Orchestra, one of the best in the nation, says its financial situation is "not only alarming, but becoming crucial." Players, trustees, the Board of Overseers, the managerial staff and civic leaders were told in a meeting that expenses must be reduced and income and contributions increased "very, very substantially." **Talcott M. Banks**, president of the trustees, added that the rise in expenses was due to inflation, and at the same time defended the players' recent salary increase, cautioned against raising ticket prices and rejected the idea of enlarging the "acoustically perfect" Symphony Hall beyond its 2,631 seats . . . **Gunther Schuller** and **Seiji Ozawa** have been appointed artistic directors at Tanglewood, beginning in 1970. The Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony. **William Steinberg** will become music director of the symphony next fall, but he will also be retaining his position with the Pittsburgh Symphony.

Schuller

The U.S. and Soviet cultural exchange is back in full swing after a half-year freeze. Not only are Soviet groups such as the Borodin Quartet, which played in Dallas recently, touring the United States, but the University of Minnesota Band will be the first of the U.S. groups to tour Russia starting later this month. The band was originally scheduled to tour the Soviet Union last September, but the State Department postponed the trip because of the Czech crisis . . . Italian composer **Luigi Dallapiccola** will be the composer-in-residence at the Aspen Music Festival's Conference on Contemporary Music next summer. Dallapiccola will be in Aspen from July 16 to July 30 . . . French composer-conductor **Pierre Boulez** will make his debut with the New York Philharmonic Thursday. He will be the orchestra's guest conductor for four weeks . . . The Cologne Chamber Orchestra will give a concert at Texas Christian University's Ed Landreth Auditorium starting at 8 p.m. Monday. Tickets are $2.50 for the program of Bach, Telemann, Haydn, Schubert and Mozart . . . North Texas State University's A Cappella Choir will finish its annual concert tour with a performance at 8:15 p.m. Friday in the NTSU Main Auditorium. The public performance will be free. —O.C.

Dallas Times Herald
D. 269,449 SUN. 243,379

MAR 9 1969

164

Hub's Orch Can't Touch Principal, Or Enlarge Hall

Boston, Feb. 25.

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(Continued on page 63)

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Continued from page 61

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VARIETY
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W.-CIRC. N. AVAIL.

FEB 26 1969

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By MICHAEL STEINBERG
Staff Writer

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Of course, most of the science budgeting is in support of defense and the Vietnam war. Even so, it fairly pictures the priorities in government which leaves the arts — theater, dance, music and the visual arts — near the bottom of the list.

It can be argued that when the Vietnam war ends, there will be a few more dollars in the till for arts support. But the realities include growing, not shrinking defense outlays, and those other massive fiscal omnivores — welfare and the restoration of the cities.

The Business Committee on the Arts met earlier this week and heard a Jeremiad on the paltriness of federal support from Roger L. Stevens, chairman of the National Council on the Arts. But the fact is that businessmen themselves have not dipped very deeply into their corporate pockets; even though businesses are allowed to deduct up to 5 percent of their income for contributions, they have given only 1½ percent to all causes, including education.

There has been much talk in the past few years about public support for the arts. But it hasn't materialized financially. Such lip service will not make up the 15 to 25 percent deficits which theaters face after ticket sales. For symphonies and opera companies that figure rises to 40 percent, leading to such survival crises as that facing the Boston Symphony.

It is easy to understand why European countries are more willing to subsidize the arts. The arts there were for centuries patronized by the aristocracy. When power was transferred to the state, the state also assumed the role of patron.

In America, there was no such tradition to be taken over. Here, if it were not for the munificence of a few foundations, most notably the Ford and Rockefeller foundations, the arts in this land would be in a sorrier state than they are.

The nation — business as well as government — must face up to supporting its beautiful daughter as well as its warrior son.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 3 1969 New England

MUSIC NOTES

Federal Funds Could Aid BSO

By GEORGE GELLES
Music Critic

A week ago Friday Talcott M. Banks, president of the Boston Symphony's Board of Trustees, made the sad news public: the orchestra is in extremely serious financial condition. The days are long gone when the Symphony could turn to its private patron for support, for though Henry L. Higginson single-handedly nurtured the orchestra for the first 67 years of its existence, his effort, combining love, money, and public spirit, was unique.

Now new means of support must be found, new ways to close the ever-growing 'income gap', that is, the difference between operating costs and financial intake. There are certain factors, as Banks pointed out, that resist change. These include the number of concerts the BSO plays (about 200 annually, which, considering the required rehearsal time, is very substantial), the capacity of Symphony Hall, which cannot be enlarged and, thus, cannot yield greater income) without the risk of serious acoustical damage, and the price of tickets, which is now moderate and, on ethical grounds should stay that way, encouraging as diversified a cross-section of the public as possible to partake of BSO activities.

★

Operating costs for the orchestra this season are $5 million and for the coming season a projected $5.4 million. What rises most rapidly is the amount paid the players, and not administrative costs. Under the terms of their three-year contract, signed this past summer, the players receive a minimum of $14,000 with increases assured over the coming two years. Though its terms impose a burden, the contract is equitable, "generous but also fair and justifiable," according to Banks.

Thus, new sources of funding are needed. There is, it is true, the Ford grant of $2 million and the $4 million that was contributed to match the two-to-one terms the Foundation set, but the principal can't be touched until 1976.

To whom, then, should the Symphony turn? To the average concert-goer, first of all, who has always given willingly—and Banks well realizes that Boston is "a generous city" — to corporations, increasingly coming to the aid of the arts, to municipal and federal agencies.

★

There is a growing need for some sort of governmental support, and a growing awareness that it should be given, since the living arts substantially enrich the texture of our community, seeing to a wide-spread inner need in our lives, and firing the creative imagination of our youth.

I recommend strongly an over-view of the problem entitled "Performing Arts—The Economic Dilemma" by William Baumol and William Bowen (an MIT Paperback); the study deals with music, opera, theater, and dance, goes into considerable detail, and comes up with sobering conclusions.

Though only three years old, the book is already, in one respect, out of date, for costs have spiraled even faster than the authors feared; but nevertheless, you can find much valuable information here, presented with a nice sense of humor that doesn't belie the seriousness of the problem.

MUSIC THIS WEEK

TODAY—Emil Giles, pianist, playing von Weber, Beethoven, Ravel, Medtner, Prokofieff. Symphony Hall at 3 p.m.

MONDAY—Civic Symphony, Kalman Novak conducting Balakirev, Tchaikovsky, Mussorgsky. Jordan Hall at 8:30 p.m.

WEDNESDAY—Ali Akbar Khan, sarod player. Sanders Theater at 8:30 p.m.

FRIDAY—Boston Symphony Orchestra, Jorge Mester conducting Mozart, Respighi, Stravinsky. Symphony Hall at 2 p.m. Cantata Singers, Richard Kapp conducting Bach, Martin. Sanders Theater at 8:30 p.m.

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 434,230

FEB 9 1969

Musical Notes

Boston Symphony Plight

The Boston Symphony Orchestra, one of the best in the nation, says its financial situation is "not only alarming, but becoming crucial." Players, trustees, the Board of Overseers, the managerial staff and civic leaders were told in a meeting that expenses must be reduced and income and contributions increased "very, very substantially." **Talcott M. Banks**, president of the trustees, added that the rise in expenses was due to inflation, and at the same time defended the players' recent salary increase, cautioned against raising ticket prices and rejected the idea of enlarging the "acoustically perfect" Symphony Hall beyond its 2,631 seats . . . **Gunther Schuller** and **Seiji Ozawa** have been appointed artistic directors at Tanglewood, beginning in 1970. The Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony. **William Steinberg** will become music director of the symphony next fall, but he will also be retaining his position with the Pittsburgh Symphony.

Schuller

The U.S. and Soviet cultural exchange is back in full swing after a half-year freeze. Not only are Soviet groups such as the Borodin Quartet, which played in Dallas recently, touring the United States, but the University of Minnesota Band will be the first of the U.S. groups to tour Russia starting later this month. The band was originally scheduled to tour the Soviet Union last September, but the State Department postponed the trip because of the Czech crisis . . . Italian composer **Luigi Dallapiccola** will be the composer-in-residence at the Aspen Music Festival's Conference on Contemporary Music next summer. Dallapiccola will be in Aspen from July 16 to July 30 . . . French composer-conductor **Pierre Boulez** will make his debut with the New York Philharmonic Thursday. He will be the orchestra's guest conductor for four weeks . . . The Cologne Chamber Orchestra will give a concert at Texas Christian University's Ed Landreth Auditorium starting at 8 p.m. Monday. Tickets are $2.50 for the program of Bach, Telemann, Haydn, Schubert and Mozart . . . North Texas State University's A Cappella Choir will finish its annual concert tour with a performance at 8:15 p.m. Friday in the NTSU Main Auditorium. The public performance will be free. —O.C.

Dallas Times Herald
D. 209,449 SUN. 213,379

MAR 9 1969

165

Business and Arts Make a Good Match

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Meanwhile business firms have discovered that supporting the arts has left the category of "charity" and now is a matter of sound business practices if they would attract the new breed of executives whose cultural awareness matches their professional acumen. Thus, the conditions for a fruitful marriage exists. But one of the partners, the one with the money, needs a little urging.

About a year ago, the nation-wide Business Committee for the Arts, Inc., (BCA) was formed by 95 leading business executives dedicated to the proposition that "a healthy artistic life is an important element . . . that fully merits the support of the business sector." Over the weekend its president, G. A. McClellan visited Connecticut for the first time speaking in New London to the combined Southeastern Connecticut and Norwich Area Chambers of Commerce and friends of the Eastern Connecticut Symphony. He cited the growing trend of firms seeking new locations to give top priority to an area's condition for intellectual stimulation, knowing young executives may be retained or lost depending on that very fact. One of his illustrations cited an Orlando, Florida corporation which credits the city's symphony orchestra, two little theater groups, an arts center and Rollins College as factors keeping its engineers' turnover rate among the country's lowest.

Yet, across the nation, each of those cultural avenues runs in the red every year. The Eastern Connecticut Symphony must raise a budget of $31,000 or halt its expanded series, 100-voice chorus, Youth Orchestra and school mini-concerts which numbered 65 last year. Hartford Symphony fortunately met its $100,000 goal in 1968 but unlike Cleveland's orchestra lacks substantial support of business. Even the Boston Symphony operates at a 33 per cent annual loss, its condition now described as "alarming" and "critical." Business and the arts would be a good match if the bridegroom would loosen his purse strings. The bride's dowry is worth it.

COURANT (m)
HARTFORD, CONN.
CIRC. 150,750

MAR 25 1969 New England

Symphony Orchestras Face 'Economic Crisis' In Five Major Cities

* * *

Study Shows Costs in Chicago, Boston, New York, Cleveland, Philadelphia Outpace Revenue

By a WALL STREET JOURNAL *Staff Reporter*

CLEVELAND—Five major U.S. symphony orchestras face a "severe economic crisis" as costs outrace revenue, a management study shows.

The report, commissioned by the orchestras in Cleveland, Boston, Chicago, New York and Philadelphia, says the annual operating deficit of the five groups widened to $5.7 million in 1967-68 from $2.9 million in 1963-64. At that rate, the five orchestras will have annual operating deficits approaching $8 million by the 1971-72 season, the report added.

The study was made by the Cleveland office of McKinsey & Co., a management consulting company.

Since 1963-64, costs have risen 59%, while operating revenue has increased only 44%, the report says. Costs are affected by an expanded orchestra season and higher salaries for musicians. The average minimum annual salary for musicians in the five orchestras rose to $11,800 in 1967-68 from $7,700 in 1963-64, while in the same period the average annual salary increased to $14,400 from $9,100.

Orchestras in Chicago, Cleveland and Boston had sizable deficits in 1967-68 despite nonoperating income from endowments, grants and annual maintenance campaigns.

The Chicago Symphony Orchestra deficit in 1967-68 was $710,000; the Cleveland Orchestra, $591,000, and the Boston Symphony Orchestra, $292,000. The Philadelphia orchestra had a deficit of $76,000, while the New York Philharmonic had a surplus of $31,000. The report notes that the New York, Philadelphia and Boston symphonies have larger concert halls and give more performances in their home series.

"Outlook for Increased Pressure"

"While New York and Philadelphia were in a stronger position last year," the report says, "the outlook for increased pressure on orchestra budgets will probably endanger them in the future."

The report doesn't conclude that any of the orchestras may cease operation, but urges management of the groups to "work together to meet future economic pressures and challenges," through coordinated fund-raising efforts with the Federal Government, national foundations and potential corporate donors.

The orchestras face increased cost pressures because most concerts already are sold out and managements are reluctant to raise ticket prices. In addition, income from royalty and broadcast sources has remained constant, the study says.

The study shows that all five of the orchestras will face sizable overall losses in 1971-72, even after nonoperating funds are considered, unless additional funds are raised. "To break even, they will need to double their nonoperating income in the next four years," the report says.

The report urged orchestra managements to develop "better methods of communicating with orchestra members and their bargaining representatives" particularly when "certain management actions may not be popular with some musicians who haven't been fully apprised of the severe problems facing the orchestras."

Meeting in Cleveland

General managers of the five orchestras will meet in Cleveland July 11 to discuss the problems.

Commenting on the report, Frank E. Joseph, chairman of the Musical Arts Association, parent organization of the Cleveland Orchestra, said, "Our annual operating deficit now has reached such a proportion as to threaten the continuation of the Cleveland Orchestra as perhaps the greatest musical ensemble in the world today."

Alfred M. Rankin, president of the association, said the Cleveland group expects a $1.1 million deficit on May 31, and that current fund-raising efforts appear likely to "fall short of our financial requirements by $500,000 to $600,000."

The deficiency will be made up from unrestricted endowment funds, "which are severely limited," he added. "It now appears that our available endowment will be completely exhausted if it is necessary to invade our resources to the same extent next year."

WALL STREET JOURNAL (m)
NEW YORK, N. Y.
CIRC. EASTERN ED. 375,100

MAY 19 1969 New England

TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

MAY 1969

Around The Country

By Edward M. Mintz

There's a crisis in the great culture boom that built the glass and marble palaces over the past decade. In New York, Lincoln Center is having trouble balancing its budget—for $3,000,000 you can have the Juilliard Theatre one of the components of Lincoln Center named for you, or for $1,000,000 a drama workshop—and the N.Y. State Council on the Arts is facing a budget cut, while the Museum of Modern Art has named CBS' William S. Paley to head a drive for $50,000,000. Atlanta's new $13,000,000 Memorial Art Center closed its repertory theater, ballet, opera company and children's theater, for lack of funds. Some $50,000,000 in contracts has been let for the construction of the John F. Kennedy Center for the Performing Arts in Washington, D.C. but an additional $15,000,000 will be needed, according to its sponsors. The Boston Symphony Orchestra is appealing for contributions for a situation that is "not only alarming, but becoming crucial." Philadelphia's financial crisis threatens to kill the summer season of free concerts at Robin Hood Dell, and in Newark the Museum and Public Library are fighting for their lives because of a severe fiscal crisis. Even in far off Sydney, Australia, the opera house is in trouble. So support your local performing arts center now, or there may not be one.

Boston's, nation's orchestras in financial troubles

By HARRY NEVILLE
Staff Writer

U. S. symphony orchestras are in serious financial trouble — so much so that one New York City fund-raising expert thinks that at least one-third of the nation's major orchestras will be defunct within five years.

Symphony officials in Detroit recently stated that their orchestra is on the verge of bankruptcy, and the Cleveland Orchestra — one of the country's most prestigious — has had to utilize endowment fund capital in order to meet growing deficits. One of its officials has also mentioned the possibility of bankruptcy.

Board members of at least four important orchestras have discussed proposals for consolidation of playing forces.

And one of the country's foremost orchestras, the Minneapolis Symphony, recently changed its name to the Minnesota Orchestra and shifted from a city to a regional operating basis, partly as a means of obtaining an additional market.

The nature and extent of the crisis are reflected in the figures of a recent study made by the Cleveland office of McKinsey & Co., a management consulting firm.

Commissioned by the principal orchestras of Cleveland, Boston, Chicago, New York and Philadelphia, the report showed the combined annual operating deficit for the five groups had grown to $5.7 million in 1967-68, as compared to $2.9 million in 1963-64. The deficit at the end of the 1971-72 season was projected at nearly $8 million.

Costs have risen 59 percent since 1963-64, the report says, while operating revenue has increased only 44 percent. The increase was caused, in part, by an expanded season and higher salaries for players. Musicians' minimum average annual salaries in the five groups rose from $7,700 in 1963-64 to $11,800 in 1967-68, while in the same period average annual salaries increased from $9,100 to $14,400.

Despite non-operating income from endowments, grants and annual maintenance campaigns, Cleveland, Chicago, and Boston orchestras had sizable deficits in 1967-68.

Hardest hit was Chicago, with $710,000. Cleveland was next with $591,000, and Boston third with $292,00.-

Philadelphia's deficit was a relatively mild $76,000, and the N.Y. Philharmonic managed a surplus of $31,000. The report says, however, that increased budgetary pressures will probably endanger New York and Philadelphia in the future.

Early this year Talcott M. Banks, president of the Boston Symphony's board of trustees, described that orchestra's finacial position as "not only alarming but becoming critical." He indicated that increasing an orchestra's earned income is a difficult thing.

There are three obvious ways of doing this, none of which are acceptable solutions. The size of Symphony Hall cannot be increased because this would be at the expense of the Hall's celebrated accoustics.

An increase in prices would place tickets beyond the means of all but a privileged few. More concerts would be a physical impossibility for the musicians, who already play some 200 programs here, at Tanglewood and on tour.

Boston has mounted a new five-year fund drive, but this too is fraught with a certain amount of difficulty. Banks considers Boston a generous community, but he indicated business interests are slower to respond here than in several comparable communities.

The Ford Foundation has been extremely generous to orchestras. In 1966 it gave a total of $80.2 million to 61 different groups, with the proviso that certain matching funds would be raised by the orchestras themselves. Many were unable to qualify.

As for government help, Katharine Graham of the Washington Post probably spoke conclusively when she said before the recent convention of the American Symphony Orchestra League: "I fear that much effort in the world of arts has been wasted on the illusion that the government — at all levels — will bring rescue and solvency. This, I believe, is fantasy."

At this point few observers close to the musical scene see the situation as anything less than grim. Not only does the country seem to have more orchestras than it can or cares to support, but several commentators are predicting with utter seriousness the end of the symphony orchestra as a viable musical institution in America.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUN 23 1969 New England

Seeding and Watering the Arts

The arts, too, play an educational role. They instruct, provoke, offer insights, broaden horizons. Yet in Massachusetts, government support for the arts has been minuscule even beside the sometimes limited support for other forms of education (see above).

Not until 1966 did the Commonwealth create a Council on the Arts and Humanities, and not until the current fiscal year, about to end, did it provide the council with more than a token budget. At that, the $100,000 appropriated to "stimulate and encourage" the arts and humanities is a modest investment compared to what several other states spend.

For the next fiscal year $150,000 was requested for the Council. A third of that was gone when the budget came out of the House, and the Senate did not restore it.

In a state budget of $1.5 billion, $50,000 is almost infinitesimal. To the Council on the Arts and Humanities, however, it represents a number of worthwhile programs. Ventures encouraged by the Council cover a wide range—art classes for children, special concerts and theater performances, workshops for teachers and artists, restoration of works of art, preservation of historical documents, to name only a few. The Council stresses support, not subsidy. It makes no handouts but contracts with organizations and individuals for services rendered. What financial assistance it gives is considered seed money.

In the world of the arts, as elsewhere, promising programs need to be not only seeded but watered before they flourish. A bigger budget would enable the Council, while seeding new undertakings, to give another year of support to valuable but struggling projects.

It is probably naive to think that the conference committee will rectify the failures of the House and Senate and restore the full budget request for the Council. Legislators, even if they know art, also know what they like, and that is to keep taxpayers as happy as possible. Perhaps the greatest naivete exists among those who appreciate the role of the arts and who have benefitted from the work of the Council, but who did not realize that it was necessary to tell the lawmakers that as taxpayers and citizens they were unhappy about the Council's budget cut.

6/24/69
Boston Herald Traveller

165

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COURANT (m)
HARTFORD, CONN.
CIRC. 150,750

MAR 25 1969 New England

Symphony Orchestras Face 'Economic Crisis' In Five Major Cities

* * *

Study Shows Costs in Chicago, Boston, New York, Cleveland, Philadelphia Outpace Revenue

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TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

MAY 1969

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By HARRY NEVILLE
Staff Writer

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GLOBE
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JUN 23 1969 New England

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Not until 1966 did the Commonwealth create a Council on the Arts and Humanities, and not until the current fiscal year, about to end, did it provide the council with more than a token budget. At that, the $100,000 appropriated to "stimulate and encourage" the arts and humanities is a modest investment compared to what several other states spend.

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In a state budget of $1.5 billion, $50,000 is almost infinitesimal. To the Council on the Arts and Humanities, however, it represents a number of worthwhile programs. Ventures encouraged by the Council cover a wide range—art classes for children, special concerts and theater performances, workshops for teachers and artists, restoration of works of art, preservation of historical documents, to name only a few. The Council stresses support, not subsidy. It makes no handouts but contracts with organizations and individuals for services rendered. What financial assistance it gives is considered seed money.

In the world of the arts, as elsewhere, promising programs need to be not only seeded but watered before they flourish. A bigger budget would enable the Council, while seeding new undertakings, to give another year of support to valuable but struggling projects.

It is probably naive to think that the conference committee will rectify the failures of the House and Senate and restore the full budget request for the Council. Legislators, even if they know art, also know what they like, and that is to keep taxpayers as happy as possible. Perhaps the greatest naivete exists among those who appreciate the role of the arts and who have benefitted from the work of the Council, but who did not realize that it was necessary to tell the lawmakers that as taxpayers and citizens they were unhappy about the Council's budget cut.

6/24/69
Boston Herald Traveller

166

MUSIC

American Orchestras: The Sound of Trouble

As a group, the symphony orchestras of the U.S. are unsurpassed in quality by those of any other nation in the world. Yet today they are in trouble —loud, unavoidable, cymbal-crashing financial trouble. In Buffalo and Rochester, the two Philharmonics are so pressed for funds that they are talking merger; so are the Cincinnati and Indianapolis orchestras. The Detroit Symphony, which has just emerged from a 34-day musicians' strike, is in such economic straits that it may have to disband. "Between 1971 and 1973," predicts Manhattan Fund Raiser Carl Shaver, an expert in orchestral finances, "we stand a very good chance of losing at least one-third, if not half of our major symphony orchestras."

The facts are summed up in a new study prepared for the nation's top five orchestras—New York, Boston, Philadelphia, Cleveland and Chicago—by the management-consultant firm of McKinsey & Co. Because rocketing costs —most notably, sharply increased salary scales—have not been met by a similar gain in income, the orchestras' combined annual operating deficit rose from $2.9 million in 1964 to $5.7 million in 1968. The loss will soar to $8,000,000 by the 1971-72 season unless drastic steps are taken.

Into Bankruptcy. So large are the deficits that orchestras have been forced to dip into endowments to survive. In the past five years, the Chicago Symphony has had to dip into its endowment so regularly that it has shrunk from $6,200,000 to $1,000,000. In Cleveland, the orchestra is about to tap its endowment fund for $600,000 to help meet a 1968-69 deficit of $1,100,000. If the same thing happens next year, says Orchestra President Alfred M. Rankin, the endowment fund will be wiped out, and the orchestra built by George Szell over the past 23 years into one of the world's finest may have to disband or go into bankruptcy.

The New York Philharmonic, Boston Symphony and Philadelphia Orchestra are not that badly off, but they are sufficiently worried to have joined a newly created committee of managers and orchestra presidents. A major concern is the symphonies' lucrative recording agreements, which may be endangered by the contract signed in April with the American Federation of Musicians. The new rules, affecting length of sessions and overtime pay, will make recording in the U.S. at least 20% more expensive, and thus may force record companies to sign up more orchestras abroad, where labor costs are lower.

There are a few encouraging exceptions to the battle against poverty—notably in Pittsburgh, Minneapolis, Salt Lake City and Atlanta—but the crisis situation is nationwide. Six years ago, the Detroit Symphony had an earned annual income of $550,000, which left it only $400,000 to raise to meet a $950,000 budget. This past season, the orchestra's earned income rose to $900,000 —but its budget soared to $2,200,000. The Los Angeles Philharmonic's deficit of $500,000 in 1966 has increased to $1,100,000 for 1969.

One reason for the crisis is that money for the arts is tighter than it has been in years. Because of more pressing social needs, the Federal Government, as well as many state governments, has cut back its spending on culture. Much of the money that formerly came from the big corporations is now going into the ghettos. As for private donors, explains the Los Angeles Philharmonic's Zubin Mehta, the same reliable philanthropists also give to museums, hospitals and universities, and they have just about reached the limit of giving. Foundation money, like the $80.2 million that Ford gave to 61 orchestras in 1966, must be matched by orchestra-raised funds; many of the symphonies have not yet found the donations to qualify for such grants. "Every year our expenses go up," says Mehta, "but the donations remain the same."

Some critics of American orchestral life contend that the real trouble is that the symphony has been for too long a plaything of the wealthy. Even though symphony-going is not dominated by the rich to the extent that it was 40 years ago, it is still a formal experience that most turned-on youth regard as static, outmoded and irrelevant. As the conservative, 19th century-oriented programming of most orchestras proves, the institutions are trapped into patterns of pleasing the wealthy patrons who support them—and by and large, the patrons like Beethoven, Brahms and Tchaikovsky. This does not mean that the orchestras would automatically attract larger audiences with avant-garde programs. The real problem is attracting the young today so that there will be an audience tomorrow.

Boston Symphony Music Director Erich Leinsdorf insists that "the real crisis is musical, and it can only be solved musically. For over two decades there has been an increasing interest in baroque music. The orchestras have done nothing about it. There is a growing interest in avant-garde music. Nothing is being done." No one objects to preserving the masterpieces of the past, as a museum keeps Rembrandts. But some musical experts feel that there may be more orchestral museums than are needed. English Conductor Colin Davis, 41, a strong possibility to head either the New York Philharmonic or the Boston Symphony some day, is one of them. "You devalue your masterpieces if you play them every week," he says. "If it is something you have too much of, like sex and breakfast, then it doesn't mean anything any more."

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Orchestra managers do not begrudge

MINNEAPOLIS TRIBUNE

MINNESOTA ORCHESTRA REHEARSING AT HIGH SCHOOL
What is missing is the jingle of coins.

TIME
NEW YORK, N. Y.
W. 3,473,000
JUN 13 1969

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By PAUL HUME
L.A. Times-Washington Post Service

WASHINGTON — Three days before the American Symphony Orchestra League (ASOL) opened its convention in Atlanta, officials of the Detroit Symphony were saying flatly that their orchestra was on the verge of bankruptcy.

The officers of the Cleveland Orchestra, noting they had to dip into their discretionary endowment fund's capital in order to cover running deficits, said if the drain continued at the same rate in the coming year, they would be facing the same bankrupt fate.

A high officer of the National Symphony Orchestra said that, in his opinion, the Washington orchestra would not and should not open its coming fall season. The present fund drive, while the most successful in its history, is still almost a quarter of a million dollars short of its goal.

This is the situation with almost every symphony orchestra in the country. The major subjects at the recent Atlanta meetings centered exclusively around the problems of financial support. Explorations into greater business and industrial support for the arts were mixed with hard talk on proposed legislation that would seriously affect the present level of foundation assistance. And the specter of mergers, which in some circles seems more friendly than in others, is motivated entirely, at least among the larger orchestras, by the crushing pressures of unmet and perhaps unmeetable budgets.

All of this has been clearly visible and specifically predicted in past years. Nearly a decade ago, in a memorable article in McCall's magazine, conductors Eugene Ormandy of the Philadelphia and the late Fritz Reiner of the Chicago orchestras prophesied, without reservation, that, unless new sources of financial assistance came to light, some of the country's major orchestras would have to go out of business within 10 years.

If a New York City expert in fund-raising drives for symphony orchestras correctly reads the future, "out of business" signs will be going up shortly. His name is Carl Shaver, and he says that by 1971 to 1973 one-third if not one half of our major symphonies will no longer be operating.

Which ones? St. Louis? Detroit? Baltimore? The National in Washington?

What is the answer? Speaking before the Symphony League in Atlanta, Katharine Graham, publisher of the Washington Post, said, "I fear that much effort in the world of arts has been wasted on the illusion that the government — at all levels — will bring rescue and solvency. This, I believe, is fantasy."

In 1966, the Ford Foundation gave a fantastic $80.2 million to 61 orchestras on matching bases that varied from city to city. Many of those orchestras have been unable to raise the funds needed to qualify for the matching monies.

One hard-headed man who literally has spent years in volunteer fund-raising for various orchestras, said:

"At this point, with 15 major orchestras now involved in new contract negotiations with union locals, I would go to the union and put it to them straight. I would tell them, 'We can merge with orchestra X; we can go out of business; or we can write a contract for 36 weeks at the high figures we have lately reached. You tell us which to do. Your demands have brought us to this place, now you tell us which way to go.'"

The achievement of a 52-week contract by the five big orchestras of Boston, Chicago, Cleveland, New York and Philadelphia, and the approaching of that goal by many other orchestras has had its enormous place in producing much of the current crunch. Now some musicians who have the kind of contract they once wanted, find they would rather have more time off. They might be interested in a shorter contract, though the idea of a reduced income is hardly likely to attract them.

Mergers between smaller community orchestras favored by regional geographic situations such as those that helped the Tampa-St. Petersburg combine are a good prospect.

"Regionalization" of an orchestra such as that recently carried out by the Minneapolis Orchestra, when it changed its name to the Minnesota Orchestra and became a genuinely statewide organization, is another excellent avenue for exploration.

Many larger orchestras, such as Atlanta, Cincinnati, Pittsburgh and St. Louis are the only professional ensembles in a fairly large territory. If they can manage, in friendly ways, to make themselves attractive to the hundreds of smaller communities within a practicable radious of their home bases, they may find some of the new income they need.

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New England Newsclip

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In a way, we can understand the conflict that tore at congressmen like Rep. Henry C. Schadeberg (R) of Wisconsin during the debate: "It is a beautiful center, and it will be, but it is necessary to convince the people of my district, who are waiting for . . . a sewer system or for taking care of pollution in the lakes. . . ."

Frankly, it's not really a question of sewers or symphonies. That's always the argument of the reluctant giver. The few millions our national government puts out for the arts could be trebled, then trebled and trebled again and still be a very modest sum.

The truth is the arts in America have a narrow base of public support. The plight of the nation's symphonies shows this. The Boston Symphony had a half million dollar deficit last season.

At present, much of the talk about music, theater, and dance companies' budget problems centers on labor costs, or musicians' salaries (base salary contracts of $14,000 to $16,000 were negotiated by some symphonies for this fall). Yet this isn't the heart of the matter either. Musicians belong in the premium professional category and deserve at least what they get. And as for the stage labor costs, these are no higher than comparable labor in the industrial world.

In Europe, as is doggedly pointed out, the arts situation is different. West Germany, for example, has more than 150 opera companies. These are supported by public funds so that, in effect, the government pays an average of $2.50 toward every ticket. But in Europe, history prepared for the present. When power passed from royalty to the republics in the past couple of centuries, the responsibilities of patronage were handed over to the government, too. America had no such heritage to pass on.

A democratic base for the arts is building in America. With more and more young people going to college, we are creating a culturally educated constituency. For the moment, however, artistic companies must scrounge up patronage as best they can. It's as if they were perpetually caught up in preparing for a charity ball.

Part of the arts' troubles in America is their stubborn aristocratic trappings. But these too will pass. The American temperament is vigorous and forthright, not mincing or fancy. This is why American singers are so successful abroad, and why America is now the dominant graphic arts power. But the end of America's cultural beggary seems slow in coming.

BILLBOARD
CINCINNATI, OHIO
W. 24,000
JUL 26 1969

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The new pact will increase the minima to $16,560 in 1970-71 and $17,080 in 1971-72. The minimum for the 1968-69 season was $14,350, with $2,000 in recording fees and $12,350 in salary. The recording fee figure will remain the same.

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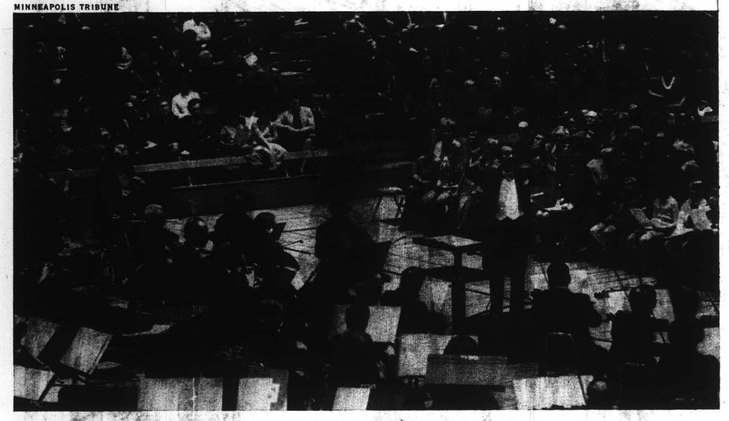

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TIME
NEW YORK, N. Y.
W. 3,473,000
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New England Newsclip

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166

the musicians their salaries. Says President Talcott Banks of the Boston Symphony, which now has a guaranteed minimum wage of $14,000 for 52 weeks of work a year: "The raise in salary levels we are now paying was long overdue." Instead, the concern of orchestra officials is about how to use their players throughout the 52-week working year. Fund Raiser Shaver likens the plight of the orchestra to that of "a manufacturer who had a market for 1,000,000 bolts, and as a result of the union contract was forced to turn out 2,000,000 bolts."

No Semantic Gimmick. Conductors Mehta and Leinsdorf believe that the disadvantages of high labor costs and long seasons can in the long run be turned into assets. Mehta thinks that the eventual answer will be an orchestra in every major American city that will serve several musical purposes. "The only way seasons can be enlarged indefinitely is by giving symphony and opera," says Mehta, "then breaking up the orchestra—making chamber-music groups, moving around the countryside, going out to the people." Leinsdorf goes Mehta one better. "The solution is not to make the orchestra smaller but to make it larger, 120 in all, instead of 100 or 106. It would have three divisions within it: a baroque ensemble of 26 players or so, a modern ensemble of eight to 20, and the regular 19th century orchestra, which usually has about 75 musicians."

For many U.S. orchestras, one potential pattern for the future is the success formula of the former Minneapolis Symphony. In 1966, at the time of its $2,000,000 Ford grant, a study was made of anticipated income and costs for the next five years. The directors decided that by 1971 the symphony needed to raise a minimum of $10 million, if it was to have a chance of coming out on top. But how? First, the organization's name was changed to the Minnesota Orchestra. More than just a semantic gimmick, that symbolized the orchestra's intention to become regional rather than a municipal enterprise. As a result, it could now zero in on large, untapped financial sources in Saint Paul and other Minnesota communities. Under Polish Conductor Stanislaw Skrowaczewski, who had been programming an imaginative spectrum of Western music, the orchestra began presenting school concerts all over the state, lowering student-ticket prices at Northrop Auditorium in Minneapolis to $1. When it became apparent that new audiences were being reached, donations from previously untapped sources began to pour in. As of last week, the Minnesota Orchestra had nearly reached its $10 million goal.

The lesson to be learned from the Minneapolis experience is that each orchestra must devise ways to serve its community better. As Shaver warns: "You cannot raise endowments by trying to finance the status quo."

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e jingle of coins.

more orchestral museums than are need-d. English Conductor Colin Davis, 41, strong possibility to head either the New York Philharmonic or the Boston Symphony some day, is one of them. "You devalue your masterpieces if you play them every week," he says. "If it is something you have too much of, like sex and breakfast, then it doesn't mean anything any more."

Civic pride is strong, and few orchestras really want to quit. Because of union-backed demands, the big five already are operating 52 weeks out of the year. At first glance, it might seem that a longer season would automatically mean more income. But since every concert by every orchestra is a deficit affair, more concerts mean a larger deficit. Los Angeles has expanded its annual schedule from 37 weeks to 46 in the past three years, and the musicians are pushing hard for 52. "Sure, the schedule is murderous," says A.F.M. President Herman Kenin. "But the goal is not 52 weeks but 52 checks. The musician has to pay the mortgage on his house, educate his children and feed his wife all year, not just 40 weeks."

Orchestra managers do not begrudge

TIME, JUNE 13, 1969
NEW YORK, N. Y.
W. 3,473,000

JUN 13 1969

Many Symphonies Broke

By PAUL HUME
L.A. Times-Washington Post Service

WASHINGTON — Three days before the American Symphony Orchestra League (ASOL) opened its convention in Atlanta, officials of the Detroit Symphony were saying flatly that their orchestra was on the verge of bankruptcy.

The officers of the Cleveland Orchestra, noting they had to dip into their discretionary endowment fund's capital in order to cover running deficits, said if the drain continued at the same rate in the coming year, they would be facing the same bankrupt fate.

A high officer of the National Symphony Orchestra said that, in his opinion, the Washington orchestra would not and should not open its coming fall season. The present fund drive, while the most successful in its history, is still almost a quarter of a million dollars short of its goal.

This is the situation with almost every symphony orchestra in the country. The major subjects at the recent Atlanta meetings centered exclusively around the problems of financial support. Explorations into greater business and industrial support for the arts were mixed with hard talk on proposed legislation that would seriously affect the present level of foundation assistance. And the specter of mergers, which in some circles seems more friendly than in others, is motivated entirely, at least among the larger orchestras, by the crushing pressures of unmet and perhaps unmeetable budgets.

All of this has been clearly visible and specifically predicted in past years. Nearly a decade ago, in a memorable article in McCall's magazine, conductors Eugene Ormandy of the Philadelphia and the late Fritz Reiner of the Chicago orchestras prophesied, without reservation, that, unless new sources of financial assistance came to light, some of the country's major orchestras would have to go out of business within 10 years.

If a New York City expert in fund-raising drives for symphony orchestras correctly reads the future, "out of business" signs will be going up shortly. His name is Carl Shaver, and he says that by 1971 to 1973 one-third if not one half of our major symphonies will no longer be operating.

Which ones? St. Louis? Detroit? Baltimore? The National in Washington?

What is the answer? Speaking before the Symphony League in Atlanta, Katharine Graham, publisher of the Washington Post, said, "I fear that much effort in the world of arts has been wasted on the illusion that the government — at all levels — will bring rescue and solvency. This, I believe, is fantasy."

In 1966, the Ford Foundation gave a fantastic $80.2 million to 61 orchestras on matching bases that varied from city to city. Many of those orchestras have been unable to raise the funds needed to qualify for the matching monies.

One hard-headed man who literally has spent years in volunteer fund-raising for various orchestras, said:

"At this point, with 15 major orchestras now involved in new contract negotiations with union locals, I would go to the union and put it to them straight. I would tell them, 'We can merge with orchestra X; we can go out of business; or we can write a contract for 36 weeks at the high figures we have lately reached. You tell us which to do. Your demands have brought us to this place, now you tell us which way to go.'"

The achievement of a 52-week contract by the five big orchestras of Boston, Chicago, Cleveland, New York and Philadelphia, and the approaching of that goal by many other orchestras has had its enormous place in producing much of the current crunch. Now some musicians who have the kind of contract they once wanted, find they would rather have more time off. They might be interested in a shorter contract, though the idea of a reduced income is hardly likely to attract them.

Mergers between smaller community orchestras favored by regional geographic situations such as those that helped the Tampa-St. Petersburg combine are a good prospect.

"Regionalization" of an orchestra such as that recently carried out by the Minneapolis Orchestra, when it changed its name to the Minnesota Orchestra and became a genuinely statewide organization, is another excellent avenue for exploration.

Many larger orchestras, such as Atlanta, Cincinnati, Pittsburgh and St. Louis are the only professional ensembles in a fairly large territory. If they can manage, in friendly ways, to make themselves attractive to the hundreds of smaller communities within a practicable radious of their home bases, they may find some of the new income they need.

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JUN 30 1969

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JUL 22 1969 New England Newsclip

The beggar arts

The general low regard in which the arts are held in America was shown in Congress again a week ago. The House quibbled over funding another $7.5 million to match private-sector donations needed to finish the John F. Kennedy Center for the Performing Arts.

In a way, we can understand the conflict that tore at congressmen like Rep. Henry C. Schadeberg (R) of Wisconsin during the debate: "It is a beautiful center, and it will be, but it is necessary to convince the people of my district, who are waiting for . . . a sewer system or for taking care of pollution in the lakes. . . ."

Frankly, it's not really a question of sewers or symphonies. That's always the argument of the reluctant giver. The few millions our national government puts out for the arts could be trebled, then trebled and trebled again and still be a very modest sum.

The truth is the arts in America have a narrow base of public support. The plight of the nation's symphonies shows this. The Boston Symphony had a half million dollar deficit last season.

At present, much of the talk about music, theater, and dance companies' budget problems centers on labor costs, or musicians' salaries (base salary contracts of $14,000 to $16,000 were negotiated by some symphonies for this fall). Yet this isn't the heart of the matter either. Musicians belong in the premium professional category and deserve at least what they get. And as for the stage labor costs, these are no higher than comparable labor in the industrial world.

In Europe, as is doggedly pointed out, the arts situation is different. West Germany, for example, has more than 150 opera companies. These are supported by public funds so that, in effect, the government pays an average of $2.50 toward every ticket. But in Europe, history prepared for the present. When power passed from royalty to the republics in the past couple of centuries, the responsibilities of patronage were handed over to the government, too. America had no such heritage to pass on.

A democratic base for the arts is building in America. With more and more young people going to college, we are creating a culturally educated constituency. For the moment, however, artistic companies must scrounge up patronage as best they can. It's as if they were perpetually caught up in preparing for a charity ball.

Part of the arts' troubles in America is their stubborn aristocratic trappings. But these too will pass. The American temperament is vigorous and forthright, not mincing or fancy. This is why American singers are so successful abroad, and why America is now the dominant graphic arts power. But the end of America's cultural beggary seems slow in coming.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

JUL 26 1969

CONTRACT GIVES PHILA. ORCHESTRA TOP MINIMA

PHILADELPHIA—Philadelphia Orchestra musicians will receive minimums of $16,040 next season, the highest minimum pay of any symphony orchestra musicians in the U. S. under terms of a three-year contract agreed upon on Monday (14).

The new pact will increase the minima to $16,560 in 1970-71 and $17,080 in 1971-72. The minimum for the 1968-69 season was $14,350, with $2,000 in recording fees and $12,350 in salary. The recording fee figure will remain the same.

The second highest paid orchestra in the country will be the Boston Symphony, with members getting $16,000, of which $1,000 will be in recording fees. Both the Philadelphia and Boston record for RCA. The New York Philharmonic is third in salaries with $15,040 minimum pay, including $1,000 in recording fees. The Philharmonic records for Columbia. The Philharmonic and the Boston will be in the final years of their contracts next season.

Orchestras In Crises

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New England Newsclip

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The determination of an orchestra's tax exempt status under the proposed tax measures may rest upon the orchestra's basic structure. The principal question would be: Does the orchestra corporation have a wide membership open to the general public, or, is it a corporation controlled solely by a small, self perpetuating group of trustees?

The question invites all sorts of problems, the biggest involving the impracticality of running an orchestra with several thousand voting members whose contributions consist of small, token sums.

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2. Maintain the tax deduction for appreciated property donated to symphony orchestras. In addition, fund raising women's auxiliaries often receive gifts of tangible property of various kinds, most of which is disposed of in a way that will provide dollar support for orchestra maintenance.

3. Eliminate the proposed tax on private foundation income since such a tax would lead to a reduced foundation support.

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I talked at great length on this problem with Paul Vermel, the Portland Symphony's musical director and conductor, who attended the League Convention at Atlanta.

His reflections and thoughts on the subject will be the substance of next week's column.

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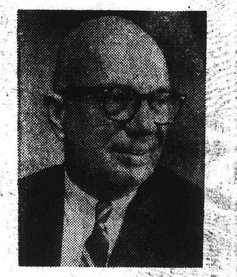

Raymond Kendall

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How does Los Angeles compare to The Big Three? The present contract, about to expire, provides for a $225 minimum weekly wage for a 46-week season. Total: $10,350 annually. Recording fees provide additional income, but none are assured in the players' contracts.

★

NEW POST FOR KENDALL: Raymond Kendall, former president of the Performing Arts Academy at The Music Center and Fine Arts dean at USC, has been appointed executive director of the Young Musicians Foundation effective Sept. 15. The choice of Kendall to fill this newly created, full-time position marks the beginning of what, hopefully, will be a new phase in YMF history. The organization intends to broaden the base and scope of its operations, align itself more closely to the functions of other resident groups at The Music Center, and expand the national involvement of its annual competitions.

★

ENCORE: The biggest mystery surrounding the Hollywood Bowl opening last week involved the identity of Joan Sutherland's second encore, a pretty ditty which sounded like "Il bacio," but wasn't. To the rescue of enlightenment comes Stephen Knafel, a helpful reader from Los Angeles, who claims the piece was "Io non sono piu l'Annetta" from a masterpiece by Ricci called "Crispino e la Comare." Of course!

Hiring and Salary Policy Of Philharmonic Listed

By DONAL HENAHAN

The managing director of The New York Philharmonic, which has been charged with racial discrimination in hiring musicians, told a City Commission on Human Rights hearing yesterday that he did not believe in the use of screens during auditions for orchestra members.

"I personally think it is a disadvantage not to let the people who are judging see how the auditioning player plays," said Carlos Moseley, the orchestra's top administrator.

Mr. Moseley testified for the second day on how the Philharmonic selects its new members in attempting to refute charges of bias leveled against the orchestra by two Negro musicians, Earl Madison, 24-year-old cellist, and J. Arthur Davis, 34-year-old double-bass player. Both were rejected several times in auditions, and maintained that the only reason was that they were black.

The screen technique, Mr. Moseley testified, had been tried briefly by the Philharmonic before he became managing director in 1961. This had been done, he went on, "perhaps eight or 10 years ago, for one set of auditions, I believe, and then dropped." Mr. Moseley said judges often gained information about a player's weaknesses, such as a stiff bowing arm, by being able to see as well as hear him in action.

Practice in Boston

Recently, Mr. Moseley added, the Boston Symphony began using audition screens "for some preliminary auditions," but he could think of no other orchestra that had tried the method.

Although, as Mr. Moseley pointed out, the musical director presides over each final audition and his choice is invariably final, the vast majority of applicants are ruled out in preliminary sessions that the musical director does not attend. Usually at those sessions, the managing director said, a group of as few as three or as many as 10 leading members of the orchestra, drawn from its front desks, and often including assistant conductors and the personnel manager, judges the preliminary audition.

The musicians' union allows auditions to be held only when an orchestral vacancy exists, Mr. Moseley said. Applications are then sought by informing other leading orchestras, heads of major music schools and a few well-known instrumental teachers and by advertising in several union publications. The musicians themselves also pass the word. When the aplicants make themselves known, the Philharmonic sends them form letters asking for biographical data.

Since 1961, Mr. Moseley said, only two Philharmonic players, both in solo positions, had been engaged without going through the audition procedures.

As questioning went on, it appeared that the commission's lawyers and those of the complainants, four in all, were attempting to lay the groundwork for an extensive examination of the Philharmonic's practices in many areas, including salary scales and the hiring of both musical and nonmusical employes, as well as auditioning procedures.

Mr. Moseley was asked to provide details of pay for all the string sections, from first desks to the back row, and did so with the exception of salaries of first-desk men, which he called confidential."

Although virtually all data provided in yesterday's testimony could be found in the union contract, the commission's deputy counsel, Robert Weitz, said those and other, more complete, figures would be put on the record because in the event of a ruling in favor of the black musicians there might be a suit filed for "compensatory damages."

Mr. Moseley testified that the Philharmonic will pay its musicians a minimum of $270 a week next season in the final year of a three-year contract, and add a $1,000 yearly guarantee against recording fees.

Under the contract, first violinists all receive at least $10 to $40 above this scale, he said, and the other string section performers range up to $25 over scale a man. The number of musicians over scale varies from section to section. More first violinists receive above-scale pay than seconds.

Viola, cello and bass sections have increasingly fewer musicians earning the premium, Mr. Moseley said.

Office Employes

Turning to the personnel in Mr. Moseley's offices, attorneys for the black musicians said there were no Negroes on the Philharmonic's 30-person administrative staff. Mr. Moseley said the Philharmonic had tried to find qualified black people for the staff.

The Philharmonic's musical director emeritus, Leonard Bernstein, was excused from the day's session by consent of all parties. His name, originally entered on Mr. Madison's complaint as a respondent, was dropped without public announcement before the hearings began, on May 8. Mr. Bernstein remains under subpoena as a witness, however, according to a commission spokesman.

The only witness heard besides Mr. Moseley was Ortiz Walton, of Berkeley, Calif., who testified that he had been a double-bass player with the Boston Symphony for seven years and had been often harassed because of his color. The hearing was adjourned to Sept. 24 at 10 A.M.

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GAZETTE
WORCESTER, MASS.
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New England Newsclip

167

Detroit Symphony Has Growing Pains

By JOHN F. KYES
Gazette Music Critic

Recent months have provided graphic examples of the problems facing three orchestras: Detroit, Boston and Philadelphia, whose successes or failures have special meaning for Worcester.

Detroit Symphony Orchestra, which has played for Worcester Music Festival since 1958, now lists more than 100 players and is highly esteemed, though not rated in the "top five" (New York, Boston, Philadelphia, Cleveland and Chicago.)

It recently (just in time to salvage the big summer season) signed a new contract, making modest increases in minimum weekly pay, bettering fringe benefits, and guaranteeing paid vacations as well as certain minimum weeks of work per year.

The players were not happy, since they had struck for much larger weekly rate increases, and for more weeks of guaranteed work per year.

The biggest bone of contention was Meadow Brook Music Festival at Oakland University, Rochester, Mich. The players wanted these eight weeks of summer work to be guaranteed. Detroit leaders, who enter the Meadow Brook picture only as that Festival's sponsors invite them to enter, could guarantee nothing, especially as this year Meadow Brook has chosen to climax its summer with one week of the N.Y. Philharmonic under guest conductors.

The Compromise

However, the Detroit management agreed to find work somewhere, and its compromise runs as follows:

Old contract, 40 weeks at a minimum of $205. New contract, '69-'70 season, 44 weeks and $215., plus two weeks of paid vacation; '70-'71, 46 weeks and $235., plus three weeks vacation.

This works out that the lowest possible pay for a Detroit player will be $9,890, $11,025, and $11,515. In the next three seasons, and many players will receive more.

Boston Symphony Orchestra, a year ago, signed new contracts based on $14,000 minimum pay, for virtually a 52-week year, including paid vacations. Its old minmum rate was said to have been $10,500.

Philadelphia Orchestra very recently announced new minimum annual pay of $16,040, $16,560 and $17,080 for the next three seasons.

Philadelphia (which played for the Worcester Festival 1944-1957) is probably worrying the least of these three orchestras, as it taps a bonanza at Saratoga (blessed with free-spending crowds) and rides high on such times as recording royalties. Boston (as I pointed out in a recent article) has for several years been doing necessary things quietly, to increase income, diversify activities, secure added endowment and maintenance funds, in many cases aided by matching grants.

Growing Pains

Detroit's growing pains are so recent that it is still dazed, and somewhat disillusioned to find that metropolitan Detroit is too static a field for it, financially and artistically.

Detroit may well have to undertake additional statewide activities and become the Michigan Orchestra, following Minneapolis' example in Minnesota.

Detroit's deficit was already a staggering one before the new contract.

Worcester, in the second year of a three-year contract with Detroit, is not yet hit hard by these problems.

We may well ponder what our fate would have been, had we continued to hire Philadelphia after 1957, paying the substantial increases then asked, or had managed to sign up Boston as our Festival orchestra. Boston by the way (on several occasions) is reported to have said informally that it cannot fit a Worcester week into its season. We on the other hand cannot split our Festival into single days, scattered through the season.

From the above figures I have made a very daring guess, that the Philadelphia Orchestra today would cost us 50 per cent more than Detroit, and this difference could well demand desperate measures in order to avoid bankruptcy for Worcester Festival.

NY Times, 7/15/69

Philadelphia Musicians Win Top Pay

Special to The New York Times

PHILADELPHIA, July 14—Members of the Philadelphia Orchestra will receive the highest minimum income of any symphony musicians in the United States next season under the terms of a three-year contract agreed upon with management today.

This season, the final one in the current contract, the Philadelphians receive a minimum of $14,350, of which $2,000 is in recording fees and $12,350 in salary. Under the new contract, the recording fee remains the same but the salary rises. The men will get a total of $16,040 next season, $16,560 in 1970-1971 and $17,080 in 1971-72.

The second highest minimum pay for symphonies next season will be earned by Boston Symphony musicians. They will get $16,000, which $1,000 is recording fees. Third highest will be the New York Philharmonic musicians—$15,040, of which $1,000 is recording fees. Both the New York and the Boston ensembles will be in the final year of their current contracts next season.

The new Philadelphia contract also calls for an increase in paid vacations, from five to six weeks, and increased pension and medical benefits. Per diem rates for tours will rise from $19.50 to $25.

Yesterday's agreement was reached two months before the expiration of the current contract, Sept. 15. In 1966, the orchestra's season was delayed eight weeks by a strike before contract terms could be agreed upon.

Under the new contract, management has the right to divide the orchestra into two performing groups for special concerts. This will make an increase in the number of in-school educational concerts possible.

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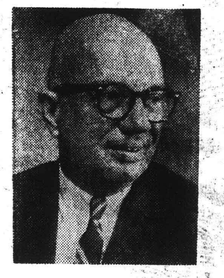

Raymond Kendall

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How does Los Angeles compare to The Big Three? The present contract, about to expire, provides for a $225 minimum weekly wage for a 46-week season. Total: $10,350 annually. Recording fees provide additional income, but none are assured in the players' contracts.

★

NEW POST FOR KENDALL: Raymond Kendall, former president of the Performing Arts Academy at The Music Center and Fine Arts dean at USC, has been appointed executive director of the Young Musicians Foundation effective Sept. 15. The choice of Kendall to fill this newly created, full-time position marks the beginning of what, hopefully, will be a new phase in YMF history. The organization intends to broaden the base and scope of its operations, align itself more closely to the functions of other resident groups at The Music Center, and expand the national involvement of its annual competitions.

★

ENCORE: The biggest mystery surrounding the Hollywood Bowl opening last week involved the identity of Joan Sutherland's second encore, a pretty ditty which sounded like "Il bacio," but wasn't. To the rescue of enlightenment comes Stephen Knafel, a helpful reader from Los Angeles, who claims the piece was "Io non sono piu l'Annetta" from a masterpiece by Ricci called "Crispino e la Comare." Of course!

Hiring and Salary Policy Of Philharmonic Listed

By DONAL HENAHAN

The managing director of The New York Philharmonic, which has been charged with racial discrimination in hiring musicians, told a City Commission on Human Rights hearing yesterday that he did not believe in the use of screens during auditions for orchestra members.

"I personally think it is a disadvantage not to let the people who are judging see how the auditioning player plays," said Carlos Moseley, the orchestra's top administrator.

Mr. Moseley testified for the second day on how the Philharmonic selects its new members in attempting to refute charges of bias leveled against the orchestra by two Negro musicians, Earl Madison, 24-year-old cellist, and J. Arthur Davis, 34-year-old double-bass player. Both were rejected several times in auditions, and maintained that the only reason was that they were black.

The screen technique, Mr. Moseley testified, had been tried briefly by the Philharmonic before he became managing director in 1961. This had been done, he went on, "perhaps eight or 10 years ago, for one set of auditions, I believe, and then dropped." Mr. Moseley said judges often gained information about a player's weaknesses, such as a stiff bowing arm, by being able to see as well as hear him in action.

Practice in Boston

Recently, Mr. Moseley added, the Boston Symphony began using audition screens "for some preliminary auditions," but he could think of no other orchestra that had tried the method.

Although, as Mr. Moseley pointed out, the musical director presides over each final audition and his choice is invariably final, the vast majority of applicants are ruled out in preliminary sessions that the musical director does not attend. Usually at those sessions, the managing director said, a group of as few as three or as many as 10 leading members of the orchestra, drawn from its front desks, and often including assistant conductors and the personnel manager, judges the preliminary audition.

The musicians' union allows auditions to be held only when an orchestral vacancy exists, Mr. Moseley said. Applications are then sought by informing other leading orchestras, heads of major music schools and a few well-known instrumental teachers and by advertising in several union publications. The musicians themselves also pass the word. When the aplicants make themselves known, the Philharmonic sends them form letters asking for biographical data.

Since 1961, Mr. Moseley said, only two Philharmonic players, both in solo positions, had been engaged without going through the audition procedures.

As questioning went on, it appeared that the commission's lawyers and those of the complainants, four in all, were attempting to lay the groundwork for an extensive examination of the Philharmonic's practices in many areas, including salary scales and the hiring of both musical and nonmusical employes, as well as auditioning procedures.

Mr. Moseley was asked to provide details of pay for all the string sections, from first desks to the back row, and did so with the exception of salaries of first-desk men, which he called confidential."

Although virtually all data provided in yesterday's testimony could be found in the union contract, the commission's deputy counsel, Robert Weitz, said those and other, more complete, figures would be put on the record because in the event of a ruling in favor of the black musicians there might be a suit filed for "compensatory damages."

Mr. Moseley testified that the Philharmonic will pay its musicians a minimum of $270 a week next season in the final year of a three-year contract, and add a $1,000 yearly guarantee against recording fees.

Under the contract, first violinists all receive at least $10 to $40 above this scale, he said, and the other string section performers range up to $25 over scale a man. The number of musicians over scale varies from section to section. More first violinists receive above-scale pay than seconds.

Viola, cello and bass sections have increasingly fewer musicians earning the premium, Mr. Moseley said.

Office Employes

Turning to the personnel in Mr. Moseley's offices, attorneys for the black musicians said there were no Negroes on the Philharmonic's 30-person administrative staff. Mr. Moseley said the Philharmonic had tried to find qualified black people for the staff.

The Philharmonic's musical director emeritus, Leonard Bernstein, was excused from the day's session by consent of all parties. His name, originally entered on Mr. Madison's complaint as a respondent, was dropped without public announcement before the hearings began, on May 8. Mr. Bernstein remains under subpoena as a witness, however, according to a commission spokesman.

The only witness heard besides Mr. Moseley was Ortiz Walton, of Berkeley, Calif., who testified that he had been a double-bass player with the Boston Symphony for seven years and had been often harassed because of his color. The hearing was adjourned to Sept. 24 at 10 A.M.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
AUG 2 1969

Philadelphia Musicians Win Top Pay

NY Times, 7/15/69

Special to The New York Times

PHILADELPHIA, July 14 —Members of the Philadelphia Orchestra will receive the highest minimum income of any symphony musicians in the United States next season under the terms of a three-year contract agreed upon with management today.

This season, the final one in the current contract, the Philadelphians receive a minimum of $14,350, of which $2,000 is in recording fees and $12,350 in salary. Under the new contract, the recording fee remains the same but the salary rises. The men will get a total of $16,040 next season, $16,560 in 1970-1971 and $17,080 in 1971-72.

The second highest minimum pay for symphonies next season will be earned by Boston Symphony musicians. They will get $16,000, which $1,000 is recording fees. Third highest will be the New York Philharmonic musicians—$15,040, of which $1,000 is recording fees. Both the New York and the Boston ensembles will be in the final year of their current contracts next season.

The new Philadelphia contract also calls for an increase in paid vacations, from five to six weeks, and increased pension and medical benefits. Per diem rates for tours will rise from $19.50 to $25.

Yesterday's agreement was reached two months before the expiration of the current contract, Sept. 15. In 1966, the orchestra's season was delayed eight weeks by a strike before contract terms could be agreed upon.

Under the new contract, management has the right to divide the orchestra into two performing groups for special concerts. This will make an increase in the number of in-school educational concerts possible.

GAZETTE
WORCESTER, MASS.
(E) 94,901
AUG 5 1969
New England Newsclip

167

Detroit Symphony Has Growing Pains

By JOHN F. KYES
Gazette Music Critic

Recent months have provided graphic examples of the problems facing three orchestras: Detroit, Boston and Philadelphia, whose successes or failures have special meaning for Worcester.

Detroit Symphony Orchestra, which has played for Worcester Music Festival since 1958, now lists more than 100 players and is highly esteemed, though not rated in the "top five" (New York, Boston, Philadelphia, Cleveland and Chicago.)

It recently (just in time to salvage the big summer season) signed a new contract, making modest increases in minimum weekly pay, bettering fringe benefits, and guaranteeing paid vacations as well as certain minimum weeks of work per year.

The players were not happy, since they had struck for much larger weekly rate increases, and for more weeks of guaranteed work per year.

The biggest bone of contention was Meadow Brook Music Festival at Oakland University, Rochester, Mich. The players wanted these eight weeks of summer work to be guaranteed. Detroit leaders, who enter the Meadow Brook picture only as that Festival's sponsors invite them to enter, could guarantee nothing, especially as this year Meadow Brook has chosen to climax its summer with one week of the N.Y. Philharmonic under guest conductors.

The Compromise

However, the Detroit management agreed to find work somewhere, and its compromise runs as follows:

Old contract, 40 weeks at a minimum of $205. New contract, '69-'70 season, 44 weeks and $215., plus two weeks of paid vacation; '70-'71, 46 weeks and $235., plus three weeks vacation.

This works out that the lowest possible pay for a Detroit player will be $9,890, $11,025, and $11,515. In the next three seasons, and many players will receive more.

Boston Symphony Orchestra, a year ago, signed new contracts based on $14,000 minimum pay, for virtually a 52-week year, including paid vacations. Its old minmum rate was said to have been $10,500.

Philadelphia Orchestra very recently announced new minimum annual pay of $16,040, $16,560 and $17,080 for the next three seasons.

Philadelphia (which played for the Worcester Festival 1944-1957) is probably worrying the least of these three orchestras, as it taps a bonanza at Saratoga (blessed with free-spending crowds) and rides high on such times as recording royalties. Boston (as I pointed out in a recent article) has for several years been doing necessary things quietly, to increase income, diversify activities, secure added endowment and maintenance funds, in many cases aided by matching grants.

Growing Pains

Detroit's growing pains are so recent that it is still dazed, and somewhat disillusioned to find that metropolitan Detroit is too static a field for it, financially and artistically.

Detroit may well have to undertake additional statewide activities and become the Michigan Orchestra, following Minneapolis' example in Minnesota.

Detroit's deficit was already a staggering one before the new contract.

Worcester, in the second year of a three-year contract with Detroit, is not yet hit hard by these problems.

We may well ponder what our fate would have been, had we continued to hire Philadelphia after 1957, paying the substantial increases then asked, or had managed to sign up Boston as our Festival orchestra. Boston by the way (on several occasions) is reported to have said informally that it cannot fit a Worcester week into its season. We on the other hand cannot split our Festival into single days, scattered through the season.

From the above figures I have made a very daring guess, that the Philadelphia Orchestra today would cost us 50 per cent more than Detroit, and this difference could well demand desperate measures in order to avoid bankruptcy for Worcester Festival.

168

Hard Times Face Musicians

By S. GORDON GAPPER
Journal Music Critic

HANOVER N. H. — The way you hear it these days—from composers, conductors and performers — the changes which have taken place in music are nothing compared with what we are about to receive.

Conversations during the annual conference at Tanglewood in Massachusetts and here at Dartmouth College's seventh annual Congregation of the Arts make it as clear as a New England mountain stream that these changes are going to surge from the concert audience to the parlor piano.

And both of those, incidentally, are in danger of being swept out to sea.

There is an intensity, indeed a desperation, in the musical scene today as concerned persons try to find the answer to holding audiences against the threats — if that is what they are — of economics and technology. To take an example of the latter first:

The critics en masse were able to hear the Baldwin electronics piano, which was first played in public by Lorin Hollander last February to a limited audience in New York City.

It was demonstrated in the shed at Tanglewood the other day. It is a concert grand without sounding board. Instead, the string vibrations are picked up electronically and reproduced through loudspeakers under the instrument.

The sounds available to the pianist are much softer and louder than those he can make with a conventional piano. Moreover, through the use of two pedals he can vary the intensity of sound as much as he likes to give a tremolo effect and can confine his effects to either end of the keyboard. Eventually, the controls will be placed close to the keyboard and he will be able to vary timber as well as volume, thus adding vastly to the capabilities of the piano. The sound, too, can be channeled to other speakers.

All this is not to plug the Baldwin Piano and Organ Co. (the other major American piano distributor apparently is not interested) but simply to show how far the use of electronically modified instruments has gone beyond the "traditional" audience's likes and dislikes. The company expects it to take some time to get into real production — perhaps a year — and is making no prediction about price.

The critics also were given a demonstration of "domestic" four channel stereophonic sound, which will be available in the Boston area this fall (if you have four stereo radio sets) and undoubtedly will be found everywhere before too long.

Boston Symphony Orchestra concerts will be broadcast in this area from two FM stations. The effect of having speakers for different channels at the four corners of the room is, as they say, total concert hall realism. The broadcasts will be sponsored, one feels obliged to say, by the firm which helped develop the technique, Acoustic Research, Inc., Cambridge, Mass.

What all this — live or recorded — is going to do to the concert hall audience is anybody's guess. Or would be if it weren't for an uncomfortable fact already noted by John Hamilton, director of Dartmouth College's electronic music studio.

That is that for the first time last season, audiences for symphony orchestras in the United States dropped.

This does not mean that the cultural boom in the United States has gone bust; it means that the stream of music is beginning to flow into entirely new channels and that the custodians and purveyors of music —those who pay and those who play —are going to pull farther away from their already alienated audiences unless something drastic is done.

Ralph Burgard, an official of the Associated councils for the Arts, a national body serving state and local arts councils, told the critics at Tanglewood:

"New forms of regional cooperation are going to be important — for economy and for reaching new audiences."

He gave as an example the cooperation of several musical organizations (symphony orchestras and others) in Ontario, which have a centralized, computerized mailing, a unified box office and a common employe insurance play.

He believes actual mergers of orchestras (such as those proposed for Buffalo and Rochester in New York, or Cincinnati and Indianapolis) "are not going to be much of a factor."

He added that a national scientific survey had indicated that music and sex (not necessarily in that order) have given individuals their most important experiences.

Which seems to give force to his argument that "the money crisis has to be solved" and that the arts deserve "higher priority" than they have had "in the nation's business."

Richard Wangerin, president of the American Symphony Orchestra League, outlined the so-called Missouri Plan in which the Missouri State Council for the Arts is involved. The object is to have the St. Louis Symphony and the Kansas City Philharmonic take part in small-town orchestra series.

First-chair players in the two large orchestras would be available to give clinics in high schools and also as soloists in concertos with the poorer orchestras. And the local orchestras would be invited to send stands of players to take part in rehearsals and performances of the larger orchestras.

The scheme, Wangerin said, would raise the artistic standards of the smaller orchestras and at the same time broaden the earning power and audience of the larger orchestras.

Music lovers are now aware that the Minneapolis Symphony's title has been broadened to Minnesota and that rumors are rife as to the Detroit Symphony's intentions to get on concert series in outstate Michigan, including that of the Flint Symphony.

Whether or not you believe such moves are advantageous to both parties, Wangerin said, they "need understanding on both sides" to make them work.

Symphonic costs are up, Wangerin pointed out, because payrolls keep climbing.

Although orchestral players' salaries average under $10,000, he said, the scale for players in the top ten orchestras began last year at $10,000.

Basic payment for the Philadelphia Orchestra, he said, is $16,080 per man and "that's for a 20-hour week and includes seven weeks' vacation."

Of that, he said, $14,000 represents what the sponsoring society has to raise and the rest what each player gets from the orchestra's recording contract. (Some orchestras, including the Boston Symphony, are now signing contracts with European record companies because reproduction costs are much cheaper across the water).

Erich Leinsdorf, retiring conductor of the Boston Symphony, observed for the critics that it is rehearsals and not performances that cost money, since there are more of them, and that "there has been a steady erosion" of rehearsal time resulting from decisions in musician - management salary negotiations.

The result of fewer rehearsals is, he said, that some orchestras are giving fewer programs than before, even if the number of concerts has increased. They are, in other words, sticking pretty much to familiar, well-rehearsed material.

It is readily demonstrable that this is not keeping young audiences, and Conductors, and Marion Di Bonaventura, the music director of Dartmouth's summer arts program, believes that if economics has to be a determining factor in the survival of music, some drastic changes have to be made in how the music business is run.

"Music is at a crossroads," he told me," or rather at a dead end, because its economic life is threatened. Music will have to have a day of reckoning."

One part of the solution as he sees it appears paradoxical.

He suggests that in view of the increased length of most orchestras' seasons, the membership of orchestras could be increased from about 100 to about 140 to make them more flexible in length of employment and styles of program (the effective size of two large orchestras which merge, it has been suggested, would be reduced to about that figure.

He also suggests that it is "absolutely imperative that audiences be brought past Ravel and Debussy"—that is, into the vast contemporary literature which many orchestras ignore, despite young people's interests.

He believes that many persons stay away from concerts because they hear enough traditional music piped into offices, stores, elevators and airline terminals.

To Hamilton, the electronic composer surrounded by $50,000 worth of equipment (making the Dartmouth studio one of the top five in the United States,), the corner has been turned.

He looks forward to a computer hookup (which some other schools have) which will make the electronic composer's work a lot easier. Even now, he told me, the technical knowledge required to compose music electronically is "much less crucial" than it was when composers began playing with sine tones.

There are still only about 200 commercial records of electronic music, said Hamilton, running his hands along Dartmouth's huge stock of unpublished tapes by most of the world's masters of electronic music. But the supply is increasing and Hamilton gave this example of the demand.

Dartmouth has issued a disc of works by finalists in its 1968 International Electronic Music Competition. Before the recent LP, "Switched-on Bach," made from a Moog synthesizer, hit the stands, the Dartmouth disc had sold 4,000 copies. Since "Bach" appeared, the Dartmouth disc sold 25,000 copies in a similar time period.

Having heard something familiar played electronically, people are more willing to listen to original electronic composition, he believes.

The same kind of equipment that is sending astronauts to the moon and back turns up in the composition of electronic music and Di Bonaventura had something to say about this: "I find it quite grotesque that these heroic men played "Take Me Back to Houston." I would have found it equally grotesque if they had played "Aida." They still would have proved themselves victims of our cultural environment."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
DEC 17 1968

Composer John Huggler Wins $1500 Horblit Award

Composer John Huggler has been awarded the 1968 Horblit Award by the Boston Symphony Orchestra. Presentation of the $1500 award was made at Symphony Hall on Friday by Talcott M. Banks, president of the orchestra's trustees.

The Horblit Award was established in 1947 by Mark M. Horblit "to foster and promote the writing of symphonic compositins by composers resident in the United States." The award committee consisted of Erich Leinsdorf, music director of the Symphony; A. Tillman Merritt, chairman of the music department at Harvard University; and Mr. Banks. The first recipient in 1947 was Aaron Copland; the most recent recipient in 1966 was Gunther Schuller.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
DEC 17 1968

Huggler wins BSO award

Composer John Huggler is the recipient of the 1968 Horblit Award by the Boston Symphony Orchestra. Presentation of the $1500 award was made recently at Symphony Hall by Talcott M. Banks, president of the orchestra's trustees.

Established in 1947 by Mark M. Horblitt, the award has as its purpose the encouragement of symphonic compositions by composers resident in the U.S., and the enlargement of "the fund of good music suitable for rendition by symphonic orchestras."

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
DEC 17 1968

Composer Gets Award

Composer John Huggler of Lexington received the Horblit award for meritorious work in the field of symphonic composing from Boston Symphony Orchestra. First winner of the $1500 award in 1947 was Aaron Copland. Last year's award went to Gunther Schuller, new president of New England Conservatory.

A native of Rochester, Huggler was the symphony's composer in-residence under a Rockefeller Foundation grant in the 1964-65 season.

He has a bachelor of music degree from Eastman School of Music. The composer was a clarinetist with the Oklahoma City Symphony, and was a Guggenheim Fellow in Rome in 1962-63.

Boston Symphony has performed several of Huggler's compositions, during the regular season and on tour. His most recent works are flute and trumpet concertos.

Huggler is professor of music at University of Massachusetts at Boston.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
DEC 18 1968

Horblit Award to Huggler

Composer John Huggler of Lexington has received the $1,500 Horblit Award for 1968 presented by the Boston Symphony Orchestra. The first award went to Aaron Copland in 1947; the most recent, to Gunther Schuller in 1966.

The Flint Journal
FLINT, MICH.
D. 115,014 SUN. 115,373
AUG 18 1969

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892
JAN 12 1969

A YOUNG and comparatively unknown composer has received the 1968 Horblit Award by the Boston Symphony Orchestra. Amount of the award is $1,500.

Its purpose is "to foster and promote the writing of symphonic compositions by composers resident in the United States."

Under a program financed by a grant from the Rockefeller Foundation, Huggler was the Boston Symphony's composer - in - residence during the 1964-65 season.

We look forward to hearing some music from the pen of Huggler.

ROCHESTER TIMES UNION
Monday, August 11, 1969

Arts of the Times

Philharmonic Needs Funds From Radio and Records

By DR. HOWARD HANSON

Director Emeritus, Eastman School of Music

I was much impressed by a recently published interview with Joseph De Vitt, the able president of the Rochester local of the American Federation of Musicians, on the subject of symphony orchestras in the United States, and, particularly, the Rochester Philharmonic Orchestra. I would, however, like to add some further observations.

Dr. Hanson

A great deal of public opinion seems to favor the raising of a large endowment fund for the "permanent" support of the orchestra. With this I cannot agree. If every artistic and educational enterprise which could not support itself from endowment income had to fold its tents I am afraid that there would not be many left. As one sage put it, "The arts and education must live on the interest on their indebtedness"!

It is ungracious to sock a gift-horse in the jaw but I am not sure that the generosity of the Ford Foundation has proved an unmixed blessing. It has made us all too susceptible to the endowment syndrome.

Furthermore continuing to exists on a year to year basis will give us some time to reassess the entire orchestral problem. There can be no question that — for better or worse — we are living in a brand new age. We hear infinitely more music than ever before, but we hear most of it electronically, by record, radio, or television. And, with the exception of recordings which we buy, we listen to most of it free.

THERE ARE, it is true, millions of dollars of income accruing to symphony orchestras from the sale of records. In the cases of some of the great orchestras this income forms a not inconsiderable part of the orchestra's revenues. However, this sizable income is divided among a very few orchestras.

The reason for this inequity is simple. The fees for recording are set on a national, rather than a local, basis. In other words the standard recording fees are the same for the Columbus, Rochester, Buffalo and San Antonio symphonies as for the Philadelphia, Boston, Cleveland and New York Philharmonic orchestras. This presents an absolutely impossible economic situation.

The Rochester orchestra, good as it is, cannot compete on the same price scale with the Philadelphia Orchestra. Excellent as we are we are not that good! And yet, according to union regulations, we must compete on the same terms. Even golf provides for handicaps!

THERE IS ANOTHER matter which should be examined as music moves further into the electronic age. The millions of hours of serious and popular music played on radio bring no revenue to the performers who made the record. The composer, if he is living, receives royalties through the American Society of Composers, Authors, and Publishers, (ASCAP). This, I think, is entirely proper. The performers, however, receive no royalties.

And yet a very small performance fee from every radio station in the country would go far to solve the nation's orchestral problems.

We are in a new age and the sooner we grapple with its new problems the better off we shall be in our cultural development.

WAYLAND ENTERPRISE
NATICK, MASS.
WEEKLY CIRC. 7,200
DEC 31 1968

NATICK BULLETIN
NATICK, MASS.
WEEKLY CIRC. 7,650
DEC 31 1968

Horblit Award

Composer John Huggler has been awarded the 1968 Horblit Award by the Boston Symphony Orchestra. Presentation of the award in the amount of $1500 was made at Symphony Hall by Talcott M. Banks, President of the Orchestra's Trustees. The Horblit Award was established in 1947 by Mark M. Horblit. Its purpose is "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge the fund of good music suitable for rendition by symphony orchestras."

BILLBOARD
CINCINNATI, OHIO
W. 24,000
DEC 28 1968

John Huggler Gains Award

BOSTON — Composer John Huggler has received the $1,500 Horblit Award of the Boston Symphony. Huggler was the orchestra's composer-in-residence during the 1964-1965 season under a program financed by the Rockefeller Foundation.

The award established in 1947 by Mark W. Horblit is given "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge the fund of good music suitable for rendition by symphony orchestras."

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
FEB 1969

BMI
NEW YORK, N. Y.
MONTHLY 16,000
FEB 1969

168

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Journal Music Critic

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Whether or not you believe such moves are advantageous to both parties, Wangerin said, they "need understanding on both sides" to make them work.

Symphonic costs are up, Wangerin pointed out, because payrolls keep climbing.

Although orchestral players' salaries average under $10,000, he said, the scale for players in the top ten orchestras began last year at $10,000.

Basic payment for the Philadelphia Orchestra, he said, is $16,080 per man and "that's for a 20-hour week and includes seven weeks' vacation."

Of that, he said, $14,000 represents what the sponsoring society has to raise and the rest what each player gets from the orchestra's recording contract. (Some orchestras, including the Boston Symphony, are now signing contracts with European record companies because reproduction costs are much cheaper across the water).

Erich Leinsdorf, retiring conductor of the Boston Symphony, observed for the critics that it is rehearsals and not performances that cost money, since there are more of them, and that "there has been a steady erosion" of rehearsal time resulting from decisions in musician - management salary negotiations.

The result of fewer rehearsals is, he said, that some orchestras are giving fewer programs than before, even if the number of concerts has increased. They are, in other words, sticking pretty much to familiar, well-rehearsed material.

It is readily demonstrable that this is not keeping young audiences, and Conductors, and Marion Di Bonaventura, the music director of Dartmouth's summer arts program, believes that if economics has to be a determining factor in the survival of music, some drastic changes have to be made in how the music business is run.

"Music is at a crossroads," he told me," or rather at a dead end, because its economic life is threatened. Music will have to have a day of reckoning."

One part of the solution as he sees it appears paradoxical.

He suggests that in view of the increased length of most orchestras' seasons, the membership of orchestras could be increased from about 100 to about 140 to make them more flexible in length of employment and styles of program (the effective size of two large orchestras which merge, it has been suggested, would be reduced to about that figure.

He also suggests that it is "absolutely imperative that audiences be brought past Ravel and Debussy"—that is, into the vast contemporary literature which many orchestras ignore, despite young people's interests.

He believes that many persons stay away from concerts because they hear enough traditional music piped into offices, stores, elevators and airline terminals.

To Hamilton, the electronic composer surrounded by $50,000 worth of equipment (making the Dartmouth studio one of the top five in the United States.), the corner has been turned.

He looks forward to a computer hookup (which some other schools have) which will make the electronic composer's work a lot easier. Even now, he told me, the technical knowledge required to compose music electronically is "much less crucial" than it was when composers began playing with sine tones.

There are still only about 200 commercial records of electronic music, said Hamilton, running his hands along Dartmouth's huge stock of unpublished tapes by most of the world's masters of electronic music. But the supply is increasing and Hamilton gave this example of the demand.

Dartmouth has issued a disc of works by finalists in its 1968 International Electronic Music Competition. Before the recent LP, "Switched-on Bach," made from a Moog synthesizer, hit the stands, the Dartmouth disc had sold 4,000 copies. Since "Bach" appeared, the Dartmouth disc sold 25,000 copies in a similar time period.

Having heard something familiar played electronically, people are more willing to listen to original electronic composition, he believes.

The same kind of equipment that is sending astronauts to the moon and back turns up in the composition of electronic music and Di Bonaventura had something to say about this: "I find it quite grotesque that these heroic men played "Take Me Back to Houston." I would have found it equally grotesque if they had played "Aida." They still would have proved themselves victims of our cultural environment."

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

DEC 17 1968

Composer John Huggler Wins $1500 Horblit Award

Composer John Huggler has been awarded the 1968 Horblit Award by the Boston Symphony Orchestra. Prsentation of the $1500 award was made at Symphony Hall on Friday by Talcott M. Banks, president of the orchestra's trustees.

The Horblit Award was established in 1947 by Mark M. Horblit "to foster and promote the writing of symphonic compositins by composers resident in the United States." The award committee consisted of Erich Leinsdorf, music director of the Symphony; A. Tillman Merritt, chairman of the music department at Harvard University; and Mr. Banks. The first recipient in 1947 was Aaron Copland; the most recent recipient in 1966 was Gunther Schuller.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 17 1968

Huggler wins BSO award

Composer John Huggler is the recipient of the 1968 Horblit Award by the Boston Symphony Orchestra. Presentation of the $1500 award was made recently at Symphony Hall by Talcott M. Banks, president of the orchestra's trustees.

Established in 1947 by Mark M. Horblitt, the award has as its purpose the encouragement of symphonic compositions by composers resident in the U.S., and the enlargement of "the fund of good music suitable for rendition by symphonic orchestras."

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

DEC 17 1968

Composer Gets Award

Composer John Huggler of Lexington received the Horblit award for meritorious work in the field of symphonic composing from Boston Symphony Orchestra. First winner of the $1500 award in 1947 was Aaron Copland. Last year's award went to Gunther Schuller, new president of New England Conservatory.

A native of Rochester, Huggler was the symphony's composer in-residence under a Rockefeller Foundation grant in the 1964-65 season.

He has a bachelor of music degree from Eastman School of Music. The composer was a clarinetist with the Oklahoma City Symphony, and was a Guggenheim Fellow in Rome in 1962-63.

Boston Symphony has performed several of Huggler's compositions, during the regular season and on tour. His most recent works are flute and trumpet concertos.

Huggler is professor of music at University of Massachusetts at Boston.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

DEC 18 1968

Horblit Award to Huggler

Composer John Huggler of Lexington has received the $1,500 Horblit Award for 1968 presented by the Boston Symphony Orchestra. The first award went to Aaron Copland in 1947; the most recent, to Gunther Schuller in 1966.

The Flint Journal
FLINT, MICH.
D. 115,014 SUN. 115,373

AUG 18 1969

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

JAN 12 1969

A YOUNG and comparatively unknown composer has received the 1968 Horblit Award by the Boston Symphony Orchestra. Amount of the award is $1,500.

Its purpose is "to foster and promote the writing of symphonic compositions by composers resident in the United States."

Under a program financed by a grant from the Rockefeller Foundation, Huggler was the Boston Symphony's composer - in - residence during the 1964-65 season.

We look forward to hearing some music from the pen of Huggler.

ROCHESTER TIMES UNION
Monday, August 11, 1969

Arts of the Times

Philharmonic Needs Funds From Radio and Records

By DR. HOWARD HANSON

Director Emeritus, Eastman School of Music

I was much impressed by a recently published interview with Joseph De Vitt, the able president of the Rochester local of the American Federation of Musicians, on the subject of symphony orchestras in the United States, and, particularly, the Rochester Philharmonic Orchestra. I would, however, like to add some further observations.

Dr. Hanson

A great deal of public opinion seems to favor the raising of a large endowment fund for the "permanent" support of the orchestra. With this I cannot agree. If every artistic and educational enterprise which could not support itself from endowment income had to fold its tents I am afraid that there would not be many left. As one sage put it, "The arts and education must live on the interest on their indebtedness"!

It is ungracious to sock a gift-horse in the jaw but I am not sure that the generosity of the Ford Foundation has proved an unmixed blessing. It has made us all too susceptible to the endowment syndrome.

Furthermore continuing to exists on a year to year basis will give us some time to reassess the entire orchestral problem. There can be no question that — for better or worse — we are living in a brand new age. We hear infinitely more music than ever before, but we hear most of it electronically, by record, radio, or television. And, with the exception of recordings which we buy, we listen to most of it free.

THERE ARE, it is true, millions of dollars of income accruing to symphony orchestras from the sale of records. In the cases of some of the great orchestras this income forms a not inconsiderable part of the orchestra's revenues. However, this sizable income is divided among a very few orchestras.

The reason for this inequity is simple. The fees for recording are set on a national, rather than a local, basis. In other words the standard recording fees are the same for the Columbus, Rochester, Buffalo and San Antonio symphonies as for the Philadelphia, Boston, Cleveland and New York Philharmonic orchestras. This presents an absolutely impossible economic situation.

The Rochester orchestra, good as it is, cannot compete on the same price scale with the Philadelphia Orchestra. Excellent as we are we are not that good! And yet, according to union regulations, we must compete on the same terms. Even golf provides for handicaps!

THERE IS ANOTHER matter which should be examined as music moves further into the electronic age. The millions of hours of serious and popular music played on radio bring no revenue to the performers who made the record. The composer, if he is living, receives royalties through the American Society of Composers, Authors, and Publishers, (ASCAP). This, I think, is entirely proper. The performers, however, receive no royalties.

And yet a very small performance fee from every radio station in the country would go far to solve the nation's orchestral problems.

We are in a new age and the sooner we grapple with its new problems the better off we shall be in our cultural development.

WAYLAND ENTERPRISE
NATICK, MASS.
WEEKLY CIRC. 7,200

DEC 31 1968

NATICK BULLETIN
NATICK, MASS.
WEEKLY CIRC. 7,650

DEC 31 1968

Horblit Award

Composer John Huggler has been awarded the 1968 Horblit Award by the Boston Symphony Orchestra. Presentation of the award in the amount of $1500 was made at Symphony Hall by Talcott M. Banks, President of the Orchestra's Trustees. The Horblit Award was established in 1947 by Mark M. Horblit. Its purpose is "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge the fund of good music suitable for rendition by symphony orchestras."

BILLBOARD
CINCINNATI, OHIO
W. 24,000

DEC 28 1968

John Huggler Gains Award

BOSTON — Composer John Huggler has received the $1,500 Horblit Award of the Boston Symphony. Huggler was the orchestra's composer-in-residence during the 1964-1965 season under a program financed by the Rockefeller Foundation.

The award established in 1947 by Mark W. Horblit is given "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge the fund of good music suitable for rendition by symphony orchestras."

The award committee consisted of Erich Leinsdorf, Boston Symphony music director; A. Tillman Merritt, chairman of the Harvard University Department of Music; and Talcott M. Banks, president of the orchestra's trustees. Aaron Copland was the first recipient of the award in 1947. The 1966 winner was Gunther Schuller.

Composer John Huggler was awarded the 1968 Horblit Award of $1,500 by the Boston Symphony Orchestra. The Horblit Award was established in 1947 "to foster and promote the writing of symphonic compositions by composers resident in the United States by providing for awards to be conferred in recognition of meritorious work in that field, and thus to enlarge the fund of good music suitable for rendition by symphony orchestras."

Under a program financed by a grant from the Rockefeller Foundation, Mr. Huggler was the Boston Symphony Orchestra's composer-in-residence during the 1964-65 season. He has performed as a clarinetist with the Oklahoma City Symphony and was a Guggenheim Fellow in Rome in 1962-63.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

FEB 1969

BMI
NEW YORK, N. Y.
MONTHLY 15,000

FEB 1969

Boston Symphony OKs Three-Year Contract

Players and management of the Boston Symphony Orchestra agreed yesterday to a three-year contract providing some $500,000 in pay increases, including a minimum salary of $14,000.

The minimum salary includes an annual recording guarantee of $1,000.

Also provided were several new features for a symphony orchestra, including 15 five-day weeks each year. In the first year, eight weeks will have two consecutive days off and the number increases to 10 weeks during the last two years of the contract.

In addition, an advisory committee will be formed of five members chosen jointly by orchestra members and management to act as consultant to management on musical matters and other aspects of the orchestra's function.

The former basic minimum for players was $10,500.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

AUG 29 1968 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

AUG 29 1968 New England Newsclip

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,350

AUG 29 1968 New England Newsclip

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

AUG 29 1968 New England Newsclip

EAGLE TRIBUNE (M) & (E)
LAWRENCE, MASS.

AUG 28 1968 New England Newsclip

SUNDAY POST
BRIDGEPORT, CONN.
CIRC. 82,450

SEP 1 1968 New England Newsclip

NEWS (e)
BANGOR, ME.
CIRC. 79,750

AUG 29 1968 New England Newsclip

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000

AUG 29 1968 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

AUG 29 1968 New England Newsclip

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

AUG 29 1968 New England Newsclip

The Boston Symphony's

BSO raises fund goal to $5.5 million more

curent fund drive has raised $4.2 million in contributions and pledges, more than enough to qualify for the Ford Foundation challenge grant of $2 million. But the orchestra is going out for an additional $5.5 million, according to a newsletter to Friends of the Boston Symphony signed by B.S.O. president Henry B. Cabot.

The $5.5 million is to be added to capital. Cabot writes: "Over the next five years, in addition to bringing the annual giving by the Friends from its current $325,000 to about double that amount, the orchestra will need to increase its capital by an additional $5.5 million.

This will mean that income from this capital, plus the Friends annual giving and income from all other sources — tickets, royalties, radio and television — will help the orchestra balance its books.

The current fund drive has been under the direction of trustee Philip K. Allen and several committees. Included in the initial $5.5 million goal was $1.5 million for refurbishment and alteration of Symphony Hall.

At the time that this goal was set, the Boston Redevelopment Authority had intended to make changes in the areas around Symphony Hall, necessitating switching the hall's entrance from Massachusetts av. to the blank west wall. This alteration has now been postponed until the BRA clarifies its own plans.

Orchestra players and management are presently negotiating the players' contract for the next three years. Symphony concerts resume here in late September.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

AUG 23 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 24 1968 New England Newsclip

St. Louis
Globe-Democrat
D. 327,594 SUN. 356,929

AUG 31 1968

Boston Symphony Signs Pact; $14,000 Basic Pay

A new 3-year agreement between players and management of the Boston Symphony Orchestra has been announced, five days before the current agreement expires.

Among the features of the new agreement, reached after nearly 18 months of negotiations, is a basic minimum salary of $14,000, which included an annual recording guarantee of $1000. The former basic minimum salary for Boston Symphony Orchestra players was $10,500. The new wage levels are subjects to review at the end of two years, but it is estimated that the cost of the increases will be in the neighborhood of $250,000 for the first year, an additional $150,000 for the following year, and $100,000 for the third year.

The agreement contains several features new to symphony orchestras, including fifteen 5-day weeks in each of the contract's three years. In the first year of the agreement, eight of these weeks will have two consecutive days off. That number increases to ten in the second and third years.

Another new feature is an advisory committee to be formed of five members chosen jointly by the Orchestra members and the management. It will act in a consultative role, advising the management on musical matters and musical aspects of the Orchestra's functions. The advisory committee is created for an initial two-year period.

Speaking for the members of the Orchestra, George Zazofsky, chairman of the Orchestra committee, commented, "Naturally we're happy to have an agreement that in salary matters is at least equal to the best in the country, but we're even more pleased with some of the other features."

Both sides acknowledged the helpfulness of Local 9 of the American Federation of Musicians, and Robert Segal, attorney for the players of the Orchestra.

(The St. Louis Symphony Society three-year contract with the American Federation of Musicians, Local Two, expires this fall. Negotiations are now under way for a new agreement.)

SUNDAY STANDARD
TIMES
NEW BEDFORD, MASS.
CIRC. 60,150

SEP 8 1968 New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

AUG 29 1968 New England Newsclip

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950

AUG 28 1968 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

AUG 29 1968 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

AUG 29 1968 New England Newsclip

DEMOCRAT
HOLYOKE, MASS.
WEEKLY CIRC. 5,000

AUG 31 1968 New England Newsclip

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

AUG 31 1968 New England Newsclip

NEWS (E)
MILFORD, MASS.
CIRC. 10,000

AUG 29 1968 New England Newsclip

Regional Roundup

$14G Minimum Yearly For BSO in New Pact

A new three-year agreement between players and management of the Boston Symphony Orchestra was announced in a joint player-management statement Wednesday, five days before the current agreement expires.

$14,000 Minimum

Among the features of the new agreement, reached after nearly 18 months of negotiations, is a basic minimum salary of $14,000, which included an annual recording guarantee of $1000. The former basic minimum salary for the players was $10,500. The new wage levels are subject to review at the end of two years, but it is estimated that the cost of the increases will be in the neighborhood of $250,000 for the first year, an additional $150,000 for the following year and $100,000 for the third year.

The agreement contains several features new to symphony orchestras, including 15 five-day weeks in each of the contract's three years. In the first year of the agreement, eight of these weeks will have two consecutive days off. That number increases to 10 in the second and third years.

Another new feature is an advisory committee to be formed of five members chosen jointly by orchestra members and management. It will act in a consultative role, advising the management on musical matters and musical aspects of the orchestra's functions. The advisory committee is created for an initial two-year period.

Auditions Procedures

New auditions procedures have also been agreed upon within the string section, to insure the most impartial possible method of advancement. Seating at the front desks will be determined by the music director. If an opening occurs in the desks behind the front desks, voluntary auditions will be arranged at which a sizable committee of string players votes on the filling of the vacancy. The music director will continue to be responsible for the selection of new orchestra members.

In announcing the agreement, which was negotiated in Boston and during the orchestra's recently concluded Berkshire Festival at Tanglewood in Lenox, both sides gratefully acknowledged the helpfulness of Local 9 of the American Federation of Musicians and Robert Segal, attorney for the players.

Commenting on the new agreement, Henry B. Cabot, president of the orchestra's trustees, said, "I'm delighted we've reached this agreement ahead of the deadline. We began early, knowing that there was much to be talked about, and we bargained long and hard. What we have, I think, is an agreement in which both sides can take pride. In terms of salary, we met terms we had to meet. More importantly, we broke new ground in management-player relations, finding new ways to take advantage of the enormous fund of experience and talent we have in our orchestra. We have enjoyed a particularly close and respectful relationship with our orchestra players in Boston, and the new agreement is certainly an expression of that tradition."

Leinsdorf "Delighted"

Erich Leinsdorf, music director, said, "I am delighted we now take our vacations with the knowledge that the Boston Symphony Orchestra has a contract which seems to please all concerned. I am greatly in favor of increased participation and responsibility for players, expecially since with year-round work no one person can really be on top of every problem. The whole trend to greater participation everywhere, be they musicians, industrial workers or students is very sound, and I am confident that it will prove of benefit to music."

Speaking for the members of the orchestra, George Zazofsky, chairman of the orchestra committee, commented, "Naturally we're happy to have an agreement that in salary matters is at least equal to the best in the country, but we're even more pleased with some of the other features. The management's recognition of the orchestra's concern for its artistic well-being and of the artistic contribution and advice the players can offer is genuinely enlightened and progressive.

"That's also true of the unique auditioning procedures within the string section, and the writing into the contract of a substantial number of five-day weeks, amounting in the third year to half the winter season being scheduled that way. For many reasons, these negotiations took a long time. There was a great deal of give and take. We've come through with a contract which is a tribute to both sides and which we think makes a Boston Symphony Orchestra position easily the most desirable of any orchestra."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

AUG 29 1968 New England Newsclip

170

The Ann Arbor News
ANN ARBOR, MICH.
D. 34,382

SEP 25 1968

Deficit No Surprise

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which will

open the 1968-69 Choral Union Series in Hill Auditorium on Oct. 5.

The press release lists the Chicago Symphony's recent and currently budgeted deficits: $776,000 in fiscal-1967, $710,000 in fiscal-1968, and $600,000 in the fiscal-year that started July 1.

That reduced deficit budgeted this year by the Chicago Symphony reflects an assumption by the Chicago Orchestral Association's trustees that they can meet these aims:

Raising more in annual giving by Chicago-area residents than the $425,000 received in unrestricted gifts last year, plus $4 million in private endowments required as a condition for keeping a $2 million Ford Foundation endowment that is already producing revenue for the orchestra, plus another $6 million to be added to the orchestra's income-producing endowment during the next 10 years.

As a major example of an established campaign for gifts that successfully wipes out operating deficits, Rector points to a recent press release from the philadelphia Orchestra, an organization traditionally linked with the May Festival in Ann Arbor.

The press release reports that the Philadelphia Orchestra is currently somewhat beyond $2 million in its effort to raise $4 million in endowments, as a condition for a $2 million Ford Foundation endowment. This effort, like the Chicago Symphony's, is part of a $10 million "challenge drive."

A third recent press release, from the Boston Symphony Orchestra, is pointed to by Rector as one illustration of why musical organizations are launching major campaigns for gifts.

It reports the signing of a new three-year contract between the Boston Symphony's management and Local 9, American Federation of Musicians, providing pay increases for players expected to cost $250,000 the first year, an additional $150,000 the second year, and $100,000 the third year. Minimum pay for players is raised in the contract from $10,500 to $14,000.

That means the University Musical Society can expect to spend roughly twice as much the next time it brings the Boston Symphony Orchestra to Ann Arbor as it did a decade ago, Rector explains.

He expresses doubt that the society's hope of raising private gifts, to offset operating deficits, was helped by a U-M regent who said last week the society "looks like a real sick baby."

Rector sees it this way: "The society is a 90-year-old, healthy, precious child that needs the attention of the parent institution—the mother of state universities—and of the city fathers."

The Detroit News
D. 700,321 SUN. 947,155

SEP 26 1968

Music Notes

Musicians eye Boston pay scale

By JAY CARR
Detroit News Drama and Music Critic

With their current contract expiring next year, Detroit Symphony musicians are eyeing recent developments that might figure in upcoming contract negotiations.

Musicians' union negotiators are sure to take note of the new Boston Symphony contract. It calls for a basic minimum salary of $14,000 (including an annual recording guarantee of $1,000) and institutes some novel string auditioning procedures.

Seating at Boston's front desks will be determined by the conductor. If an opening occurs in the desks behind the front desks, voluntary auditions will be arranged at which a committee of string players votes on the filling of the vacancy.

FEDERAL SUBSIDIES to orchestras, pensions, working conditions, legislation on performance copyrights and the question of evaluation of conductors have been discussed in recent union-management talks in other cities.

A ROCKEFELLER FOUNDATION grant will enable the University of Michigan's School of Music to present four "Contemporary Directions" concerts. The first will take place Saturdays at the Rackham Lecture Hall in Ann Arbor at 8 p.m. Featured work: Roger Reynold's mixed-media "Ping."

Other concerts in the series: Nov. 1, Jan. 25 and March 15. Same time, same place. Fr
admission to all concerts.

The Metropolitan Or
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CLINTON, MO.
DEMOCRAT
D. 3,000

SEP 5 1968

DAYTON DAILY NEWS
DAYTON, O.
P.M. - CIRC. 151,741

SEP-8--68

047

Lively Arts

By BETTY DIETZ KREBS

NX

Man With the Stick? He's Orchestra Member

WHILE THE new Boston Symphony contract doesn't give the musicians quite the power that the men of the Israel Philharmonic, the Vienna Symphony and one or two of the London orchestras have, it does give them an important voice in orchestra affairs.

Even the conductor must meet the approval of players in the other orchestras mentioned.

The musical charlatans come and go but they don't stay long, obviously, when the players, men with many years of playing for the finest, have a voice in what goes on.

It makes me think of the time a man long on theatrics and short on talent took over Toscanini's podium for a guest performance. Shrilly, he demanded the musicians follow his commands.

In retaliation, they threatened to play it his way. That way, the men knew, would end in disaster.

The Boston contract, of course, doesn't make that much change.

But it does provide for an advisory committee to be made up of five members, chosen jointly by the orchestra members and the management. The new committee, which will be created for an initial two-year period, will serve on a consulting basis, advising the management on musical matters and musical aspects of the orchestra's functions.

THAT ISN'T ALL. Every orchestra has problems when it comes to advancement within the ranks. So a new set of auditions procedures has been agreed to.

The music director still decides who gets the front desks and hires the new players. But if there's an opening behind the front desks, particularly in the string sections, a committee of players will vote at voluntary auditions.

The new three-year agreement, result of 18 months of bargaining, also carries a hefty boost in pay.

Basic minimum salary will be $14,000 which includes an annual recording guarantee of $1,000. Contrast this with the previous basic minimum of $10,500.

Something new has also been added to symphony orchestra contracts. That is 15 five-day weeks in each of the contract's three years. The first year of the agreement will provide for eight of these weeks to have two consecutive days off. The number increases to 10 in the second and third years.

The wage levels will be subject to review at the end of two years but the changes are expected to cost some $250,000 the first year, an additional $150,000 the second and $100,000 for the last year of the contract.

WINNING A SPOT in the Boston Symphony has always been a real plum for musicians.

Thus, it's probably the understatement of the year when an orchestra committee spokesman notes: "We've come through with a contract . . . we think makes a Boston Symphony orchestra position easily the most desirable of any orchestra."

Erich Leinsdorf, who's music director, views the situation with considerable good cheer.

"I am greatly in favor of increased participation and responsibility for players, especially since with year-round work no one person can really be on top of every problem."

He ought to know.

THE LAKE ERIE Opera theater, which is part of the
Orchestra's program, this week gets moving
Severance hall. Smetana's The
Friday and Satur-
is

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

SEP 15 1968

MUSIC

New Contract Sounds Sweet To BSO Members

By JOHN THORNTON

FIVE DAYS BEFORE the current Boston Symphony player-management agreement expired, a new three year pact was announced, establishing record salaries for the musicians.

The minimum is now $14,000 a year, including a recording guarantee of $1,000, which is a considerable jump from the basic minimum of $10,500 agreed upon three years ago. It is estimated that the total cost of the increases will be $250,000 the first year, another $150,000 the second year and around $100,000 for the third year.

Another victory for the players is evident in the forming of an advisory committee to be chosen jointly by orchestra and management. The committee will act in "a consultative role," advising management on musical matters and musical aspects of the orchestra's function. It is to be given a two year trial period.

New audition procedures have also been announced, mostly concerned with the string sections, to assure a fair and impartial method of advancement.

Seating of the front desks remains the choice of the music director, but if an opening occurs in desks behind the first chairs, voluntary auditions will be arranged at which a sizable committee of string players will vote on the filling of the vacancy.

The regular conductor-music director (who will be William Steinberg at the end of this season) will continue to select any new orchestra member.

The new contract includes 15 five-day weeks in each of the three years of the agreement. In the first year, eight of these weeks will have two consecutive days off, with that number increasing to 10 in the second and third years.

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Recent Stereo Tapes

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techniques and improved signal to noise ratios have
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ment:

170

The Ann Arbor News
ANN ARBOR, MICH.
D. 34,932

SEP 25 1968

Deficit No Surprise

open the 1968-69 Choral Union Series in Hill Auditorium on Oct. 5.

The press release lists the Chicago Symphony's recent and currently budgeted deficits: $776,000 in fiscal-1967, $710,000 in fiscal-1968, and $600,000 in the fiscal-year that started July 1.

That reduced deficit budgeted this year by the Chicago Symphony reflects an assumption by the Chicago Orchestral Association's trustees that they can meet these aims:

Raising more in annual giving by Chicago-area residents than the $425,000 received in unrestricted gifts last year, plus $4 million in private endowments required as a condition for keeping a $2 million Ford Foundation endowment that is already producing revenue for the orchestra, plus another $6 million to be added to the orchestra's income-producing endowment during the next 10 years.

As a major example of an established campaign for gifts that successfully wipes out operating deficits, Rector points to a recent press release from the philadelphia Orchestra, an organization traditionally linked with the May Festival in Ann Arbor.

The press release reports that the Philadelphia Orchestra is currently somewhat beyond $2 million in its effort to raise $4 million in endowments, as a condition for a $2 million Ford Foundation endowment. This effort, like the Chicago Symphony's, is part of a $10 million "challenge drive."

A third recent press release, from the Boston Symphony Orchestra, is pointed to by Rector as one illustration of why musical organizations are launching major campaigns for gifts.

It reports the signing of a new three-year contract between the Boston Symphony's management and Local 9, American Federation of Musicians, providing pay increases for players expected to cost $250,000 the first year, an additional $150,000 the second year, and $100,000 the third year. Minimum pay for players is raised in the contract from $10,500 to $14,000.

That means the University Musical Society can expect to spend roughly twice as much the next time it brings the Boston Symphony Orchestra to Ann Arbor as it did a decade ago, Rector explains.

He expresses doubt that the society's hope of raising private gifts, to offset operating deficits, was helped by a U-M regent who said last week the society "looks like a real sick baby."

Rector sees it this way: "The society is a 90-year-old, healthy, precious child that needs the attention of the parent institution—the mother of state universities—and of the city fathers."

The Detroit News
D. 700,321 SUN. 947,155

SEP 26 1968

Music Notes

Musicians eye Boston pay scale

By JAY CARR
Detroit News Drama and Music Critic

With their current contract expiring next year, Detroit Symphony musicians are eyeing recent developments that might figure in upcoming contract negotiations.

Musicians' union negotiators are sure to take note of the new Boston Symphony contract. It calls for a basic minimum salary of $14,000 (including an annual recording guarantee of $1,000) and institutes some novel string auditioning procedures.

Seating at Boston's front desks will be determined by the conductor. If an opening occurs in the desks behind the front desks, voluntary auditions will be arranged at which a committee of string players votes on the filling of the vacancy.

FEDERAL SUBSIDIES to orchestras, pensions, working conditions, legislation on performance copyrights and the question of evaluation of conductors have been discussed in recent union-management talks in other cities.

A ROCKEFELLER FOUNDATION grant will enable the University of Michigan's School of Music to present four "Contemporary Directions" concerts. The first will take place Saturdays at the Rackham Lecture Hall in Ann Arbor at 8 p.m. Featured work: Roger Reynold's mixed-media "Ping."

Other concerts in the series: Nov. 1, Jan. 25 and March 15. Same time, same place. Fr[illegible] admission to all concerts.

The Metropolitan Or[illegible] produce its first [illegible] tape early [illegible] Nippon Hos[illegible] the Jap[illegible] Corpor[illegible] and [illegible]

The Dallas Morning Ne[illegible] B. Dealey Awards a[illegible] nationwide, offerin[illegible] first prize in [illegible] strings divisi[illegible] prize of [illegible] ances [illegible] bro[illegible]

CLINTON, MO.
DEMOCRAT
D. 3,000

SEP 5 1968

DAYTON DAILY NEWS
DAYTON, O.
P.M. - CIRC. 151,741

SEP-8--68

Lively Arts

By BETTY DIETZ KREBS

Man With the Stick? He's Orchestra Member

WHILE THE new Boston Symphony contract doesn't give the musicians quite the power that the men of the Israel Philharmonic, the Vienna Symphony and one or two of the London orchestras have, it does give them an important voice in orchestra affairs.

Even the conductor must meet the approval of players in the other orchestras mentioned.

The musical charlatans come and go but they don't stay long, obviously, when the players, men with many years of playing for the finest, have a voice in what goes on.

It makes me think of the time a man long on theatrics and short on talent took over Toscanini's podium for a guest performance. Shrilly, he demanded the musicians follow his commands.

In retaliation, they threatened to play it his way. That way, the men knew, would end in disaster.

The Boston contract, of course, doesn't make that much change.

But it does provide for an advisory committee to be made up of five members, chosen jointly by the orchestra members and the management. The new committee, which will be created for an initial two-year period, will serve on a consulting basis, advising the management on musical matters and musical aspects of the orchestra's functions.

THAT ISN'T ALL. Every orchestra has problems when it comes to advancement within the ranks. So a new set of auditions procedures has been agreed to.

The music director still decides who gets the front desks and hires the new players. But if there's an opening behind the front desks, particularly in the string sections, a committee of players will vote at voluntary auditions.

The new three-year agreement, result of 18 months of bargaining, also carries a hefty boost in pay.

Basic minimum salary will be $14,000 which includes an annual recording guarantee of $1,000. Contrast this with the previous basic minimum of $10,500.

Something new has also been added to symphony orchestra contracts. That is 15 five-day weeks in each of the contract's three years. The first year of the agreement will provide for eight of these weeks to have two consecutive days off. The number increases to 10 in the second and third years.

The wage levels will be subject to review at the end of two years but the changes are expected to cost some $250,000 the first year, an additional $150,000 the second and $100,000 for the last year of the contract.

WINNING A SPOT in the Boston Symphony has always been a real plum for musicians.

Thus, it's probably the understatement of the year when an orchestra committee spokesman notes: "We've come through with a contract . . . we think makes a Boston Symphony orchestra position easily the most desirable of any orchestra."

Erich Leinsdorf, who's music director, views the situation with considerable good cheer.

"I am greatly in favor of increased participation and responsibility for players, especially since with year-round work no one person can really be on top of every problem."

He ought to know.

THE LAKE ERIE Opera theater, which is part of the [illegible] Orchestra's program, this week gets moving [illegible] Severance hall. Smetana's The [illegible] Friday and Satur- [illegible] is

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

SEP 15 1968

MUSIC

New Contract Sounds Sweet To BSO Members

By JOHN THORNTON

FIVE DAYS BEFORE the current Boston Symphony player-management agreement expired, a new three year pact was announced, establishing record salaries for the musicians.

The minimum is now $14,000 a year, including a recording guarantee of $1,000, which is a considerable jump from the basic minimum of $10,500 agreed upon three years ago. It is estimated that the total cost of the increases will be $250,000 the first year, another $150,000 the second year and around $100,000 for the third year.

Another victory for the players is evident in the forming of an advisory committee to be chosen jointly by orchestra and management. The committee will act in "a consultative role," advising management on musical matters and musical aspects of the orchestra's function. It is to be given a two year trial period.

New audition procedures have also been announced, mostly concerned with the string sections, to assure a fair and impartial method of advancement.

Seating of the front desks remains the choice of the music director, but if an opening occurs in desks behind the first chairs, voluntary auditions will be arranged at which a sizable committee of string players will vote on the filling of the vacancy.

The regular conductor-music director (who will be William Steinberg at the end of this season) will continue to select any new orchestra member.

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[illegible] ment:

171.

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UNIVERSITY of Massachusetts Concert Association began its big-time series last Wednesday with a recital by the English guitarist lutenist Julian Bream.

Remaining attractions are the Robert Wagner Chorale; Phyllis Curtin, soprano; Ruggiero Ricci, violinist; Rampal and Veyron-LaCroix Duo; Gina Bachauer, pianist; Weisberg Contemporary Chamber Ensemble, and New York Brass Quintet.

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Among the major American orchestras with which he will be appearing this season are the Boston (in both Boston and New York), Cleveland, San Francisco, St. Louis, Detroit, Indianapolis, and Rochester.

It reminds one of the real start of the late William Kapell's career.

MUSIC

Raymond Merin

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550
OCT 13 1968

The memorial service at Trinity Church — Milton

"LE BEAU CHARLES"

FUNERAL AND MEMORIAL SERVICES FOR CHARLES MUNCH

The state funeral for Charles Munch, former Music Director of the Boston Symphony, Grand officer of the Legion of Honor, and a French citizen of great prominence, took place on the morning of Tuesday November 12 at the Protestant Temple de l'Oratoire on the Rue Saint Honoré in Paris. The mourners included André Malraux, Minister of State for Cultural Affairs, Marcel Landowski, Director of Music at the Ministry, Maurice Doublet, Prefect Governor of Paris, Georges Auric, composer and former Director of the Paris Opera, and many other distinguished men and women. Erich Leinsdorf, Munch's successor as Music Director of the Boston Symphony, and Thomas D. Perry Jr, Manager, represented the Orchestra. The guard of honor and the band were members of the French Navy. The Reverend Georges Marchal conducted the service, and M. Landowski spoke a short eulogy.

Luben Yardanov, concertmaster of L'Orchestre de Paris, which Munch had organized in 1967, and with which he was touring at the time of his death, presided over the music during the funeral. The musical tributes were an organ prelude and fugue by J. S. Bach, the Adagio and Fugue for strings K. 546 by Mozart, the 'Holy song of thanksgiving to God' from the String quartet op. 132 by Beethoven, and the final chorus 'Ruht wohl' from the St John Passion of Bach.

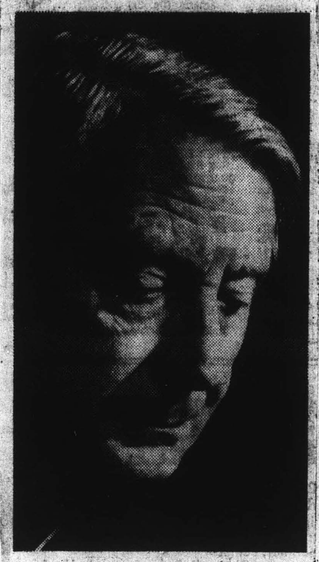
Burial followed the service at the Louveciennes Cemetery near 'La Futaie', Charles Munch's eighteenth century home, where he had lived since he retired from the Boston Symphony in 1962.

On Thursday November 14 a memorial service was held at Trinity Church, Boston, conducted by the Rector, the Reverend Theodore P. Ferris, a trustee of the Boston Symphony Orchestra. Among those attending were Trustees of the Orchestra, headed by Talcott M. Banks, President; Arthur Fiedler, conductor of the Boston Pops; players of the Orchestra past and present; members of the Management and staff; the Consul General of France, M. Jacques Massenet; and many friends and admirers of Dr Munch.

Members of the Orchestra, conducted by Charles Wilson, played Barber's 'Adagio for strings'. The Harvard Glee Club and Radcliffe Choral Society joined the Orchestra in 'The shepherds' farewell' from *L'Enfance du Christ* by Berlioz, and the New England Conservatory Chorus sang the chorus 'Wie lieblich sind deine Wohnungen' from *Ein deutsches Requiem* by Brahms.

Choruses, congregation and orchestra joined to perform the final chorale from Bach's *St John Passion*, 'O Lord, thy little angel send'. Berj Zamkochian played Bach's Chorale prelude for organ 'Wenn wir in höchsten Nöten sein'.

CHARLES MUNCH



1891-1968

BY all odds, Charles Munch should have developed into a conductor in the German tradition. Alsatian-born, he had spent many years in Germany, and has been concertmaster of the Leipzig Gewandhaus Orchestra when Wilhelm Furtwängler was the conductor. Furtwängler was a conductor in the line that led back to Wagner, and his conducting was full of rhythmic changes and emotional underlinings.

But Munch went his own way, and his conducting was in the French style. That means elegance, proportion and clarity. He was most at home in French music, where his interpretations had the special grace and plasticity that the best French conductors alone seem to bring to that repertory.

He was an inspirational conductor who was capable of great flights of imagination. It was no secret in musical circles that he was not much of a disciplinarian. His rehearsals were easygoing and he never was interested in the fierce type of integrated ensemble represented by a Toscanini or a Szell. He was much more interested in color and in the over-all effect, rather than in details. One result was that the Boston Symphony under his directorship did not have the sheer virtuosity in ensemble favored by other orchestras. But, as a compensation, there were the moments when Munch kindled his players to a kind of personalized interpretation that is becoming rarer and rarer in these days of technical perfection and emotional inhibition.

—H. C. S.

Ports-of-Call

By Jay C. Rosenfeld

THE FIRST concert I ever heard in Europe was a program played by the Ysaye orchestra in Brussels with Lucien Capet as violin soloist in the Bach E Major concerto and both Beethoven romances. I heard Capet many times later but then only as the first violinist in his own string quartet.

Capet became a highly regarded teacher as well. One of his most distinguished pupils was Charles Munch. The latest notice which the recent conductor of the Boston Symphony Orchestra was accorded was of his appearance in New York a week ago as leader of the recently organized French orchestra, L'Orchestre de Paris.

Anyone who has followed Munch's career in America over the last 22 years might have known that he would play Berlioz' "Fantastique" Symphony and the second suite of Ravel's "Daphnis et Chloe." He has always played these works at every important concert he has conducted and always earns, and deserves, superlative reports for his performances.

* * *

MUNCH WAS born in Strasbourg in 1891. Evidently if you want to live to a grand and vigorous old age, the vocation to take up is orchestra conducting. But his career discloses a pattern which was more or less the formula for any serious violin student of his day. From Paris and Capet, Munch went to Berlin and Carl Flesch. There were a half-dozen or more ports-of-call on the violin circuit in that era.

A violin student rarely stuck with one teacher, no matter how eminent he may have been. Along with Capet in Paris and Flesch in Berlin, there were several other capitals where magnets of equal attraction lived and worked. There was Enesco, also in Paris, Jeno Hubay in Budapest, Auer in St. Petersburg, Sevcik in Prague and Ysaye in Brussels. Each man was supposed to have some special method, even secret, which would push his pupils to the top—if not more swiftly at least more surely.

Charles Munch and Friend

* * *

CAPET, for instance, was considered the most suave bowmaster on the stage. His right arm had the grace of a ballet dancer. Incidentally, Capet also had a long, full black beard which he nonchalantly raised as he started to play to allow him to tuck his fiddle under his chin. He was supposed to have brought the technique of the bow to as great a degree of perfection as Sevcik did the technique of the left hand.

When Elman and Heifetz came out of Auer's class, he became the bright star of the violin firmament. The most brilliant students left their teachers to get the final lick and polish from Auer, figuring that if he could do it for one he could do it for another. They seemed not to stop to consider that maybe Mischa and Jascha themselves brought something to Auer.

The classes of these teachers were miniature leagues of nations. Every aspirant was from afar, it seemed—Australia, South America, Asia, to say nothing of the students from every country in Europe and from the United States and Canada where, especially, there was unaccountably a certain mild disdain for the local professors. Any music student, instrumental or vocal, of a generation ago just had to have the cachet or diploma of a European master.

* * *

MUNCH's peregrinations were typical. After finishing his studies he returned to his native Alsace, then German territory, to become professor of violin at the Strasbourg conservatory and concertmaster of the Strasbourg City Orchestra. He soon went on to be concertmaster and apprentice conductor at the Gewandhaus orchestra in Leipzig. His French debut took place at the head of the Straram orchestra. His progress through the Lamoureux and conservatory orchestras in Paris, his American debut in 1946 as guest of the Boston Symphony, and his appointment as musical director in Boston in 1949, are facts we all know pretty well. One of his greatest prides and glories was the tour in 1952 on which he took the BSO to his own country and Paris and many other European capitals.

Munch's name is inscribed on the permanent memorials of the Paris Conservatory walls along with his famous predecessors. Another of the less important and lasting bulletins on the Paris Conservatory walls, and indeed of every other important conservatory, are the little cards seeking applicants for orchestral positions in every city and country of the globe. "Wanted: oboe player in Sydney; cello in Cairo; principal second violin, Stockholm;" etc.

NOT ONLY are the students of any one professor an international group but normally the personnel of a city's orchestra is equally assembled from far and near. One of the distinctive qualities of the musical vocation at the orchestral level is its cosmopolitan solvency. Any musician visiting another city and going backstage at concert time is almost sure to find former colleagues and classmates and the reunions have a remarkable warmth and nostalgia. No musician who has pursued his studies to the higher grades ever is without acquaintances no matter to what metropolis he may go. The musical fraternity is world encircling and at that plane quite free of ill will. The practicing musician is practically assured of a friendly port-of-call no matter where he may wander.

DEAD AT 77 — Charles Munch, who became conductor of the Boston Symphony Orchestra in 1949 and remained here for 13 years, has died in Richmond, Va., at the age of 77. (See story on Page 48.)

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
NOV 2 1968

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250
NOV 17 1968

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923
NOV 6 1968

New Engla

171

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"LE BEAU CHARLES"

FUNERAL AND MEMORIAL SERVICES FOR CHARLES MUNCH

The state funeral for Charles Munch, former Music Director of the Boston Symphony, Grand officer of the Legion of Honor, and a French citizen of great prominence, took place on the morning of Tuesday November 12 at the Protestant Temple de l'Oratoire on the Rue Saint Honoré in Paris. The mourners included André Malraux, Minister of State for Cultural Affairs, Marcel Landowski, Director of Music at the Ministry, Maurice Doublet, Prefect Governor of Paris, Georges Auric, composer and former Director of the Paris Opera, and many other distinguished men and women. Erich Leinsdorf, Munch's successor as Music Director of the Boston Symphony, and Thomas D. Perry Jr, Manager, represented the Orchestra. The guard of honor and the band were members of the French Navy. The Reverend Georges Marchal conducted the service, and M. Landowski spoke a short eulogy.

Luben Yardanov, concertmaster of L'Orchestre de Paris, which Munch had organized in 1967, and with which he was touring at the time of his death, presided over the music during the funeral. The musical tributes were an organ prelude and fugue by J. S. Bach, the Adagio and Fugue for strings K. 546 by Mozart, the 'Holy song of thanksgiving to God' from the String quartet op. 132 by Beethoven, and the final chorus 'Ruht wohl' from the St John Passion of Bach.

Burial followed the service at the Louveciennes Cemetery near 'La Futaie', Charles Munch's eighteenth century home, where he had lived since he retired from the Boston Symphony in 1962.

On Thursday November 14 a memorial service was held at Trinity Church, Boston, conducted by the Rector, the Reverend Theodore P. Ferris, a trustee of the Boston Symphony Orchestra. Among those attending were Trustees of the Orchestra, headed by Talcott M. Banks, President; Arthur Fiedler, conductor of the Boston Pops; players of the Orchestra past and present; members of the Management and staff; the Consul General of France, M. Jacques Massenet; and many friends and admirers of Dr Munch.

Members of the Orchestra, conducted by Charles Wilson, played Barber's 'Adagio for strings'. The Harvard Glee Club and Radcliffe Choral Society joined the Orchestra in 'The shepherds' farewell' from *L'Enfance du Christ* by Berlioz, and the New England Conservatory Chorus sang the chorus 'Wie lieblich sind deine Wohnungen' from *Ein deutsches Requiem* by Brahms.

Choruses, congregation and orchestra joined to perform the final chorale from Bach's *St John Passion*, 'O Lord, thy little angel send'. Berj Zamkochian played Bach's Chorale prelude for organ 'Wenn wir in höchsten Nöten sein'.

CHARLES MUNCH

1891-1968

BY all odds, Charles Munch should have developed into a conductor in the German tradition. Alsatian-born, he had spent many years in Germany, and has been concertmaster of the Leipzig Gewandhaus Orchestra when Wilhelm Furtwängler was the conductor. Furtwängler was a conductor in the line that led back to Wagner, and his conducting was full of rhythmic changes and emotional underlinings.

But Munch went his own way, and his conducting was in the French style. That means elegance, proportion and clarity. He was most at home in French music, where his interpretations had the special grace and plasticity that the best French conductors alone seem to bring to that repertory.

He was an inspirational conductor who was capable of great flights of imagination. It was no secret in musical circles that he was not much of a disciplinarian. His rehearsals were easygoing and he never was interested in the fierce type of integrated ensemble represented by a Toscanini or a Szell. He was much more interested in color and in the over-all effect, rather than in details. One result was that the Boston Symphony under his directorship did not have the sheer virtuosity in ensemble favored by other orchestras. But, as a compensation, there were the moments when Munch kindled his players to a kind of personalized interpretation that is becoming rarer and rarer in these days of technical perfection and emotional inhibition.

—H. C. S.

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

NOV 17 1968

Ports-of-Call

By Jay C. Rosenfeld

THE FIRST concert I ever heard in Europe was a program played by the Ysaye orchestra in Brussels with Lucien Capet as violin soloist in the Bach E Major concerto and both Beethoven romances. I heard Capet many times later but then only as the first violinist in his own string quartet.

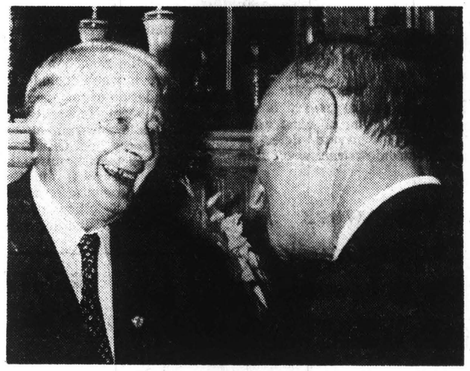
Capet became a highly regarded teacher as well. One of his most distinguished pupils was Charles Munch. The latest notice which the recent conductor of the Boston Symphony Orchestra was accorded was of his appearance in New York a week ago as leader of the recently organized French orchestra, L'Orchestre de Paris.

Anyone who has followed Munch's career in America over the last 22 years might have known that he would play Berlioz' "Fantastique" Symphony and the second suite of Ravel's "Daphnis et Chloe." He has always played these works at every important concert he has conducted and always earns, and deserves, superlative reports for his performances.

* * *

MUNCH WAS born in Strasbourg in 1891. Evidently if you want to live to a grand and vigorous old age, the vocation to take up is orchestra conducting. But his career discloses a pattern which was more or less the formula for any serious violin student of his day. From Paris and Capet, Munch went to Berlin and Carl Flesch. There were a half-dozen or more ports-of-call on the violin circuit in that era.

A violin student rarely stuck with one teacher, no matter how eminent he may have been. Along with Capet in Paris and Flesch in Berlin, there were several other capitals where magnets of equal attraction lived and worked. There was Enesco, also in Paris, Jeno Hubay in Budapest, Auer in St. Petersburg, Sevcik in Prague and Ysaye in Brussels. Each man was supposed to have some special method, even secret, which would push his pupils to the top—if not more swiftly at least more surely.



Charles Munch and Friend

* * *

CAPET, for instance, was considered the most suave bowmaster on the stage. His right arm had the grace of a ballet dancer. Incidentally, Capet also had a long, full black beard which he nonchalantly raised as he started to play to allow him to tuck his fiddle under his chin. He was supposed to have brought the technique of the bow to as great a degree of perfection as Sevcik did the technique of the left hand.

When Elman and Heifetz came out of Auer's class, he became the bright star of the violin firmament. The most brilliant students left their teachers to get the final lick and polish from Auer, figuring that if he could do it for one he could do it for another. They seemed not to stop to consider that maybe Mischa and Jascha themselves brought something to Auer.

The classes of these teachers were miniature leagues of nations. Every aspirant was from afar, it seemed—Australia, South America, Asia, to say nothing of the students from every country in Europe and from the United States and Canada where, especially, there was unaccountably a certain mild disdain for the local professors. Any music student, instrumental or vocal, of a generation ago just had to have the cachet or diploma of a European master.

* * *

MUNCH's peregrinations were typical. After finishing his studies he returned to his native Alsace, then German territory, to become professor of violin at the Strasbourg conservatory and concertmaster of the Strasbourg City Orchestra. He soon went on to be concertmaster and apprentice conductor at the Gewandhaus orchestra in Leipzig. His French debut took place at the head of the Straram orchestra. His progress through the Lamoureux and conservatory orchestras in Paris, his American debut in 1946 as guest of the Boston Symphony, and his appointment as musical director in Boston in 1949, are facts we all know pretty well. One of his greatest prides and glories was the tour in 1952 on which he took the BSO to his own country and Paris and many other European capitals.

Munch's name is inscribed on the permanent memorials of the Paris Conservatory walls along with his famous predecessors. Another of the less important and lasting bulletins on the Paris Conservatory walls, and indeed of every other important conservatory, are the little cards seeking applicants for orchestral positions in every city and country of the globe. "Wanted: oboe player in Sydney; cello in Cairo; principal second violin, Stockholm;" etc.

NOT ONLY are the students of any one professor an international group but normally the personnel of a city's orchestra is equally assembled from far and near. One of the distinctive qualities of the musical vocation at the orchestral level is its cosmopolitan solvency. Any musician visiting another city and going backstage at concert time is almost sure to find former colleagues and classmates and the reunions have a remarkable warmth and nostalgia. No musician who has pursued his studies to the higher grades ever is without acquaintances no matter to what metropolis he may go. The musical fraternity is world encircling and at that plane quite free of ill will. The practicing musician is practically assured of a friendly port-of-call no matter where he may wander.

DEAD AT 77 — Charles Munch, who became conductor of the Boston Symphony Orchestra in 1949 and remained here for 13 years, has died in Richmond, Va., at the age of 77. (See story on Page 48.)

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

NOV 2 1968

EVENING GLOBE
BOSTON, MASS.
CIRC. 128,923

NOV 6 1968

New Engla

172

HERALD NEWS (e).
FALL RIVER, MASS.
CIRC. 41,700
NOV 7 1968

EXPRESS (e)
PORTLAND, ME.
CIRC. 28,750
NOV 7 1968

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,150
NOV 7 1968

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
NOV 7 1968

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017
NOV 7 1968

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450
NOV 7 1968

Munch Dead; Memorial Program Planned In Hub

BOSTON (UPI)—The haunting, wistful strains of Gabriel Faure's "The Death of Melisande" will float through acoustically superb Symphony Hall tonight with deeper sentiment than usual.

Erich Leinsdrof selected the music as a program opening memorial for Charles Munch, his predecessor as musical director of the Boston Symphony Orchestra, who died Tuesday night in a Virginia hotel.

Faure's incidental music to the play "pelleas and Melisande" long had been a favorite of Munch, Leinsdorf recalled, and he planned to play the excerpt tonight and at the orchestra's weekend concerts.

Munch, a native of Alsace, Germany, was director of the Boston Symphony for 13 seasons, the longest service of any conductor here except Serge Koussevitzky, whom he succeeded in October 1949.

Munch, 77, was founder and musical director of the newly formed Orchestre de Paris. He was in Richmond to conduct the orchestra Wednesday night.

Found Dead In Hotel

A valet found Munch dead in his hotel room Wednesday morning. A medical examiner attributed his death to a heart attack. The white-haired conductor had a medical history of heart trouble.

Munch took the Boston Symphony on three international tours, two of them to Europe, including 1956. when the Boston group became the first western concert orchestra to perform in the Soviet Union. Four years later the Bostonians played in Japan, Taiwan, the Phillippines, Australia and New Zealand.

Recordings made with the Boston Symphony earned Munch many awards, including nine Grand Prix du Disques in France.

For the orchestra's 75th season, Munch commissioned works by some dozen composers, including Americans Leonard Bernstein, Aaron Copeland and Samuel Barber.

He was author of the book, "I Am a Conductor," which was published first in France and later in the United States, Great Britain, Switzerland and the U.S.S.R.

Fled Hitler

Munch left his German homeland when Hitler came to power in the 30s.

Munch was thoroughly French in temperment though when he was born in Strasbourg on Sept. 26, 1891, that Alsace city was under German rule.

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Munch was thoroughly French in temperment though when he was born in Strasbourg on Sept. 26, 1891, that Alsace city was under German rule.

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World War I broke out as Munch was studying in Paris. He returned to Strasbourg where he was mobilized into Kaiser Wilhelm's army.

Wounded at Verdun, his fingers stiff from lack of practice, Munch left music and, at 26, upon discharge from the army, entered business.

Munch returned to music in 1920 and his progress was rapid, staring as a violinist with the Strasbourg Conservatory.

He won a competition to join the famed Gewandhaus Orchestra of Leipsig and also served on the faculty of the conservatory there.

Upon Hitler's ascent to power, Munch was ordered to become a German citizen as a price for continuing his work in Leipsig.

Aided By Heiress

He chose, instead, to leave for Paris, where Genevieve Aubry, heiress to a chocolate fortune, an old friend and later his wife, financed Munch's debut as conductor in France.

He founded the Paris Philharmonic and in 1938 became conductor of the famous Paris Conservatory Orchestra.

During World War II, Munch turned over his salary to the underground and used his position to protect French musicians.

The New York Philharmonic invited Munch to the United States but because of booking confusion he made his American debut in Boston.

His first program, climaxed by a reading of the rarely performed Saint-Saens Organ Symphony, won a boisterous ovation and endeared him to the Boston audience.

Immediate Hit

Known as "Le Beau Charles" in European musical circles, Munch made an immediate hit with the Boston music-going public.

Munch won acclaim as an interpreter of French music, particularly that of Hector Berlioz, but he also was convicing while conducting the German and Russian masters and some contemporary composers.

Critics frequently faulted Munch for allowing the Boston Symphony to become sloppy in its performances, but few could deny his canny ability to choose a program and excite audiences.

Favorite Munch Piece To Honor Him in Death

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Munch died while in Richmond, Va., to conduct the newly formed Orchestre de Paris, which he founded.

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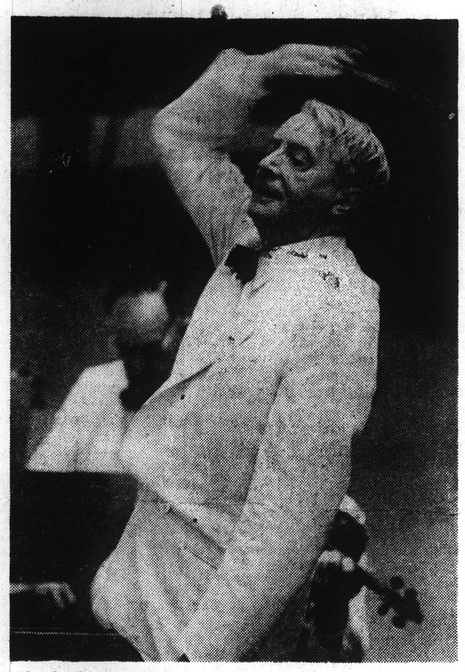

Charles Munch leads the BSO at a Tanglewood concert.

Noted Conductor Charles Munch Succumbs at 77

RICHMOND, Va. (UPI) — Charles Munch, 77-year-old musical director and conductor of the Orchestra de Paris, was found dead in his hotel room Wednesday morning, apparently the victim of a heart attack.

Discovered by Valet

His body was discovered by his valet.

A native of Germany, Munch left his homeland when Hitler came to power in the 30s. He was conductor of the Boston Symphony from 1948 to 1962 and left that post to be head of Orchestra de Paris.

Orchestra de Paris is on tour in this country and Munch was to have conducted it Wednesday night here. His assistant conductor, Serge Baudo, was scheduled to replace him.

A state medical examiner listed the cause of death of Munch as "acute coronary deficiency." He had a history of heart attacks, authorities said.

Plays in Boston

The Orchestra de Paris played recently in Boston and won praise from the critics.

Munch was to have been a guest conductor of the Boston Symphony during its current 1968-1969 season. Last summer, because of illness, Munch canceled a guest appearance with the orchestra during the Berkshire Festival in Lenox, Mass.

CHARLES MUNCH

Illness also kept Munch away much of one season during his tenure in Boston and Swiss conductor Ernest Ansermet was called in as a substitute on that occasion.

Continued From Page 1

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Wounded at Verdun

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He founded the Paris Philharmonic and in 1938 became conductor of the famous Paris Conservatory Orchestra.

During World War II, Munch turned over his salary to the underground and used his position to protect French musicians.

Invited to U. S.

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His first program, climaxed by a reading of the rarely performed Saint-Saens Organ Symphony, won a boisterous ovation and endeared him to the Boston audience.

Known as "Le Beau Charles" in European musical circles, Munch made an immediate hit with the Boston music-going public.

Acclaimed as Interpreter

Munch won acclaim as an interpreter of French music, particularly that of Hector Berlioz, but he also was convincing while conducting the German and Russian masters and some contemporary composers.

Critics frequently faulted Munch for allowing the Boston Symphony to become sloppy in its performances, but few could deny his canny ability to choose a program and excite audiences.

"In the relation of conductor and orchestra, there are two sides, the artistic and the human, and to reconcile the two is impossible," Munch once explained.

Munch was a gentleman and like all Frenchmen, emotional, compassionate and shy. He is remembered by music lovers of Western Massachusetts as one who added world stature to the Boston Symphony Orchestra, which he served as music director for 13 years.

Hailed by 15,300

On Aug. 26, 1962, an audience of 15,300 hailed Munch at Tanglewood with cheers rivaling those of a football throng as he stepped down from the podium into retirement. For fully five minutes the ovation reverberated through the giant Music Shed at the Berkshire Music Center.

Munch returned infrequently to Tanglewood as guest conductor at the request of Erich Leinsdorf, his successor. In Lenox and the environs of Southern Berkshire, Munch is recalled by those who frequented the BSO rehearsals as a colorful, easily recognizable figure.

In rehearsal, Munch would coax his men in French, English and German. He might even go on bended knee to woo more tone from the cellos.

Seldom as Rehearsed

A performance conducted by Munch in the Berkshires was never exactly as rehearsed. Before an audience, Munch leaned heavily on the inspiration of the moment.

The late Willard Clark, who followed Munch's career as music critic for The Springfield Union, gave a rave review to the conductor's farewell concert at Tanglewood.

"His career with the orchestra ended on a peak of triumph, as, once again, he fused the members of the orchestra into a single instrument for a performance of the Ninth Symphony by Beethoven," Clark wrote.

"Persons in the crowd beneath him, pressed close to the stage, were packed into a tight mass. They stepped on each other's toes and elbowed each other as they cheered and clapped," Clark said for readers of The Union.

Munch followed the vibrant and dramatic Serge Koussevitzky as conductor of the Boston Orchestra, second oldest in the nation. It was not an easy task, for Koussevitzky, who founded the Berkshire Music Center, had charmed music lovers for 25 years, both by his musicianship and his social gregariousness.

During his tenure, the BSO made four extended tours — a transcontinental tour of the United States in 1953 and three abroad through Europe, Soviet Russia and the Far East in 1952, 1956 and 1960.

Under his leadership, the orchestra won five New York Music Critics Circle awards, two American-International Music Fund awards and others for outstanding recordings.

Interested in Modern Music

Like Koussevitzky, Munch was interested in modern music. During his Boston tenure, he programmed 168 contemporary works, 36 of which were by American composers.

At Tanglewood, the summer home of the Boston orchestra, Munch is recalled as a shy man who avoided the post-concert social gatherings which Koussevitsky enjoyed. At a concert's conclusion, he would hurry from the stage, nodding to waiting well-wishers and drive to his quarters.

Charles Munch, 77, Dead; Leader Of Boston And Other Symphonies

RICHMOND, Va. (AP) — A concert by the Orchestra de Paris was performed Wednesday with no applause, a silent tribute to Charles Munch, the orchestra's musical director and conductor who died earlier in the day.

The body of the 77-year-old world reknown musician was found in bed in his hotel room by his valet. Medical examiners said Munch, who had a history of heart attacks, died at approximately 6 a.m. from acute coronary deficiency.

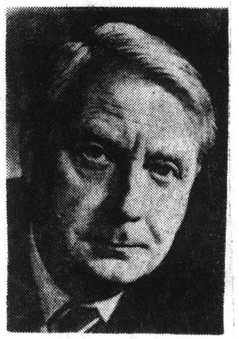
The concert Munch was to have conducted at Richmond's Mosque Auditorium was performed instead under the baton of Sergei Baudo, the orchestra's permanent conductor.

In Paris, the French Ministry of Cultural Affairs said today the orchestra will continue its tour in the Unites States and Mexico.

The orchestra will be directed by Baudo and guest conductors Jean Martinon and Jean-Pierre Jacquillat. No consideration has been given to naming a successor to Munch.

A native of Alsace, Munch went to Paris in the 1030s when Hitler came to power and founded the Paris Philharmonic Orchestra. After conducting five years, he gained one of the most prestigious musical posts in France, director of the "Societe des Concerts" and professor of conducting at the Paris Conservatory.

During the German occupation of France in World War II, Munch continued to conduct but donated his salary to the French underground and used the prestige of his position to protect French musicians from harassment by the Germans.



Charles Munch

For this, the French government at the close of the war made him an officer of the Legion of Hnor.

Munch was appointed music director of the Boston Symphony in 1949, following the death of Serge Koussevitsky. He previously had made his North American debut with the orchestra in the United States and Europe. He was appointed music director of the Orchestra de Paris in 1967 and was leading the new symphony group on its first North American tour when he died.

His body was being sent to France for burial.

Munch Succumbs at 77

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 26,950
NOV 7 1968 New England

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 99,032

TIMES (e)
PAWTUCKET-CENTRAL FALLS, R. I.
CIRC. 38,800
NOV 7 1968

SUN (e)
LOWELL, MASS.
CIRC. 27,048
NOV 7 1968

THE SUN
SPRINGFIELD, O.
A.M. - CIRC. 19,665

NEWS (E)
MILFORD, MASS.
CIRC. 10,000
NOV 7 1968

NOV-7-68 047

BANNER (e)
BENNINGTON, VT.
CIRC. 6,100
NOV 7 1968

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
NOV 7 1968

PARIS SYMPHONY DIRECTOR DIES

RICHMOND, Va. — (AP) — Charles Munch, 77-year-old musical director and conductor of the Paris Symphony Orchestra was found dead in his hotel room Wednesday.

Munch's body was found in bed by his valet when he tried to awaken Munch, who was to conduct the orchestra in a concert Wednesday night.

Medical examiners said the cause of death was acute coronary deficiency. Munch had a history of heart attacks, doctors said.

The native of Alsace had been conductor of the Boston Symphony from 1948 until 1963 when he was selected to head the Orchestra de Paris.

When Hitler came to power in the 1930s Munch left Germany for Paris where he founded the Paris Philharmoni Orchestra, became its regular conductor and in 1938 became conductor of the Paris Conservatory Orchestra.

He continued to conduct during the German occupation of France in World War II but turned his salary over to the underground and used his position to protect French musicians. After the war the liberated French government made him an officer of the Legion of Honor.

His body will be sent to France for burial.

UNION LEADER (M) & (E)
MANCHESTER, N. H.
NOV 7 1968 New England

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000
NOV 7 1968 New England

UNION (m)
SPRINGFIELD, MASS.
NOV 7 1968 New England

DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA
175,904 Circ.
Date 11-7-68

Charles Munch Dies at 77, Boston Symphony Conductor

By RAYMOND MORIN
Telegram Music Critic

Charles Munch, eminent French conductor, died in his sleep Tuesday night in Richmond, Va., while on tour with his new Orchestre de Paris. He was 77.

He was to conduct a concert last night.

His body was discovered by his valet.

All of Munch's American engagements as guest conductor were cancelled last summer because of pneumonia. He was scheduled for major concerts at Tanglewood, Saratoga Performing Arts Center, and Blossom Hill (Cleveland) festivals, among others.

Charles Munch

Boston Symphony

Munch succeeded the late Serge Koussevitzky as conductor of the Boston Symphony in 1949. He held that post for 13 years, making his final appearance with the Boston Symphony, as regular conductor, in August of 1962.

Following his performance of Beethoven's Ninth Symphony, Munch received one of the greatest ovations in Tanglewood history.

Munch appeared in Worcester but once with the Boston Symphony. It was on March 10, 1958, on the Civic Music series.

The program was Handel's "Water Music" Suite, the Prelude and Love Death from Wagner's "Tristan and Isolde," and Beethoven's Seventh Symphony.

After his retirement from the Boston Symphony in 1962, Erich Leinsdorf was appointed to succeed him. Leinsdorf will yield the baton to William Steinberg in September 1969.

Munch continued his career as guest conductor of many orchestras throughout the world.

Scheduled in Hub

He was scheduled to guest-conduct the Boston Symphony at Symphony Hall, Boston, on Feb. 14, 15, 18 and 20, 1969. The programs were to be announced.

Munch was highly respected and admired by members of the Boston Symphony.

When things went wrong at rehearsal, he was capable of enough humility to say to the men, "Help me." He frequently went backstage to compliment other conductors on their performances.

Unlike some other conductors, Munch did not fire players capriciously over alleged inefficiencies or the crossing of personal paths.

The thought of firing men was horrifying to him. He thought, as do many Europeans, that a symphony job should be a job for life.

In an interview with Harry Shapiro, horn player for 30 years with the Boston Symphony, Shapiro said.

Pro Orchestra

"Munch considered us as a 'pro' orchestra and would not treat us like students. He wanted music to speak for itself. tempos changed from rehearsal to performance, and he tended to play too fast."

"But," Shapiro added, "he put us on our toes so that we could follow any beat and tempo at any time."

Munch came to the Boston Symphony in the prime of his musical life, with an illustrious European career to commend him.

He was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father. His first teacher was his father, Ernest Munch, director of the Saint-Guillaume Chorus is Strasbourg.

At the age of 28 he was made professor at the Strasbourg conservatory and conductor of its orchestra.

Munch first came to this country in December 1946, when he made his American debut conducting the Boston Symphony, as guest.

His last appearance in Boston was two weeks ago, Oct. 23, marking the Boston debut of his new Orchestre de Paris.

The 100-member orchestra was recruited in lengthy auditions from the finest players of former French orchestras. Its framework was the now disbanded Paris Conservatory Orchestra.

Munch was recently nominated music director of the new orchestra by the French General Assembly, which is responsible for the creation of the Orchestre de Paris.

French Music

His specialty was French music of the romantic and impressionistic eras. He was also a zealous champion of new American music.

For his Boston and touring program with the Orchestre de Paris, Munch selected Debussy's "La Mer," Samuel Barber's "Medea's Meditation and Dance of Vengeance," and Brahms' First Symphony.

The American public knew Munch as a completely dedicated conductor, a musician oblivious to outward show. He was not only absorbed by the music he conducted but possessed by it.

Many felt that he could penetrate and communicate music as perhaps no other conductor.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350
NOV 7 1968 New England

Paris Leader Of Symphony Found Dead

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STAR (E)
WASH., D. C.
CIRC. 306,200
NOV 7 1968

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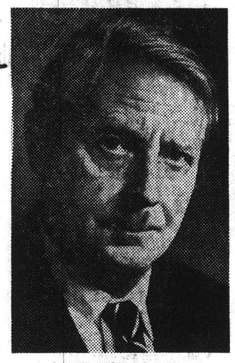

CHARLES MUNCH

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He leaves a brother and a sister.

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Munch Earned Music Lovers' Esteem In Symphony Hall, Tanglewood Concerts

By JAY C. ROSENFELD

Many people who frequent Symphony Hall in Boston or Tanglewood in Lenox probably can recite the names of the conductors of the Boston Symphony Orchestra as well as they can recall the names of our presidents or of the English kings. Within the memory of a multitude of such a category of music lovers, the name of Charles Munch, who died in Richmond, Va., will be remembered with affection.

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Koussevitzky had been a fastidious leader, a man of taste and penetrating musical insight. Not that Munch was lacking in any such quality, but he was more the open-field runner, looking for an opening to carry the ball for an emotional gain. He was a spontaneous performer—a pattern which carried him and the orchestra, and the audience, to sweeps of giddy exhilaration, and flights of imaginative poetry but also, on occasion, to mild if unobserved pitfalls.

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Munch was born in Germany in 1891, but, like Koussevitzky, who came from Russia, he was drawn to Paris by the musical magnetism there before and after World War I and became totally Gallicized. Indeed, when the Cultural Ministry, the City of Paris and the regional counties last year decided to inaugurate an orchestra which would compete on the level of the Berlin, Vienna, London, Boston and Philadelphia orchestras and rise above the orchestral mediocrity which has persisted in Paris for so many years, it was to the 76-year-old Charles Munch that Marcel Landowski, director of music attached to the Ministry, turned for a leader.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,[illegible]
NOV 7 1968 New England

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CIRC. 8,200
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POST (M)
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CIRC. 455,850
NOV 7 1968

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By Paul Hume
Washington Post Staff Writer

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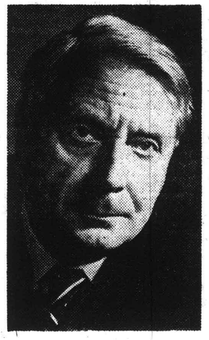

CHARLES MUNCH

The volatile musician is best remembered in this country for his 13-year tenure as conductor of the Boston Symphony, a position from which he resigned in 1962. During his seasons with that orchestra, Dr. Munch displayed his German and French backgrounds with equal affection and enthusiasm, conducting the great German orchestral staples with a vigorous personal freedom and the grand French repertoire, especially the largest works of Berlioz, with a fiery impulse that carried them to heights not often previously attained in this country.

Born in Strasbourg in 1891, Dr. Munch was the son of a noted choral conductor in that city, Ernst Munch. He was related to the famous physician-theologian - musician - humanitarian Albert Schweitzer, whose brother married Dr. Munch's sister. It was this background, plus violin study with Karl Flesch and work as a student of conducting under Wilhelm Furtwangler that gave Dr. Munch a strong sense of the German romantic tradition.

On the French side, he listed violin coaching with Lucien Capet, and his long conducting experience in Paris, beginning with his 1932 appointment as conductor of the Straram Orchestra. Succeeding years saw him at the head of the Lamoureux Orchestra, the Paris Philharmonic, which was his own ensemble for three years, and the Paris Conservatory Orchestra, which he left for the Boston post in 1946.

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From the superlative series of recordings he made with the orchestras of Boston and Philadelphia, as well as those few with his new Orchestra of Paris, Charles Munch will be long and warmly remembered.

DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA
175,904 Circ.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,350

NOV 7 1968 New

Date

Charles Munch Dies at 77, Boston Symphony Conductor

By RAYMOND MORIN
Telegram Music Critic

Charles Munch, eminent French conductor, died in his sleep Tuesday night in Richmond, Va., while on tour with his new Orchestre de Paris. He was 77.

He was to conduct a concert last night.

His body was discovered by his valet.

All of Munch's American engagements as guest conductor were cancelled last summer because of pneumonia. He was scheduled for major concerts at Tanglewood, Saratoga Performing Arts Center, and Blossom Hill (Cleveland) festivals, among others.

Boston Symphony

Munch succeeded the late Serge Koussevitzky as conductor of the Boston Symphony in 1949. He held that post for 13 years, making his final appearance with the Boston Symphony, as regular conductor, in August of 1962.

Following his performance of Beethoven's Ninth Symphony, Munch received one of the greatest ovations in Tanglewood history.

Munch appeared in Worcester but once with the Boston Symphony. It was on March 10, 1958, on the Civic Music series.

The program was Handel's "Water Music" Suite, the Prelude and Love Death from Wagner's "Tristan and Isolde," and Beethoven's Seventh Symphony.

After his retirement from the Boston Symphony in 1962, Erich Leinsdorf was appointed to succeed him. Leinsdorf will yield the baton to William Steinberg in September 1969.

Munch continued his career as guest conductor of many orchestras throughout the world.

Scheduled in Hub

He was scheduled to guest-conduct the Boston Symphony at Symphony Hall, Boston, on Feb. 14, 15, 18 and 20, 1969. The programs were to be announced.

Munch was highly respected and admired by members of the Boston Symphony.

When things went wrong at rehearsal, he was capable of enough humility to say to the men, "Help me." He frequently went backstage to compliment other conductors on their performances.

Unlike some other conductors, Munch did not fire players capriciously over alleged inefficiencies or the crossing of personal paths.

The thought of firing men was horrifying to him. He thought, as do many Europeans, that a symphony job should be a job for life.

In an interview with Harry Shapiro, horn player for 30 years with the Boston Symphony, Shapiro said.

Pro Orchestra

"Munch considered us as a 'pro' orchestra and would not treat us like students. He wanted music to speak for itself. tempos changed from rehearsal to performance, and he tended to play too fast."

"But," Shapiro added, "he put us

Charles Munch

on our toes so that we could follow any beat and tempo at any time."

Munch came to the Boston Symphony in the prime of his musical life, with an illustrious European career to commend him.

He was born in Strasbourg, Alsace, Sept. 26, 1891, of a French mother and an Alsatian father. His first teacher was his father, Ernest Munch, director of the Saint-Guillaume Chorus is Strasbourg.

At the age of 28 he was made professor at the Strasbourg conservatory and conductor of its orchestra.

Munch first came to this country in December 1946, when he made his American debut conducting the Boston Symphony, as guest.

His last appearance in Boston was two weeks ago, Oct. 23, marking the Boston debut of his new Orchestre de Paris.

The 100-member orchestra was recruited in lengthy auditions from the finest players of former French orchestras. Its framework was the now disbanded Paris Conservatory Orchestra.

Munch was recently nominated music director of the new orchestra by the French General Assembly, which is responsible for the creation of the Orchestre de Paris.

French Music

His specialty was French music of the romantic and impressionistic eras. He was also a zealous champion of new American music.

For his Boston and touring program with the Orchestre de Paris, Munch selected Debussy's "La Mer," Samuel Barber's "Medea's Meditation and Dance of Vengeance," and Brahms' First Symphony.

The American public knew Munch as a completely dedicated conductor, a musician oblivious to outward show. He was not only absorbed by the music he conducted but possessed by it.

Many felt that he could penetrate and communicate music as perhaps no other conductor.

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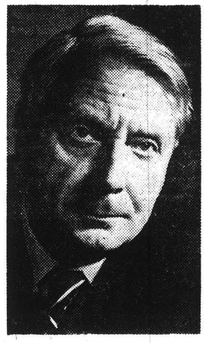

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174

Charles Munch, Ex-Conductor Of Boston Symphony, 77, Dies

Special to The New York Times

RICHMOND, Nov. 5—Charles Munch, conductor of the Boston Symphony Orchestra from 1949 to 1962, was found dead this morning in the John Marshall Hotel. The 77-year-old conductor was to have led the Orchestre de Paris here tonight.

Mr. Munch's body was found in bed by his valet. Dr. A. J. Chapman, a state medical examiner, said he had died of a heart attack, apparently about 6 A.M. He said Mr. Munch had suffered previous heart attacks and had carried several kinds of medication prescribed from him by his Paris physician.

He is survived by a brother and a sister.

Tough Act to Follow

Mr. Munch succeeded Serge Koussevitzky as conductor of the Boston Symphony Orchestra in 1949.

This required an assurance on a par with trying to follow Thomas Alva Edison as an inventor or Magellan as a navigator. It was, in every sense, an extremely tough act to follow.

Koussevitzky, the Russian-born autocrat who could drive his musicians at once toward the height of perfection and the edge of exasperation, had led the orchestra since 1924, the longest tenure in its history.

He won the adoration of Boston's Brahmins, among whom he moved with ease and relish, and the awe of the general population, and the orchestra acquired renown under his baton.

If that were not enough, Mr. Munch was regarded as having beaten out a rising young Koussevitzky protegé, Leonard Bernstein, for the job.

Mr. Munch, relatively a stranger in this country at the time but renowned in France, brought to the job a style quite his own.

Toward his musicians, he was genial, comradely and mostly gentle, where Koussevitsky had at times been a lightning storm of intensity and severity.

Toward patrons of the symphony, he was unfailingly pleasant, but he did not often cultivate them on an intensely personal level and, unlike Koussevitsky, he did not care to be kissed after concerts by admiring dowagers.

'His Big Family'

"He was more interested to be with his musicians than to be social," one of the Boston orchestra members said yesterday. "After the concert, he would go to some of the musicians' homes to spend a little time and relax. It was his big family."

Koussevitzky usually had a very precise idea of how a work should sound and he would drill his musicians as many times as necessary to produce exactly that sound. Mr. Munch took a less didactic approach.

He did not name his predecessor in speaking of a certain conductor who "made his men repeat the same few bars over and over again."

"He was simply disciplining them," Mr. Munch said, "for they did not play the last time any better than they had at first. And it is not funny when you are told like a schoolboy to repeat over and over again the same passage.

"After all, it is a work like any other by which you live and keep your family alive. I know. I myself have been playing in orchestras for years, and I know what can make the work pleasant, but also I know what can make it unbearable."

Brandy for an Offender

Once in Paris a trombonist who had drunk well but not wisely before a concert tore into the placidity of a Beethoven adagio with a blast fit to startle the dead. Mr. Munch shrilled out an excoriation for this trespass. The next night he walked on stage, smiling, and handed the offender a large bottle of raspberry brandy.

"I treated you pretty roughly last night," he said. "Here's some consolation."

It was that kind of touch that won him the favor of the men who followed his baton.

Bernard Zighera, who plays first harp in the Boston orchestra and is now in his 42d season there, recalled the modesty with which Mr. Munch had presented himself to the orchestra in 1949.

"He came out and stepped on the podium and in his bad English at that time he said his little speech, how proud and how happy he was to be with the orchestra and let us make beautiful music together.

"'Now, lets work, gentlemen,' he said. 'You know very well I am nothing without you.'"

Mr. Zighera said he had talked last week with some members of the Orchestre de Paris and found that "they had the same feeling toward him as we in Boston had."

The Orchestre de Paris is, in fact, the French national orchestra, brought into being in 1967 by Mr. Munch, its music director, at the request of André Malraux, the Minister of Culture.

The 120-man group was formed specifically in the desire to secure for France a symphony orchestra that would challenge the world's great orchestras for supremacy. It is on its first tour of North America and it had played in Carnegie Hall under Mr. Munch's direction Oct. 26.

Roger Voisin, former first trumpet of the Boston Symphony said of Mr. Munch yesterday: "I felt that he was like a great impressionist painter. He was interested in the color of the music. He did not concentrate so particularly on the little details — a little fast, a little slow, a little high, a little low—but it was always a question of color, a question of the great artist's sweep across the canvas.

"Sometimes it spilled over—all right, maybe it did. Some critics thought he was too fast or too much too loud. We seem to have nowadays the highly technical performer and conductor. Certainly it is flawless, but is it great interpretation?

"With Mr. Munch I was always allowed to give my own feeling, to be my own self. We know that we are bad children sometimes, we prima donnas, and we should have a governing master, but if he did not agree with me, then he would tell me why.

Mr. Munch liked to tell his friends that he was a conductor "only because I am too stupid to be anything else." He had for a time in his boyhood firmly settled on becoming a locomotive engineer.

He was born on Sept. 26, 1891, in an apartment house in Strasbourg. His father, Ernest Munch, was a professor of music at the Strasbourg Conservatory and organist at the cathedral.

On Sundays, after church and a big dinner, the whole family would gather in a parlor for hours of chamber music. Sometimes Albert Schweitzer would drop in.

He studied the violin with his father and later Lucien Capet in Paris and Carl Flesch in Berlin. In 1919, he became professor of the conservatory in Strasbourg and, in 1926, he went to Leipzig as a concert master under Wilhelm Furtwaengler.

When Hitler came to power, Mr. Munch left Germany and settled in Paris. The next year he married Genevieve Maury, Nestlé chocolate heiress, who had recently paid for the hall and the musicians that afforded him his debut as a conductor. She died in 1956.

Mr. Munch came into almost immediate demand as a guest conductor in England and on the Continent. He founded the Paris Philharmonic in 1935 and succeeded Philippe Gaubert as head of the Société des Concerts du Conservatoire in 1938. He led the noted Conservatory Orchestra in Paris during the war. He made his North American debut as a guest conductor with the Boston Symphony on Dec. 27, 1947.

"Le Beau Charles" they had called him in Paris. Once, when the French magazine Elle polled 10,000 Parisians on, "What man would you like to have dinner with tonight if you could make your own choice?" Mr. Munch ran second—to Winston Churchill.

He was hardly less popular in Boston, as conductor of the symphony and director of the Berkshire Music Center in Tanglewood, Mass.

Koussevitzky's Successor Served From 1949 to 1962 — Formed Orchestre de Paris at Malraux's Request

THE NEW YORK TIMES, THURSDAY, NOVEMBER 7, 1968

Constantine Manos—Magnum

Charles Munch while he was conductor of the Boston Symphony

Munch's Ideals: Clarity and Proportion

By HAROLD C. SCHONBERG

Paris in the winter of 1944 was cold. Very little fuel was coming into the city and it was impossible to heat the theaters. At the Théâtre des Champs-Elysées, where the famous Conservatory Orchestra gave its concerts, the musicians came on stage huddled in overcoats.

An Appraisal

The only one who displayed any warmth was the conductor, Charles Munch. He would come out, smiling and aristocratic, radiating competence, musicianship and intensity.

He was idolized by the Parisians. He had not collaborated with the enemy, and he had managed to hold his orchestra together through every kind of adversity. It was said, and later confirmed, that he had given support and money to the French Resistance movement.

Looking at his handsome face and figureETAOINSHRD obvious expertness of his conducting, taking note of his complete identification with the French repertory, more than one American in 1944 saw him as a successor to Serge Koussevitzky, the admired and venerable conductor of the Boston Symphony.

The Boston Symphony represented a Franco-Russian tradition. Pierre Monteux had been musical director in the early nineteen-twenties, and then Koussevitzky, a specialist in music of the French school, had succeeded him. When the trustees of the Boston Symphony approached Mr. Munch, it was with a realization that certain traditions of the Boston Symphony would be maintained.

Mr. Munch started making appearances as a guest conductor in the United States in 1946 and was an immediate success. One of the laws of nature is that a great conductor not only projects his force forward to the orchestra but also backward to the audience. Mr. Munch had a strong aura, and his personality seized everyone who was listening to him.

Not everybody, however, agreed with his musical ideas. It was universally conceded that in French music he was all but unapproachable. There he had elegance, a subtle rhythm and a fine ear for color. He was especially partial to the music of Arthur Honegger, his close friend, and he introduced many Honegger works to this country.

In German music some found him less convincing. Like all conductors of his generation, he was not fully aware of the implications of musicological research into performance practice. He conducted Bach, Mozart and Haydn much the same way as conductors of the 19th century. In Beethoven and Brahms, he brought undisputed elegance to the music, but there again his tempos were considered somewhat fast.

At his best, he was a conductor representative of the French ideals of clarity and proportion. In many respects he also was an inspirational conductor. He always was dependable, but he inspired, and at those times he was one of the great conductors of the century.

Deaths

Charles Munch, 77, Dies; Led Boston Symphony

Charles Munch, 77, former conductor of the Boston Symphony Orchestra, died in his sleep early Tuesday in Richmond, Va., while on a national tour as conductor of the newly-formed Orchestre de Paris.

A native of Strasbourg, Alsace, he became conductor of the Boston orchestra in 1949, succeeding Serge Koussevitzky, and remained until 1962. He was in Boston Oct. 23 when he conducted a performance of the Orchestra de Paris at Symphony Hall.

Munch, who resided in Milton while serving as musical director of the Boston Symphony Orchestra, first came to the United States in 1939 when he conducted the St. Louis Symphony. His first appearance in Boston was on Dec. 27, 1946 when he served as guest conductor for the Boston orchestra. The success of this appearance coupled with one as guest conductor of the New York Philharmonic Orchestra, led to his appointment as head of the Boston Symphony.

CHARLES MUNCH

LONG CAREER

During his long and distinguished career Munch conducted many of the world's leading symphony orchestras and was noted, especially during his Boston years, for his devotion to the works of contemporary composers.

Inheriting his musical talents from his father who was an organist and professor of music at the Strasbourg Conservatory, his first training was as a violinist and in 1912 he gave his first public performance. Following service in the German Army in World War I he resumed his musical career and in 1925 became concertmaster of the Gewandhaus Orchestra in Leipzig. Upon the advent of Adolph Hitler he left for Paris and made his debut as a conductor there in 1932.

During the German occupation of France in World War II he resisted all efforts to make him collaborate with the Nazis artistic policy and contributed large sums of money to the Resistance movement.

In his memory the Boston Symphony Orchestra will open its programs at Symphony Hall over the weekend with "The Death of Melisande," from Faure's Peleas and Melisande. This work was long a favorite of Munch's and his personal selection as memorial music.

ROCHESTER TIMES UNION
Thursday, November 7, 1968

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

NOV 7 New England

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

NOV 7 New England

Munch tribute at Symphony

In tribute to Charles Munch, former conductor of the Boston Symphony Orchestra, who passed on Tuesday, the programs at Symphony Hall tonight and on the weekend will be changed to include a work known as one Mr. Munch wished to be played in his memory. It is "The Death of Mélisande" from Fauré's "Pelléas et Mélisande." Some other changes also will be made in tribute to Mr. Munch, who had just achieved his latest success with the first American tour of the new Orchestre de Paris.

Obituary

Dr. Charles Munch, 77, Boston Symphony Director

Charles Munch, best remembered for his 13-year tenure as conductor of the Boston Symphony, a post he left in 1962, died in his sleep yesterday at the John Marshall Hotel in Richmond. He was to have conducted the new Orchestra of Paris in a Richmond concert last night. The 77-year-old musician appeared at Constitution Hall last Tuesday.

DR. MUNCH

With the Boston Symphony he was able to accent his German and French backgrounds, particularly the works of Berlioz. Born in Strasbourg, Germany, Dr. Munch was the son of a noted choral conductor in that city. He was also related to Albert Schweitzer, physician-theologian - musician - humanitarian, whose brother married Dr. Munch's sister.

Known for his unpredictable performances, members of the Boston Symphony said the Munch concerts often adopted different tempos in performance that were not previously rehearsed.

He was influenced greatly by French violin coach Lucien Capet when he conducted the Lamoureux Orchestra, the Paris Philharmonic, before going to Boston in 1946.

NEWS
WASH D. C.
CIRC. 25

NOV 7 New England

ITEM (e)
LYNN, MASS.
CIRC. 34,100

NOV 7 1968 New England

175

Conductor Munch Dead at 77

By MICHAEL STEINBERG

Globe Music Critic

CHARLES MUNCH . . . in 1955

Charles Munch, 77, French orchestra conductor who was music director of the Boston Symphony Orchestra from 1949 to 1962, died in his sleep in Richmond, Va., Wednesday morning.

He was on tour with the Orchestre de Paris, founded last year by him at the direction of the French Ministry of Culture. He had expected to conduct a Wednesday night concert.

A medical examiner listed "acute coronary deficiency" as the cause of death.

MUNCH Page 30

9

SUDDEN END TO U. S. TOUR

Beloved Maestro Munch Dies at 77

Charles Munch, 77-year-old conductor of the Paris Symphony Orchestra and for 13 years conductor of the Boston Symphony, died Wednesday in Richmond, Va., during a U. S.-Canada tour.

The tall, white-haired maestro was so beloved in Boston music circles that he was given an 11-minute standing ovation when he "retired" in 1961.

According to a report, Munch had been in apparent good health before he was found dead in bed by his valet. Munch had been scheduled to conduct the 120-man Paris Symphony in Richmond Wednesday night as part of a tour that began in Canada on Oct. 20.

The French-born conductor, who was famed for his vigorous, dynamic performances, succeeded the legendary Serge Koussevitzky as head of the world-renowned Boston Symphony in 1949. It was a difficult assignment, for Koussevitzky had charmed Boston music lovers for 25 years, both by his talent and his social charm and gregariousness.

Munch changed the tone of the orchestra and isolated himself from extra-musical social activities, but he captured his audience completely. During his tenure, the orchestra made four extended tours, a transcontinental tour of the U. S. and tours abroad to Europe, Russia and the Far East.

Under his leadership, the orchestra won five New York Music Critics' Circle awards, two American-International Music Fund awards and innumerable other awards for recordings.

He retired from the Symphony here in August, 1962, succeeded by the current conductor Erich Leinsdorf. Six days after he announced his retirement, he received the singularly dramatic show of affection with the sustained, 11-minute tribute.

CHARLES MUNCH

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

NOV 7 1966

New England

Charles Munch conducted BSO for 13 seasons

9

★ MUNCH

Continued from Page 1

In his memory, Erich Leinsdorf, his successor at the Boston Symphony, will open the Symphony Hall program tonight, Friday, and Saturday, with "The Death of Melisande" from Faure's incidental music to Materlinck's play, "Pelleas et Melisande." The work was a Munch specialty, one he conducted often here, and it was his own choice of memorial music.

On learning of Munch's death, Leinsdorf said:

"When last January I heard the newly formed Orchestre de Paris under Charles Munch in Paris, I was again aware what a delightful and luminous man and musician he was. When such a man leaves us, an irreplaceable light has gone out. That is the way I feel today."

Charles Munch was born Sept. 26, 1891, in Strasbourg, Alsace-Lorraine, then part of the German Empire. His parents were Ernest Munch, organist and professor at the Strasbourg Conservatory, and Celestine Simon. Ernest Munch was accounted a distinguished musician, and a connoisseur of Bach when that was still and exceedingly rare taste. An uncle, Eugene, was an eminent musician also, though more scholarly by temperament, and an elder brother, Fritz, had a distinguished career as a choral conductor.

Munch's first training was as a violinist. He studied with his father and later with Lucien Capet, leader of one of the great string quartets of the day, and Carl Flesch. It was as a violinist, in 1912, that Munch gave his first public performance.

At the outbreak of World War I, Munch was drafted into the German army. Demobilized four years later, having been wounded, gassed, and promoted sergeant in the artillery, Munch worked as a translator for a Strasbourg insurance company, but kuickly found his way back to music, teaching at the Conservatory and playing with the Strasbourg Orchestra as concertmaster. In 1925, he became concertmaster of the Gewandhaus Orchestra in Leipzig, conducted then by the great Wilhelm Furtwaengler.

In 1932, one of the first to be disturbed by the rising political stench in Germany, Munch left Leipzig for Paris, making his debut as a conductor there that year. His first concerts were with the Straram and Lamoureux orchestras and the Orchestre Symphonique de Paris. In 1935, famous and sought after, he founded the Orchestre de la Societe Philharmonique. Three years later, he became conductor of what was then the No. 1 orchestra in Paris, the Orrchestre de la Societe des Concerts du Conservatoire. He retained that post until 1946.

Throughout the occupation, Munch effectively resisted all blandishments designed to make him a showpiece of the Petain regime or to make him collaborate with Nazi artistic policy. In addition, he contributed large quantities of money to the Resistance, made his country an important way-station on the "underground railroad" that helped escaping prisoners and returned Allied plane crews to England and performed innumerable kindnesses, all dangerous to himself, on behalf of French Jewish musicians.

Munch made his United States debut with the Boston Symphony on Dec. 27, 1946. He was invited back twice during the following season, and it was during his visit in April 1948, that a hush-hush meeting at the Ritz took place with Henry B. Cabot, then the Boston Symphony's president, at which Munch was engaged to succeed Serge Koussevitzky in the Fall of 1949. His retirement was announced in the Spring of 1961, effective Summer 1962. He returned to the Boston Symphony each year since his retirement, and was scheduled to lead three concerts in February 1969. His last encounter with the Boston Symphony was in January 1968, when he led Berlioz's "L'enfance du Christ," but he was not well enough to go through with his Tanglewood engagement last Summer. He conducted a Symphony Hall concert with his own Orchestre de Paris only two weeks ago, Oct. 23, and was received with the greatest enthusiasm and affection.

Munch had conducted most of the world's important orchestras. He was a Commander of the Legion of Honor, Commander of the Order of Arts and Letters, Commander of the Order of the Cedar (Lebanon), and a member of the American Academy of Arts and Sciences. He held honorary degrees from Boston University, Tufts, Harvard, Boston College and the New England Conservatory. He was the author of a book, "Je suis chef d'orchestre," published in English transation as "I am a conductor" (1955). He was a prolific recording artist. American record collectors knew of him first from the superbly executed accompaniments to some of pianist Alfred Cortot's and violinist Joseph Szigett's concerto performances in the '30's; his most recent record, the Berlioz Fantastic Symphony with the Orchestre de Paris, was released here on the Angel label only last week.

It is said that Munch parted company with the Paris Conservatoire Orchestra over his devotion to contemporary music, which disturbed the directors. In his Boston years, Munch, without making it a cause for special pleading, did much for recent music, especially by American and French composers.

Composer Walter Piston, Harvard Professor Emeritus, who wrote a symphony for Munch, said Wednesday: "His death is a great personal loss to me. I think he was one of the few great conductors of the old school. He had a fine understanding of the composer's message, and he felt a duty to new music. I owe him a deep personal debt."

Munch, who lived in Milton during his Boston years, is remembered here as a shy man whose life was unostentatious and fairly informal. Food and wine were always good chez Munch, and his cat, Fripon (rascal) was allowed to mooch at the lunch table. He smoked, enjoyed Scotch and a well-made martini, and played belote and golf. He liked to laugh, and was a wicked mimic himself. He detested General deGaulle for reasons unexplained — he was a great ducker of direct questions — but it may have been anti-militarist allergy, for he was no Eisenhower fan, either). He was a warm admirer of Adlai Stevenson. Munch was singularly generous to the Boston Symphony, contributing money on a large scale toward the expenses of the 1956 European-Russian tour, the new acoustic shell in the Shed at Tanglewood, and the commissions of works to celebrate the orchestra's 75th anniversary. A Renoir drawing in the Fogg Museum is a gift from him.

His greatest admirers would acknowledge that he was an uneven conductor, vaccillating unpredictably from performances that had an extraordinary way of firing up orchestras and audiences, to ones of plain absent-minded routine. He was not a highly disciplined artist, nor even one of particularly intellectual or analytical inclinations, but the fiery temperament on his good days made him one of the most popular musicians of his time.

Munch was married in 1933 to Genevieve Maury, an authoress and the French translator of Thomas Mann's "Tonio Kroeger," who died in August, 1956. He is survived by a niece, Nicole Henriot-Schmetzer, a pianist who was a Boston Symphony soloist for eight of the conductor's 13 seasons here.

BEFORE A 1950 CONCERT—President Harry Truman and Mrs. Truman visited Charles Munch at Washington's Constitution Hall.

CHARLES MUNCH IN 1955

BOSTON CONDUCTORS IN 1955—Arthur Fiedler (left) of the Boston Pops with B.S.O. musical director Charles Munch.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 6 1966

Stricken on Tour

Charles Munch Dies; Led Hub Symphony

Charles Munch, former Boston Symphony conductor, died Tuesday night in his sleep in Richmond, Va. He had been on tour with the Orchestre de Paris, which he had formed last year at the direction of the French ministry of culture. He was 77.

In his memory, the Boston Symphony has changed the music for programs Thursday, Friday and Saturday.

Munch's own choice of memorial music, "The Death of Melisande," from Faure's Incidental Music to "Pelleas and Melisande" will open the program. Eric Leinsdorf, Munch's successor in Boston, will conduct.

Munch's last appearance in Boston was on Oct. 23 when he conducted the Orchestre de Paris in Symphony Hall. He was to have returned as Boston Symphony guest conductor in mid February.

Survivors include a niece, the pianist Nicole Henriot-Schweitzer.

Munch's wife, the former Genevieve Maury died in August, 1954.

Upon retiring from the Boston Symphony in 1962, Munch made his home in Louveciennes, a suburb of Paris.

FAMED orchestra conductor Charles Munch, 77, was found dead in a Richmond, Va., hotel room last night, apparently the victim of a heart attack. Mr. Munch gained fame as conductor of the Boston Symphony Orchestra from 1948 to 1963. (UPI)

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,000

NOV 7 1966

176.

Charles Munch Dies at 77; Led the Boston Symphony

By McLAREN HARRIS
Herald Traveler Music Critic

Charles Munch, former music director of the Boston Symphony Orchestra, died in his sleep early yesterday in Richmond, Va. He was 77. Death was unexpected, although he had a history of heart trouble.

He had been touring the nation with the newly-formed Orchestre de Paris and was to conduct a concert last night in Richmond.

Munch succeeded Serge Koussevitzky in 1949 as music director of the Boston Symphony and remained until 1962, when he was followed by Erich Leinsdorf. His reign of

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 7

Charles Munch Is Dead

(Continued from First Page)

13 years was second in length only to Koussevitzky's 25 years. He had returned to Boston as guest conductor each year since his retirement and was scheduled to conduct the orchestra this season for four concerts in February. His last appearance at Symphony Hall was with the Orchestre de Paris on Oct. 23.

Munch was born on Sept. 26, 1891, in Strasbourg, Alsace, the son of an Alsatian father and a Parisian mother. At 21 he forsook a medical career for serious musical studies, which were interrupted by the outbreak of World War I. Technically a German citizen by virtue of his residence in Alsace, he was conscripted into the Kaiser's army and was wounded at Verdun.

He resumed study of the violin in 1920 and six years later became concertmaster of the Gewandhaus Orchestra in Leipzig, where he played under such conductors as Wilhelm Furtwaengler and Bruno Walter. In 1920 the German government gave him a choice of becoming a German citizen or losing his Leipzig posititon. He moved immediately to Paris and began his career as a conductor in 1933, being co-founder with Alfred Cortot of L'Orchestre Symphonique de Paris and conducting the Lamoureux and Straram Concerts, later succeeding Philippe Gaubert as conductor of the Paris Conservatory Orchestra.

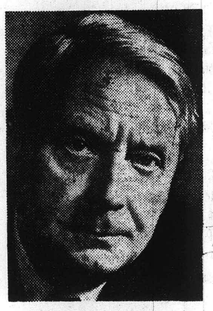
During the same year, 1933, he married Genevieve Maury, heiress and granddaughter of one of the founders of the Nestle Chocolate Co. She died in August 1954.

MUNCH CONTINUED his conducting during the German occupation of World War II, turning his salary over to the French resistance. After the war the French government made him an officer in the Legion of Honor.

Munch's first visit to the United States came in 1939 when he conducted the St. Louis Symphony Orchestra. His initial appearance with the Boston Symphony was on Dec. 27, 1946, and the success of his guest engagements in Boston and New York led to the announcement in the spring of 1948 of his appointment as Koussevitzky's successor.

Nicknamed "Le Beau Charles" by an adoring French public, Munch is described as having been "Gallic to his fingertips." Although he was accomplished in many idioms, a predilection for French music became more evident toward the end of his tenure in Boston. He had also a great love for Bach, gained during his early years in Alsace and demonstrated by his institution of the "Bach weekends" at Tanglewood, which are now traditional.

His baton style was unorthodox, even ragged at times. He was not reputed as a disciplinarian, and there is a familiar claim that he allowed the Boston Symphony to slip in technical precision from the days of Koussevitzky. But his sensitivity for musical meaning, for dramatic and emotional significance and his enthusiasm for orchestral effect were unequivocable.



CHARLES MUNCH

The characteristic "Munch sound" was a light, transparent orchestral tone; his renditions were given to spontaneous energy and he frequently used forceful, exhortative gestures in conducting to gain his musical ends.

HE SPREAD RECOGNITION for the Boston Symphony within and beyond the city's boundaries by proposing the orchestra's Open Rehearsal series, expanding the Tanglewood season and gaining a radio network time slot after the disbanding of the NBC Symphony. Under his direction the orchestra produced numerous successful recordings for RCA Victor.

Munch held a pronounced aversion for formal gatherings and receptions. His replies to questions at peace conferences were customarily brief, factual and without elaboration. His lack of ease was attributed to a language barrier, for while his proficiency with English increased with time it remained mostly suited to a working communication with his orchestra, and he retained a marked preference for the solitude of his residence on Brush Hill Road in Milton.

After his retirement from the Boston Symphony in 1962 he moved to Louveciennes, a suburb of Paris. The body will be transported to France for burial. Survivors include a niece, pianist Nicole Henriot-Schweitzer.

In memory of its former music director the Boston Symphony will open its programs for the next week with the "Death of Melisande" from Faure's Incidental Music to "Pelleas et Melisande," said to be Munch's own choice for funeral music. A performance of Brahms' German Requiem on Nov. 23 in New York's Carnegie Hall will also be presented as a memorial.

Munch's relationships with friends, however, were always warm and open. His Gallic charm and grace made him a sought-after favorite with Back Bay and Beacon Hill society.

CHARLES MUNCH

Richmond, Nov. 6 (AP)—Charles Munch, 77, musical director and conductor of the Paris Symphony Orchestra was found dead in his hotel room today. Medical examiners said he died of acute coronary deficiency.

Charles Munch

A native of Alsace, Munch had been conductor of the Boston Symphony from 1948 until 1963, when he was selected to head the Orchestra de Paris.

When Hitler came to power in the 1930s, Munch left Germany for Paris, where he founded the Paris Philharmonic Orchestra. He continued to conduct during the German occupation of France in World War II, but turned his salary over to the underground and used his position to protect French musicians.

NEWS (m)
NEW YORK, N. Y.
CIRC. 2,122,950

NOV 7 New England

CONDUCTOR CHARLES MUNCH

Charles Munch Dies; Led Boston Symphony From 1948 to 1963

Charles Munch, 77-year-old musical director and conductor of the Paris Symphony orchestra, was found dead in his hotel room Wednesday in Richmond, Va.

Munch's body was found in bed by his valet when he tried to awaken Munch, who was to conduct the orchestra in a concert Wednesday night.

Medical examiners said the cause of death was acute coronary deficiency. Munch had a history of heart attacks, doctors said.

The native of Alsace had been conductor of the Boston Symphony from 1948 until 1963 when he was selected to head the Orchestra de Paris.

While with the Boston Symphony, Munch was a popular figure with audiences at the orchestra's summer home at Tanglewood in Lenox, Mass.

He had appeared in recent seasons as guest conductor at Tanglewood and at the Saratoga Performing Arts Center with the Philadelphia Orchestra.

Munch had been scheduled to appear at SPAC last Aug. 8 and at Tanglewood on Aug. 17 but had canceled both appearances due to illness.

When Hitler came to power in the 1930s Munch left Germany for Paris where he founded the Paris Philharmonic Orchestra, became its regular conductor and in 1938 became conductor of the Paris Conservatory Orchestra.

He continued to conduct during the German occupation of France in World War 2 but turned his salary over to the underground and used his position to protect French musicians. After the war the liberated French government made him an officer of the Legion of Honor.

His body will be sent to France for burial.

ALBANY TIMES UNION
Thursday, November 7, 1968

French Orchestra in Finale For Beloved Maestro Munch

RICHMOND, Va. — The Orchestra de Paris performed here yesterday. There was no applause—a silent tribute to Charles Munch, the orchestra's conductor and musical director who died early yesterday morning.

The body of the 77-year-old musician was found in bed in his hotel room by his valet shortly before the concert.

Mr. Munch was known in the Albany area for his appearance as a guest conductor at Tanglewood Music Festival over the years. He was also scheduled to appear at Saratoga Performing Arts Center last summer, but cancelled the performance because of illness.

Medical examiners said the cause of death was acute coronary deficiency. Doctors said Mr. Munch had a history of heart trouble.

A native of Alsace, he conducted the Boston Symphony from 1948 until 1963, when he was selected to head the Orchestra de Paris.

The Orchestra de Paris, the French national orchestra, was created by Mr. Munch at the request of Andre Maraux, culture minister. The 120-man group was formed specifically to secure for France a symphony orchestra that could challenge the world's best.

It is on its first tour of North American and played in Carnegie Hall under Mr. Munch's direction Oct. 26.

When Hitler came to power in the 1930's, Mr. Munch left Germany for Paris, where he founded the Paris Philharmonic Orchestra, and became its first conductor. In 1938, he was named conductor of the Paris Conservatory Orchestra.

He continued to conduct during the German occupation of France and turned his salary over to the underground resistance and used his position to protect French musicians.

After the war, the French government made him an officer on the Legion of Honor.

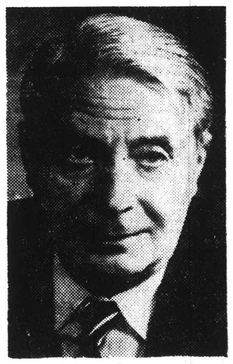
One of the members of the Boston symphony commented yesterday that Mr. Munch "was more interested to be with his musicians than to be social.

"After the concert, he would go to some of the musicians' homes to spend a little time and relax. It was his big family," the orchestra member said.

Born on Sept. 26, 1891, in Strasbourg, Mr. Munch was the son of a professor of music at the Strasbourg Conservatory and organist at the cathredral there. He liked to tell his friends he was a conductor "only because I am too stupid to be anything else."

In the early 1930's, Mr. Munch married Genevieve Maury, the Nestle chocolate heiress. She had paid for the hall and the musicians which made possible his debut as a conductor.

Mr. Munch's body will be returned to France for burial.



CHARLES MUNCH

Albany Knickerbocker News
Thursday, November 7, 1968

Munch Best in French Music

By HAROLD C. SCHONBERG
© N.Y. Times News Service

New York — Paris in the winter of 1944 was cold. Very little oil or coal was coming ino the city and it was impossible to heat the theaters. At the Theater des Champs-Elysees, where the famous Conservatory Orchestra gave its concerts, the musicians came on stage huddled in overcoats. The violinists would despairingly blow on their fingers when they were not playing. The only one who displayed any warmth was the conductor, Charles Munch. He would come out, smiling and aristocratic, radiating competence, musicianship and intensity.

Dr. Munch was idolized by the Parisians, both as a man and a conductor. During the war years he had not collaborated with the enemy, and he had managed to hold his orchestra together through every kind of adversity. It was said and later confirmed, that he had given support and money to the French resistance movement.

Looking at his handsome face and figure, observing the obvious expertness of his conducting, taking note of his complete identification with the French repertory, more than one American in 1944 spoke about him as a possible successor to Serge Koussevitzky, then the admired and venerable conductor of the Boston Symphony.

The Boston Symphony was an orchestra that represented a Franco-Russian tradition. Pierre Monteux had been its musical director in the early 1920s, and then Koussevitzky had succeeded him. The Russian conductor was a specialist in music of the French school. When the trustees of the Boston Symphony approached Dr. Munch, it was with a realization that certain traditions of the Boston Symphony would be maintained.

Dr. Munch left the Conservatory concerts in 1946 and started making appearances as a guest conductor in the United States. His success was immediate. One of the laws of nature is that a great conductor not only projects his force forward to the orchestra, but backward to the audience. Dr. Munch had a strong aura, and his personality seized everybody who was listening to him.

Not everybody, however, agreed with his musical ideas. It was universally conceded that in French music he was all but unapproachable. There he had elegance, a subtle rhythm and a fine ear for color. His French repertory started at Berlioz and worked up through the moderns. Of the new French school, he was especially partial to the music of Arthur Honegger, his close friend, and he introduced many Honegger works to the United States.

In German music some found him less convincing. Like all conductors of his generation, he was not fully aware of the implications of performance practice. He conducted Bach, Mozart and Haydn much the same way conductors of the 19th century approached those composers. In Beethoven and Brahms, he brought undisputed elegance to the music, but there again his tempos were considered somewhat fast, and he never achieved the kind of respect in the Austro-German repertory that other conductors of his generation did.

In a way, that was surprising, for as concertmaster of the Leipzig Gewandhaus Orchestra he had played under the baton of Wilhelm Furtwaengler, a great conductor who took many rhythmic and even textual liberties with music. There was none of that in Dr. Munch's logical, fast-moving conducting. At his best, he was a conductor representative of the French ideals of clarity and proportion. In many respects he also was an inspirational conductor. He always was dependable, but there were times when he could be inspired, and at those times he was one of the great conductors of the century.

In Boston, he had an onerous schedule. He conducted most of the subscription season at Symphony Hall and then had to take charge of the Berkshire Music Festival during the summer. The work load may have been too much for him. It was no secret in musical circles that toward the end of his directorship he was too tired — some even said disinterested — to keep the orchestra on the virtuoso level at which Koussevitzky had left it. Nor was his dislike of his summer duties any secret. One of the sights of Tanglewood was Dr. Munch's car, motor running, waiting for him after the last matinee concert. He would rush into it, off to Paris as soon as possible.

He left the Boston Symphony in 1962 and spent the next few years as a guest conductor, specializing in the French music he so loved. Last year he formed the Orchestre de Paris, a group created to put at least one French orchestra, up to the highest international standards. The Orchestre de Paris made its deubt in New York only a few weeks ago. Now Charles Munch will not be around to put the finishing touches on this talented group of players.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

NOV 7 1968 New England

TROY TIMES RECORD
Friday, November 8, 1968

About People

Conductor Dies Before Concert

Charles Munch, 77, musical director and conductor of Orchestra de Paris, was found dead in his Richmond, Va., hotel room Wednesday morning, apparently the victim of a heart attack. His valet discovered the body. Munch was a native of Germany. He left when Hitler came to power. Munch conducted the Boston Symphony from 1948 to 1963 before going to the Orchestra de Paris. The orchestra was on tour and scheduled to perform Wednesday night. Munch's assistant, **Serge Baudo**, replaced him.

COLUMBUS CITIZEN-JOURNAL
COLUMBUS, O.
A.M. - CIRC. 114,921

NOV-7--68

The Genial Musician

Most of the world thinks of Charles Munch as an orchestra conductor of international fame. We think of him as Tanglewood. Since 1951 he had been director of the Berkshire Music Center at Lenox, Mass., and conductor of summer festival concerts at Tanglewood.

The great musician once was asked how he happened to make orchestra conducting his career and he said, "Because I am too stupid to be anything else. I wanted to be a locomotive engineer."

He exaggerated. He was born into a musical family in Strasbourg 77 years ago. His father was a professor of music at Strasbourg Conservatory. Everyone in the family played musical instruments and the late Albert Schweitzer used to drop in for their musical evenings.

The conductor was a gentle, affable man, pleasant to patrons of the arts but much more interested in the members of his orchestra and their welfare.

It is said that he told them, "You know very well that I am nothing without you."

He was a popular man with musicians.

177

Charles Munch, Musician

There are many in the Capital District who remember, as one of their great moments in concert going that Sunday afternoon to Tanglewood when Charles Munch led the Boston Symphony Orchestra and a great throng of singers in the deeply moving Berlioz "Requiem."

Now a requiem sounds for Mr. Munch, musical director of the Boston Symphony from 1948 until 1963, who died in his sleep in Richmond, Va., while on a concert tour with his Paris Symphony Orchestra.

EDITORIAL

Mr. Munch was never a taskmaster nor a technician with the Boston Symphony. He was a conductor of musical mood, of color, of emotion. Some critics were inclined to believe that the orchestra, under his long direction, grew too easy-going and in his last years at Boston and Tanglewood had lost the fine honing that it had achieved. But there was ever great feeling for the music being presented. Only the harshest of critics were not frequently moved.

There was ever something princely about Mr. Munch. He was warm with his musicians, he could be austere in his relations with the public. He is no more, and the musical world is the poorer for his passing.

Albany Knickerbocker News
Friday, November 8, 1968

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
NOV 8 1968

Munch in Memoriam

By Peter M. Knapp

In a profession where aggressive, strong-willed, authoritarian and often abrasive men excel, Charles Munch was an unusual orchestral conductor. A gentle, dignified, even shy man, he was beloved by his musicians and his audiences.

Charles Munch was born Sept. 26, 1891, in Strasbourg, in Alsace-Lorraine, the much-contested German-French border province. A violinist and one-time concertmaster of the famed Gewandhaus Orchestra in Leipzig under Fuertwaengler, Munch eventually found himself on the conductor's podium.

He came to this country in the mid-1940s, conducting the Boston Symphony in his American debut in 1946, succeeding Serge Koussevitzky in 1949 as the Boston Symphony Orchestra's music director. He retired from the orchestra after the Tanglewood season of 1962.

Wednesday morning in Richmond, Va., Charles Munch died in his sleep at the age of 77.

The Velvet Baton

No orchestra conductor, of course, can be adequately illuminated by biographical detail. Contrary to many conductors, Munch was a man who inspired affection. Unlike the martinet approach of others who considered the podium a throne, Munch was considerate of his players.

He was not a disciplinarian, and one never heard of him over-rehearsing. His approach was rather that of spontaneous inspiration, and Munch often could arouse a high degree of emotional fervor among his men. He communicated.

CHARLES MUNCH
(1891-1968)

The inspirational approach, however, has its drawbacks. In the later years of his BSO leadership, the orchestra often became ragged, even sloppy. Munch's performances could range from the sublime and the exciting, to the banal and untidy.

His conducting technique mirrored his musical temperament. A large, shaggy man, Munch would charge on stage, baton held before him like a sword. His conducting gestures were expansive, and as the music grew to its peak, Munch's beat — hardly precisely-defined at best — would grow more excitable and more woolly. At the climax, Munch would be transfixed in his own soundworld, right arm extended to the heavens, baton vibrating to urge ever more sound, head tilted back. Musicians often found this ardent style of emotional conducting irresistible.

Munch was a master of orchestral sound, though he paid less attention to detail and scrupulous polish. He was at his best in the romantic repertoire, and unexcelled in French music — Debussy, Ravel, Berlioz, Faure, Honegger, Saint-Saens. In Boston, he also presented a good deal of contemporary music. In baroque and classical music, his basically 19th century approach clashed with the more objective, clear and disciplined style that has become the current norm.

He reportedly was not well and fatigued at the end of his Boston Symphony leadership, but "retirement" for Munch did not result in stagnation. Indeed, relieved of the manifold burdens of the musical directorship, Munch was a busy guest conductor, regularly returning to Boston and to Tanglewood where he was always greeted with a warm ovation.

Illness forced the cancellation of his Tanglewood program last summer. His last Boston appearance found him leading a new orchestra — the Orchestre de Paris, which he founded as a French national orchestra under government auspices. He was on tour with this orchestra at the time of his death.

In memory of Charles Munch, the Boston Symphony last night performed "The Death of Melisande" from Faure's incidental music to "Pelleas et Melisande." It is a work Munch performed often. Eloquent, refined and suave in its use of orchestral sonorities, it is a fitting musical tribute to a man who championed the cause of French music.

A farewell to Charles Munch

Charles Munch died on Nov. 5, 1968, at the age of 77 during a tour of the United States by the Orchestre de Paris which he had recently organized and of which he was the conductor. He had been the conductor of the Boston Symphony from 1949 to 1962. As president of the Trustees of the Orchestra I had had a part in his choice and our duties often brought us together during his tenure here in Boston.

He was a truly remarkable man and to my mind a great one, the sort of person whose friendship one coveted and which, I think, I finally achieved, in spite of his deficiencies in English and mine in French.

Music was to him the breath of life. Like the rest of us, he had his ups and downs, but when the ups took fire and kindled the orchestra the results were unforgettable. He taught us the treasures of French music in general and of Berlioz in particular. It was a wonderful 13 years. He left us largely I think because his warm heart could not tolerate the burden of telling any player that he was not up to Boston Symphony Orchestra standards (which unfortunately is one of the unpleasant jobs of a conductor).

Since leaving Boston he and I have kept in touch with each other, not by correspondence as he was the worst correspondent imaginable, but he always visited us when he was in Boston and my wife and I saw him several times in Paris. Our last meeting was about 10 days ago here in Boston. He seemed well and gave us a wonderful concert with his Orchestre de Paris. One remark, I cherish, was that his 13 years here in Boston were among the happiest of his life. He was grateful to us. We, the music lovers of Boston, are everlastingly grateful to him.

HENRY B. CABOT
Boston

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
NOV 9 1968 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
NOV 8 1968 New England

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prime of his years and for 13 of them he lent us the fire of his imagination and the guidance of his musical wisdom. He spread the benefits and recognition of Boston's musical resources across two oceans and three continents.

When he departed it was to reap the vintage of his lifetime of learning, experience and devotion to music. His loyalty to the country of his birth called him home to France, but we were to see him again many times, for his efforts in behalf of the arts were as unstinting, as unselfish, as universal as his love for freedom, without national boundary or cultural discrimination.

In the midst of his service he has been taken from us. But each of us whose life was touched by his efforts can still sense the inspiration of his genius, the depth of his artistic vision, the gentility of his manner; and as long as orchestras play and audiences listen the ripples of his musical legacy will continue to diffuse throughout our culture.

The world is richer for his existence.

MORNING GLOBE
BOSTON, MASS.
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Moving adieu to Munch opens BSO concert

The Boston Symphony Orchestra made its farewell to Charles Munch, former music director who died Wednesday, by playing The Death of Melisande from Faure's incidental music to Maeterlinck's "Pelleas et Melisande."

The piece was played by a request made by Munch himself some years ago. Erich Leinsdorf opened Thursday's and Friday's concert with it, and will do so again tonight. The audience stood during the music, as it customarily did in greeting to Munch at his recent appearances here.

Leinsdorf opened the regular part of Friday's program with Schoenberg's Chamber Symphony No. 1, played in the version for large orchestra that Schoenberg prepared in 1935.

It was an admirable performance, lucid in sonority, full of intensity and fire, and, except for the glossing over of the retard that prepares the coda, it was effectively paced. It was also an occasion for superb work from the orchestra.

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The concert ended with the Symphony No. 4 by Brahms.

MICHAEL STEINBERG

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 9 1968 New England

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But the new leader had virtues of his own: thoroughgoing musicianship with an especial affection for French music which he communicated to his audiences, a feeling for the spontaneous which on occasion could bring even the overworked warhorses of the musical repertoire to surging life, a concert-stage presence that dignified the orchestra, his calling and, indeed, the audience itself.

In Charles Munch's years with the Boston orchestra, he made a magnificent appearance on the podium. Tall and commanding, with a shock of silver hair that fell over his temples as he whipped up the strings in agitated passages, he was everybody's image of what a maestro should be. Reputedly, he was a particular favorite of female concert-goers past the meridian of life.

Yet the renowned Munch courtliness was but the outer manifestation of his own high regard for the job. He considered music-making important, and he treated his instrumentalists and audience with corresponding respect. Thereby he achieved dignity without stuffiness.

In the Berkshires as in Boston, Charles Munch was exclusively the conductor, with no time for pop publicity away from the concert stage. He believed the music itself to be the heart of the orchestral performance, and he sought each time to make it live for his listeners. He had high expectations for his art, and in many ears other than his own, he fulfilled them.

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PITTSFIELD, MASS.
CIRC. 30,239
NOV 8 1968 New England

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

NOV 9 1968 New England

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CIRC. 230,817

NOV 8 1968

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178

TRAVELER, SATURDAY, NOVEMBER 9, 1968

Weekend Symphony

The Music Was Munch's: Gentle

By McLAREN HARRIS

The weekend Symphony program bears scant resemblance to the one originally planned for this time. Only Rachmaninov remains from the first composers list of Beethoven, Rachmaninov, Weill and Liszt. A week ago it was altered to read Schoenberg, Stravinsky, Weill and Rachmaninov, and upon the death of Charles Munch the final form became Faure, Schoenberg, Rachmaninov and Brahms.

ACCORDING TO some of the Symphony players Munch had once expressed a preference that "The Death of Melisande" from Faure's Incidental Music to "Pelleas et Melisande" be performed in his memory. As was the man, so is the music — gentle, unpretentious, expressive through its intrinsic simplicity. It is a true lament, solemn but without rending tragedy, mournful more through implication than on its exterior. Faure and the memory of a conductor merged with silence; than these there could have been no greater eloquence.

Schoenberg's Kammersymphonie, Op. 9b, followed Faure. Looking back at this product of 1906 comes almost as a jolt of revelation, for what was greeted with derision and dismay 60 years ago now appears as but a step in Schoenberg's evolution and a logical extension of 19th-century Wagner and Strauss.

In expanded harmonic language and with chains of thematic fourths it is yet tonal, but now it seems that such harmony matters less than what happens to its motives and in its scoring. Through revealing soloistic writing its themes undergo very concentrated development; its phrase-structures are brief but with undiminished content so that a kaleidoscopic succession of ideas passes by in a short time. Its mood and texture change, but the chain of fourths — ascending, descending or divided among various timbres — forges a firm unity.

Opus 9b is the version for full orchestra, and the Symphony under Erich Leinsdorf performed it well, losing none of its internal facets or dynamic shape. Yet there is an inescapable alteration of tonal makeup, for where the original scoring for 16 instruments produces a more incisive, sharply transparent substance, the later version is reminiscent of Strauss in assigning solo lines to full sections. Its beauty and intensity, however, remain.

RACHMANINOV'S RHAPSODY on a Theme of Paganini, Op. 43, is one of those works whose merits it is possible to forget after some separation. One remembers its playful thematic turns and the warmly romantic melody at its center, perhaps that is all, and marks it down mentally as a sentimental trifle. But it is much more — a marvel of variation technique, a pianistic tour de force, a work of many moods whose peripatetic digressions never seem to tear quite loose from the subject at hand.

The performance of Leonard Pennario, substituting for an indisposed Jorge Bolet, was polished and captivating in moments of lightly virtuosic display, and a well-informed lyric flow warmed the interior strains. During heavier passages he was inclined to look to the pedal for support and it didn't help his articulation. Sometimes, too, Pennario and the orchestra didn't know quite what to expect from one another, but for that the Rhapsody fared with full voice and attractive flair.

To my knowledge this week brings the first Brahms Fourth Symphony Leinsdorf has conducted here since early 1962, and I much regret that it seemed to have been brought up in something of a hurry (it was originally scheduled for next Tuesday). Brahms, perhaps especially in the Fourth Symphony, does not benefit by haste.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,005

NOV 10 1968 New England

Boston Symphony music a tribute to Munch

Memorial music for Charles Munch, former Boston Symphony conductor, will be played at the orchestra's Tuesday concert and on tour programs the week of Nov. 18.

Munch, 77, died in his sleep Wednesday morning in Richmond, Va. He had been conducting the Orchestre de Paris on its first American tour.

As at the Thursday, Friday and Saturday concerts last week, "The Death of Melisande" from Faure's Incidental Music to "Pelleas and Melisande" will be the musical tribute, Munch's own choice.

Revised programs for this week, all conducted by Charles Wilson, will be as follows:

Tuesday at 8:30 — The Faure, Brahms' Symphony No. 3, the Rachmaninoff Rhapsody on a theme of Paganini (Leonard Pennario, piano), Stravinsky "Le Sacre du printemps."

Friday at 2, Saturday at 8:30 — Strauss' "Don Juan," Stravinsky's "Le Chant du rossignol," Sibelius' Symphony No. 2.

The tour performances of Bach's "Wedding Cantata" and the Brahms Requiem will be dedicated to Munch.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,950

NOV 11 1968

The Human Side

Many Rhode Island concertgoers will cherish the memory of Dr. Charles Munch conducting the Boston Symphony Orchestra at the Veterans Auditorium. There was excitement when he raised his baton and even those with little technical knowledge of music knew that while the sounds he evoked might be matched by other conductors, few could excel him in depth of feeling. He once said, "If there is a choice to be made between the artistic heights of achievement and the plain human side, let's choose the latter."

His human side somehow seemed to come through to his Providence audiences — in his bow and his smile. The accounts of his relationship with the musicians who worked under his direction are testimony to his gentleness and warmth.

For 14 years, he was musical director of the Boston Symphony, one of America's greatest orchestras. His retirement in 1962 saddened many admirers in the Boston-Providence area and took from the American orchestral scene one of its leading lights. Music-lovers then could only hope to catch one of his occasional guest appearances.

Although he was European by birth and heritage, it seems fitting that the end should come in this country where he spent so many years and where he made his most important contribution to the world of music and to those whose lives were enriched along his way.

Boston Symphony

Moving tribute to Charles Munch

By Allan Sly

The Boston Symphony this week paid a quiet tribute to the memory of Charles Munch, fulfilling an oft-expressed wish of his by playing Fauré's "The Death of Melisande." Recasting of the program brought us also, after intermission, the Brahms Fourth, in its own elegiac way equally commemorative, though at the other end of the emotional scale and speaking a very different language.

With this performance the concert became very much Mr. Leinsdorf's. Whoever said that the conductor's function is to convey experience probably meant to the players, some of whom, of necessity, benefit from such guidance; but Mr. Leinsdorf went further and showed the audience what they could hardly achieve for themselves — a fusion of Brahms' Vienna with life as we know it here and now.

When Mr. Leinsdorf first came to the Metropolitan Opera he was notorious among the stage hands for making Wagner last minutes longer than his predecessor had. In Boston this week he noticeably took minutes off the playing time of the Brahms Fourth, heightening the work's emotional charge and revealing its splendid design while letting every detail speak tellingly in its place. This is where experience shows, of both conductor and players (and ultimately of the audience too). The orchestra, under such direction, reaches a kind of superchamber music understanding among itself, even while its total sound meets the concept of its leader—a discreet instrumental eloquence, quite unlike the full-throated songlike sound it gave Colin Davis recently or the translucent texture it used to give Charles Munch. Yet of course there is continuity of aim and dedication, the many personnel changes notwithstanding.

Incandescence

Mr. Leinsdorf's Brahms reached heights of incandescence and depths of reflection that set this performance firmly in the memory. In passing one has to deplore an occasional intonation problem among the horns but to commend the excellence of the brass otherwise, and the overall tidy voices of the strings. The leadership of Joseph Silverstein and of his fellow principals is showing handsomely these days. The solo woodwinds do not seem as much in evidence as formerly, but Everett Firth's electrifying timpani playing does, and of course Doriot Anthony Dwyer's solo had one holding one's breath.

The program changes denied us Stravinsky's "Nightingale's Song" and a suite derived from Kurt Weill's "Threepenny Opera," but gave us the announced Schoenberg "Kammersymphonie" (in its 1935 rescored form) and the Rachmaninov Paganini rhapsody, which Leonard Pennario played at short notice (Jorge Bolet being indisposed). This Pennario-Leinsdorf partnership proved unbeatable. They took more minutes off the playing time — in fact the headlong pace increased the satanic nature of the work and heightened its balletic potential (as Charles Munch, to a very different end, used to do in the Beethoven Sixth). The clean, no-nonsense lyricism, the sharp rib-poking, the witty thematic tricks, all provided capital entertainment, and the soloist's wizard pianism recalled Rachmaninov at his own best.

'Frontier piece'

The work's startling excitement served to eclipse the meritorious Schoenberg that had preceded it, a true masterpiece of its transitional period, a brave new frontier piece. The Rachmaninov, after all, draws copiously from all directions except the future, and in so doing steals all the other man's thunder. But that's how it is. Mr. Leinsdorf is on top of it all. We shall miss him next week, but Charles Wilson promises us the Strauss "Don Juan," the Britten "Peter Grimes" interludes, and the Sibelius Second.

ALBANY TIMES UNION
Sunday, November 10, 1968

Charles Munch, Conductor, 1891-1968

Charles Munch was a very French conductor. He was a musician of emotion, not a strict technician. And he was regarded as a gracious presence during his thirteen years with the Boston Symphony Orchestra and Tanglewood.

An interlude between the autocratic reins of Serge Koussevitsky and Erich Leinsdorf, Munch was loved by audience and musicians alike. But critics often found fault. He was not strict enough, he was not stern, in either the handling of his music or in the handling of his musicians. He played what he felt and that was not often exactly what was dictated by the score. But to those who followed him, his music was well loved.

In his last peformance in this area, he conducted the Philadelphia Orchestra at the Saratoga Performing Arts Center in a program of Berlioz and Ravel. It could be considered a typical Munch concert.

The "Symphonie Fantastique" rumbled and crashed with emotion and the Ravel piano concerto bounded. The audience was smallish but responded in warm volume. It was a heart-felt rapport with a musician of a passing school.

Munch was to have returned again, not only to Saratoga but to his only American home, the Boston Symphony, this past summer. Illness prevented his making this last tour of a summer festival area that once was run almost solely under his influence, in the days before the advent of Eugene Ormandy at Saratoga and Pablo Casals at Marlboro.

He died Wednesday in Richmond, Va., hours before he was to have conducted his year-old Orchestre de Paris in a concert there.

—JOAN SIMMONS

State Funeral Today For Munch

BOSTON (UPI)—The French government will hold a state funeral in Paris Tuesday for Charles Munch, retired musical director of the Boston Symphony Orchestra, who died last Wednesday at Richmond, Va.

Munch, 77, will be accorded a state funeral because of his honorary post as a Grand Officer of the Legion of Honor.

The Boston Symphony will be represented by Erich Leinsdorf, Munch's successor, and Thomas D. Perry Jr., the orchestra manager.

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000

NOV 12 1968 New England

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

NOV 11 1968 New England

Music Notables In Last Tribute To Charles Munch

PARIS — The Paris musical community joined yesterday in paying last respects to Charles Munch, director of the Paris Orchestra, who died last week in Richmond, Va.

Among those at the funeral services at the Protestant Temple de L'Oratorie were Andre Malreaux, minister of state for cultural affairs; Marcel Landowski, director of music at the mininsty; Maurice Doublet, prefect governor of the Paris region; Eric Leinsdorf, who succeeded Munch as director of the Boston Symphony Orchestra, and Lubn Yordanov, first violin of the Paris Orchestra.

The Rev. Georges Marchal conducted the religious ceremony, and Landowski gave a brief eulogy.

Associated Press

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 13 1968 New England

Berkshire Music Lovers Recall Symphony Conductor

By ED TOOLE
Union Staff Writer

PITTSFIELD — Music lovers of the Berkshires Monday recalled with affection Charles Munch, former conductor of the Boston Symphony Orchestra at Tanglewood, who died of a heart attack in Richmond, Va., last week.

Arrived in 1950

Patrons of the Tanglewood concerts in Lenox traveled from wide spread areas to hear his often inspired orchestra arrangements and interpretations.

From his first appearance at the Berkshire Music Festival in the summer of 1950 until his final performance — the Beethoven Ninth Symphony in 1962 — Munch held the esteem of orchestra members, music lovers, and vacationers who became familiar with classical music after attending a few of his concerts.

Others remembering him are those who had the opportunity of watching him work in rehearsals with the Boston Symphony Orchestra. Unfortunately few could witness the impact of the warmth of his personality while he was conducting.

Interest in Golf

Following a concert he departed quickly from the Tanglewood Music Shed. On Sunday afternoons he could be seen teeing off alone for a few holes of golf at the Stockbridge Golf Club. After a midweek night concert he would visit the Red Lion Inn, often entering and leaving unnoticed.

James Stagliano and Harry Shapiro of the orchestra gave him his interest in the game of golf, and golf pro Jack White, of Springfield, instructed him.

He often relaxed in the flower gardens at Elm Court in Lenox where he stayed. He spent many hours strolling with his old friend Pierre Monteux, who often was guest conductor with the BSO at Tanglewood.

Trip to Russia

With now retired BSO manager George Judd, Munch added tremendously to the orchestra's stature. The organization reached a peak during his directorship. The European tour of 1952 that took the BSO to Russia, and transcontinental and Far East tours of 1953 and 1960 made for an international reputation.

From the first season at Tanglewood, Munch was recognized as a musician who was absorbed by the music he was conducting and one who could communicate it better than any other conductor of his day.

While he was a student of Bach's music, he was also a noted interpreter of the themes of Berlioz. He closed the Tanglewood season most years with Beethoven's Ninth Symphony in a manner that electrified his audiences. He always hurried off stage to seclusion, especially after his greatest triumphs.

Reached Zenith

Many concert goers first became serious music lovers after hearing the symphony perform Ravel's "Bolero" under the baton of Munch.

That the orchestra under Munch reached its zenith at Tanglewood during those dozen years he reigned is undeniable.

Last summer Berkshire music lovers eagerly awaited his return as guest conductor at Tanglewood, but illness canceled his return.

Pierre Monteux, right, a familiar guest conductor of the Boston Symphony Orchestra at Tanglewood, is shown with his close friend Charles Munch, who died in Richmond, Va.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450

NOV 14 1968 New

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,000

NOV 13 1968 New

NEWS (E)
MILFORD, MASS.
CIRC. 10,000

NOV 13 1968 New

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

NOV 13 1968 New

TIMES (E)
HARTFORD, CONN.
CIRC. 133,800

NOV 13 1968 New

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

NOV 13 1968 New England

Memorial rites set for Munch

BOSTON (UPI) — Memorial services will be held at noon Thursday at Trinity Church for Charles Munch, former music director of the Boston Symphony Orchestra.

The Boston Symphony Orchestra and several college music groups will participate in the service for Munch, who died unexpectedly last Wednesday in Richmond, Va.

The 77-year-old conductor was on tour with the Orchestre de Paris when he did.

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

NOV 13 1968 New

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 41,700

NOV 13 1968 New

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,401

NOV 13 1968 New

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 96,932

NOV 13 1968 New

COLUMBUS CITIZEN-JOURNAL
COLUMBUS, O.
A.M. - CIRC. 114,921

NOV-13-68

0-47

Notes on Music, Dance: Boston Symphony Honors Charles Munch

179.

In memory of Charles Munch, conductor of the Boston Symphony Orchestra from 1949 until 1962, several changes have been made in the fall season of the orchestra by Erich Leinsdorf, his successor.

Most of the substitutions will be French music, the area of Munch's specialization. Most of his conducting career was in Paris and he was the conductor of the L'Orchestre de Paris at the time of his death in Richmond, Va., a week ago.

Among the substitutions is "The Death of Melisande" from Faure's incidental music to "Peleas and Melisande" which will replace the Overture to "The Marriage of Fiagro" in the concert to be given in Springfield, Mass. on Monday night.

Speaking of Munch's death Leinsdorf said: "When last January I heard the newly formed Orchestre de Paris under Charles Munch in Paris, I was agin aware what a delightful and luminous man and musician he was. When such a man leaves us, an irreplaceable light has gone out."

* * *

SHARLES MUNCH

TIMES UNION
ALBANY, N. Y.
D. 88,913 SUN. 129,006

NOV 15 1968

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,401

NOV 12 1968 New England

TIMES (M)
NEW YORK, N. Y.
CIRC. 767,250

NOV 14 1968 New England

Service to Honor Munch Scheduled Today in Boston

Special to The New York Times

BOSTON, Nov. 13—A memorial service for Charles Munch, conductor of the Boston Symphony Orchestra from 1949 to 1962, will be held at noon tomorrow in Trinity Episcopal Church, in Copley Square. Mr. Munch died last Wednesday.

The service, which will be largely musical, will be conducted by the Rev. Dr. Theodore P. Ferris, rector of Trinity. A group of musicians from the symphony, under the direction of Charels Wilson, will play.

Others taking part will be members of the Harvard Glee Club, the Radcliffe Choral Society, the New England Conservatory Chorus and Berj Zamkochian, organist.

Memorial Rites For Munch at Trinity Church

A memorial service for the late Charles Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, will be held today at noon at Trinity Church, Copley Square. The service, largely musical, will be open to the public. Charles Wilson will conduct.

Participants, in addition to members of the Boston Symphony, include the Harvard Glee Club and Radcliffe Choral Society, the New England Conservatory Chorus and Berj Zamkochian, organist. The Rev. Theodore Ferris will officiate for the service.

The musical portion of the service will consist of Barber's Adagio for Strings, the Shepherd's Farewell from Berlioz' "L'Enfance du Christ," Brahms' "How Lovely Is Thy Dwelling Place" from the German Requiem, and a Bach chorale, "O Lord, thy little angel send," from the St. John Passion.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 14 1968 New England

High Tribute Paid to Music Great

Munch Memorial Rites Thronged

By CHARLES LEVERONI

Trinity Church in Copley Square was filled yesterday at a memorial service for Dr. Charles Munch, a great and distinguished musician who died Nov. 6 in Richmond, Va.

Dr. Munch was music director of the Boston Symphony Orchestra from 1949 to 1962. A music program appropriate to the occasion performed by his former associates was part of the service.

Dr. Theodore P. Ferris, rector of Trinity and a trustee of the Boston Symphony, in a tribute said Dr. Munch lived for his music and made his music come alive.

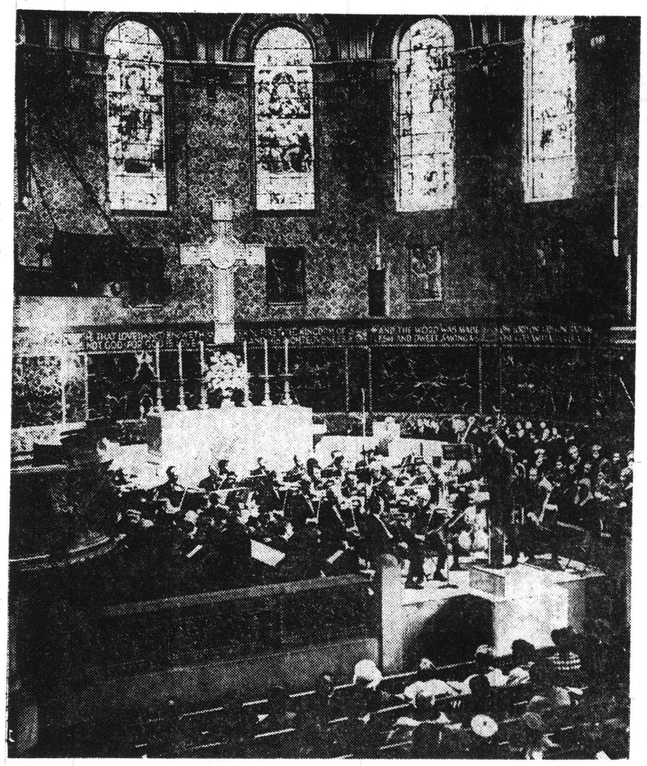
"I knew him to be a gentle, affectionate but shy man who did not like crowds but loved people. I like to think that the longer Dr. Munch lived near us that the more he came to love us."

MUSIC WAS provided by a group of 35 Boston Symphony members. Other participants were the Harvard Glee Club, Radcliffe Choral Society, New England Conservatory Chorus and Berj Zamkochian, organist.

Charles Wilson, assistant conductor of the Boston Symphony conducted. Selections included: "Adagio for Strings" by Barber; the "Shepherd's Farewell from L'Enfance du Christ" by Berlioz; "How Lovely is Thy Dwelling Place" from the German Requiem by Brahms; "O Lord, Thy Little Angel Send," from the St. John Passion by Bach and the Bach chorale prelude, "When We Are in The Greatest Need."

Elliot Forbes conducted the Harvard and Radcliffe groups and Lorna Cooke De Varon conducted the conservatory chorus.

Those attending included Arthur Fiedler; Thomas D. Perry Jr., manager of the Boston Symphony; Talcott Banks, president of the BSO board of trustees; French Consul General and Mrs. Jacques Massenet; Antonio Malva Gomez, Brazilian vice consul; Nicholas Webster, representing the New York Philharmonic; the Rev. Palfrey Perkins, minister-emeritus of Kings Chapel, and Mrs. G. Wallace Woodworth.



(Herald Traveler Staff Photo by Warren Patriquin)

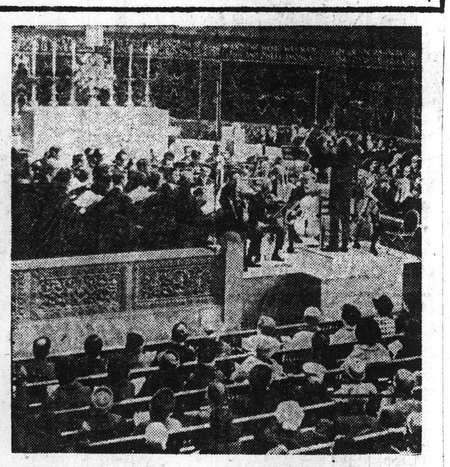
MEMORIAL SERVICE for Boston Symphony conductor, Charles Munch, was held in Trinity Church yesterday. BSO musicians and Harvard, Radcliffe and New England Conservatory choral groups participated.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

NOV 15 1968 New England

180.

OBITUARIES



MUSICAL TRIBUTE — Charles Wilson conducts members of the Boston Symphony Orchestra and chorus at memorial service for Charles Munch.

Boston Gives Its Music, Heart in Munch Tribute

Boston paid its respects Thursday to the memory of a man who for 13 seasons had been at the heart of its musical activities.

Charles Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, was honored in a noontime memorial service held in Trinity Church, and the tribute was rendered by musical forces intimately associated with Mr. Munch during his long tenure here.

Conductor Charles Wilson led the Boston Symphony in Samuel Barber's Adagio for strings, while the Harvard Glee Club, Radcliffe Choral Society, and the New England Conservatory Chorus joined the orchestra in selections from "L'Enfance du Christ" by Berlioz, "Ein deutsches Requiem" by Brahms, and the St. John Passion by Bach.

Rev. Theodore P. Ferris, rector, and a trustee of the Boston Symphony, offered prayers, scriptural text and an appreciation. Organist Berj Zamkochian concluded the service with Bach's chorale prelude "Wenn wir in hoechsten Noeten sein."

Mr Munch had only a short time ago— Oct. 23—returned to the local musical scene, this time as music director of the Orchestre de Paris, a group he had formed two years ago at the request of the French government.

He honored Boston by choosing it as the site of his first North American appearance with the Orchestre. Boston had in turn honored him on the occasion with ovations of unusual warmth and affection.

Only two weeks later the international musical community was shocked to learn of his death, at 77, in Richmond, Va., while still on tour with the Ochestre.

A Grand Officer of the Legion of Honor, he was given a state funeral in Paris Tuesday. The Boston Symphony was represented by its music director, Erich Leinsdorf, and its manager, Thomas D. Perry Jr.

Thursday's public service was attended by dignitaries who included members of the Symphony's board of trustees and the French Consulate. Former members of the orchestra also paid their respects. One was a double-bassist who began his Boston Symphony career under Pierre Monteux in 1920.

But the hundreds of people attending were mostly those who had never known Mr. Murch, and whose respect for the man grew out of admiration for his musical attributes.

The fact was in keeping with the character of a person eulogized by Rev. Mr. Ferris as one who "... never came very close to many of us. He didn't have to. Music mattered more than anything else to him and if we loved the music, and listened to it, that was all he asked and all we needed."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

NOV 15 1968 New

The Eulogy For Munch

Following is the text of the eulogy offered by Rev. Theodore P. Ferris, rector of Trinity Church, in the memory of Charles Munch:

"We are here to remember Charles Munch, the kind of man he was, the music he made for us, and the place he made for himself in our hearts.

"He never came very close to many of us. He didn't have to. Music mattered more than anything else to him and if we loved the music, and listened to it, that was all he asked and all we needed.

'We could see that he made music for the joy of making it; we could tell that by watching him when he was conducting. His back and shoulders rose and fell with the music when it began to surge; and when the climax came, his face, if you could see it, was like the shining sun.

"He was a simple man. He went to the peak of fame, but was never a prima donna. He had thousands of admirers, but never held court and never had a cult of idolizers.

"He was a shy man and was never at ease in a crowd. But he loved people and enjoyed the company of his friends, especially if they spoke French or loved music. They were his family and glowed in the warmth of his affection and fun.

"He was a quiet man, but in his own way he loved life—not noisily, boisterously, but quietly, heartily. He enjoyed a good meal, a good story, and above everything else, a good trip—especially with the orchestra. Every four years the spirit moved him and the road called, first to France, then to Russia, finally to Japan. But never alone; always his music-makers went with him and shared his excitement and joy.

"He was a gentle man. He could be stern if he had to be, but he didn't like to be. It wasn't his nature. It was natural for him to be kind, thoughtful, considerate and understanding. Seldom has a great artist been at the same time so tender and so gentle.

"There is no regret, no sadness in our memories of this man; only gratitude. We are thankful that he came our way; that for thirteen seasons, under increasing difficulties, he gave us the music he loved. We like to think the longer he stayed with us, the better he liked us. We know that our affection for him grew with the years.

"We cannot be sad for him. He had no fear of death, and he died quitely without a single distortion of his body or soul. He had put down his baton after the final chord of D major and walked off the stage of life onto the wings where he is free to be himself, to sing, to soar."

OBITUARIES

Paris Rites for Munch; Hub Honor on Thursday

A state funeral was held in Paris today for Dr. Charles Munch, music director and conductor of the Boston Symphony Orchestra from 1949 until 1962, who died last week in Richmond, Va., while on tour with the Orchestre de Paris.

Mr. Munch founded the Paris orchestra two years ago at the request of the French Government. He was a Grand Officer of the Legion of Honor of France and, as such, was accorded today's honors.

The Boston Symphony Orchestra was represented by its present music director and conductor Erich Leinsdorf and manager Thomas D. Perry Jr.

A memorial service for the late music authority will be held here in Boston, Thursday noon, at Trinity Church, Copley sq.

Rev. Theodore P. Ferris, rector, and a trustee of the Boston Symphony Orchestra, will officiate.

The service, largely musical, is open to the public. Charles Wilson will conduct.

In addition to the Boston Symphony Orchestra, other participating in the memorial service, all of whom had had close musical associations with Dr. Munch, will be the Harvard Glee Club, Radcliffe Choral Society, New England Conservatory Chorus and Berj Zamkochian, organist.

The musical portion of the memorial service to Dr. Munch will inculde "Adagio for Strings," by Barber and performed by the Boston Symphony Orchestra; "Shepherd's Farewell," from "L'Enfance du Christ," by Berlioz, by the combined Harvard Glee Club and Radcliffe Choral Society; "How Lovely is They Dwelling Place," from a German Requiem, by Brams, with the New England Conservatory Chorus; "O Lord, Thy Little Angel Send," from Bach's Passion According to St. John (English text) by the chorale and an Organ Postlude by Berj Zamochian.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 12 1968 New

1000 Pay Respects to Munch During Trinity Church Rites

Music filled Trinity Church this noon at a memori l service for Dr. Charles Munch, former conductor of the Boston Symphony Orchestra.

Nearly 1000 persons attended to pay final respects to Dr. Munch, music director of the B.S.O. from 1949 until 1962. He died Nov. 6 in Richmond, Va.

The service was largely musical, with members of the orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the New England Conservatory Chorus massed before the altar.

The orchestra, conducted by Charles Wilson, played Barber's "Adagio for Strings," and accompanied the Harvard-Radcliffe groups in "The Shepherd's Farewell" by Berlioz and the conservatory chorus in Brahms' "How Lovely is Thy Dwelling Place."

Rev. Theodore P. Ferris, the rector, delivered the eulogy to Dr. Munch, saying, "Music mattered more to him than anything else. If we listened, that was all he asked and all we needed."

He characterized Dr. Munch as "a gentleman, kind, thoughtful and considerate," and said, "Seldom has a great artist been so gentle and tender."

"We feel no sorrow, only gratitude to him," Dr. Ferris said. "He died quietly. He put down his baton on the final chord of D major and walked offstage into the wings — free to sing and soar."

Members of the orchestra other than the 35 who took part were in attendance, along with the orchestra staff, some of whom served as ushers.

Aslo present were Thomas Perry, orchestra manager, and Mrs. Perry; Pops conductor Arthur Fiedler; Talcott Banks, president of the orchestra trustees, and other members of the board, and French Consul General and Mrs. Jacques Massenet.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 14 1968

Music Memorializes Munch

Boston — (AP) — A largely musical memorial service to the late Charles Munch, former music director of the Boston Symphony Orchestra, was held in Trinity Church yesterday.

Those attending included members of the orchestra, the Harvard Glee Club, Radcliffe Choral Society and the New England Conservatory Chorus.

The service was conducted by the Rev. Theodore P. Ferris, rector of Trinity Church and a trustee of the symphony orchestra.

Dr. Munch, who was music director of the orchestra from 1949 to 1962, died Nov. 6 in Richmond, Va., while touring with the Orchestre de Paris, which he founded two years ago at the request of the French government.

He was given a state funeral Tuesday in Paris. Erich Leinsdorf, who succeeded Dr. Munch as music director of the Boston Symphony, went to Europe for the funeral and did not attend yesterday's memorial.

The orchestra was conducted by Charles Wilson, assistant conducter, at the memorial service.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

NOV 15 1968 New England

MUSIC FILLED Trinity Church this noon where a memorial service was held for Dr. Charles Munch, former conductor of the Boston Symphony Orchestra. Members of the Symphony and three choruses massed on the altar for the tribute which included Brahms' "How Lovely Is Thy Dwelling Place." (Globe photo by Paul Connell.) See story on Page 51.

Munch Rites Held in Boston

BOSTON (AP) — The memory of Charles Munch, former director of the Boston Symphony Orchestra, was celebrated in a vocal and instrumental ceremony at Trinity Episcopal Church Thursday.

Charles Wilson, assistant conductor of the orchestra, led the Harvard Glee Club, Radcliffe Choral Society, and the New England Conservatory Chorus in musical selections. The Rev. Theodore P. Ferris, rector of the church, conducted the service.

Dr. Munch was music director of the orchestra from 1949 to 1962. He died Nov. 6 and was given a state funeral Tuesday in Paris. He was conductor of the Paris Symphony Orchestra when he died.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

NOV 15 1968 New

'In full glory'

Henry B. Cabot's farewell to Charles Munch spoke for us all, but I would like to add my own personal tribute to a superb musician, a wonderful human being and, above all, a great friend. His last memory of Symphony Hall must have given him such happiness, for the outpouring of affectionate and admiring ovations warmed his heart at his concert with his Orchestre de Paris, just two weeks before his death. And, in the midst of our sorrow at losing him, we can rejoice in the words of Nadia Boulanger: "He has departed at the height of his activity, in full glory, and that is a consolation for his friends."

WINIFRED H. JOHNSTONE
Boston

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

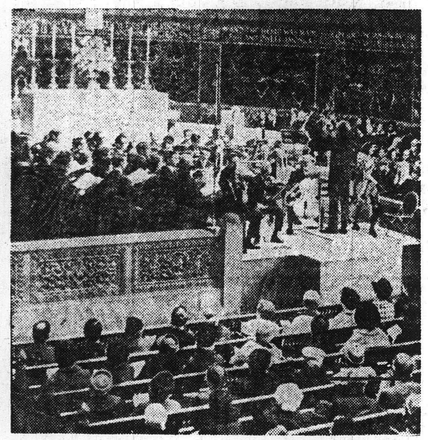
NOV 1[illegible] 19[illegible] New England

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 14 1968 New

180.

OBITUARIES



MUSICAL TRIBUTE — Charles Wilson conducts members of the Boston Symphony Orchestra and chorus at memorial service for Charles Munch.

Boston Gives Its Music, Heart in Munch Tribute

Boston paid its respects Thursday to the memory of a man who for 13 seasons had been at the heart of its musical activities.

Charles Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, was honored in a noontime memorial service held in Trinity Church, and the tribute was rendered by musical forces intimately associated with Mr. Munch during his long tenure here.

Conductor Charles Wilson led the Boston Symphony in Samuel Barber's Adagio for strings, while the Harvard Glee Club, Radcliffe Choral Society, and the New England Conservatory Chorus joined the orchestra in selections from "L'Enfance du Christ" by Berlioz, "Ein deutsches Requiem" by Brahms, and the St. John Passion by Bach.

Rev. Theodore P. Ferris, rector, and a trustee of the Boston Symphony, offered prayers, scriptural text and an appreciation. Organist Berj Zamkochian concluded the service with Bach's chorale prelude "Wenn wir in hoechsten Noeten sein."

Mr Munch had only a short time ago— Oct. 23—returned to the local musical scene, this time as music director of the Orchestre de Paris, a group he had formed two years ago at the request of the French government.

He honored Boston by choosing it as the site of his first North American appearance with the Orchestre. Boston had in turn honored him on the occasion with ovations of unusual warmth and affection.

Only two weeks later the international musical community was shocked to learn of his death, at 77, in Richmond, Va., while still on tour with the Ochestre.

A Grand Officer of the Legion of Honor, he was given a state funeral in Paris Tuesday. The Boston Symphony was represented by its music director, Erich Leinsdorf, and its manager, Thomas D. Perry Jr.

Thursday's public service was attended by dignitaries who included members of the Symphony's board of trustees and the French Consulate. Former members of the orchestra also paid their respects. One was a double-bassist who began his Boston Symphony career under Pierre Monteux in 1920.

But the hundreds of people attending were mostly those who had never known Mr. Murch, and whose respect for the man grew out of admiration for his musical attributes.

The fact was in keeping with the character of a person eulogized by Rev. Mr. Ferris as one who "... never came very close to many of us. He didn't have to. Music mattered more than anything else to him and if we loved the music, and listened to it, that was all he asked and all we needed."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

NOV 15 1968 New

The Eulogy For Munch

Following is the text of the eulogy offered by Rev. Theodore P. Ferris, rector of Trinity Church, in the memory of Charles Munch:

"We are here to remember Charles Munch, the kind of man he was, the music he made for us, and the place he made for himself in our hearts.

"He never came very close to many of us. He didn't have to. Music mattered more than anything else to him and if we loved the music, and listened to it, that was all he asked and all we needed.

'We could see that he made music for the joy of making it; we could tell that by watching him when he was conducting. His back and shoulders rose and fell with the music when it began to surge; and when the climax came, his face, if you could see it, was like the shining sun.

"He was a simple man. He went to the peak of fame, but was never a prima donna. He had thousands of admirers, but never held court and never had a cult of idolizers.

"He was a shy man and was never at ease in a crowd. But he loved people and enjoyed the company of his friends, especially if they spoke French or loved music. They were his family and glowed in the warmth of his affection and fun.

"He was a quiet man, but in his own way he loved life—not noisily, boisterously, but quietly, heartily. He enjoyed a good meal, a good story, and above everything else, a good trip—especially with the orchestra. Every four years the spirit moved him and the road called, first to France, then to Russia, finally to Japan. But never alone; always his music-makers went with him and shared his excitement and joy.

"He was a gentle man. He could be stern if he had to be, but he didn't like to be. It wasn't his nature. It was natural for him to be kind, thoughtful, considerate and understanding. Seldom has a great artist been at the same time so tender and so gentle.

"There is no regret, no sadness in our memories of this man; only gratitude. We are thankful that he came our way; that for thirteen seasons, under increasing difficulties, he gave us the music he loved. We like to think the longer he stayed with us, the better he liked us. We know that our affection for him grew with the years.

"We cannot be sad for him. He had no fear of death, and he died quitely without a single distortion of his body or soul. He had put down his baton after the final chord of D major and walked off the stage of life onto the wings where he is free to be himself, to sing, to soar."

OBITUARIES

Paris Rites for Munch; Hub Honor on Thursday

A state funeral was held in Paris today for Dr. Charles Munch, music director and conductor of the Boston Symphony Orchestra from 1949 until 1962, who died last week in Richmond, Va., while on tour with the Orchestre de Paris.

Mr. Munch founded the Paris orchestra two years ago at the request of the French Government. He was a Grand Officer of the Legion of Honor of France and, as such, was accorded today's honors.

The Boston Symphony Orchestra was represented by its present music director and conductor Erich Leinsdorf and manager Thomas D. Perry Jr.

A memorial service for the late music authority will be held here in Boston, Thursday noon, at Trinity Church, Copley sq.

Rev. Theodore P. Ferris, rector, and a trustee of the Boston Symphony Orchestra, will officiate.

The service, largely musical, is open to the public. Charles Wilson will conduct.

In addition to the Boston Symphony Orchestra, other participating in the memorial service, all of whom had had close musical associations with Dr. Munch, will be the Harvard Glee Club, Radcliffe Choral Society, New England Conservatory Chorus and Berj Zamkochian, organist.

The musical portion of the memorial service to Dr. Munch will inculde "Adagio for Strings," by Barber and performed by the Boston Symphony Orchestra; "Shepherd's Farewell," from "L'Enfance du Christ," by Berlioz, by the combined Harvard Glee Club and Radcliffe Choral Society; "How Lovely is They Dwelling Place," from a German Requiem, by Brams, with the New England Conservatory Chorus; "O Lord, Thy Little Angel Send," from Bach's Passion According to St. John (English text) by the chorale and an Organ Postlude by Berj Zamochian.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 12 1968 New

1000 Pay Respects to Munch During Trinity Church Rites

Music filled Trinity Church this noon at a memori l service for Dr. Charles Munch, former conductor of the Boston Symphony Orchestra.

Nearly 1000 persons attended to pay final respects to Dr. Munch, music director of the B.S.O. from 1949 until 1962. He died Nov. 6 in Richmond, Va.

The service was largely musical, with members of the orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the New England Conservatory Chorus massed before the altar.

The orchestra, conducted by Charles Wilson, played Barber's "Adagio for Strings," and accompanied the Harvard-Radcliffe groups in "The Shepherd's Farewell" by Berlioz and the conservatory chorus in Brahms' "How Lovely is Thy Dwelling Place."

Rev. Theodore P. Ferris, the rector, delivered the eulogy to Dr. Munch, saying, "Music mattered more to him than anything else. If we listened, that was all he asked and all we needed."

He characterized Dr. Munch as "a gentleman, kind, thoughtful and considerate," and said, "Seldom has a great artist been so gentle and tender."

"We feel no sorrow, only gratitude to him," Dr. Ferris said. "He died quietly. He put down his baton on the final chord of D major and walked offstage into the wings—free to sing and soar."

Members of the orchestra other than the 35 who took part were in attendance, along with the orchestra staff, some of whom served as ushers.

Aslo present were Thomas Perry, orchestra manager, and Mrs. Perry; Pops conductor Arthur Fiedler; Talcott Banks, president of the orchestra trustees, and other members of the board, and French Consul General and Mrs. Jacques Massenet.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 14 1968

Music Memorializes Munch

Boston — (AP) — A largely musical memorial service to the late Charles Munch, former music director of the Boston Symphony Orchestra, was held in Trinity Church yesterday.

Those attending included members of the orchestra, the Harvard Glee Club, Radcliffe Choral Society and the New England Conservatory Chorus.

The service was conducted by the Rev. Theodore P. Ferris, rector of Trinity Church and a trustee of the symphony orchestra.

Dr. Munch, who was music director of the orchestra from 1949 to 1962, died Nov. 6 in Richmond, Va., while touring with the Orchestre de Paris, which he founded two years ago at the request of the French government.

He was given a state funeral Tuesday in Paris. Erich Leinsdorf, who succeeded Dr. Munch as music director of the Boston Symphony, went to Europe for the funeral and did not attend yesterday's memorial.

The orchestra was conducted by Charles Wilson, assistant conducter, at the memorial service.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 67,050

NOV 15 1968 New England

MUSIC FILLED Trinity Church this noon where a memorial service was held for Dr. Charles Munch, former conductor of the Boston Symphony Orchestra. Members of the Symphony and three choruses massed on the altar for the tribute which included Brahms' "How Lovely Is Thy Dwelling Place." (Globe photo by Paul Connell.) See story on Page 51.

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 14 1968 New

Munch Rites Held in Boston

BOSTON (AP) — The memory of Charles Munch, former director of the Boston Symphony Orchestra, was celebrated in a vocal and instrumental ceremony at Trinity Episcopal Church Thursday.

Charles Wilson, assistant conductor of the orchestra, led the Harvard Glee Club, Radcliffe Choral Society, and the New England Conservatory Chorus in musical selections. The Rev. Theodore P. Ferris, rector of the church, conducted the service.

Dr. Munch was music director of the orchestra from 1949 to 1962. He died Nov. 6 and was given a state funeral Tuesday in Paris. He was conductor of the Paris Symphony Orchestra when he died.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

NOV 15 1968 New

'In full glory'

Henry B. Cabot's farewell to Charles Munch spoke for us all, but I would like to add my own personal tribute to a superb musician, a wonderful human being and, above all, a great friend. His last memory of Symphony Hall must have given him such happiness, for the outpouring of affectionate and admiring ovations warmed his heart at his concert with his Orchestre de Paris, just two weeks before his death. And, in the midst of our sorrow at losing him, we can rejoice in the words of Nadia Boulanger: "He has departed at the height of his activity, in full glory, and that is a consolation for his friends."

WINIFRED H. JOHNSTONE
Boston

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 565,095

NOV 17 1968 New England

Boston Symphony Concert To Honor Munch's Memory

NEW BRUNSWICK — A special gymnasium concert at Rutgers University, in memory of Charles Munch, will be performed by the Boston Symphony Orchestra on Thursday, Nov. 21, at 8:30 p.m.

Munch, one of the outstanding musical figures of modern time, retired in 1962 after 13 years as the Boston Symphony Orchestra's music director. He died Nov. 6.

The concert, under the direction of Erich Leinsdorf, features performances by the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone.

The program consists of Bach's Cantata No. 202 and Brahms' German Requiem.

Also that week, Nov. 19, the celebrated Hungarian Quartet will perform the first of five weekly recitals of all of Beethoven's string quartets. The concerts will be held weekly on Tuesday evenings at 8:30 p.m. in Voorhees Chapel at Douglass College. The Beethoven cycle is heralded as one of the most important musical events of the Rutgers concert season.

Under Munch's tenure, the Boston Symphony made its first tours abroad. Munch also restored a policy of permitting the public to hear rehearsals. Munch gave strong support to the music of contemporary composers and introduced much music from the French repertoire.

Miss Endich, who frequently appears with the Boston Symphony, has sung with major orchestras on both sides of the Atlantic and throughout the United States, Canada and Mexico. She is as well known as an opera singer and recitalist as she is as an orchestral soloist.

Mr. Milnes, who started late on his professional career, is now a regular member of the Metropolitan Opera Company. He has made several recordings and has appeared outside the United States at the operas in Venice, Florence, Milan and Mexico City.

The Rutgers University Choir, which has a long record of fine performances with major symphonies, will be directed by F. Austin Walter.

Tickets for the special concert and the Beethoven cycle are available from the University Concerts Office, 542 George St.

RED BANK, N.J.
REGISTER
D. 23,000

NOV 13 1968

Tributes to Charles Munch, Julius Fleischmann

Two recent deaths, those of conductor Charles Munch and philanthropist Julius Fleischmann, have marked unfortunate losses to the world of the arts.

Mr. Munch passed on recently in Richmond, Va., where he was on tour with the newly-formed Orchestra de Paris. He is known to area music-lovers, of course, as the conductor for a number of years of the Boston Symphony Orchestra. During his tenure in Symphony Hall, he was famous for his readings of French music — notably Berlioz, Ravel, Debussy, Faure, Bizet — and, among the members of the orchestra, for his warm personality. One Boston Symphony player once told me that Mr. Munch was the kindest man for whom he had ever worked.

With his white hair, his tall figure, his mobile face, his straight back, he was an impressive figure. And, as we know from his book, "I Am a Conductor," he was a dedicated and erudite musician,

As for Mr. Fleischmann, scion of the brewers' and bakers' yeast family, he was, a decade or so ago, a familiar figure on Cape Cod, notably at the Cape Playhouse inasmuch as he and Richard Aldrich, former Playhouse producer, were close friends. Mr. Fleischmann was a genial man who carried his enormous wealth unobtrusively. Much interested in the theater, he produced with Mr. Aldrich and Mr. Myers the 1946 revival on Broad way of "Pygmalion" and also revivals of "The Devil's Disciple" and "Caesar and Cleopatra."

Mr. Fleischmann was also in on the founding of the Cape Cod Melody Tent in Hyannis, was a former director of the Ballet Russe de Monte Carlo, a director of the Metropolitan Opera, a fellow of London's Royal Society of the Arts, and a former member of the executive committee of UNESCO.

Mr. Fleischmann was particularly proud of one special accomplishment and could be most entertaining about it. He owned the first diesel-driven ship, the yacht Carmago and took it around the world in 1931. The trip included such events as rescuing three castaways, fighting a monsoon, and entertaining Queen Marie of Rumania and King Proejadhipok of Siam.

I have one special memory of Mr. Fleischmann. Always a natty dresser, he was the first man I ever knew to wear a plaid evening jacket.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

NOV 17 1968 New England

Memorial to Munch Added to BSO Program

In addition to its published program for tonight in Municipal Auditorium, the Boston Symphony Orchestra will offer, in memory of Dr. Charles Munch, Gabriel Faure's "The Death of Melisande" from the incidental music to Maeterlinck's tragedy, "Pelleas and Melisande."

Dr. Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, died in Richmond, Va., two weeks ago while on tour with the new French orchestra, L'Orchestre de Paris.

'The Death of Melisande' comprises the fourth movement of the suite, which was composed in 1898. Charles Munch conducted it with the Boston Symphony Orchestra in November, 1949, in memory of Ginette Neveu, the French violinist who was killed in a plane crash en route to the United States for performances.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

NOV 18 New

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

NOV 20 1968 New

No and Footnotes

TOP BILLING: John G. W. Mahanna, former *Eagle* editor and friend of the late Charles Munch when he conducted the Boston Symphony at Tanglewood, writes that when Munch led the Paris Orchestra in Washington, D.C., just before his death, "I worried about him because when he mounted the podium he didn't seem to have the control of himself we witnessed at Tanglewood. It became obvious to me after a few minutes why an iron railing was placed about the podium, because more than once he had to hold onto it, else he would have fallen. He looked gray, tired and rather thin. Afterward we visited him in the Green Room, where he sat in a chair mopping his brow, and was really all in." Death already was near . . . In answer to our request for reader reaction to the paper's letter columns, Mrs. H[illegible] Brown, 1 Eld[illegible] Worthing[illegible]

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

NOV 24 1968 New

B[illegible] pla[illegible] [illegible]ntral work, the "Fantastique Symphony."

THE LATE CHARLES Munch himself selected the music himself selected the music played by the Boston Symphony and Erich Leinsdorf of Nov. 7 to commemorate Munch's death two days before in Richmond, Va.

While conductor of the Boston Symphony (1949-1962) Munch had frequently expressed to members of the orchestra that "The Death of Melisande" from the incidental music to Faure's "Pelleas et Melisande" should be played to commemorate his death, when the time came.

Munch's first program as Boston Symphony conductor, Oct. 7, 1949, was the Overture to Weber's "Euryanthe," Handel's Organ Concerto in D minor, Opus 7, No. 4, and Beethoven's Fifth Symphony.

His last program as conductor at Tanglewood, Aug. 4, 1962, was Copland's "Quiet City" and Beethoven's Ninth Symphony.

Leinsdorf paid Munch the following tribute:

"When last January I heard the newly formed Orchestre de Paris under Charles Munch in Paris, I was again aware what a delightful and luminous man and musician he was. When such a man leaves us, an irreplaceable light has gone out. That is the way I feel today."

IN CASE THERE'S any doubt as to how far electronic [illegible] has progressed [illegible]

VICTOR O. JONES

Here's another reason to fume over France

I see by the headlines that France's franc is in some trouble, and maybe it serves 'em right for trying a while back to get our dollar into trouble. I don't understand international finance, but do strongly believe in retribution.

And here's another note on current U.S.-French relations, courtesy of Leonard Burkat, the Boston Symphony Orchestra's music administrator during Charles Munch's conductorship of the B.S.O. Burkat is now a vice president of CBS and attended Munch's state funeral in Paris earlier this month:

Neither the pastor of the Protestant Oratoire nor France's Director of Music in Malraux's Ministry of Culture, mentioned in their sermon and eulogy that Munch had ever been conductor of the B.S.O. His 13 seasons in Boston, his many guest appearances with other American orchestras, his Paris concerts with the B.S.O., his several U.S. concerts with the new Orchestre de Paris—all unmentioned.

Maybe it's time again for our martini drinkers to switch back again to Italian vermouth!

★

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 26 1968 New

At Charles Munch's funeral

I don't know how a story about me and Charles Munch's funeral got into the Victor O. Jones A.M. column on Nov. 26. The last communication between us took place about 25 years ago, when I was a part-time music critic for the Globe.

On the sidewalk outside the Temple de l'Oratoire, after the funeral service, another of the half dozen Americans present wondered aloud at the omission of any reference to Munch's years in Boston, to his broad experience and high reputation in this country. I think it was Erich Leinsdorf who replied immediately and quite correctly that we had attended a state ceremony, in the presence of a Cabinet Minister and other high government officials, honoring a French citizen who had died while in the service of his country.

It would certainly have pleased us if public notice had been taken of Charles Munch's life and work in the United States but it is easy to understand why this was not done. He had given the last years of his life to a governmental effort for the creation of a great new cultural institution for his country, and he had died in the service of that institution. He was buried not as a private citizen, not even as a renowned public figure, but as a hero of the nation. I go into all this only so that any friends I have left in Boston may know that my Francophilia is undiminished (even though my French accent has deteriorated).

On the day before the funeral, some friends and I paid a call on Charles Munch's (and Albert Schweitzer's) nephew, Jean-Jacques Schweitzer, at the country estate some 45 minutes outside Paris where the Schweitzer family occupies one house and Charles Munch occupied another. I drove from the city with Thomas Perry, manager of the Boston Symphony Orchestra, and Ronald Wilford of Columbia Artists Management, Inc., who had taken care of Mr. Munch's professional affairs in this country since his retirement from the Boston Symphony Orchestra.

We met Mr. Schweitzer in the salon of the Munch house, a room in which none of us had ever before known anything but great joy. This time, candles, flowers and a coffin occupied most of it. Mr. Schweitzer's first words were to make the following day's silence on the subject insignificant for me: "It is so good of you three to come. He so much loved Boston and the spirit and life of all your country."

LEONARD BURKAT
New York, N.Y.

(Mr. Burkat is now a vice president of CBS.—Ed.)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 7 1968 New

Boston Plays Brahms 'Requiem'

Staff Correspondent

NEW YORK — Brahms was in the air in another noted music establishment over the weekend. The Boston Symphony under Erich Leisdorf presented the "German Requiem" Saturday night at Carnegie Hall in a manner that aroused a huge audience to something close to ecstasy. The program was announced as a memorial to the late Dr. Charles Munch, who led the Boston during one of its most successful periods.

Much of the evening's success could be attributed to the

Newark Evening News
NEWARK, N. J.
D. 278,235 SUN. 423,157

NOV 25 1968

BOSTON SYMPHONY IN MUNCH TRIBUTE

It was a fine gesture for Erich Leinsdorf and the Boston Symphony Orchestra to dedicate their Carnegie Hall concert on Saturday night to the memory of the orchestra's late music director, Charles Munch. The major work on the program was the Brahms "German Requiem."

Mr. Leinsdorf has this music in his bones and as he led the work it became a worthy tribute to his predecessor. By weighting the etxture in favor of the upper winds and strings, Mr. Leinsdorf achieved a crystalline clarity and lean orchestral sonority that would warm the heart of any Toscanini devotee.

The Rutgers University Choir abetted the conductor's conception by producing a full yet precisely focused choral tone. Adding to the list of excellences were the floating soprano of Saramae Endich and Sherrill Milnes's virile declamation of the baritone solos.

The Requiem was preceded by Bach's Cantata No. 202, delightfully sung by Miss Endich. Mr. Leinsdorf's handpicked chamber ensemble provided wonderfully clean and stylish accompaniments.

PETER G. DAVIS.

The New York Times
NEW YORK, N. Y.
D. 810,496 SUN. 1,494,704

NOV 26 1968

182

MUSIC

The End Of A Chapter

By JOHN THORNTON

EARLY IN the afternoon of Nov. 6, Jack Murphy, telegraph editor on our sister paper, the Portland Evening Express, called me to his desk and handed me a bulletin that had just moved on the wire. It read: "NEW YORK (AP) — Charles Munch, 77 year old conductor of the Paris Symphony Orchestra, died in his sleep in Richmond, Va., during a tour . . . Munch, apparently in good health, was found dead in bed by his valet at the John Marshall Hotel in Richmond. He had been scheduled to conduct his 120 man orchestra in Richmond tonight."

The passing of this great musician represents the closing of a chapter in the history of Boston Symphony Orchestra that witnessed the careers of three giants, Monteux, Koussevitzky, and finally Munch.

From 1920 through until 1962, a period of 42 years, the BSO was moulded and developed by this trio to become one of the greatest orchestras in the world.

It was Monteux, in the troubled days of his five years, who gave the orchestra needed professional glow. In 1925 Koussevitzky came, to stay for 25 years, setting a record that is unlikely to be equalled.

The Russian, although not nearly so polished a conductor as Monteux, brought with him an aura of excitement and dynamic purpose.

Koussevitzky liked a fiery, bright tone and had the BSO tune to 444 instead of the customary 440 "A," thus giving to the orchestra its famous overall brilliance of sound.

NO MATTER WHAT his early failings were (he had to take private lessons in score reading during his first few years at Boston) Koussevitzky had an astonishing magnetic attraction. Like Stokowski, he loved to indulge in orchestral color. It was Koussevitzky who championed Sibelius, who gave Walter Piston his first opportunities to have his symphonic scores played by the BSO. The quarter century of his tenure must go down as the most vital period in the orchestra's experience.

Koussevitzky, according to many informants, wanted Bernstein to succeed him but the trustees appointed Munch, who had impressed them when he guested at Boston in December of 1946.

In nearly every way, he was completely opposite to Koussevitzky in conducting techniques, and especially in rehearsal behavior. In a sense, he relaxed the tone. The orchestra became more fluid under his amiable direction.

For years, after Friday afternoon concerts, Koussevitzky had welcomed admirers to the "Green Room," the conductor's large office on the second floor at Symphony Hall. Friends and concert-goers would form a long line and pass through, voicing their praises.

Munch immediately put an end to that. Shunning society, painfully uncomfortable at large formal receptions and annoyed by adulation, he yet loved being with his musicians away from the podium.

He would often spend evenings with his men, playing cards and talking, and he adored their children. James Stagliano, first horn of the BSO was his friend and Louis Speyer, the English Horn at Boston for over 40 years, was also very close to the conductor.

THIS HISTORIC photograph by John Brook shows the three BSO giants, Monteux, Koussevitzky and Munch.

It was in December, 1951, during a concert at Carnegie Hall, that Munch was stricken with a severe heart attack while conducting. At intermission, when he was pale and in obvious pain, concertmaster Richard Burgin begged to be allowed to direct the remainder of the program, but Munch insisted on finishing. He was hospitalized immediately afterwards and could not return to the podium for nearly six months.

On recovery, he took the orchestra on its first European tour in the spring of 1952 and four years later directed on the BSO's trip to Russia, the first time a Western orchestra had visited the USSR.

During these years there developed between Munch and his men an unusual devotion, the same kind of deep affection that had endured between Monteux and the musicians he conducted.

Munch was no calculating machine on podium. He had no interest in clinical examination of a score, nor was he a demon for perfection of ensemble execution. Rather he was a man of passion. He exhilerated in conducting. So it was that his concerts were not marked by consistency. His conducting enjoyed peaks and valleys. But when he was at his best, he generated something very rare.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

NOV 24 1968

WHILE HIS YEARS at Boston brought him new fame, hosts of new admirers and an international reputation of high degree, he never changed in his attitudes, nor did publicity affect him in the slightest.

I talked with Speyer shortly after the news of Munch's death and found the veteran musician deeply saddened.

"His modesty and his love for his colleagues was perhaps his greatest gift to the music world," Speyer wrote later. "He was a musician among musicians, always ready to help in any way. Anyone could see and speak to him."

Speyer, recalling the friendship that developed between Munch and Piston, describes an amusing incident between them in 1954.

Munch met the composer backstage and reminded him about a score he had requested especially for Speyer.

"He asked Walter in his amusing French," Speyer says, " 'Comment va ton truc pour Cor Anglais?' (What about your thing for English horn?) . . Since then, that has become its title!"

Last September Speyer visited Munch at his beautiful home near Versailles.

"He was happy with his new orchestra," Speyer relates, "and the idea of coming to Boston was a real joy. We were all worried however, after his last sickness, about the hardship of a long tour. He never learned to spare himself and always gave all he had to a concert."

Charles Munch, "Le Beau Charles, Le Grand Charles," brought to the Boston Symphony a warmth and genuineness that its players should never forget. His devotion to his art is best summed up in his own words:

"Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us."

Conducting, To Charles Munch, Was 'Priesthood, Not Profession'

By BORIS NELSON
Blade Music Critic

When Charles Munch succeeded Serge Koussevitzky as conductor of the Boston Symphony Orchestra in 1949, he was reported to have stepped onto the podium and in hesitant English made a little speech in which he told how happy he was and proud to be with this orchestra. "Now, let's work, gentlemen. You know very will, I am nothing without you!"

This was "le beau Charles," as the Parisians called him, and who inspired "les Munchettes," bobby-soxers who followed his every concert and his every move when he conducted his own orchestra, the Paris Philharmonic in 1935.

He also once polled second only to Winston Churchill when a famed Parisian magazine tabulated the answers to the question: "What man would you like to have dinner with tonight?"

Munch conducted the Bostonians for 13 years and remade the orchestra in his image. He went back to France, but returned in appearances with the French National Orchestra.

★ ★ ★

On Nov. 6, in a lonely hotel room in Richmond, Va., Mr. Munch, 77, died of a heart attack. He was to have led the

CHARLES MUNCH
'A dream on every note'

Orchestre de Paris, formed in 1967 at the request of Andre Malraux, the French minister of culture.

Munch was one of those conductors whom one worshiped, or dismissed, with some wry remark, for he was a conductor who inflicted on musicians and audiences alike his own enthusiasm, his own exhilarating and overflowing joy of making music.

In a little book, "I am a Conductor," which he was persuaded to write in 1955 (Oxford University Press), he referred to his work as "a priesthood, not a profession." He thought of a conductor's task as releasing the super-human potential of the music and the musicians rather than merely seeing to it that the notes were sounded, the players kept together, the audience satisfied.

"A conductor," he avowed, "can re-create the thought and emotion of an unknown person, the composer, which can be a transfiguring experience . . . The public will not strain itself to hang a dream on every note. It is for us to facilitate the task. Concert time is when feelings must be made to reach an extreme of intensity. This is a fundamental mission. Every musical interpreter must be capable of a kind of complete confession."

Note the words mission, confession.

★ ★ ★

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But by his modesty, his exhilaration, his devotion, his vision he slowly made friends for his kind of music-making.

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Munch was to have been the guest conductor of the Toledo Symphony Orchestra on Feb. 7 and 8, 1969. He is no more and he will be greatly missed, but his spirit will endure. He admonishes us to listen not only with our ears but also with our hearts:

"If artists can no longer be sensitive," he wrote in his book, "why not require that scholars behave like idiots?"

The gift and the power of communication was his to a degree that few other conductors possess and for this we shall always be grateful.

TOLEDO B
P.M. CIRC. 175,448
SUN. CIRC. 195,817

Boston Symphony Concert To Honor Munch's Memory

NEW BRUNSWICK — A special gymnasium concert at Rutgers University, in memory of Charles Munch, will be performed by the Boston Symphony Orchestra on Thursday, Nov. 21, at 8:30 p.m.

Munch, one of the outstanding musical figures of modern time, retired in 1962 after 13 years as the Boston Symphony Orchestra's music director. He died Nov. 6.

The concert, under the direction of Erich Leinsdorf, features performances by the Rutgers University Choir and soloists Saramae Endich, soprano, and Sherrill Milnes, baritone.

The program consists of Bach's Cantata No. 202 and Brahms' German Requiem.

Also that week, Nov. 19, the celebrated Hungarian Quartet will perform the first of five weekly recitals of all of Beethoven's string quartets. The concerts will be held weekly on Tuesday evenings at 8:30 p.m. in Voorhees Chapel at Douglass College. The Beethoven cycle is heralded as one of the most important musical events of the Rutgers concert season.

Under Munch's tenure, the Boston Symphony made its first tours abroad. Munch also restored a policy of permitting the public to hear rehearsals. Munch gave strong support to the music of contemporary composers and introduced much music from the French repertoire.

Miss Endich, who frequently appears with the Boston Symphony, has sung with major orchestras on both sides of the Atlantic and throughout the United States, Canada and Mexico. She is as well known as an opera singer and recitalist as she is as an orchestral soloist.

Mr. Milnes, who started late on his professional career, is now a regular member of the Metropolitan Opera Company. He has made several recordings and has appeared outside the United States at the operas in Venice, Florence, Milan and Mexico City.

The Rutgers University Choir, which has a long record of fine performances with major symphonies, will be directed by F. Austin Walter.

Tickets for the special concert and the Beethoven cycle are available from the University Concerts Office, 542 George St.

RED BANK, N.J.
REGISTER
D. 23,000

NOV 13 1968

Tributes to Charles Munch, Julius Fleischmann

Two recent deaths, those of conductor Charles Munch and philanthropist Julius Fleischmann, have marked unfortunate losses to the world of the arts.

Mr. Munch passed on recently in Richmond, Va., where he was on tour with the newly-formed Orchestra de Paris. He is known to area music-lovers, of course, as the conductor for a number of years of the Boston Symphony Orchestra. During his tenure in Symphony Hall, he was famous for his readings of French music — notably Berlioz, Ravel, Debussy, Faure, Bizet — and, among the members of the orchestra, for his warm personality. One Boston Symphony player once told me that Mr. Munch was the kindest man for whom he had ever worked.

With his white hair, his tall figure, his mobile face, his straight back, he was an impressive figure. And, as we know from his book, "I Am a Conductor," he was a dedicated and erudite musician,

As for Mr. Fleischmann, scion of the brewers' and bakers' yeast family, he was, a decade or so ago, a familiar figure on Cape Cod, notably at the Cape Playhouse inasmuch as he and Richard Aldrich, former Playhouse producer, were close friends. Mr. Fleischmann was a genial man who carried his enormous wealth unobtrusively. Much interested in the theater, he produced with Mr. Aldrich and Mr. Myers the 1946 revival on Broad way of "Pygmalion" and also revivals of "The Devil's Disciple" and "Caesar and Cleopatra."

Mr. Fleischmann was also in on the founding of the Cape Cod Melody Tent in Hyannis, was a former director of the Ballet Russe de Monte Carlo, a director of the Metropolitan Opera, a fellow of London's Royal Society of the Arts, and a former member of the executive committee of UNESCO.

Mr. Fleischmann was particularly proud of one special accomplishment and could be most entertaining about it. He owned the first diesel-driven ship, the yacht Carmago and took it around the world in 1931. The trip included such events as rescuing three castaways, fighting a monsoon, and entertaining Queen Marie of Rumania and King Proejadhipok of Siam.

I have one special memory of Mr. Fleischmann. Always a natty dresser, he was the first man I ever knew to wear a plaid evening jacket.

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 68,850

NOV 17 1968 New England

Memorial to Munch Added to BSO Program

In addition to its published program for tonight in Municipal Auditorium, the Boston Symphony Orchestra will offer, in memory of Dr. Charles Munch, Gabriel Faure's "The Death of Melisande" from the incidental music to Maeterlinck's tragedy, "Pelleas and Melisande."

Dr. Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, died in Richmond, Va., two weeks ago while on tour with the new French orchestra, L'Orchestre de Paris.

'The Death of Melisande' comprises the fourth movement of the suite, which was composed in 1898. Charles Munch conducted it with the Boston Symphony Orchestra in November, 1949, in memory of Ginette Neveu, the French violinist who was killed in a plane crash en route to the United States for performances.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

NOV 18 New

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

NOV 20 1968 New

No and Footnotes

TOP BILLING: John G. W. Mahanna, former *Eagle* editor and friend of the late Charles Munch when he conducted the Boston Symphony at Tanglewood, writes that when Munch led the Paris Orchestra in Washington, D.C., just before his death, "I worried about him because when he mounted the podium he didn't seem to have the control of himself we witnessed at Tanglewood. It became obvious to me after a few minutes why an iron railing was placed about the podium, because more than once he had to hold onto it, else he would have fallen. He looked gray, tired and rather thin. Afterward we visited him in the Green Room, where he sat in a chair mopping his brow, and was really all in." Death already was near . . . In answer to our request for reader reaction to the paper's letter columns, Mrs. H[illegible] Brown, 1 Eld[illegible] Worthing[illegible]

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

NOV 24 1968 New

B[illegible] pla[illegible] [illegible]ation of his major orchestral work, the "Fantastique Symphony."

THE LATE CHARLES Munch himself selected the music himself selected the music played by the Boston Symphony and Erich Leinsdorf of Nov. 7 to commemorate Munch's death two days before in Richmond, Va.

While conductor of the Boston Symphony (1949-1962) Munch had frequently expressed to members of the orchestra that "The Death of Melisande" from the incidental music to Faure's "Pelleas et Melisande" should be played to commemorate his death, when the time came.

Munch's first program as Boston Symphony conductor, Oct. 7, 1949, was the Overture to Weber's "Euryanthe," Handel's Organ Concerto in D minor, Opus 7, No. 4, and Beethoven's Fifth Symphony.

His last program as conductor at Tanglewood, Aug. 6, 1962, was Copland's "Quiet City" and Beethoven's Ninth Symphony.

Leinsdorf paid Munch the following tribute:

"When last January I heard the newly formed Orchestre de Paris under Charles Munch in Paris, I was again aware what a delightful and luminous man and musician he was. When such a man leaves us, an irreplaceable light has gone out. That is the way I feel today."

IN CASE THERE'S any doubt as to how far electronic [illegible] has progressed [illegible]

VICTOR O. JONES

Here's another reason to fume over France

I see by the headlines that France's franc is in some trouble, and maybe it serves 'em right for trying a while back to get our dollar into trouble. I don't understand international finance, but do strongly believe in retribution.

And here's another note on current U.S.-French relations, courtesy of Leonard Burkat, the Boston Symphony Orchestra's music administrator during Charles Munch's conductorship of the B.S.O. Burkat is now a vice president of CBS and attended Munch's state funeral in Paris earlier this month:

Neither the pastor of the Protestant Oratoire nor France's Director of Music in Malraux's Ministry of Culture, mentioned in their sermon and eulogy that Munch had ever been conductor of the B.S.O. His 13 seasons in Boston, his many guest appearances with other American orchestras, his Paris concerts with the B.S.O., his several U.S. concerts with the new Orchestre de Paris—all unmentioned.

Maybe it's time again for our martini drinkers to switch back again to Italian vermouth!

★

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

NOV 26 1968 New

At Charles Munch's funeral

I don't know how a story about me and Charles Munch's funeral got into the Victor O. Jones A.M. column on Nov. 26. The last communication between us took place about 25 years ago, when I was a part-time music critic for the Globe.

On the sidewalk outside the Temple de l'Oratoire, after the funeral service, another of the half dozen Americans present wondered aloud at the omission of any reference to Munch's years in Boston, to his broad experience and high reputation in this country. I think it was Erich Leinsdorf who replied immediately and quite correctly that we had attended a state ceremony, in the presence of a Cabinet Minister and other high government officials, honoring a French citizen who had died while in the service of his country.

It would certainly have pleased us if public notice had been taken of Charles Munch's life and work in the United States but it is easy to understand why this was not done. He had given the last years of his life to a governmental effort for the creation of a great new cultural institution for his country, and he had died in the service of that institution. He was buried not as a private citizen, not even as a renowned public figure, but as a hero of the nation. I go into all this only so that any friends I have left in Boston may know that my Francophilia is undiminished (even though my French accent has deteriorated).

On the day before the funeral, some friends and I paid a call on Charles Munch's (and Albert Schweitzer's) nephew, Jean-Jacques Schweitzer, at the country estate some 45 minutes outside Paris where the Schweitzer family occupies one house and Charles Munch occupied another. I drove from the city with Thomas Perry, manager of the Boston Symphony Orchestra, and Ronald Wilford of Columbia Artists Management, Inc., who had taken care of Mr. Munch's professional affairs in this country since his retirement from the Boston Symphony Orchestra.

We met Mr. Schweitzer in the salon of the Munch house, a room in which none of us had ever before known anything but great joy. This time, candles, flowers and a coffin occupied most of it. Mr. Schweitzer's first words were to make the following day's silence on the subject insignificant for me: "It is so good of you three to come. He so much loved Boston and the spirit and life of all your country."

LEONARD BURKAT
New York, N.Y.

(Mr. Burkat is now a vice president of CBS.—Ed.)

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

DEC 7 1968 New

Boston Plays Brahms 'Requiem'

Staff Correspondent

NEW YORK — Brahms was in the air in another noted music establishment over the weekend. The Boston Symphony under Erich Leisdorf presented the "German Requiem" Saturday night at Carnegie Hall in a manner that aroused a huge audience to something close to ecstasy. The program was announced as a memorial to the late Dr. Charles Munch, who led the Boston during one of its most successful periods.

Much of the evening's success could be attributed to the

Newark Evening News
NEWARK, N. J.
D. 278,235 SUN. 423,157

NOV 25 1968

BOSTON SYMPHONY IN MUNCH TRIBUTE

It was a fine gesture for Erich Leinsdorf and the Boston Symphony Orchestra to dedicate their Carnegie Hall concert on Saturday night to the memory of the orchestra's late music director, Charles Munch. The major work on the program was the Brahms "German Requiem."

Mr. Leinsdorf has this music in his bones and as he led the work it became a worthy tribute to his predecessor. By weighting the texture in favor of the upper winds and strings, Mr. Leinsdorf achieved a crystalline clarity and lean orchestral sonority that would warm the heart of any Toscanini devotee.

The Rutgers University Choir abetted the conductor's conception by producing a full yet precisely focused choral tone. Adding to the list of excellences were the floating soprano of Saramae Endich and Sherrill Milnes's virile declamation of the baritone solos.

The Requiem was preceded by Bach's Cantata No. 202, delightfully sung by Miss Endich. Mr. Leinsdorf's handpicked chamber ensemble provided wonderfully clean and stylish accompaniments.

PETER G. DAVIS.

The New York Times
NEW YORK, N. Y.
D. [illegible] SUN. 1,094,704

NOV 26 1968

182

MUSIC

The End Of A Chapter

By JOHN THORNTON

EARLY IN the afternoon of Nov. 6, Jack Murphy, telegraph editor on our sister paper, the Portland Evening Express, called me to his desk and handed me a bulletin that had just moved on the wire. It read: "NEW YORK (AP) — Charles Munch, 77 year old conductor of the Paris Symphony Orchestra, died in his sleep in Richmond, Va., during a tour . . . Munch, apparently in good health, was found dead in bed by his valet at the John Marshall Hotel in Richmond. He had been scheduled to conduct his 120 man orchestra in Richmond tonight."

The passing of this great musician represents the closing of a chapter in the history of Boston Symphony Orchestra that witnessed the careers of three giants, Monteux, Koussevitzky, and finally Munch.

From 1920 through until 1962, a period of 42 years, the BSO was moulded and developed by this trio to become one of the greatest orchestras in the world.

It was Monteux, in the troubled days of his five years, who gave the orchestra needed professional glow. In 1925 Koussevitzky came, to stay for 25 years, setting a record that is unlikely to be equalled.

The Russian, although not nearly so polished a conductor as Monteux, brought with him an aura of excitement and dynamic purpose.

Koussevitzky liked a fiery, bright tone and had the BSO tune to 444 instead of the customary 440 "A," thus giving to the orchestra its famous overall brilliance of sound.

NO MATTER WHAT his early failings were (he had to take private lessons in score reading during his first few years at Boston) Koussevitzky had an astonishing magnetic attraction. Like Stokowski, he loved to indulge in orchestral color. It was Koussevitzky who championed Sibelius, who gave Walter Piston his first opportunities to have his symphonic scores played by the BSO. The quarter century of his tenure must go down as the most vital period in the orchestra's experience.

Koussevitzky, according to many informants, wanted Bernstein to succeed him but the trustees appointed Munch, who had impressed them when he guested at Boston in December of 1946.

In nearly every way, he was completely opposite to Koussevitzky in conducting techniques, and especially in rehearsal behavior. In a sense, he relaxed the tone. The orchestra became more fluid under his amiable direction.

For years, after Friday afternoon concerts, Koussevitzky had welcomed admirers to the "Green Room," the conductor's large office on the second floor at Symphony Hall. Friends and concert-goers would form a long line and pass through, voicing their praises.

Munch immediately put an end to that. Shunning society, painfully uncomfortable at large formal receptions and annoyed by adulation, he yet loved being with his musicians away from the podium.

He would often spend evenings with his men, playing cards and talking, and he adored their children. James Stagliano, first horn of the BSO was his friend and Louis Speyer, the English Horn at Boston for over 40 years, was also very close to the conductor.

THIS HISTORIC photograph by John Brook shows the three BSO giants, Monteux, Koussevitzky and Munch.

It was in December, 1951, during a concert at Carnegie Hall, that Munch was stricken with a severe heart attack while conducting. At intermission, when he was pale and in obvious pain, concertmaster Richard Burgin begged to be allowed to direct the remainder of the program, but Munch insisted on finishing. He was hospitalized immediately afterwards and could not return to the podium for nearly six months.

On recovery, he took the orchestra on its first European tour in the spring of 1952 and four years later directed on the BSO's trip to Russia, the first time a Western orchestra had visited the USSR.

During these years there developed between Munch and his men an unusual devotion, the same kind of deep affection that had endured between Monteux and the musicians he conducted.

Munch was no calculating machine on podium. He had no interest in clinical examination of a score, nor was he a demon for perfection of ensemble execution. Rather he was a man of passion. He exhilerated in conducting. So it was that his concerts were not marked by consistency. His conducting enjoyed peaks and valleys. But when he was at his best, he generated something very rare.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 107,251

NOV 24 1968

WHILE HIS YEARS at Boston brought him new fame, hosts of new admirers and an international reputation of high degree, he never changed in his attitudes, nor did publicity affect him in the slightest.

I talked with Speyer shortly after the news of Munch's death and found the veteran musician deeply saddened.

"His modesty and his love for his colleagues was perhaps his greatest gift to the music world," Speyer wrote later. "He was a musician among musicians, always ready to help in any way. Anyone could see and speak to him."

Speyer, recalling the friendship that developed between Munch and Piston, describes an amusing incident between them in 1954.

Munch met the composer backstage and reminded him about a score he had requested especially for Speyer.

"He asked Walter in his amusing French," Speyer says, " 'Comment va ton truc pour Cor Anglais?' (What about your thing for English horn?) . . Since then, that has become its title!"

Last September Speyer visited Munch at his beautiful home near Versailles.

"He was happy with his new orchestra," Speyer relates, "and the idea of coming to Boston was a real joy. We were all worried however, after his last sickness, about the hardship of a long tour. He never learned to spare himself and always gave all he had to a concert."

Charles Munch, "Le Beau Charles, Le Grand Charles," brought to the Boston Symphony a warmth and genuineness that its players should never forget. His devotion to his art is best summed up in his own words:

"Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed upon us."

Conducting, To Charles Munch, Was 'Priesthood, Not Profession'

By BORIS NELSON
Blade Music Critic

When Charles Munch succeeded Serge Koussevitzky as conductor of the Boston Symphony Orchestra in 1949, he was reported to have stepped onto the podium and in hesitant English made a little speech in which he told how happy he was and proud to be with this orchestra. "Now, let's work, gentlemen. You know very will, I am nothing without you!"

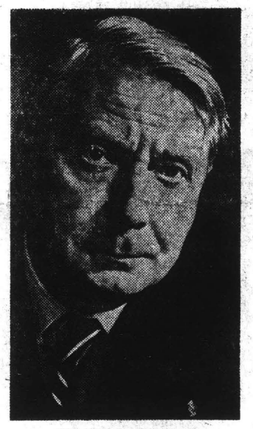
This was "le beau Charles," as the Parisians called him, and who inspired "les Munchettes," bobby-soxers who followed his every concert and his every move when he conducted his own orchestra, the Paris Philharmonic in 1935.

He also once polled second only to Winston Churchill when a famed Parisian magazine tabulated the answers to the question: "What man would you like to have dinner with tonight?"

Munch conducted the Bostonians for 13 years and remade the orchestra in his image. He went back to France, but returned in appearances with the French National Orchestra.

★ ★ ★

On Nov. 6, in a lonely hotel room in Richmond, Va., Mr. Munch, 77, died of a heart attack. He was to have led the



CHARLES MUNCH
'A dream on every note'

Orchestre de Paris, formed in 1967 at the request of Andre Malraux, the French minister of culture.

Munch was one of those conductors whom one worshiped, or dismissed, with some wry remark, for he was a conductor who inflicted on musicians and audiences alike his own enthusiasm, his own exhilarating and overflowing joy of making music.

In a little book, "I am a Conductor," which he was persuaded to write in 1955 (Oxford University Press), he referred to his work as "a priesthood, not a profession." He thought of a conductor's task as releasing the super-human potential of the music and the musicians rather than merely seeing to it that the notes were sounded, the players kept together, the audience satisfied.

"A conductor," he avowed, "can re-create the thought and emotion of an unknown person, the composer, which can be a transfiguring experience . . . The public will not strain itself to hang a dream on every note. It is for us to facilitate the task. Concert time is when feelings must be made to reach an extreme of intensity. This is a fundamental mission. Every musical interpreter must be capable of a kind of complete confession."

Note the words mission, confession.

★ ★ ★

His personality was strong —forward to the musicians and backward to the audiences— and it often seized all who would listen. It was this man who advised our own Toledo Symphony Orchestra's conductor, Serge Fournier, to go to the Berkshire Music Center in Tanglewood, Mass., and it was this man who in 1960-62 secured him a scholarship.

Two years before, Mr. Fournier told me, he had played the flute in the orchestra which Munch conducted at the summer festival in Vichy.

"I am the No. 1 fan of Munch," Fournier said, "ever since I first saw him conduct, around 1950, and I remember the occasion like yesterday. It was at the Theatre des Champs-Elysees with the Orchestre Nationale. I sneaked in with the players and will never forget his face when he conducted Brahms' Second Symphony.

"I saw him again when he conducted the same orchestra for radio but with no audience. This time it was Berlioz' 'Romeo and Juliette.' He was dressed in floating pink pajamas and fell asleep while the announcer was introducing the concert somewhat too lengthily. But then he jumped up suddenly and was with it."

Fournier continued:

"He was a most natural man, no pretensions, always honest, fabulous. He was always taking risks with his orchestras, but then he fascinated them as he did the audience, who couldn't resist his power. It was a unique thing to come under his spell — it was a psychological reaction.

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★ ★ ★

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But by his modesty, his exhilaration, his devotion, his vision he slowly made friends for his kind of music-making.

Of course, there were those Brahmins who never forgave him for trying to change some of the time-honored traditions of the Boston Orchestra. When he left Boston in 1962, all was not well by any means.

Munch was to have been the guest conductor of the Toledo Symphony Orchestra on Feb. 7 and 8, 1969. He is no more and he will be greatly missed, but his spirit will endure. He admonishes us to listen not only with our ears but also with our hearts:

"If artists can no longer be sensitive," he wrote in his book, "why not require that scholars behave like idiots?"

The gift and the power of communication was his to a degree that few other conductors possess and for this we shall always be grateful.

TOLEDO, O.
P.M. - CIRC. 175,218
SUN. - CIRC. 185,817

DEC-8-68

183.

Tribute To A Great Conductor

By Mark A. Stuart

WHEN the time came for the Boston Symphony to choose a music director to succeed the great Serge Koussevitzky, the backyards of the Brahmins were abuzz with speculation. Koussevitzky had replenished the faith of Boston in itself as the heart of cultural America, building the symphony orchestra to a peak it had never enjoyed when the great conductors were operating in New York with the Philharmonic.

It roiled Boston to play second fiddle to New York in any cultural endeavor, and especially in matters musical. Along came the tiny Russian maestro to bully, cajole, and coerce the Cabots, the Lodges, the Saltonstalls, and the rest of the Beacon Hill bunch into paying for topflight players. That's the way to build a fine symphony. Prior to Koussevitzky, the Brahmins felt playing in Boston was pay enough.

How do you replace Mickey Mantle when he calls it quits? How do you get a superstar to replace a superstar?

Boston's answer was Charles Munch.

Born into a distinguished musical family in Strasbourg, Munch had started to be a doctor. But music reclaimed his soul even as he entered medical school, and before the year was out, he was studying the violin instead of the viscera.

After service in World War I, Munch settled in Paris and founded the Orchestre Symphonique and conducted the Lamoureux Concerts. He traveled around Europe as guest conductor until his appointment in 1937 as conductor of the Paris Conservatory Orchestra, on whose podium he established a worldwide reputation.

HIS first visit to the United States came in 1946 and fittingly his first appearance was with the Boston Symphony. The papers raved. Koussevitzky had scoured the country for his successor and couldn't come up with anyone who fitted his exacting terms. In Munch he found his man and the Frenchman was engaged to begin as musical director of the Boston with the 1949-50 season.

It wasn't all peaches and cream at first. The purists are always toughest on the guy who follows their idol, even if he is as good. No one said Munch was better than Koussevitzky, but in the years between 1949 and 1962, most critics acknowledged that Charles Munch had done nothing to tarnish the image of the Boston Symphony as a first rate music-making group.

Munch broke a lot of molds with the Boston. He took it on its first tour of Europe in 1952. In 1956 he took the orchestra to Moscow and Leningrad, the first visit of a western orchestra to the U. S. S. R. In 1960 Munch took the group to Japan.

After his retirement in 1962, Munch went back to France where the French government honored him in 1967 by subsidizing an orchestra for the first time and naming him conductor.

It was this Orchestre de Paris which he was leading on a tour of the U.S. when he died in his sleep on Nov. 6 in Richmond, Va. He had last conducted a concert two days earlier in Raleigh, N. C.

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RCA Victor
Munch—final triumph

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1.293.800

JAN 10 1969

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TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600

FEB 28 1969

New England

& Times, Beverly Mass. 3-1-'69

by Francis W. Hatch, Trustee of B.S.O.

183.

Tribute To A Great Conductor

By Mark A. Stuart

WHEN the time came for the Boston Symphony to choose a music director to succeed the great Serge Koussevitzky, the backyards of the Brahmins were abuzz with speculation. Koussevitzky had replenished the faith of Boston in itself as the heart of cultural America, building the symphony orchestra to a peak it had never enjoyed when the great conductors were operating in New York with the Philharmonic.

It roiled Boston to play second fiddle to New York in any cultural endeavor, and especially in matters musical. Along came the tiny Russian maestro to bully, cajole, and coerce the Cabots, the Lodges, the Saltonstalls, and the rest of the Beacon Hill bunch into paying for topflight players. That's the way to build a fine symphony. Prior to Koussevitzky, the Brahmins felt playing in Boston was pay enough.

How do you replace Mickey Mantle when he calls it quits? How do you get a superstar to replace a superstar?

Boston's answer was Charles Munch.

Born into a distinguished musical family in Strasbourg, Munch had started to be a doctor. But music reclaimed his soul even as he entered medical school, and before the year was out, he was studying the violin instead of the viscera.

After service in World War I, Munch settled in Paris and founded the Orchestre Symphonique and conducted the Lamoureux Concerts. He traveled around Europe as guest conductor until his appointment in 1937 as conductor of the Paris Conservatory Orchestra, on whose podium he established a worldwide reputation.

HIS first visit to the United States came in 1946 and fittingly his first appearance was with the Boston Symphony. The papers raved. Koussevitzky had scoured the country for his successor and couldn't come up with anyone who fitted his exacting terms. In Munch he found his man and the Frenchman was engaged to begin as musical director of the Boston with the 1949-50 season.

It wasn't all peaches and cream at first. The purists are always toughest on the guy who follows their idol, even if he is as good. No one said Munch was better than Koussevitzky, but in the years between 1949 and 1962, most critics acknowledged that Charles Munch had done nothing to tarnish the image of the Boston Symphony as a first rate music-making group.

Munch broke a lot of molds with the Boston. He took it on its first tour of Europe in 1952. In 1956 he took the orchestra to Moscow and Leningrad, the first visit of a western orchestra to the U. S. S. R. In 1960 Munch took the group to Japan.

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TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600

Times, Beverly Mass. 3-1-'69

FEB 28 1969

New England

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184.

185

FRANK HRUBY

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But Steinberg's Boston post is more complicated than these because he will not be leaving Pittsburgh; he will be conductor and musical director of both the Pittsburgh and Boston symphonies.

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These announcements were made possible by the resignations of Leonard Bernstein and Eric Leinsdorf from New York and Boston, respectively.

Interestingly, these latter two men are leaving their posts because of the heavy load they have been required to carry as conductors of their orchestras.

That their complaints were valid is reflected in the fact that neither the Boston nor the New York orchestras will require as much of Steinberg or Szell as they did of the others (both younger). And it must be noted that Szell will, as advisor, and "senior guest conductor" be expected to conduct only eight weeks of concerts, not the full load by any means.

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The Cleveland Press
D. 389,695

JUN 8 1968

Steinberg to Repeat Role As Commuting Conductor

By RAYMOND MORIN
Telegram Music Critic

Music

An unprecedented move in American musical history places William Steinberg in the unique position as conductor of two major United States symphony orchestras.

Two months ago, Steinberg was appointed regular conductor of the Boston Symphony for a three-year term, beginning in September, 1969. He will succeed Erich Leinsdorf.

Steinberg has signed an "unlimited contract" with the Pittsburgh Symphony, an orchestra he has conducted for the past 16 years.

Until now, the Pittsburgh Symphony has issued new contracts at the expiration of current terms. Steinberg's present one ends after the 1968-69 season.

Future Moves

Ever since the announce of his new post with the Boston Symphony, there has been considerable conjecture in Pittsburgh and nationally as to Steinberg's future relations with the orchestra in the "steel city."

Steinberg's Boston contract requires him to conduct about half the winter season concerts and "a number of the Boston Symphony's summer concerts at Tanglewood."

Under his new contract in Pittsburgh, Steinberg agrees to "hold himself available for all rehearsals, performances, recordings and broadcasts of the Pittsburgh Symphony throughout the entire concert season, but he may not be required to conduct more than 57 concerts during a period of not more than 16 weeks."

The orchestral commuting between Pittsburgh and Boston will not be a new experience for the 68-year-old Steinberg. In 1958 and 1959, he commuted regularly between Pittsburgh and London when he was commissioned with the task of re-establishing the London Philharmonic when that orchestra had fallen considerably from grace.

Early Rumors

A few months ago, it was rumored that Steinberg might be leaving the Pittsburgh Symphony.

At that time he issued a statement that gave a clue to the present situation:

"We are too closely wed, the Pittsburgh orchestra and I, to contemplate any divorce. I have spent 16 years educating these men to share my own feeling of responsibility to the composers, to the audience and to the orchestra.

Important Commissions

"With the sense of ensemble we have developed together, the spirit and flexibility, I think it would be inconceivable for me to leave this orchestra."

The Serge Koussevitzky Foundation in the Library of Congress has awarded grants to nine composers —four in the United States and five in other countries — to write new works of chamber and symphonic music.

Their original manuscripts will later come to the Library of Congress.

American composers are Leslie Bassett, Edward Miller, Fredric Myrow, and George Perle. The others are Tadeusz Baird (Poland), Paul Dessau (Germany), Franco Donatoni (Italy), Murray Schafer (Canada), and Noam Sheriff (Israel).

These awards bring to 157 the total number of works commissioned by the Koussevitzky Foundation, founded in 1950.

Perle appeared at Clark University's Festival of Contemporary Arts in April, 1966. He gave an illustrated talk on Alban Berg's provocative opera, "Lulu."

Old Favorite

Detroit Symphony's concert master Mischa Mischakoff's performance of the Bruch Violin Concerto last October brought his long Worcester Festival services to a brilliant close.

Mischakoff has chosen a nostalgic "old chestnut" with which to leave a last impression with the orchestra in Michigan. Wednesday night, June 19, he will solo at the orchestra's "Symphony Under the Stars" series at the Michigan State Fairgrounds music shell, conducted by Valter Poole, conductor of the Worcester Festival's Concert for Young People.

His number is the "Meditation" from Massenet's "Thais."

Hokanson Recital

Worcester pianist Leonard Hokanson is coming from his present home in Germany for a recital in Westboro High School auditorium on Wednesday evening, June 26, at 8:15 p.m.

He is being presented by the Corrugated Paper Corporation in observance of the company's 25th year in Westboro. Admission is by invitation.

Hokanson's program includes Schumann's "Symphonic Studies," Chopin ballades, and Prokofieff's Third Piano Sonata.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

JUN 16 1968 New England Newsclip

NEW YORK, N. Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
W. 2,000

JUL 3 1968

Steinberg's dual role in Boston, Pittsburgh

William Steinberg, the newly appointed music director of the Boston Symphony, has recently signed an unlimited contract with the Pittsburgh Symphony. This means that beginning with the 1969-70 season, Steinberg will assume the rather unique position of directing two major orchestras simultaneously.

Under the new contract, Steinberg agrees to "hold himself available for all rehearsals, performances, recordings, and broadcasts of the Pittsburgh Symphony throughout the entire season . . . but he may not be required to conduct more than 57 concerts during a period of not more than 16 weeks." In an effort to reconcile Steinberg's Boston and Pittsburgh duties, the contract further stipulates that his weeks of employment will be scheduled "in conjunction with his commitment to any other major orchestra with which he may have a contract as conductor or music director."

The new pact marks two further departures from precedent. Not only was it the first time Pittsburgh had signed a contract with a conductor for a period of more than three years, but the signing was done considerably prior to the expiration of Steinberg's present contract, which runs to the end of the 1968-69 season. Presumably the action was taken now in order to silence rumors of doubt about the future of Steinberg's relations with the Pittsburgh orchestra.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUN 18 1968 New England Newsclip

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

JUN 1968

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THE COMING SEASON

VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 69,200

JUL 26 1968 New England Newsclip

Passing the Baton

Rhode Islanders have long had an interest in the doings of the Boston Symphony Orchestra because of a happy association with that group that goes back donkey's years. We have long depended on the BSO as the nearest dispenser of fine music performed in the grand manner.

The retirement of Erich Leinsdorf from the podium is being greeted with mixed reactions. Some believe that as a perfectionist of the Viennese School, Mr. Leinsdorf arranged his programming so that French and Russian music got something amounting to short shrift. But Mr. Leinsdorf was in many ways, the captive of a traditional preference for German music that can be traced back to the days of Karl Muck. He also had to contend with the largely Nineteenth Century taste of his prominent Boston subscribers.

The baton is being passed to William Steinberg, some years his predecessor's senior, but rather similarly trained and not wholly different in musical outlook. Boston, usually careful of its tradition, seems to be carrying on.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUL 1968

Musical chairs, continued: Boston and Baltimore announce new conductors

Two of the country's leading conducting positions have now been filled: in the fall of 1969 **William Steinberg** takes over the Boston Symphony, following the resignation of Erich Leinsdorf. He has been signed up for a period of three years, and will remain chief conductor of the Pittsburgh Symphony. In Baltimore, Roumanian-born **Sergiu Comissiona** has been named to head the Baltimore Symphony, also beginning with the 1969–70 season; the 1968–69 season will be in the hands of Englishman **Brian Priestman**.

185

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A few months ago, it was rumored that Steinberg might be leaving the Pittsburgh Symphony.

At that time he issued a statement that gave a clue to the present situation:

"We are too closely wed, the Pittsburgh orchestra and I, to contemplate any divorce. I have spent 16 years educating these men to share my own feeling of responsibility to the composers, to the audience and to the orchestra.

Important Commissions

"With the sense of ensemble we have developed together, the spirit and flexibility, I think it would be inconceivable for me to leave this orchestra."

The Serge Koussevitzky Foundation in the Library of Congress has awarded grants to nine composers —four in the United States and five in other countries — to write new works of chamber and symphonic music.

Their original manuscripts will later come to the Library of Congress.

American composers are Leslie Bassett, Edward Miller, Fredric Myrow, and George Perle. The others are Tadeusz Baird (Poland), Paul Dessau (Germany), Franco Donatoni (Italy), Murray Schafer (Canada), and Noam Sheriff (Israel).

These awards bring to 157 the total number of works commissioned by the Koussevitzky Foundation, founded in 1950.

Perle appeared at Clark University's Festival of Contemporary Arts in April, 1966. He gave an illustrated talk on Alban Berg's provocative opera, "Lulu."

Old Favorite

Detroit Symphony's concert master Mischa Mischakoff's performance of the Bruch Violin Concerto last October brought his long Worcester Festival services to a brilliant close.

Mischakoff has chosen a nostalgic "old chestnut" with which to leave a last impression with the orchestra in Michigan. Wednesday night, June 19, he will solo at the orchestra's "Symphony Under the Stars" series at the Michigan State Fairgrounds music shell, conducted by Valter Poole, conductor of the Worcester Festival's Concert for Young People.

His number is the "Meditation" from Massenet's "Thais."

Hokanson Recital

Worcester pianist Leonard Hokanson is coming from his present home in Germany for a recital in Westboro High School auditorium on Wednesday evening, June 26, at 8:15 p.m.

He is being presented by the Corrugated Paper Corporation in observance of the company's 25th year in Westboro. Admission is by invitation.

Hokanson's program includes Schumann's "Symphonic Studies," Chopin ballades, and Prokofieff's Third Piano Sonata.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

JUN 16 1968 New England Newsclip

NEW YORK, N. Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
WL 2,000

JUL 3 1968

Steinberg's dual role in Boston, Pittsburgh

William Steinberg, the newly appointed music director of the Boston Symphony, has recently signed an unlimited contract with the Pittsburgh Symphony. This means that beginning with the 1969-70 season, Steinberg will assume the rather unique position of directing two major orchestras simultaneously.

Under the new contract, Steinberg agrees to "hold himself available for all rehearsals, performances, recordings, and broadcasts of the Pittsburgh Symphony throughout the entire season . . . but he may not be required to conduct more than 57 concerts during a period of not more than 16 weeks." In an effort to reconcile Steinberg's Boston and Pittsburgh duties, the contract further stipulates that his weeks of employment will be scheduled "in conjunction with his commitment to any other major orchestra with which he may have a contract as conductor or music director."

The new pact marks two further departures from precedent. Not only was it the first time Pittsburgh had signed a contract with a conductor for a period of more than three years, but the signing was done considerably prior to the expiration of Steinberg's present contract, which runs to the end of the 1968-69 season. Presumably the action was taken now in order to silence rumors of doubt about the future of Steinberg's relations with the Pittsburgh orchestra.

MONITOR (e)
BOSTON, MASS.
CIRC. 192,400

JUN 18 1968 New England Newsclip

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

JUN 1968

APPOINTMENTS William Steinberg, music director of the Pittsburgh Symphony Orchestra since 1952, will also be music director of the Boston Symphony Orchestra for three years starting with the 1969-70 season. He will conduct about one half of the Boston Symphony Orchestra's thirty-week winter season and will lead some concerts at Tanglewood, the orchestra's summer home . . . George Szell, music director of the Cleveland Orchestra, has been named interim principal conductor of the New York Philharmonic following the resignation of Leonard Bernstein effective at the conclusion of the 1968-69 season . .

THE COMING SEASON

VISITOR
PROVIDENCE, R. I.
WEEKLY CIRC. 69,000

JUL 26 1968 New England Newsclip

Passing the Baton

Rhode Islanders have long had an interest in the doings of the Boston Symphony Orchestra because of a happy association with that group that goes back donkey's years. We have long depended on the BSO as the nearest dispenser of fine music performed in the grand manner.

The retirement of Erich Leinsdorf from the podium is being greeted with mixed reactions. Some believe that as a perfectionist of the Viennese School, Mr. Leinsdorf arranged his programming so that French and Russian music got something amounting to short shrift. But Mr. Leinsdorf was in many ways, the captive of a traditional preference for German music that can be traced back to the days of Karl Muck. He also had to contend with the largely Nineteenth Century taste of his prominent Boston subscribers.

The baton is being passed to William Steinberg, some years his predecessor's senior, but rather similarly trained and not wholly different in musical outlook. Boston, usually careful of its tradition, seems to be carrying on.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUL 1968

Musical chairs, continued: Boston and Baltimore announce new conductors

Two of the country's leading conducting positions have now been filled: in the fall of 1969 **William Steinberg** takes over the Boston Symphony, following the resignation of Erich Leinsdorf. He has been signed up for a period of three years, and will remain chief conductor of the Pittsburgh Symphony. In Baltimore, Roumanian-born **Sergiu Comissiona** has been named to head the Baltimore Symphony, also beginning with the 1969–70 season; the 1968–69 season will be in the hands of Englishman **Brian Priestman**.

FADED TEXT

186

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JUL 1968

MUSIC MAKERS

BY ROLAND GELATT

Bruckner and a Loewe-Bennett Fair Lady From Pittsburgh

At right, seated: conductor Steinberg (with pipe); composer Bennett; Command producer Byrne. Below, Mr. Bennett chats with "Music Makers" man Roland Gelatt.

EVERY APRIL, along with the robins and magnolia blossoms, Command Records returns to Pittsburgh for a few days of intensive recording with the Pittsburgh Symphony. This year was no exception. Only the repertoire was exceptional. It ran the gamut from Anton Bruckner's Seventh Symphony to Frederick Loewe's *My Fair Lady*.

Both were conducted by William Steinberg, Pittsburgh's longtime music director and a man of decidedly unfettered tastes. Last year, after recording Robert Russell Bennett's "symphonic picture" of *Porgy and Bess*, Dr. Steinberg was heard to observe that he considered *My Fair Lady* the finest work for the American musical theatre since Gershwin's time. This remark stuck in the vigilant mind of Loren Becker, a onetime singer turned businessman who functions as impresario and general factotum of Command Records. If Gershwin could be transformed into acceptable symphonic fare, Becker mused, why not Loewe? Back in New York, he popped the question to Robert Russell Bennett. Would he consider doing for *My Fair Lady* what he had done for *Porgy and Bess*? Bennett agreed to try, and in due course received an official commission from the Pittsburgh Symphony—the same orchestra that had given the first performance of his *Porgy* synthesis back in the regime of Fritz Reiner a quarter century ago. Only one stipulation was attached. The music had to be ready in time for the orchestra's April recording sessions, and it was.

When I arrived on the scene, Bruckner's Seventh was still the order of business. The first and third movements had been completed the previous day; now it was time for the second and fourth. While the instrumentalists trooped into Soldiers and Sailors Hall, a dowdy but acoustically responsive edifice built to commemorate Pittsburgh's fighting men in the Civil War, I managed to have a chat with Bob Byrne, the producer who has been in charge of Command's Pittsburgh sessions since 1961. A genial, affably unruffled man in his late forties, Byrne has spent most of his professional career in the pop field—first as trombonist in the Jimmy Dorsey Orchestra, later as leader of his own band, and for the last eight years as Command's artist and repertoire director. Byrne's original training was classical, however, and it became apparent as the sessions progressed that he had an extraordinarily acute ear for Brucknerian detail. Like most producers today, Byrne can thread his way easily through the arcana of electronics, but he leaves the engineering at Command sessions to a seasoned crew from Fine Recording in New York. The Fine engineers bring their own equipment, including two huge Westrex 35-mm film recorders.

Over the three Altec-Lansing monitor speakers one could hear the orchestra tuning up. Then Steinberg began the first take. "I hope you won't find the level too high," Byrne warned. "I have to listen for detail, and you can only catch it when the sound really hits you." I confess I did find the sound excruciatingly loud, and when Steinberg unleashed

Continued on page 22

a tumultuous triple *forte* I fled from the room. Fortunately, the conductor asked to hear the playback at a normal volume. Almost immediately he began to shake his head. "Can a record listener stand such a slow tempo?" Steinberg asked the first desk men who had assembled in the control room. Before they could answer, he had his own reply. "In a concert it works. But there's a difference between the right tempo for a concert and the right tempo for a record." He listened for another minute or so. "Yes, it's too slow. If I were a record listener, this would make me nervous." The playback was stopped, and everybody filed out to try it again at a faster tempo.

After a long day of recording, all of Bruckner was "in the can." By then, Robert Russell Bennett and his wife had joined the party. Encountering him without forewarning, you would never take him for a musician. A chairman of the board, perhaps, a prominent civic leader, a retired Ivy League professor, but certainly not a composer. Appearances can be deceiving. Robert Russell Bennett is one of the great orchestral craftsmen of our time. He began writing arrangements for music publishers almost half a century ago and has been in high demand ever since as an orchestrator for Broadway shows.

"At one time," he reminisced over a pre-session breakfast, "I was working on more than twenty shows a season. People often ask me how many musicals I've orchestrated. I lost count years ago. It must be something like 250. But," he added, not without a touch of irony, "I have to tell you that I'm a real snob. I'm forever selling Broadway short. My musical education was rigorously traditional, and I always turn to the classics when I listen for my own pleasure. If a piece is signed Serge Prokofiev, I'll pay strict attention to it...even though the music may be worse than Irving Berlin's." Right now Robert Russell Bennett is hard at work on an opera, for which he has also written the libretto. His great ambition is to see it produced at the Metropolitan Opera.

Everyone agreed that Loewe-Bennett would be a cinch after the reefs and shoals of Bruckner. But it didn't turn out that way at all. To record *My Fair Lady* and its companion piece (a similar Bennett synthesis of *Sound of Music*) necessitated almost two hours of overtime—at $3,000 an hour. Part of the problem lay in the seating of the instrumentalists. What had previously worked out well for Beethoven, Brahms, and Bruckner did not work out at all well for Bennett. But eventually the pieces were completed to the composer's and conductor's satisfaction, and the results will be available this month on the Command label.

NOT LONG after the Pittsburgh sessions, Dr. Steinberg was appointed music director of the Boston Symphony, succeeding Erich Leinsdorf, who announced last December that he would resign at the end of the 1968-69 season because the orchestra's trustees had refused to reduce his workload. Steinberg's Boston contract runs for three seasons, beginning in September 1969. He will conduct about half of the orchestra's regular winter concerts and will also be on hand at Tanglewood for at least part of the summer season. At the same time, the Pittsburgh Symphony let it be known that Steinberg will continue at the helm for an indefinite number of seasons to come, providing over-all musical guidance and conducting a certain number of concerts. That would seem like quite an assignment for a man who will be seventy next summer, but the stocky Dr. Steinberg is celebrated for his stamina and reliable professionalism. Certainly, he doesn't appear a bit bothered at the prospect of carrying the artistic burden of two large orchestras on his shoulders.

The Boston Symphony's announcement ended a long period of speculation over who would be named Leinsdorf's successor. The world is full of glamorous young conductors today, and they were all rumored at one time or another as potential candidates for the Boston post. Britain's Colin Davis came up repeatedly as the most likely possibility, and there is good reason to believe that he was offered the job and turned it down. Similarly, there had been intense speculation over the successor to Leonard Bernstein, who also resigns—as music director of the New York Philharmonic—at the end of next season. The New York rumors were temporarily stilled by the appointment of George Szell as "music advisor and senior guest conductor" for an indefinite interim period. Dr. Szell too will continue to hold down his current responsibilities as music director of the Cleveland Orchestra, though he will be turning over an increasing number of concerts in the years ahead to guest conductor Pierre Boulez. At press time, the Chicago Symphony had yet to reveal the name of its next music director, but unofficial word had it that the job was going to fifty-six-year-old Georg Solti, who would conduct about half of the season's concerts. Chicago's earlier negotiations with Herbert von Karajan reportedly broke down over money.

The moral of all this would seem to be that the young conductors of whom we hear so much these days either cannot or will not assume the arduous responsibilities of directing a major American orchestra on a full-season basis. One of them, who shall remain nameless, told me that he considered this kind of life both personally onerous and musically debilitating. "No man," he insisted, "can be expected to bring a fresh, imaginative approach to so much music at so many concerts. It just doesn't make any sense." If this attitude is as general as it appears to be among the under-fifty generation of conductors, we are going to have to revise our notions about the future role of the music director in the American orchestral establishment. Meanwhile, a handful of veterans from Central Europe are temporarily holding the major fort.

SPOTLIGHT

William Steinberg's recent appointment as Music Director of the Boston Symphony, on top of his permanent niche in Pittsburgh, puts him in the seemingly uncomfortable position of having to wear two hats at once. But Steinberg is no stranger to dual assignments. In 1958 and '59, he commuted regularly from Pittsburgh to London, while he was engaged in restoring the London Symphony's position after its fall from grace. Steinberg's reputation as an orchestra doctor is certainly merited. Among the orchestras that look to him as a major influence in their developments are the Israeli Philharmonic, the NBC Symphony, Buffalo, London, Pittsburgh, and now Boston. In a modest refusal to accept the title of "father" of the Israeli Philharmonic, Steinberg said, "Since it was Hubermann (the co-founder) who collected the money, I consider him the father. I, who delivered the orchestra, am actually the mother!" In reference to his wide-spread success as an orchestra builder, Steinberg only said, "I have never encountered an orchestra that wanted to play badly." His knowledge, skill, wit and impeccable courtesy to the members of any orchestra (he refers to them as "ladies and gentlemen" at all times, and always comes to rehearsal prepared) have brought him the respect of more orchestras than most conductors could shake a baton at. Added to these gifts is his modest approach to the role of the conductor. Steinberg dreams of conducting an entire concert with a screen around the podium, so that the audience would listen to the "front of the music" rather than watch his back. In these days of "glamor boy" conductors, the belief that only the orchestra needs to see him sets Steinberg apart from his contemporaries. Steinberg constantly reaffirms his faith in American audiences and American orchestras and it is no case of unrequited love. "My correspondence," he notes, "is chiefly turning down invitations."

BOSTON SHARES CONDUCTOR. In what is regarded as a strategic holding operation, the trustees of the Boston Symphony Orchestra have asked William Steinberg to divide himself between the musical directorships of the BSO and the Pittsburgh Symphony Orchestra, at least through June 1972. Steinberg, who has spent the last sixteen years lifting Pittsburgh to the top of this country's second-echelon orchestras, will succeed Erich Leinsdorf in 1969. In addition to providing overall guidance for the Boston Symphony, he will conduct about one-half of the orchestra's thirty-week winter season and some concerts at Tanglewood, the orchestra's summer home in Lenox, Massachusetts. Steinberg has a new, unlimited contract with Pittsburgh.

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
MONTHLY 54,000

SEP 1968

187

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 856,621 SUN. 1,145,695

AUG 18 1968

Music

William Steinberg's Quest for Invisibility

BY ALBERT GOLDBERG

As everyone knows by this time, William Steinberg is one of the least "sensational" — in the opprobrious sense of the word—of all conductors. He indulges in no histrionics and his technique—although he professes to abhor the word—is nearly as economical and effortless as it is possible to be.

Yet this modest and self-effacing conductor proposes to try an experiment next season that may well prove to be the most controversial since Leopold Stokowski first focused an overhead spotlight on his golden mane and sinuous hands.

"I have suggested to the management that I conduct at least one of my Carnegie Hall concerts from behind a screen so that people can learn again to listen with their ears instead of their eyes," Steinberg said during his recent Hollywood Bowl visit.

"It is one way of making myself exceedingly unpopular with other conductors, but I have no axes to grind. People either have confidence in me or they do not. I wouldn't try it in Lincoln Center, where audiences are oriented to the latest sensation. But in Carnegie Hall it might be accepted."

Steinberg ruefully admits that he was not always so restrained as he is today.

"I was very wild when I was young—but not so wild as most young conductors are today. If I had indulged in such shenanigans my mother would have hit me over the head and said 'Don't behave like a fool!' Once when we were watching an acrobatic conductor she remarked 'He climbs out of his dress suit!' After it was decided that I should become a professional conductor she would tell me over and over 'I hope people will never have to say that you wear well tailored clothes.'

"I was very wild when I was young, but not as wild as today's young conductors"

"So the more my younger colleagues dance, the quieter I will be. I learned to economize because jumping distracts from the music. It is also ugly and unaesthetic. People forget that of all the great conductors not one did any dancing. Even the one with the greatest reputation for showmanship made every movement count. Toscanini's' showmanship consisted of no showmanship at all. The more a conductor jumps around the more he detracts from the music. A concert should demonstrate the music, not the conductor. A conductor must serve two masters—the music and the orchestra. If in the process the audience gets something out of it that is not too bad.

"Even circus acrobats try not to make their feats seem difficult. The thrill comes because their stunts look so easy. Why should the conductor, of all public performers, look ugly and labored? When Heifetz, Horowitz and Rubinstein play they make it seem incredibly easy. It may look easy when I conduct, but it is not. The greater the artist the more effortless his work should appear.

"And generally the less effort the better an orchestra plays. In Cologne when I was starting out I used to stamp my feet. Then one day the orchestra got sick of it and started stamping back. There I learned my first lesson.

"What is an orchestra looking for? Simply the best way to play well. All orchestras want to play well and are grateful if you show them how. A conductor is there not only to invoke the greatest potential. He must also show the players how to do things the easiest way. Then sometimes orchestras play beyond themselves.

"I remember the British conductor who, after conducting a third-rate orchestra, told the ladies at the after-concert tea 'The dear chaps played as well as they could.' Some time later I conducted the same orchestra and I told the ladies 'The dear chaps played better than they can.' But if you would ask me how they did it I could not explain. That is one of the eternal, unexplainable realities of conducting that makes each orchestra sound different under each conductor.

"Mozart said that the most important things are not in the music. I believe in stars over a performance. If the stars are not in the sky you can try as hard as you can and it will not go right. A conductor must discover for himself the important things and convert them into reality.

"People seem to think the magic of conducting depends upon the diagrams the conductor draws. I have found out that orchestras don't care what kind of diagrams are waved before their noses. They just find out by what method they can play best. If a performance is good the orchestra is apt to get the credit. If it is bad the conductor is blamed. The only people who can't be fooled are the players. You can fool critics or audiences, but not players. The orchestra knows before the first downbeat with whom it has to deal.

"How can a conductor win an orchestra's confidence? It is a secret that can never be put into words. Either it is there or it is not. There is nothing in between. In my younger years I said that conducting means conveying experience. But by experience I mean more than the musical or technical aspects. I also mean the human aspects. A conductor must also be a spiritual leader.

"But sometimes an orchestra has more experience than the conductor. Few conductors are able to look at things on the same eye-level as the players. Some conductors are too much above the level of the players and cannot communicate with them. An orchestra might fear such a conductor but it will not respect him. If a conductor exerts fear he must be evil, and if he is evil he cannot make music. I believe this strongly. I believe in being on good terms with players but not in being a back-slapper. Conducting is an autocratic business. One must lead and the other must follow: Otherwise there is anarchy.

"A conductor must have humility—toward the music, the orchestra and the audience. If he comes with a feeling of humility he knows what is expected of him. If he comes filled with conceit he will lose everything. I can count on the fingers of one hand the personalities who are able to rise above all the hazards—and I am not sure I will need to use my fifth finger.

WILLIAM STEINBERG—EARS OVER EYES.

"I make a distinction between the German terms *Dirigent* and *Kappellmeister*. The *Dirigents* are the ones who make rabbits fly out of the hat. The *Kappellmeister*—the master of the band—doesn't do anything but establish the music and the performance through his mastery. Thus I call Toscanini the greatest *Kappellmeister*.

"I do not believe that conducting can be taught. One cannot learn how to become a conductor—one simply must *be* one. And I do not think the art can be learned by mere observation. It can be learned only by conducting a live orchestra. The trouble in this country is that there are not enough orchestras on which a young conductor can perfect his gifts—if any. That is where Europe has the advantage in many small opera houses each of which needs a number of conductors. Under those conditions a conductor can earn his spurs by starting at the bottom and working up.

"Conducting is an autocratic business. One must lead and the others follow"

"My case was rather special for I started in a big theater at Cologne. Otto Klemperer had heard me play accompaniments for orchestra players at auditions and called me to be his assistant. With Klemperer I did all the menial jobs—coaching, giving off-stage cues, lining up the singers for curtain calls, 'carrying the music' as they say. I learned everything I needed to learn, besides profiting from Klemperer's criticism. For one wrong tempo at a rehearsal he would not speak to me for weeks.

"Toscanini was like that, too. I was planning a program with him that I was to conduct with the NBC Symphony and he said 'You must do some Wagner. You do it so well.' Naturally I was flattered and we agreed upon the "'Tannhäuser' Overture.

"I thought it went passably at the concert but I was hardly back in the dressing room when the phone rang. Did you look at the score of "Tannhäuser?" the maestro's voice boomed. 'Yes, I did' I replied meekly. 'And what does it say at the beginning?' I felt quite sure of myself. 'Andante maestoso,' I said. 'What else?' he asked. 'A quarter note equals 50 on the metronome.' 'Yes—50,' he shouted. 'And you played it 55. You have betrayed me'

"For that crime—and do you realize how slight the difference is between 50 and 55?—I was banished from his good graces for a long time."

Beginning with the 1969-70 season Steinberg will become the musical director of both the Pittsburgh Symphony (with which he has a unique lifetime contract) and the Boston Symphony Orchestra.

"Arranging the complicated schedule became a managerial game of chess," Steinberg said. "I will open both seasons — Pittsburgh, then Boston. People were concerned that I do exactly half of each season, though as it works out Pittsburgh will have 16 weeks and Boston 15.

"Otherwise my time will be equally divided—not a lump in each place at the beginning or end of each season. I will be commuting back and forth all the time. I will have 15 different programs in Pittsburgh as compared to 12 in Boston. This is because in Pittsburgh the Syria Mosque seats 4,000 and we are able to take care of the subscribers in a pair of concerts. In Boston, where the capacity of Symphony Hall is not so large, each program is played four times."

After beginning his Pittsburgh-Boston routine Steinberg intends to accept only one outside engagement—an invitation from Pablo Casals to conduct at his festival in Puerto Rico. There may be one other exception—if the Pittsburgh Symphony should tour Europe under State Department auspices. The coming 1968-69 season will find Steinberg mainly in Pittsburgh, though he will do four midwinter weeks with the Chicago Symphony and six weeks in Europe.

When, if ever under this formidable schedule, will he get to Los Angeles again? Steinberg twinkled at the question.

"Hollywood Bowl is hard," he said. "The rehearsals in the hot sun, the noise, and all that. For 30 years I promised myself that I would not come back to the Bowl—and I have always broken the promise."

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 516,640 SUN. 936,135

AUG 25 1968

Steinberg: 2 batons

Veteran conductor Takes Boston post

By DANIEL WEBSTER
Of The Inquirer Staff

LENOX, Mass. — The air is clear and the atmosphere serene at Tanglewood. The Boston Symphony Orchestra goes through its routine of rehearsal and performance, its players relaxed beside the intense and shaggy students at the Berkshire Music Center. Things look much as they have for years.

But Tanglewood in not the same and there is very near that serene surface a bubbling sense of impending change, maybe even revolution.

The obvious reason is the scheduled change of music directors, but to anyone walking around the manicured grounds at Tanglewood, that change will contribute to the status quo, not to any revolution. William Steinberg, the 70-year old conductor of the Pittsburgh Symphony Orchestra, will add the BSO to his duties after next season. Passed over in 1961 when Erich Leinsdorf was appointed in Boston, Steinberg will guide the BSO for three years at least and his role has been clarified by BSO officers.

RETHINKING POSITION

Thomas D. Perry, Jr., the symphony's manager, said, "Obviously we will have to be thinking about a successor to Steingerg. We are delighted to have him: We wanted someone who would maintain the orchestra and for this he will be excellent. He is a master. We need his kind of genius now because we are rethink-

Continued on Page 5, Column 5

Pittsburgh podium Shares his skills

By ALBERT GOLDBERG
Special to The Inquirer And Los Angeles Times

As everyone knows by this time, William Steinberg is one of the least "sensational" — in the opprobrious sense of the word — of all conductors. He indulges in no histrionics and his technique — although he professes to abhor the word — is nearly as economical and effortless as it is possible to be.

Steinberg is about to become conductor of both the Pittsburgh and Boston Symphony Orchestras.

This modest conductor proposes to try an experiment next season that may well prove to be the most controversial since Leopold Stokowski first focused an overhead spotlight on his golden mane and sinuous hands.

SEEKS A RETURN

"I have suggested to the management that I conduct at least one of my Carnegie Hall concerts from behind a screen so that people can learn again to listen with their ears instead of their eyes," Steinberg said during his recent Hollywood Bowl visit.

"It is one way of making myself exceedingly unpopular with other conductors, but I have no axes to grind. People either have confidence in me or they do not. I wouldn't try it in Lincoln Center, where audiences are oriented to the latest sensation. But in Carnegie Hall it might be accepted."

Steinberg admits that he

Continued on Page 6, Column 4

over over

Albany Knickerbocker News
Saturday, August 31, 1968

YOUNGSTOWN, VINDICATOR
YOUNGSTOWN, O. 44501
P.M. CIRC. 101,812
SUN. CIRC. 161,859

SEP-1-68

188

Steinberg takes two podiums

Continued from First Page

ing the whole role of the symphony in our time and we may very well get lost in the woods."

"We wonder if the symphony can go on doing what it has been doing for generations, and if it is the central musical institution in American cities — and it is — we wonder if it doesn't have to adapt itself to contrmporary life."

Perry noted that Tanglewood was the scene his summer of concerts by innovative rock groups and singers, a series entitled "Contemporary Trends." In urging this series, Gunther Schuller, head of Tanglewood's Contemporary Music activities, said that audiences and musicians have been exposed to music from many cultures and that "an interesting process of cross-breeding with so-called serious music has developed."

LARGE AUDIENCE

The concerts brought a large and new audience and, as Perry noted with some relief, an orderly, young audience there for the message as well as the medium. The idea may be repeated next summer if, Perry stressed, the best innovators are available. "We are not going to present the best we can get; we will present the best or nothing at all, but this, too, is something that needs a lot of thought.

"This is a very confused and interesting time. We have a lot of thinking to do about our Symphony, not just as an institution of 106 men, but as an entity. We have to think about the Symphony's role in education, we have to decide about its role in television. Television straight and television crazy. And we must know what its role will be in facing mixed media, in electronics, in rock, if you will.

"We think the Symphony must find a position in the developments that are taking place. I'm fascinated by the possibilities of mixed media. Some of the young people here at Tanglewood are showing us things that take your breath away. I think the symphony — as an institution — must get into the things that are happening.

YOUTH'S CHALLENGE

"It's been terribly stimulating for us to sit at the table here with the young people in the Berkshire Music Center. They challenge every aspect of the symphony's existence — and they are such damned good musicians, too.

"We don't even know what a music director should be. Will the music director of the future be a conductor trained in the usual way. Will he even be a musician? Maybe he'll be a manager who can run up a balance sheet and sell tickets or maybe he'll be a man trained in communications, in theater. I don't know.

STEINBERG'S ROLE

"But if we are to have an orchestra that is anything but a museum, we must find answers to these questions. This inability to justify the symphony's traditional role is what keeps bothering Leonard Bernstein and it keeps bothering us, too. We may find it impossible to adapt the symphony to all that's going on around us, but if that happens we will have failed to meet our responsibilities.

As he spole, the BSO was playing the Tchaikovsky Symphony No. 5 under Sixten Ehrling's baton,

"We can play that until we're black in the face," Perry said, "but we will be missing half the world."

So Steinberg will move in to maintain stability while the Boston Symphony Orchestra tries to find a direction as it nears the end of its first hundred years.

each is a continuation from a double article from the Phila. Inquirer which starts on the other side of this page.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

SEP 25 1968

New England Newsclip

Veteran conductor Will add Boston to Pittsburgh post

Continued from First Page

was not always so restrained as he is today.

"I was very wild when I was young — but not as wild as most young conductors are today. If I had indulged in such shenanigans my mother would have hit me over the head and said 'don't behave like a fool!'

LEARNED TO ECONOMIZE

"So the more my younger colleagues dance, the quieter I will be. I learned to economize because jumping distracts from the music. It is also ugly and unaesthetic. People forget that of all the great conductors not one did any dancing. Even the one with the greatest reputation for showmanship made every movement count. Toscanini's showmanship consisted of no showmanship at all. A conductor must serve two masters — the music and the orchestra. If in the process the audience gets something out of it that is not too bad.

FEATS SEEM EASY

"Even circus acrobats try not to make their feats seem difficult. The thrill comes because their stunts look so easy. Why should the conductor, of all public performers, look ugly and labored? When Heifetz, Horowitz and Rubinstein play they make it seem incredibly easy. It may look easy when I conduct, but it is not.

"And generally, the less effort the better an orchestra plays. In Cologne when I was starting out I used to stamp my feet. Then one day the orchestra got sick of it and started stamping back. There I learned my first lesson.

"What is an orchestra looking for? Simply the best way to play well. All orchestras want to play well and are grateful if you show them how. A conductor is there not only to invoke the greatest potential, he must also show the players how to do things the easiest way. Then sometimes orchestras play beyond themselves.

"I remember the British conductor who, after conducting a third rate orchestra, told the ladies at the after-concert tea 'the dear chaps played as well as they could.' Some time later I conducted the same orchestra and I told the ladies 'the dear chaps played better than they can.' But if you would ask me how they did it I could not explain. That is one of the eternal, unexplainable realities of conducting that makes each orchestra sound different under each conductor.

BELIEVES IN STARS

"Mozart said that the most important things are not in the music. I believe in stars over a performance. If the stars are not in the sky you can try as hard as you can and it will not go right. A conductor must discover for himself the important things and convert them into reality.

"People seem to think the magic of conducting depends upon the diagrams the conductor draws. I have found out that orchestras don't care what kind of diagrams are waved before their noses. They just find out by what method they can play best. If a performance is good the orchestra is apt to get the credit. If it is bad the conductor is blamed. The only people who can't be fooled are the players. You can fool critics or audiences, but not players.

"How can a conductor win an orchestra's confidence? It is a secret that can never be put into words. Either it is there or it is not. There is nothing in between. In my younger years I said that conducting means conveying experience. But by experience I mean more than the musical or technical aspects. I also mean the human aspects. A conductor must also be a spiritual leader.

LEVELS IMPORTANT

"But sometimes an orchestra has more experience than the conductor. Few conductors are able to look at things on the same eye-level as the players. Some conductors are too much above the level of the players and cannot communicate with them. An orchestra might fear such a conductor but it will not respect him. If a conductor exerts fear he must be evil, and if he is evil he cannot make music. I believe in being on good terms with players but not in being a back-slapper. Conducting is an autocratic business. One must lead and the other must follow: Otherwise there is anarchy.

"A conductor must have humility — toward the music, the orchestra and the audience. If he comes with a feeling of humility he knows what is expected of him. If he comes filled with conceit he will lose everything. I can count on the fingers of one hand the personalities who are able to rise above all the hazards — and I am not sure I will need to use my fifth finger.

STARTED IN CALOGUE

"I do not believe that conducting can be taught. One cannot learn how to become a conductor — one simply must be one. And I do not think the art can be learned by mere observation. It can be learned only by conducting a live orchestra. The trouble in this country is that there are not enough orchestras on which a young conductor can perfect his gifts — if any. That is where Europe has the advantage in many small opera houses each of which needs a number of conductors.

"My case was rather special for I started in a big theater at Cologne. Otto Klemperer had heard me play accompaniments for orchestra players at auditions and called me to be his assistant. With Klemperer I did all the menial jobs — coaching, giving off-stage cues, lining up the singers for curtain calls, 'carrying the music' as they say. I learned everything I needed to learn, besides profiting from Klemperer's criticism. For one wrong tempo at a rehearsal he would not speak to me for weeks."

HEADS TWO ORCHESTRAS

Beginning with the 1969-70 season Steinberg will become the musical director of both the Pittsburgh Symphony (with which he has a unique lifetime contract) and the Boston Symphony Orchestra.

"Arranging the complicated schedule became a managerial game of chess," Steinberg said. "I will open both seasons — Pittsburgh, then Boston. People were concerned that I do exactly half of each season, though as it works out Pittsburgh will have 16 weeks and Boston 15.

"Otherwise my time will be equally divided — not a lump in each place at the beginning or end of each season. I will be commuting back and forth all the time. I will have 15 different programs in Pittsburgh as compared to 12 in Boston. This is because in Pittsburgh the Syria Mosque seats 4,000 and we are able to take care of the subscribers in a pair of concerts. In Boston, where the capacity of Symphony Hall is not so large, each program is played four times."

After beginning his Pittsburgh-Boston routine Steinberg intends to accept only one outside engagement — an invitation from Pablo Casals to conduct at his festival in Puerto Rico. There may be one other exception — if the Pittsburgh Symphony should tour Europe under State Department auspices. The 1968-69 season will find Steinberg mainly in Pittsburgh, though he will do four midwinter weeks with the Chicago Symphony and six weeks in Europe.

Steinberg's 'Elektra' marvelous

By MICHAEL STEINBERG
Globe Music Critic

PITTSBURGH — William Steinberg, who becomes Music Director of the Boston Symphony a year from now, opened the 42nd season of the Pittsburgh Symphony, whose Music Director he has been since 1952, with a concert performance of Strauss's "Elektra." Apart from the lavish cuts he makes, Steinberg conducts "Elektra" really marvelously. I very much hope, therefore, that he will soon bring it to his new orchestra — Boston, that swinging citadel of culture, that other Athens, has not had a performance of Strauss's tragedy since the Hammerstein company gave it in March 1910. Would, incidentally, we could be as confident now of seeing an important new opera within 18 months of its completion!

Let me dispose of the question of the cuts first. The two male servants and the tutor of Orest were dropped, presumably to save engaging extra singers, and there certainly is every reason for not having the singers of Orest and Aegisth double in the smaller roles.

Their intrusions have more of a theatrical purpose than a musical one, but it was a pity to lose these effective breaks of pace and texture.

In addition, Steinberg made the standard cuts that are unfortunately so familiar from the New York and Vienna stagings and from

The ARTS

Karl Boehm's recording. One is always told that Strauss himself authorized these cuts, indeed made them in performances he conducted in his later years, but that does not make them any better. Taste and artistic judgment should make Strauss the cutter-conductor defer to Strauss the composer.

One of the cuts is vilely stupid to an especial degree, the omission of the passage in which Elektra, grimly cool, describes to Klytemnaestra that the course of her death must run parallel to Agamemmon's. None of the others brings so incredible a loss; nevertheless, each — those in Elektra's scenes with Klytemnaestra and Orest more than those in her dialogue with Chrysothemis — does significant dramatic and musical damage, particularly in diluting climaxes by hurrying their arrival (I think especially of the music just before Klytemnaestra's exit).

Threatening tedium is supposed to be the justification, but I find that hard to believe in, given conducting and singing of the intelligence and intensity of what was heard here Friday. Steinberg paced the drama superbly, and he was particularly good at projecting a sense of large rhythmic and structural units, giving tremendous drive to the whole performance. The Pittsburgh Symphony is not an orchestra to play with much refinement — that is perhaps not a quality Steinberg evokes from any orchestra — but their work was clean, colorful, energetic, and generally effective.

Gerda Lammers, a tall woman with a face that is plain, animated, and intelligent, was excellent as Elektra. She is not Nilsson's equal in brilliance and power of sound, but her interpretation has perhaps more variety. Her considerable resources include keen word sense and fine feeling for irony and restraint.

Regina Resnik was extraordinary as Klytemnaestra, resolutely refusing to overplay, and, through her vocal and facial play, brilliantly effective at projecting the presence of the guilt — and — terror-consumed queen. Except for the young Welitsch on the Beecham record, Eileen Schauler was by miles the best Chrysothemis in my experience. Her soprano is concentrated and radiant — I want to hear that sound as Ariadne — and she used its strength, her clarity with the text, and her sense of long rythmic paragraphs to give a performance that was not at all the standard sappy kid sister. She managed, in fact, to make all that E flat carrying on about having babies into something exciting and really tore us apart with her final cries of "Orest! Orest!"

Benjamin Rayson, a New York City Opera baritone who looks rather like King George IV, used a resonant voice to sing a dramatically powerful Orest. Robert Nagy was effective in his brief moment as Aegisth. The various servants, trainbearers, and so forth, were done by soprano Margaret Neal Mann and Barbara Ann Liberasky and mezzos Carol Durkin, Julia Lerner, and Anne Cobb, with more vocal steadiness and verbal clarity than one generally gets in those roles, and excellently together.

ELEKTRA, tragedy by von Hofmannsthal (after Sophocles) with music by Richard Strauss, given Friday evening in concert form for the opening of the 42d season of the Pittsburgh Symphony Orchestra in the Syria Mosque, Pittsburgh, conducted by William Steinberg, and with the following cast:

Elektra ..... Gerda Lammers
Klytemnaestra .... Regina Resnik
Chrysothemis .... Ellen Schauler
Aegisth ..... Robert Nagy
Orest ..... Benjamin Rayson
Maidservants, etc ..... Carol Durkin, Margaret Neal Mann, Julia Lerner, Barbara Ann Liberasky, Anne Cobb

189.

STAMFORD ADVOCATE, SATURDAY, JANUARY 4, 1969.

World Of Music

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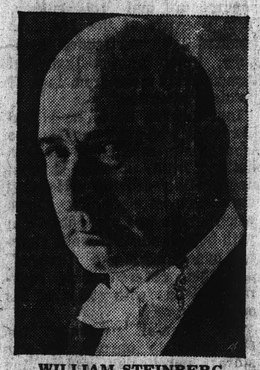

WILLIAM STEINBERG

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ADVOCATE
STAMFORD, CONN.
CIRC. 31,000
JAN 4 1969
New England Newsclip

Words and Music

By Harriett Johnson

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Steinberg, genial and relaxed but immensely impressive, will next year be music director of the Boston Symphony, and yet remain ultimary head of the Pittsburghians. If anybody can be successful as a double Titan, it's he. Tales of his limitless ability to digest new scores quickly and well; of his power to command love as well as respect from his musicians; of his gift for uniting achievement with personal warmth and humility, are proverbial.

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It would be carping to fault these performances which were a union of technical aplomb and suavity of interpretation. They represented a wonderfully sympathetic understanding of Brahms sturdy beauty and architectural grandeur.

He was, in a way, like a new Steinberg, putting behind him past miscalculations and facing the future with supreme confidence. He has lived a long life of trial and error in art, and has matured magnificently. Toscanini bet on the right man, when after Steinberg had chosen and trained the Palestine Symphony in 1936, he engaged him to organize and train the NBC Symphony.

For an astringent, Gallic approach to Brahms, combined with a superb musicianship and formidable virtuosity, Casadesus has no peer. His conception of the B Flat Concerto is neat, precise, swift and dynamic. There was no doubt that he made the big-scale structure seem more taut than many a more reflective artist. It seemed shorter and more exciting in a breathless way, as if we were driven through the music by a giant whose command was not to be disputed for a second.

Steinberg, a first-class concerto collaborator, was wth him all the way. And never has the important cello solo in the "Andante," seemed more of a contribution than as played by the orchestra's first cellist, Michael Grebanier. His style had an aristocratic tonal beauty that compensated for the lack of this quality in Casadesus' keyboard approach.

After the concert, Henry B. Steinway, president of Steinway and Sons, presented the pianist with an engraved silver tray in commemoration of his forthcoming 70th birthday and his association with the Steinway piano for more than 40 years.

The next concert of the Pittsburgh Symphony in this series will be Feb. 19, an all-Mahler program; the final event, Apr. 23, all-Bruckner.

New York Post
D. 628,146 SAT. 354,497
NOV 21 1968

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JAN 8 1969
New England Newsclip

Quotes

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—William Steinberg, music director of the Pittsburgh Symphony, who also will be music director of the Boston Symphony on a three-year contract.

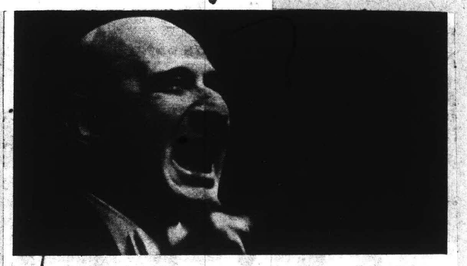
ATTICA HUB
ATTICA, O.
W. CIRC. 1,340
DEC-5--68

intelligent human beings.

William Steinberg, music director of the Pittsburgh Symphony has accepted a similar position with the Boston Symphony while keeping his work with the Pittsburgh Orchestra. He was in New York when the news broke, but he refused to talk with news reporters. Asked his reason, he replied, "I've just been appointed in Boston where the Cabots speak only to the Lowells, the Lowells speak only to God, and the Steinbergs haven't quite decided to whom to speak."

Georgy Sandor was scheduled to play a Chopin Concerto with a Mexican orchestra this past summer. A sudden failure of the electricity left everyone in darkness for nearly a half hour. When the audience began to grow restless, Sandor groped his way to the piano and played a Chopin Nocturne. The delighted audience called for an encore, so he began the first movement of Beethoven's Moonlight Sonata. As the lights did not come on, he played the entire number. Just as he finished, the lights blazed on to show groups of electricians in the wings. The lights had been fixed when he began the sonata, they told him, but were afraid to put them on because they might disturb his playing.

LOOK MAGAZINE
NEW YORK, N. Y.
E. O. WEEK 7,671,000
DEC 24 1968



Cologne-born conductor William Steinberg (above) must be twins. He is the first U.S. maestro to be music director of two major American orchestras at one time: the Pittsburgh Symphony and the Boston Symphony Orchestra. The double conductor, who averages an implausible 120 to 140 concerts a year, is taking the Pittsburghers to Carnegie Hall for an all-Mahler program (February 19) and an all-Bruckner breakout with the Rutgers Choir (April 23).

THE DAILY NEWS
PORT CLINTON, O.
P.M. (NO SAT.) CIRC. 5,375
JAN-3--69

TROY TIMES RECORD
Saturday, January 4, 1969

NEWBURGH BEACON NEWS
Saturday, January 11, 1969

OCEAN COUNTY
DAILY OBSERVER
Brick Town, N.J.
M-8,085
JAN 6 1969

William Steinberg To Advise, Conduct Boston Symphony

By MARY CAMPBELL

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UTICA OBSERVER DISPATCH
Sunday, January 19, 1969

TIMES (E)
HARTFORD, CONN.
CIRC. 134,700
JAN 26 1969
New England Newsclip

CHRONICLE-TELEGRAM
ELYRIA, O.
P.M. - CIRC. 29,086
JAN-12-69

WICHITA FALLS, TEXAS
TIMES
D. 19,000 S. 44,000
JAN 5 1969

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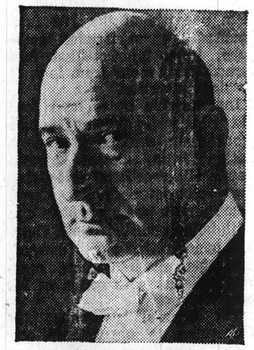

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It would be carping to fault these performances which were a union of technical aplomb and suavity of interpretation. They represented a wonderfully sympathetic understanding of Brahms sturdy beauty and architectural grandeur.

He was, in a way, like a new Steinberg, putting behind him past miscalculations and facing the future with supreme confidence. He has lived a long life of trial and error in art, and has matured magnificently. Toscanini bet on the right man, when after Steinberg had chosen and trained the Palestine Symphony in 1936, he engaged him to organize and train the NBC Symphony.

For an astringent, Gallic approach to Brahms, combined with a superb musicianship and formidable virtuosity, Casadesus has no peer. His conception of the B Flat Concerto is neat, precise, swift and dynamic. There was no doubt that he made the big-scale structure seem more taut than many a more reflective artist. It seemed shorter and more exciting in a breathless way, as if we were driven through the music by a giant whose command was not to be disputed for a second.

Steinberg, a first-class concerto collaborator, was with him all the way. And never has the important cello solo in the "Andante," seemed more of a contribution than as played by the orchestra's first cellist, Michael Grebanier. His style had an aristocratic tonal beauty that compensated for the lack of this quality in Casadesus' keyboard approach.

After the concert, Henry B. Steinway, president of Steinway and Sons, presented the pianist with an engraved silver tray in commemoration of his forthcoming 70th birthday and his association with the Steinway piano for more than 40 years.

The next concert of the Pittsburgh Symphony in this series will be Feb. 19, an all-Mahler program; the final event, Apr. 23, all-Bruckner.

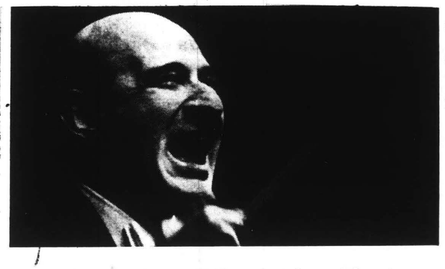
BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JAN 8 1969
New England Newsclip

Quotes

It is only to be hoped that audiences find their way back to music and forget about the visual aspects. Toscanini's unbelievable simplicity led the audience to believe that he was doing a job which everybody could have done. Bruno Walter was uneventful to look at compared to today's young chaps who dance in front of the audience. I'm told I'm just as uninteresting.

—William Steinberg, music director of the Pittsburgh Symphony, who also will be music director of the Boston Symphony on a three-year contract.

LOOK MAGAZINE
NEW YORK, N. Y.
E. O. WEEK 7,671,000
DEC 24 1968



Cologne-born conductor William Steinberg (above) must be twins. He is the first U.S. maestro to be music director of two major American orchestras at one time: the Pittsburgh Symphony and the Boston Symphony Orchestra. The double conductor, who averages an implausible 120 to 140 concerts a year, is taking the Pittsburghers to Carnegie Hall for an all-Mahler program (February 19) and an all-Bruckner breakout with the Rutgers Choir (April 23).

ATTICA HOT
ATTICA, O.
W. CIRC. 1,340
DEC-5--68

intelligent human beings.

William Steinberg, music director of the Pittsburgh Symphony has accepted a similar position with the Boston Symphony while keeping his work with the Pittsburgh Orchestra. He was in New York when the news broke, but he refused to talk with news reporters. Asked his reason, he replied, "I've just been appointed in Boston where the Cabots speak only to the Lowells, the Lowells speak only to God, and the Steinbergs haven't quite decided to whom to speak."

Georgy Sandor was scheduled to play a Chopin Concerto with a Mexican orchestra this past summer. A sudden failure of the electricity left everyone in darkness for nearly a half hour. When the audience began to grow restless, Sandor groped his way to the piano and played a Chopin Nocturne. The delighted audience called for an encore, so he began the first movement of Beethoven's Moonlight Sonata. As the lights did not come on, he played the entire number. Just as he finished, the lights blazed on to show groups of electricians in the wings. The lights had been fixed when he began the sonata, they told him, but were afraid to put them on because they might disturb his playing.

THE DAILY NEWS
PORT CLINTON, O.
P.M. (NO SAT.) CIRC. 5,375
JAN-3--69

TROY TIMES RECORD
Saturday, January 4, 1969
NEWBURGH BEACON NEWS
Saturday, January 11, 1969

OCEAN COUNTY
DAILY OBSERVER
Brick Town, N.J.
M-8,085
JAN 6 1969

William Steinberg To Advise, Conduct Boston Symphony

By MARY CAMPBELL

NEW YORK (AP) — Music circles have been predicting that the three conductors to be found at the end of the Great Conductor Hunt will be very young men with a dramatic way with a baton and sex appeal for ladies in the audience.

Top job in three of the country's most prestigious orchestras recently became vacant. Leonard Bernstein is leaving the New York Philharmonic to write music. Erich Leinsdorf has resigned from the Boston Symphony because of overwork. Jean Martinon, under fire in Chicago, already has left the Chicago Symphony to conduct in Paris. So far the junior Bernsteins have not gotten their jobs.

Chicago is negotiating with Georg Solti, 56, of Covent Garden. The New York Philharmonic has hired Georg Szell, 71, music director of the Cleveland Symphony, as musical adviser and senior guest conductor, while it continues to look around.

The Boston Symphony has hired William Steinberg, 69, music director of the Pittsburgh Symphony, as its music director —making him the first conductor ever to be music director of two major United States orchestras at the same time.

Steinberg will conduct 15 of the Boston Symphony's 30 winter weeks, under a three-year contract to start next fall. Pittsburgh, perhaps as a show of appreciation, perhaps to keep Steinberg from moving to Boston, has given him a new contract with an unlimited duration. It calls for 16 weeks of conducting each season.

He was hired by Boston, Steinberg says frankly, partly for his opinion. All the conductors that Boston would consider hiring at the end of Steinberg's three years will be invited to be guest conductors and the board of directors wants to know what Steinberg thinks of them. "They want to be guided by my judgment. You can see what kind of responsibility this is."

And what about Pittsburgh, where he has been since 1952. Is its board also asking Steinberg to recommend a future successor? "Nobody has ever asked me," he says, smiling. "In Pittsburgh nobody believes I will ever stop. If I'm out, they close."

Steinberg is pleased that New York, Boston and Chicago did not rush out and hire some of the flashy young men on the international conducting scene.

"The translation of the word 'conducting' for me is 'experience.' It does not mean only learning repertoire but also maturity in order to approach the human angle from the proper side. No doubt that's the most difficult problem of our profession—how to approach an orchestra and get from the players the best they have.

"In the flamboyant approach to music, I always translate 'flamboyant' as 'wrong tempi.' These are my translations, understand.

"It is only to be hoped that audiences find their way back to music and forget about the visual aspects. Toscanini's unbelievable simplicity led the audience to believe that he was doing a job which everybody could have done. Bruno Walter was uneventful to look at compared to today's young chaps who dance in front of the audience. I'm told I'm just as uninteresting."

But if one thought that Steinberg would go farther and suggest that a listener play recordings at home, so the conductor wouldn't be visible at all, one would be wrong.

He says, "There is no substitute for any live performance. A person gets more out of a live performance, by feeling the physical proximity of the executors, by having your nervous system and theirs in the same room."

Steinberg says that he anticipates no special conducting problems in Boston. He has been a guest there and he and the orchestra know each other. "And we want the same—to bring good performances. I've never found an orchestra yet which wanted to play badly."

UTICA OBSERVER DISPATCH
Sunday, January 19, 1969
TIMES (E)
HARTFORD, CONN.
CIRC. 131,700
JAN 26 1969
New England Newsclip

CHRONICLE-TELEGRAM
ELYRIA, O.
P.M. - CIRC. 29,086
JAN-12-69

WICHITA FALLS, TEXAS
TIMES
D. 19,000 S. 44,000
JAN 5 1969

190.

Steinberg to Conduct 5-Day Beethoven Festival

6 to Lead BSO Next Year

A five-day Beethoven festival in April 1970 will be one of the highlights of the 89th season of the Boston Symphony Orchestra under William Steinberg, who assumes duties as music director in September. Steinberg will conduct approximately half the Symphony's regular schedule, dividing his time between orchestra seasons in Boston and Pittsburgh.

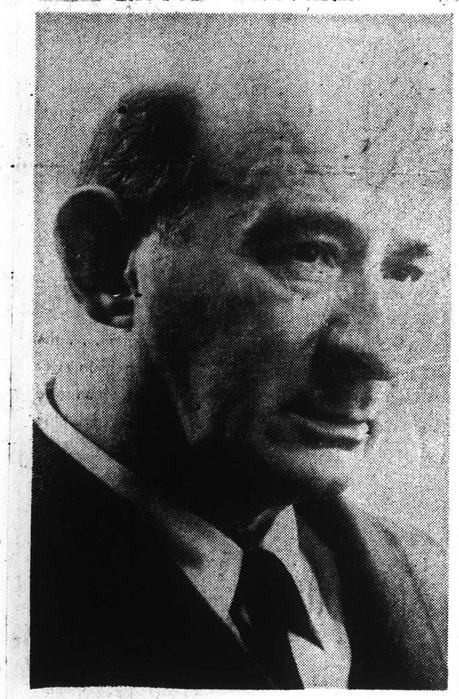
The Beethoven festival, a series of five non-subscription concerts honoring the 200th anniversary of the composer's birth, will open with Isaac Stern as soloist in the Violin Concerto. Rudolf Serkin will play the five Piano Concertos during the next three concerts and the concluding evening will be given to a performance of the Missa Solemnis. The festival will replace the orchestra's usual extended spring tour.

Five guest conductors will share podium duties with Steinberg next season. Besides current music director Erich Leinsdorf, they include Claudio Abbado, Colin Davis, Carlo Maria Giulini and Seiji Ozawa. Except for the spring tour the orchestra's schedule will remain the same as in past season with 24 Friday-Saturday pairs of concerts and five shorter series on Tuesdays and Thursdays. The orchestra will also give concerts in New York, Washington ,Baltimore, Philadelphia, Englewood (N.J.), New Haven, Hartford, and at the following schools: Rutgers, Villanova, the universities of Virginia and New Hampshire.

Soloists with the orchestra next season will include six pianists, three violinists, three cellists and nine vocalists. Among major works contemplated for 1969-70 are Mahler's "Das Lied von der rde" and his Symphony No. 10, Liszt's Faust Symphony, Bartok's "Bluebeard's Castle," Walton's "Belshazzar's Feast," Robert Starer's Double Concerto for violin and cello, the "Carmina Burana" of Carl Orff, Michael Tippett's Symphony No. 2 and Symphonies Nos. 1 and 2 by Edward Elgar. The season will open Sept. 26-27.

On Dec. 17 Arthur Fiedler will conduct a special non-subscription Symphony concert in honor of his 75th birthday. Fiedler has been associated with the orchestra since 1915. Program and soloists for the concert will be announced later.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817
MAR 25 1969
New England Newsclip



William Steinberg . . . conductor

Pittsburgh Symphony One of Greatest in U.S.

The Pittsburgh Symphony Orchestra rose to national prominence under the direction of the late Fritz Reiner during the 1940s and since 1952 under the musical supervision of Dr. William Steinberg.

The symphony includes 101 musicians who have been described as constituting one of the six great orchestras of the United States. The orchestra has performed in many foreign countries.

German-born, co-founder in 1936 of the Palestine Symphony Orchestra (now the Israel Philharmonic), Steinberg was brought to the United States by the late Arturo Toscanini in 1938 to assist in the creation and training of the NBC Symphony Orchestra.

Famous for his operatic as well as his symphonic work in Germany, Steinberg was soon a regular conductor of the San Fancisco Opera and guest of many of the major symphonies before his appointment in 1947 as music director of the Buffalo Philharmonic Orchestra.

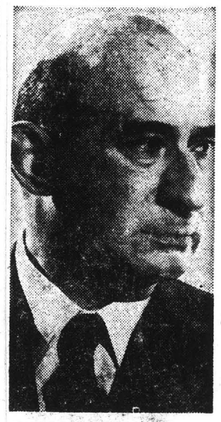
• • •

Since 1952, when he became music director of the Pittsburgh Symphony, he also has appeared as guest with the Chicago, New York, San Francisco, Los Angeles, Philadelphia and Boston Symphonies. During the 1964-65 season, he was guest conductor at the Metropolitan Opera.

As of the beginning of this season, Dr. Steinberg is the only conductor to be music director of two of the world's greatest orchestras. Having accepted the head post of the Boston Symphony, and with a lifetime contract with the Pittsburgh Symphony, he divides his time between the two organizations.

ELMIRA, N. Y.
TELEGRAM
SUN. 52,500
MAR 2 1969

Steinberg plans B.S.O. Beethoven festival



WILLIAM STEINBERG
. . . first season

A week-long Beethoven Festival will be one of the highlights of William Steinberg's first season as music director of the Boston Symphony.

Steinberg takes over in September from conductor Erich Leinsdorf. Leisdorf will return as guest conductor. Other guest conductors are Claudio Abbado, Colin Davis, Carlo Maria Giulini and Seiji Ozawa.

The Beethoven Festival in April 1970, will observe the 200th anniversary of the composer's birth. During the five - concert, non - subscription series, Isaac Stern will play the violin concerto and Rudolph Serkin all five concertos. The Missa Solemnis completes the festival.

Guest artists during the orchestra's 89th season will include pianists Robert Casadesus, Rudolf Firkusny, Alexis Weissenberg, Ingrid Haebler and Theodore Lettvin. Guest violinists are Edith Peinemann and the orchestra's concertmaster, Joseph Silverstein. Cellists are Gregor Piatagorsky, Zara Nelsova and the orchestra's principal, Jules Eskin. Silverstein and Eskin will play Robert Starer's Double Concerto.

Among the special works of the season are Mahler's "Das Lied von der Erde" (mezzo Maureen Forrester, tenor Jon Vickers) and the Derryk Cooke performing version of Mahler's 10th Symphony; Liszt's "Faust" Symphony; the Bartok "Bluebeard's Castle" (mezzo Regina Resnick, basso Arnold Voketatis); and Walton's "Belshazzar's Feast" (basso Vern Shinall, Harvard Glee Club - Radcliffe Choral Society). These will be conducted by Steinberg.

Ozawa's program includes Orff's "Carmina Burana" (soprano Evelyn Mandac, tenor Stanley Volk, baritone Sherill Milnes). Davis' programs will offer Michael Tippett's Symphony No. 2 and Elgar's Symphony No. 1. Steinberg will conduct the Elgar 2d Symphony.

The Boston Pops' music director Arthur Fiedler will conduct the B.S.O. on Dec. 17, his 75th birthday. The concert will benefit the Fiedler Fund.

The orchestra's season opens with the Friday-Saturday concerts of Sept. 26-27. Steinberg is to conduct 12 of the 24 Friday-Saturday programs. Each guest conductor will lead one of the Thursday evening open rehearsals.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702
MAR 25 1969 New
EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923
MAR 25 1969 New England
SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
MAR 30 1969 New England
BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
MAR 29 1969 New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
MAR 24 1969 New England

STEINBERG JOINS CASALS AT FETE

Cellist Finds He 'Was Right' in His Prophecy of '29

By HENRY RAYMONT
Special to The New York Times

SAN JUAN, P. R., June 7—In the spring of 1929, a young German conductor who had just taken over Frankfurt's Museumsgesellschaft Orchestra, saw a dream come true. The world's most celebrated cellist appeared as one of his soloists.

After the concert the cellist said to the conductor: "Young man, you have great talent and you will go far."

The speaker was Pablo Casals, whose prediction about the conductor, Wiiliam Steinberg, was, if anything, an understatement.

The 92-year-old Casals and Mr. Steinberg, 69, have met again for the first time in 40 years at the Casals Festival here.

The Spanish-born cellist was at hand during Friday5s, concert to hear Mr. Steinberg lead the festival orchestra in compositions by Mozart, Strauss and Wagner before a capacity audience at the University of Puerto Rico's amphitheater.

"You are a marvelous musician," Casals said in his heavily accented English as he embraced Mr. Steinberg while the audience cheered its approval. "You see, my prediction was right."

Mr. Steinberg, after a long career as music director of the Pittsburgh Symphony Orchestra, will also take charge of the Boston Symphony this fall—the first conductor to head two major symphonies on a full-time basis.

Earlier this week, a younger musician brought tears to Casal's eyes with a performance of the Elgar cello concerto, a work he had performed in London in the early 1920's before King George V.

Here it was Jacqueline du Pré, the 23-year-old English cellist, who performed the difficult piece, with Daniel Barenboim, her 26-year-old Israeli husband, conducting the orchestra.

Miss du Pré, a tall girl with long wavy fair hair, was called back to the stage six times by a standing ovation. Backstage, after the concert, the two young artists were embraced by Casals, who had listened to the performance from a high-backed chair placed in the wings.

"I always said you can't be English with such a temperament," he told the beaming Miss du Pré. "Of course it must come from your father's French ancestors. It was beautiful, beautiful. Every note in its place and every emphasis so right. Beautiful."

GIVE TO FRESH AIR FUND.

Highlights Announced By Boston Symphony

BOSTON — With announcement of highlights of the Boston Symphony Orchestra's 1969-70 season, plans for the next 18 months have become reasonably clear. The transition from the Erich Leinsdorf regime to that of William Steinberg includes the following steps:

On April 19, Leinsdorf will conduct his last Boston concert as leader of the Symphony, and on Aug. 24 will conclude his directing at Tanglewood. Usual spring events meanwhile bring the "Pops" from April 28, to June 28, and two weeks of the popular Esplanade Concerts.

Principal Conductor

As recently announced, Tanglewood in 1970 will have Seiji Ozawa as principal conductor, Leonard Bernstein as advisor, and Gunther Schuller as head of the Berkshire Music Center.

The Boston Symphony today announced noteworthy events of its 89th season, starting in Symphony Hall on Sept. 26, and bringing Steinberg to the podium for the first time in the role of conductor for a three-year term.

Steinberg, who still retains his post as conductor of the Pittsburgh Symphony, will conduct slightly more than half of the Boston concerts at Symphony Hall this coming season. Guest conductors will be Claudio Abbado, Colin Davis, Carlo Maria Giulini and Seiji Ozawa. Leinsdorf will also return as a guest conductor.

J.F.K.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736
MAR 25 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
APR 19 1969

New Symphony season

The Boston Symphony will open its 1969-70 season on September 26 with William Steinberg conducting his first concert as music director. There will be 24 Friday and Saturday concerts, a Tuesday and a Thursday series, of five concerts each, and seven open rehearsals in the new season. Five special non-subscription concerts during the week of April 6, 1970, will celebrate the Beethoven bicentennial. Guest conductors will be Claudio Abbado, Colin Davis, Carlo Maria Giulini, and Seiji Ozawa. Erich Leinsdorf will also return as a guest conductor. Some of the works to be performed next year are Bartok's "Bluebeard's Castle," Mahler's "Das Lied von der Erde," Walton's "Belshazzar's Feast," Orff's "Carmina Burana," and Liszt's "Faust" symphony.

The Sound of Music

Symphonic Musings

Symphonygoers anxious to know the details of new BSO music director William Steinberg's first year in Boston now have something to muse over during the summer. Highlights of the 1969-70 Boston Symphony season were announced yesterday.

"Specials" of the 89th season include a Beethoven festival, a large roster of guest conductors and guest artists, and a special concert conducted by Arthur Fiedler on his 75th birthday.

According to plans announced earlier, Steinberg and the guest conductors will share conducting duties. The new music director will lead about half of the programs.

In addition, each of the seven open rehearsals scheduled will have a different conductor. Next season's guest conductors can be considered prime candidates during the quest for a permanent BSO music director.

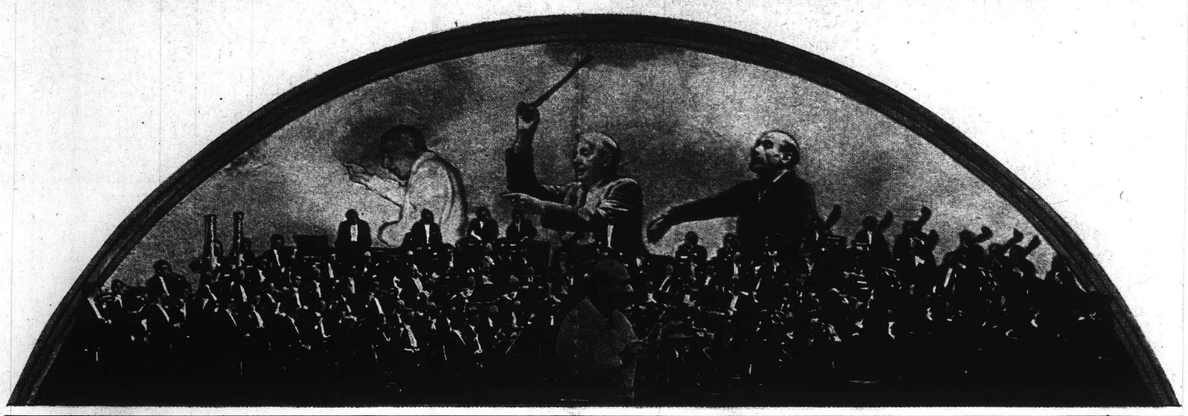
They include Claudio Abbado, Colin Davis, Carlo Maria Guilini and Seiji Ozawa. Erich Leinsdorf will return to guest-conduct after his retirement from the BSO this year.

The week of April 6, 1970, will be devoted to a Beethoven Festival, with Steinberg conducting the orchestra in five special concerts celebrating the Beethoven bicentennial. The series, which replaces part of the orchestra's annual touring schedule, opens with a concert in which Isaac Stern is soloist in the violin concerto. On the next three nights, Rudolf Serkin will play the five piano concerti. The fifth concert will be a performance of the "Missa Solemnis."

Other soloists scheduled to appear during the season are pianists Robert Casadesus, Rudolf Firkusny, Alexis Weissenberg, Ingrid Haebler and Theodore Lettvin; violinists Edith Peinemann and Joseph Silverstein; cellists Gregor Piatigorsky, Zara Nelsova and Jules Eskin, and singers Evelyn Lear, Evelyn Mandac, Maureen Forrester, Regina Resnick, Jon Vickers, Stanley Volk, Sherrill Milnes, Arnold Voketatis and Vern Shinall.

Special works included in the season's repertoire are Mahler's "Das Lied von der Erde" and Symphony No. 10; Liszt's "Faust" Symphony; Bartok's "Bluebeard's Castle"; Walton's "Belshazzar's Feast"; Robert Starer's Double Concerto for Violin and Cello; Orff's "Carmina Burana"; Michael Tippett's Symphony No. 2, and Symphonies No. 1 and 2 by Elgar.

The Arthur Fiedler concert will be on Dec. 17 and will be a benefit for the Fiedler Fund.



The Rise and Decline of the Boston Symphony

IT HASN'T BEEN THE SAME SINCE THE DAYS OF KOUSSEVITZKY. CAN STEINBERG BRING BACK THE OLD GLORY?

By Abram Chasins

Everyone knows the story about the Boston lady who was wearing one of those shapeless, flappy, and indomitable black hats that will forever survive and who was stopped during a stroll on Beacon Street by an inquisitive stranger. "Where did you ever buy that hat?" asked the stranger.

"In Boston," she was told, "we don't buy our hats. We inherit them."

And so it once was with season subscriptions to the Boston Symphony Orchestra. Like Standard Oil of New Jersey, like U. S. citizenship itself, they were to keep and bequeath, not to sell and buy. They belonged inherently to rock-ribbed tradition—to Boston as "the hub of the universe," resting on its most redoubtable institutions: the Athenaeum, Harvard University, and the Symphony. As a Cleveland reporter wrote during a 1906 BSO tour on its twenty-fifth anniversary, "In Boston, the leader of the orchestra is a good deal bigger man than the mayor." I'll say. The conductor was Karl Muck. Who was the mayor?

Forty years later, the social and intellectual elite of Boston were still making their weekly pilgrimages to Symphony Hall. There was none of Carnegie Hall's red plush on the seats or in the austere little refectory off the second balcony, where Friday-afternoon devotees compared tastes and distastes over a hurried intermission cup of tea. But somehow everything in the world and in the week was peripheral to "symphony." For a Bostonian, even today, to speak of "going to *the* symphony" sounds as awkward as for anyone, on a Sunday morning, to talk of "going to *the* church."

To Bostonians, their own was either the only thing of its kind or surely the best. This pertained to the hundred musicians on the stage, but was personalized—between 1924 and 1949—in one hero, one elegant man, who faced his players, who mesmerized and inspired them into being, with him, the unsurpassed Boston Symphony—Serge Koussevitzky.

That was quite a feat during the first decade of Koussevitzky's tenure in Boston, when Arturo Toscanini reigned in New York and Leopold Stokowski ruled in Philadelphia. The three orchestras of these cities were supreme in the world, for in no time at all the romantic and daring and brilliant magician in Boston had rebuilt and reconsecrated his orchestra into a sovereign body of musicians. Each of the three great orchestras was strikingly different, yet really above comparison. Nevertheless, an honest New Yorker or perhaps even a Philadelphian, caught off guard, might have admitted that the Boston was *primus inter pares*—first among equals.

Since 1949, times have changed. But Boston changed more acutely, because Koussevitzky retired and Boston's conductors have changed. First, Charles Munch replaced Koussevitzky. Then, in 1962, Erich Leinsdorf replaced Munch. Now another change looms: still another top-notch musician, William Steinberg, who since 1952 has built a wonderful orchestra in Pittsburgh, will divide himself, beginning next fall, between Boston and Pittsburgh. Dual duties evidently intrigue him. One decade ago he commuted regularly for a year between Pittsburgh and London, whose symphony he was invited to "rescue."

Why has all this aroused so much interest, not only in the United States but internationally? The answer is a child of our time. If an orchestra is the brightest luminary of a city's artistic constellation, if America is the musical center of the world—and it is—then the state of our musical treasury is a matter of vital national concern. To many millions, this symbol of our culture has connotations no less important than the course of our politics, our social well-being, and our economy, and most of them believe that there are no inferior orchestras, there are only inferior conductors.

From a musical point of view, they're wrong, for the changes in Boston concerned conductors of extraordinary excellences and superior esthetic qualities. But what those changes wrought was not only professional but personal, psychological, and in no small sense even chemical.

Charles Munch was internationally admired for his gentlemanly, Gallic blend of charm, poetic intensity, and self-effacement; but never did he possess the power to arouse audiences to frenzied response. His death early last November, while he was on a warmly greeted American tour with the newly formed Orchestre de Paris, leaves an artistic void. Six years ago in Boston, he was succeeded by Erich Leinsdorf, who is a musical executive of astonishing mental discipline, with a remarkable repertoire and an impressive control over every aspect of orchestral procedure. But neither man ever courted the glamour gimmicks, and the public has always, sooner or later, deserted symphonic series that didn't provide colorful conductors to worship.

The fatal fact is that the chemical and the psychological play life-and-death roles in conducting. Despite the further fact that audiences for music have grown prodigiously everywhere, they have been drawn mainly by the magic of personality driving the artistry. The absence of that magic in Boston's band led many old subscribers and recent ones (after years on the waiting list) to give up season tickets, to grow apathetic, to stop wanting to go, and finally to stop going.

One former subscriber said to me, "Ever since Serge Koussevitzky left the Boston, all that remains are unforgettable memories and recordings. Munch to me was strangely lacking in personality, as well as appearing to my untutored ears to miss the point of so many pieces he conducted. I can't say I was actually dissatisfied or displeased—it's just that I never got that hot flame, that kind of rich color and final authority that I used to get with almost every piece at almost every Koussevitzky concert. I just got bored."

A crucial effect of this slippage from love to respect to boredom has shown up in the comparative sales of Boston Symphony records. In an American market pinched by lower-cost European orchestras, the Boston has declined relatively to the New York, Philadelphia, and Cleveland issues.

The crucial problem of the Boston Symphony today more than partially results from the almost esoteric affinity that previously existed between the orchestra and its public. Currently, it's not easy to find people who care about it as of yore. This decline in identification, loyalty, and pride has been more painfully conspicuous because of the opposite trend in Leonard Bernstein's New York, while the Philadelphia rolls sumptuously on, like a monumental museum, for a full half-century under the indelible influence of Stokowski and the benignly long curatorship of Eugene Ormandy.

Have the programs in Boston been "awful," as many of the deserters continually complain? I don't think that's it at all. Audiences always talk this way, at the drop of almost any piece that doesn't hit them in the midriff. Does Leinsdorf do the "wrong things" with the classics and romantics? There has also been carping over an "overabundance of concertized opera." But Leinsdorf is essentially a terrific opera man. He is most dramatic to me when he enlists the most eloquent of instruments, the human voice. I think the problem has been not what has happened as what hasn't. To / *turn to page 144*

McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8,567,000

MAR 1969

The rise and decline of the Boston Symphony

continued from page 34

understand all this, we must realize that the conductor's job is the most complicated one in the musical world. We ask him for technical and auditory objectivity. However, unless at the same time he shows flamboyant power and subjectivity, he's a deady with his orchestra and audience. Somehow, he must brew together musicianship, scholarship, and showmanship. It's a miraculous combination, and one glance toward the early years of the Boston Symphony will show what a difference such men—and one in particular—have made.

Standing behind them all, from the beginning, was a wealthy, wise, visionary young sponsor, Henry Lee Higginson. Trained as a musician and flourishing in business, Higginson started the orchestra, in 1881, in a Boston already rich in education and the arts. He guided the orchestra, chose its conductors, built its library, and paid its deficits for almost forty years. It was not by chance that the Boston, under Koussevitzky, was by many years the last major American orchestra to become unionized.

The first of the early, and invariably German, conductors was Georg Henschel, more experienced as a singer than as a conductor, yet gifted and personable enough to carry the orchestra for three years while it was still a fashionable novelty. Wilhelm Gericke (1884-1889) then *built* the orchestra with Teutonic persistence, returning somewhat mellowed ten years later.

But meanwhile Arthur Nikisch, a young lion of already glowing reputation, who was later to lead the Leipzig Gewandhaus Orchestra into new eminence, came to *shape* the Boston Symphony with his magnetic and imaginative flair, and reportedly exclaimed at his first rehearsal, "All I have to do is poetize!" A burning drama rather than discipline was Nikisch's forte; and he left inescapable influences, later to be gratefully observed in the great "American triumvirate," Toscanini, Stokowski, and Koussevitzky.

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One of the superb instrumentalists whom he then brought in, the oboist Fernand Gillet, commented once, during a rehearsal break, on the honor of being a member of the BSO. "You know, Mr. Chasins, if we had to choose between wearing the ribbon of the *Légion d'Honneur* and playing in the Boston Symphony, I don't think any of us would hesitate to choose a seat in this orchestra."

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The Rise and Decline of the Boston Symphony

IT HASN'T BEEN THE SAME SINCE THE DAYS OF KOUSSEVITZKY. CAN STEINBERG BRING BACK THE OLD GLORY?

By Abram Chasins

Everyone knows the story about the Boston lady who was wearing one of those shapeless, flappy, and indomitable black hats that will forever survive and who was stopped during a stroll on Beacon Street by an inquisitive stranger. "Where did you ever buy that hat?" asked the stranger.

"In Boston," she was told, "we don't buy our hats. We inherit them."

And so it once was with season subscriptions to the Boston Symphony Orchestra. Like Standard Oil of New Jersey, like U. S. citizenship itself, they were to keep and bequeath, not to sell and buy. They belonged inherently to rock-ribbed tradition—to Boston as "the hub of the universe," resting on its most redoubtable institutions: the Athenaeum, Harvard University, and the Symphony. As a Cleveland reporter wrote during a 1906 BSO tour on its twenty-fifth anniversary, "In Boston, the leader of the orchestra is a good deal bigger man than the mayor." I'll say. The conductor was Karl Muck. Who was the mayor?

Forty years later, the social and intellectual elite of Boston were still making their weekly pilgrimages to Symphony Hall. There was none of Carnegie Hall's red plush on the seats or in the austere little refectory off the second balcony, where Friday-afternoon devotees compared tastes and distastes over a hurried intermission cup of tea. But somehow everything in the world and in the week was peripheral to "symphony." For a Bostonian, even today, to speak of "going to *the* symphony" sounds as awkward as for anyone, on a Sunday morning, to talk of "going to *the* church."

To Bostonians, their own was either the only thing of its kind or surely the best. This pertained to the hundred musicians on the stage, but was personalized—between 1924 and 1949—in one hero, one elegant man, who faced his players, who mesmerized and inspired them into being, with him, the unsurpassed Boston Symphony—Serge Koussevitzky.

That was quite a feat during the first decade of Koussevitzky's tenure in Boston, when Arturo Toscanini reigned in New York and Leopold Stokowski ruled in Philadelphia. The three orchestras of these cities were supreme in the world, for in no time at all the romantic and daring and brilliant magician in Boston had rebuilt and reconsecrated his orchestra into a sovereign body of musicians. Each of the three great orchestras was strikingly different, yet really above comparison. Nevertheless, an honest New Yorker or perhaps even a Philadelphian, caught off guard, might have admitted that the Boston was *primus inter pares*—first among equals.

Since 1949, times have changed. But Boston changed more acutely, because Koussevitzky retired and Boston's conductors have changed. First, Charles Munch replaced Koussevitzky. Then, in 1962, Erich Leinsdorf replaced Munch. Now another change looms: still another top-notch musician, William Steinberg, who since 1952 has built a wonderful orchestra in Pittsburgh, will divide himself, beginning next fall, between Boston and Pittsburgh. Dual duties evidently intrigue him. One decade ago he commuted regularly for a year between Pittsburgh and London, whose symphony he was invited to "rescue."

Why has all this aroused so much interest, not only in the United States but internationally? The answer is a child of our time. If an orchestra is the brightest luminary of a city's artistic constellation, if America is the musical center of the world—and it is—then the state of our musical treasury is a matter of vital national concern. To many millions, this symbol of our culture has connotations no less important than the course of our politics, our social well-being, and our economy, and most of them believe that there are no inferior orchestras, there are only inferior conductors.

From a musical point of view, they're wrong, for the changes in Boston concerned conductors of extraordinary excellences and superior esthetic qualities. But what those changes wrought was not only professional but personal, psychological, and in no small sense even chemical.

Charles Munch was internationally admired for his gentlemanly, Gallic blend of charm, poetic intensity, and self-effacement; but never did he possess the power to arouse audiences to frenzied response. His death early last November, while he was on a warmly greeted American tour with the newly formed Orchestre de Paris, leaves an artistic void. Six years ago in Boston, he was succeeded by Erich Leinsdorf, who is a musical executive of astonishing mental discipline, with a remarkable repertoire and an impressive control over every aspect of orchestral procedure. But neither man ever courted the glamour gimmicks, and the public has always, sooner or later, deserted symphonic series that didn't provide colorful conductors to worship.

The fatal fact is that the chemical and the psychological play life-and-death roles in conducting. Despite the further fact that audiences for music have grown prodigiously everywhere, they have been drawn mainly by the magic of personality driving the artistry. The absence of that magic in Boston's band led many old subscribers and recent ones (after years on the waiting list) to give up season tickets, to grow apathetic, to stop wanting to go, and finally to stop going.

One former subscriber said to me, "Ever since Serge Koussevitzky left the Boston, all that remains are unforgettable memories and recordings. Munch to me was strangely lacking in personality, as well as appearing to my untutored ears to miss the point of so many pieces he conducted. I can't say I was actually dissatisfied or displeased—it's just that I never got that hot flame, that kind of rich color and final authority that I used to get with almost every piece at almost every Koussevitzky concert. I just got bored."

A crucial effect of this slippage from love to respect to boredom has shown up in the comparative sales of Boston Symphony records. In an American market pinched by lower-cost European orchestras, the Boston has declined relatively to the New York, Philadelphia, and Cleveland issues.

The crucial problem of the Boston Symphony today more than partially results from the almost esoteric affinity that previously existed between the orchestra and its public. Currently, it's not easy to find people who care about it as of yore. This decline in identification, loyalty, and pride has been more painfully conspicuous because of the opposite trend in Leonard Bernstein's New York, while the Philadelphia rolls sumptuously on, like a monumental museum, for a full half-century under the indelible influence of Stokowski and the benignly long curatorship of Eugene Ormandy.

Have the programs in Boston been "awful," as many of the deserters continually complain? I don't think that's it at all. Audiences always talk this way, at the drop of almost any piece that doesn't hit them in the midriff. Does Leinsdorf do the "wrong things" with the classics and romantics? There has also been carping over an "overabundance of concertized opera." But Leinsdorf is essentially a terrific opera man. He is most dramatic to me when he enlists the most eloquent of instruments, the human voice. I think the problem has been not what has happened as what hasn't. To / *turn to page 144*

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The rise and decline of the Boston Symphony

continued from page 34

understand all this, we must realize that the conductor's job is the most complicated one in the musical world. We ask him for technical and auditory objectivity. However, unless at the same time he shows flamboyant power and subjectivity, he's a deady with his orchestra and audience. Somehow, he must brew together musicianship, scholarship, and showmanship. It's a miraculous combination, and one glance toward the early years of the Boston Symphony will show what a difference such men—and one in particular—have made.

Standing behind them all, from the beginning, was a wealthy, wise, visionary young sponsor, Henry Lee Higginson. Trained as a musician and flourishing in business, Higginson started the orchestra, in 1881, in a Boston already rich in education and the arts. He guided the orchestra, chose its conductors, built its library, and paid its deficits for almost forty years. It was not by chance that the Boston, under Koussevitzky, was by many years the last major American orchestra to become unionized.

The first of the early, and invariably German, conductors was Georg Henschel, more experienced as a singer than as a conductor, yet gifted and personable enough to carry the orchestra for three years while it was still a fashionable novelty. Wilhelm Gericke (1884-1889) then *built* the orchestra with Teutonic persistence, returning somewhat mellowed ten years later.

But meanwhile Arthur Nikisch, a young lion of already glowing reputation, who was later to lead the Leipzig Gewandhaus Orchestra into new eminence, came to *shape* the Boston Symphony with his magnetic and imaginative flair, and reportedly exclaimed at his first rehearsal, "All I have to do is poetize!" A burning drama rather than discipline was Nikisch's forte; and he left inescapable influences, later to be gratefully observed in the great "American triumvirate," Toscanini, Stokowski, and Koussevitzky.

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In this spirit of inquiry, he had been the first conductor to introduce analytical program notes. Among other innovations was his immediate appointment of virtuoso Jesús María Sanromá as the first official pianist of orchestral history. That is how, in such works as Stravinsky's *Petrouchka,* where the piano part is extremely demanding, the artistic results were so uniquely realized.

Koussevitzky, like Nikisch, did have his ups and downs, and also like his mentor, he was quite incapable of dullness. As the cellist Piatigorsky once observed, "His every day was a festival." At the same time you could trust the catholicity of his taste and his selective receptivity to new music. Time, after all, is not space; when one piece comes onto a program, another has to go. It was his decisions in that process, and his wholehearted commitment to them, that so marvelously deepened the value of his leadership and so strengthened his contribution to American music. Incidentally, during one succession of 52 programs, he never repeated a single work.

Not to be forgotten, either, is Koussevitzky the educator. The Berkshire Festival soon grew to include his dream of Tanglewood (or "Thonglefoot," as it became in his unique dialect), at which young musicians could hear the best music played and learn from the men who played it. Koussevitzky's instinct for education was irrepressible, and through his deep emotional and tonal needs he was always managing, even on the most antiseptically academic occasion, to impart and to convince. This skill was no doubt kin to his lyric and virtuosic achievements on the double bass. In Rome, after he had fled the Soviets and was soloizing through Europe, a critic wrote, "Koussevitzky is such an artist that if, instead of his double bass, he were given a mattress stuffed with hay, he would contrive to draw magical sounds from it."

After Koussevitzky's retirement, Charles Munch came with his own command of orchestral music, his stature, his dedication—to performance, *not* to rehearsal. His greatest success, no doubt, was as a guest conductor. And though he could rise to brilliant heights, it could be said he guest-conducted the Symphony for twelve seasons. His rehearsals were brief. The Symphony was never *his,* as it had been Koussevitzky's.

Just imagine an orchestra in the full plentitude of its powers, acclaimed as the finest orchestra in the world, each member holding a personal pride as he toured to New York and everywhere else. It was at this point that Munch arrived; and with all his gifts, he wasted the treasure—including Tanglewood, which drifted more or less rudderlessly.

A former member of the orchestra under its three latest conductors has summed up his feelings as follows: "Serge was a genius, a genuine genius. I think Munch had a tremendous talent—for everything but work. Personally, he was a grand guy, a good golfer, and a swell sport. As a conductor, he made a nervous wreck out of me and a lot of other men, too. When he communicated with 'inspiration,' he was in such a state of unbalanced excitement that he was out of control—of himself and of his men—while the audience stayed pretty cool, and some of us musicians froze inside, fearing a catastrophe. I think everybody finally lost confidence in him—management, audience, even those critics who were *with* him at the beginning. When the fact finally came out that in the midst of the biggest recording boom in history, the BSO records weren't selling, it was a real blow to pocketbook and pride and to the orchestra's morale.

"When Leinsdorf took over, things began to pick up, but evidently not enough. Leinsdorf is a terrific taskmaster and pulled a lot of things back into shape, but he's not exactly a good candidate for a popularity contest, and that goes for orchestra as well as audience. It's true that Toscanini, Stokowski, and Szell are also not going to go down in history as beloved father images to their men—but boy! even while the hottest warfare was being waged, the musical worship remained intact. Under Leinsdorf, finger-wiggling discipline, intellect, integrity, plenty. But no wizardry, no goose bumps."

Erich Leinsdorf was brought in to rescue Tanglewood as much as the orchestra itself, and with or without goose bumps, he must be given credit for bringing the highest intellectual vitality and standards to the summer operation. As for the orchestra, though he scrubbed out the cobwebs and, in Mozart and Mendelssohn especially, produced an admirable sheen and a sunny glow, the comments quoted suggest that this conductor, for quite different reasons from Munch, didn't solve the chemistry problem. Nobody ever hypnotized an audience with the *Magic Flute* or *Midsummer Night's Dream.*

Another way of analyzing the chemistry of conductorial change is to sift out the show-biz and non-show-biz elements. When Erich Leinsdorf came to Boston, he chose consciously or otherwise the non-show-biz side. What he did with opera was too symphonic, it was said, and what he did with the symphonic staples simply didn't reveal their drama in a blazing light.

And now what can be expected with William Steinberg at the helm? No one who has heard and observed Steinberg's achievements with the Pittsburgh since 1952 could expect anything short of superb craftmanship, scholarship, fidelity to the text and to the spirit of the music. Such a venture as his best-selling *My Fair Lady* records points to the potential presence of showmanship, as well.

But more yet is needed, and desperately, one might say, and has on more than a few occasions been handsomely realized by Steinberg. I think, however, that it has happened mainly when he has lost himself intellectually only to find himself emotionally. He once wrote that the conductor who can tell us what a piece of music means, who has sufficient judgment and perception to reveal what music signifies, "is only he who is capable of making the work speak entirely for itself."

That phrase has always aroused my apprehension. In my opinion, if music could speak for itself, it would cry out, "For heaven's sake, interpret me!" As Richard Strauss put it, "A printed page of music is an imperfect blueprint of a conception. It is merely a lifeless diagram that awaits resurrection by an interpreter . . . whose recreative powers must remain relevant to the spirit and substance of a work."

That's more like it. In fact, that's it. Toscanini said it another way: "Any *asino* can conduct, but to make music, eh? *That* is difficult!" And having long ago laid his hands upon Steinberg (in Israel and later at NBC), the Maestro earned for Steinberg the purple right to be called a "conductor's conductor."

Bravo indeed! However, what audiences of the Boston Symphony Orchestra are waiting to swoon over is a leader who also has "that thing"—who so illumines a composition, who so fires his orchestra and inflames his auditors that he will revive wondrous beauties so long famous and so long absent, through throbbing readings of great musical works and highly personal revelations of their truths.

What these audiences await, in other words, is a man with that elusive, indefinable glow known these days as charisma. Is *that* something to be born with? With those Bostonian benefactors Nikisch and Koussevitzky, apparently yes. The Koussevitzky protégé, Bernstein on the other hand, picked his up with a front-paged bath when he pinch-hit for the ailing Bruno Walter. And, incidentally, before Sputnik, where was the Cliburn charisma?

Steinberg, with all his artistic and personal distinction, cannot yet be said to have acquired his. But perhaps this is his moment. Perhaps his arrival will inspire Bostonians—and the entire musical world—to care in the old way about "symphony." Only time and chemistry will tell, and, most important, whether a seat to "symphony" will be the easiest or the toughest ticket in town, any town.

THE END

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Notes and Footnotes

SUCH A disquieting article in March *McCall's* by musician-author Abram Chasins entitled, "The Rise and Decline of the Boston Symphony." A sub-title adds, "It hasn't been the same since the days of Koussevitzky. Can Steinberg (to replace Leinsdorf) bring back the old glory?"

Chasins tells how the late, flamboyant Koussevitzky glamorized the orchestra from 1924 to 1939. "He mesmerized the 100 musicians and inspired them into being, with him, the unsurpassed Boston Symphony."

The author pegs the "decline" to the reduced sale of recordings "relatively to the New York, Philadelphia and Cleveland record issues." In Boston, he claims, music-lovers' reaction has slipped "from love, to respect, to boredom." This he sees as caused by the conductor, "whom we ask for technical and auditory objectivity. But unless at the same time he shows flamboyant power and subjectivity, he's a deady with his orchestra and audience."

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No mention is made of Tanglewood, where summer attendance apparently has suffered not at all under Koussevitzky's successors. Legends still cluster about his name, and it is said he arrived on the grounds from his nearby home in a chauffeured red Packard for matinees, and a black Packard for evening programs. That's glamor at work, all right.

ACCORDING to an early Colonial pamphlet, students should bind peppermint leaves to their foreheads to sharpen the brain. A similar effect was said to be achieved by steeping the plant in boiling water and inhaling the vapors. Sounds better than marijuana.

OF ALL THINGS, Baltimore was the first American city to have a street illuminated by gas lights. They were turned on Feb. 17, 1817, and the citizens were afraid to touch the lead-in pipes for fear they'd be burned.

THOUGHT for today. Harry Truman said, "The responsibility of the great states is to serve and not dominate the world." It's a lesson yet to be learned.

RICHARD V. HAPPEL.

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Just imagine an orchestra in the full plentitude of its powers, acclaimed as the finest orchestra in the world, each member holding a personal pride as he toured to New York and everywhere else. It was at this point that Munch arrived; and with all his gifts, he wasted the treasure—including Tanglewood, which drifted more or less rudderlessly.

A former member of the orchestra under its three latest conductors has summed up his feelings as follows: "Serge was a genius, a genuine genius. I think Munch had a tremendous talent—for everything but work. Personally, he was a grand guy, a good golfer, and a swell sport. As a conductor, he made a nervous wreck out of me and a lot of other men, too. When he communicated with 'inspiration,' he was in such a state of unbalanced excitement that he was out of control—of himself and of his men—while the audience stayed pretty cool, and some of us musicians froze inside, fearing a catastrophe. I think everybody finally lost confidence in him—management, audience, even those critics who were *with* him at the beginning. When the fact finally came out that in the midst of the biggest recording boom in history, the BSO records weren't selling, it was a real blow to pocketbook and pride and to the orchestra's morale.

"When Leinsdorf took over, things began to pick up, but evidently not enough. Leinsdorf is a terrific taskmaster and pulled a lot of things back into shape, but he's not exactly a good candidate for a popularity contest, and that goes for orchestra as well as audience. It's true that Toscanini, Stokowski, and Szell are also not going to go down in history as beloved father images to their men—but boy! even while the hottest warfare was being waged, the musical worship remained intact. Under Leinsdorf, finger-wiggling discipline, intellect, integrity, plenty. But no wizardry, no goose bumps."

Erich Leinsdorf was brought in to rescue Tanglewood as much as the orchestra itself, and with or without goose bumps, he must be given credit for bringing the highest intellectual vitality and standards to the summer operation. As for the orchestra, though he scrubbed out the cobwebs and, in Mozart and Mendelssohn especially, produced an admirable sheen and a sunny glow, the comments quoted suggest that this conductor, for quite different reasons from Munch, didn't solve the chemistry problem. Nobody ever hypnotized an audience with the *Magic Flute* or *Midsummer Night's Dream.*

Another way of analyzing the chemistry of conductorial change is to sift out the show-biz and non-show-biz elements. When Erich Leinsdorf came to Boston, he chose consciously or otherwise the non-show-biz side. What he did with opera was too symphonic, it was said, and what he did with the symphonic staples simply didn't reveal their drama in a blazing light.

And now what can be expected with William Steinberg at the helm?

No one who has heard and observed Steinberg's achievements with the Pittsburgh since 1952 could expect anything short of superb craftmanship, scholarship, fidelity to the text and to the spirit of the music. Such a venture as his best-selling *My Fair Lady* records points to the potential presence of showmanship, as well.

But more yet is needed, and desperately, one might say, and has on more than a few occasions been handsomely realized by Steinberg. I think, however, that it has happened mainly when he has lost himself intellectually only to find himself emotionally. He once wrote that the conductor who can tell us what a piece of music means, who has sufficient judgment and perception to reveal what music signifies, "is only he who is capable of making the work speak entirely for itself."

That phrase has always aroused my apprehension. In my opinion, if music could speak for itself, it would cry out, "For heaven's sake, interpret me!" As Richard Strauss put it, "A printed page of music is an imperfect blueprint of a conception. It is merely a lifeless diagram that awaits resurrection by an interpreter . . . whose recreative powers must remain relevant to the spirit and substance of a work."

That's more like it. In fact, that's it. Toscanini said it another way: "Any *asino* can conduct, but to make music, eh? *That* is difficult!" And having long ago laid his hands upon Steinberg (in Israel and later at NBC), the Maestro earned for Steinberg the purple right to be called a "conductor's conductor."

Bravo indeed! However, what audiences of the Boston Symphony Orchestra are waiting to swoon over is a leader who also has "that thing"—who so illumines a composition, who so fires his orchestra and inflames his auditors that he will revive wondrous beauties so long famous and so long absent, through throbbing readings of great musical works and highly personal revelations of their truths.

What these audiences await, in other words, is a man with that elusive, indefinable glow known these days as charisma. Is *that* something to be born with? With those Bostonian benefactors Nikisch and Koussevitzky, apparently yes. The Koussevitzky protégé, Bernstein on the other hand, picked his up with a front-paged bath when he pinch-hit for the ailing Bruno Walter. And, incidentally, before Sputnik, where was the Cliburn charisma?

Steinberg, with all his artistic and personal distinction, cannot yet be said to have acquired his. But perhaps this is his moment. Perhaps his arrival will inspire Bostonians—and the entire musical world—to care in the old way about "symphony." Only time and chemistry will tell, and, most important, whether a seat to "symphony" will be the easiest or the toughest ticket in town, any town.

THE END

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 25 1969

Notes and Footnotes

SUCH A disquieting article in March *McCall's* by musician-author Abram Chasins entitled, "The Rise and Decline of the Boston Symphony." A sub-title adds, "It hasn't been the same since the days of Koussevitzky. Can Steinberg (to replace Leinsdorf) bring back the old glory?"

Chasins tells how the late, flamboyant Koussevitzky glamorized the orchestra from 1924 to 1939. "He mesmerized the 100 musicians and inspired them into being, with him, the unsurpassed Boston Symphony."

The author pegs the "decline" to the reduced sale of recordings "relatively to the New York, Philadelphia and Cleveland record issues." In Boston, he claims, music-lovers' reaction has slipped "from love, to respect, to boredom." This he sees as caused by the conductor, "whom we ask for technical and auditory objectivity. But unless at the same time he shows flamboyant power and subjectivity, he's a deady with his orchestra and audience."

Charles Munch, who succeeded Koussevitzky, Chasins sees as representing a "gentlemanly, Gallic blend of charm, poetic intensity and self-effacement, but never the power to arouse audiences to frenzied response." Six years ago he was succeeded by Erich Leinsdorf, "a musical executive of astonishing mental discipline . . . and impressive control over every aspect of orchestra procedure. But neither man ever courted glamor gimmicks, and the public always, sooner or later, deserted symphonic series that didn't provide colorful conductors to worship."

No mention is made of Tanglewood, where summer attendance apparently has suffered not at all under Koussevitzky's successors. Legends still cluster about his name, and it is said he arrived on the grounds from his nearby home in a chauffeured red Packard for matinees, and a black Packard for evening programs. That's glamor at work, all right.

ACCORDING to an early Colonial pamphlet, students should bind peppermint leaves to their foreheads to sharpen the brain. A similar effect was said to be achieved by steeping the plant in boiling water and inhaling the vapors. Sounds better than marijuana.

OF ALL THINGS, Baltimore was the first American city to have a street illuminated by gas lights. They were turned on Feb. 17, 1817, and the citizens were afraid to touch the lead-in pipes for fear they'd be burned.

THOUGHT for today. Harry Truman said, "The responsibility of the great states is to serve and not dominate the world." It's a lesson yet to be learned.

RICHARD V. HAPPEL.

193.

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

JUN 6 1969

Boston Symphony gets assistant conductor

Michael Tilson Thomas, young pianist, conductor, and winner of the 1968 Koussevitsky conducting prize at Tanglewood will be the new assistant conductor of the Boston Symphony. In the past he was conductor of the Young Musicians Foundation Debut Orchestra, and was assistant conductor to Pierre Boulez at the Beyreuth Festival in 1966. In 1968 he was conductor of the Ojai Festival in California and will return to the festival as conductor this summer. As the Boston Symphony assistant conductor, he will also perform as a member of the Boston Symphony Chamber Players.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAY 24 1969

Michael Thomas Named Assistant Conductor for BSO

Michael Tilson Thomas has been appointed assistant conductor of the Boston Symphony Orchestra beginning in September. The 24-year-old Californian joins the orchestra at the same time William Steinberg becomes music director. Thomas replaces Charles Wilson, assistant conductor for three seasons, who will rejoin the New York City Opera next fall.

Thomas, who is also a pianist, will serve in that capacity with the Boston Symphony Chamber Players. He has served as conductor of the Young Musicians Foundation Debut Orchestra, associated with the Los Angeles Music Center, and performed both as conductor and soloist in premieres of works by Stravinsky, Boulez, Stockhausen, Foss and Ingolf Dahl. He was assistant conductor to Pierre Boulez at the 1966 Bayreuth Festival and in 1967 at California's Ojai Festival, where last year he became principal conductor.

Thomas conducted the premiere of "Elephant Steps," an "occult opera" by Stanley Silverman and Richard Forman, last summer at Tanglewood, and was awarded the Berkshire Music Center's Koussevitzky Prize in conducting. He also directed the final concert of the Boston Philharmonia's 1968-69 season.

Thomas, 24, Assistant Symphony Conductor

The Boston Symphony has named Michael Tilson Thomas, 24, as assistant conductor of the orchestra and pianist for the Boston Symphony Chamber Players.

Thomas joins the orchestra in the Fall, when William Steinberg becomes the BSO's new music director.

Born in Hollywood, Thomas is a member of the noted theatrical family, the Thomashefskys. While still a high school junior he entered the University of California in 1962 with advanced standing, studying piano there with John Crown and conducting with Ingolf Dalh.

For four years Thomas was conductor of the Young Musicians Foundation Debut Orchestra, associated with the Los Angeles Music Center. During this period he was conductor and piano soloist in premieres by and with composers Igor Stravinsky, Pierre Boulez, Karlheinz Stockhauser, Lucas Foss and Ingolf Dalh.

MICHAEL THOMAS
. . . named by BSO

Boulez appointed Thomas assistant conductor for the 1966 Bayreuth Festival. Serving as assistant conductor of California's Ojai Festival, he became chief in 1968 and will head it again this Summer.

A conducting fellow at Tanglewood in 1968, Thomas won the Koussevitzky Prize. His Boston debut was here in April when he led the Boston Philharmonia.

At the Boston Symphony he succeeds Charles Wilson who is rejoining the New York City Opera.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

MAY 24 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 29 1969 New England

Koussevitzky Winner

BSO Names Assistant Conductor

Michael Tilson Thomas, 1968 winner of the Koussevitzky conducting prize at Tanglewood, has been appointed assistant conductor of the Boston Symphony Orchestra.

Thomas, who last summer worked with Gunther Schuller, head of contemporary music activities at the Berkshire Music Center, and conducted the premiere at Tanglewood of the Stanley Silverman-Richard Forman occult opera, "Elephant Steps," will assume his new position in September.

The 24-year-old artist replaces Charles Wilson, who will re-join the New York City Opera Company as principal conductor. Thomas has also been invited by Joseph Silverstein, concertmaster of the Boston Symphohny, to serve as pianist for the Boston Symphony Chamber Players.

Highly Praised

Both Erich Leinsdorf, who retires as music director of the BSO and as director of the Berkshire Music Center this summer, and his successor, William Steinberg, have commented most favorably on Thomas' talent.

Thomas was born in Hollywood and received the alumni prize as the most outstanding student at his graduation from the University of California. He has been a conductor and piano soloist in premieres with such composers as Igor Stravinsky, Pierre Boulez and Karhlheinz Stockhuasen.

Festival Leader

For the second year, the Californian has been named conductor of his state's Ojai Festival.

In the past, Thomas has served as conductor of the Young Musicians Foundation Debut Orchestra which is associated with the Los Angeles Music Center, participated in the classes of Gregor Piatigorsky, and was assistant conductor at the 1966 Bayreuth Festival.

Thomas, who was in the accelerated program of the Los Angeles city schools and simultaneously attended the University of California during his last two years of high school, began his formal musical training at the age of 10.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

JUN 1 1969

Michael Tilson Thomas named to B.S.O. post

The Boston Symphony's new assistant conductor, Michael Tilson Thomas, will make his debut with the orchestra Oct. 10-11. He also is expected to conduct during the shorter Tuesday and Thursday series.

Thomas, 24, succeeds Charles Wilson, who is returning to the New York City Opera conducting staff. Thomas also has been named pianist for the Boston Symphony Chamber Players.

Last Summer, Thomas won the Koussevitzky Prize in conducting at the orchestra's Berkshire Music Center. His Boston debut was in April as guest conductor of the Boston Philharmonia.

A member of the noted theatrical family, the Thomashefskys, Thomas was born in Hollywood. Attending the University of California during his last two years of high school, he studied piano with Hohn Crown and conducting with Ingolf Dahl.

For four years, Thomas was conductor of the Young Musicians Foundation Debut Orchestra, associated with the Los Angeles Music Center. He was conductor and piano soloist during this period in premieres by and with composers Igor Stravinsky Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He also participated as pianist in the master classes of cellist Gregor Piatagorsky and prepared the orchestra for the Heifetz-Piatagordsky Concerts.

Following an appointment as assistant conductor to Pierre Boulez at the 1966 Bayreuth Festival, Thomas became assistant, then principal conductor of California's Ojai Festival.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,100

MAY 24 1969

Hub Symphony Gets Assistant Conductor, 23

Boston — (UPI) — Michael Tilson Thomas, a 23-year-old Californian, has been appointed assistant conductor of the Boston Symphony Orchestra, effective in September, it was announced yesterday.

Thomas replaces Charles Wilson, who is returning to the New York City Opera Company.

Thomas, born into a theatrical family in Hollywood, is a talented pianist and was awarded the Berkshire Music Center's Koussevitzky Prize in conducting for his work at Tanglewood last summer.

Assistant, 23, Named by BSO

BOSTON (UPI)—Michael Tilson Thomas, a 23-year - old Californian, has been appointed assistant conductor of the Boston Symphony Orchestra, effective in September, it was announced Friday.

Thomas replaces Charles Wilson, who is returning to the New York City Opera Company.

Thomas, born into a theatrical family in Hollywood, Calif., is a talented pianist and was awarded the Berkshire Music Center's Koussevitzky Prize in conducting for his work at Tanglewood during the summer of 1968.

BANNER (e)
BENNINGTON, VT.
CIRC. 6,100

MAY 24 1969

Californian Named Assistant Conductor Of Hub Symphony

BOSTON (UPI) — Michael Tilson Thomas, 23-year-old Californian, has been appointed assistant conductor of the Boston Symphony Orchestra, effective in September. Thomas, a talented pianist who was born into a theatrical family in Hollywood, replaces Charles Wilson, who is returning to the New York City Opera Company.

UNION LEADER (M) & (E)
MANCHESTER, N. H.
CIRCULATION 55,103

MAY 24 1969 New England

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

MAY 27 1969

BULLETIN (e)
PROVIDENCE, R. I.
CIRC. 147,900

MAY 24 1969 New England Newsc

Thomas Named to Orchestra Post

BOSTON (UPI) — Michael Tilson Thomas, 23-year-old Californian, will become assistant conductor of the Boston Symphony Orchestra in September. Thomas will replace Charles Wilson, who is returning to the New York City Opera Company.

Thomas, born into a theatrical family in Hollywood, also is a pianist and was awarded the Berkshire Music Center's Koussevitzky prize in conducting for his work at Tanglewood during the summer of 1968.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

JUN 4 1969

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

JUN 3 1969 New England

New BSO Assistant

Michael Tilson Thomas, a 24-year-old California-born conductor-pianist, has been appointed assistant conductor of the Boston Symphony Orchestra. He will join the orchestra in September when William Steinberg becomes Music Director.

He replaces Charles Wilson, who will rejoin the New York City Opera Company in the fall as a principal conductor.

Thomas, a native of Hollywood, was conductor of the Young Musicians Foundation Debut Orchestra of the Los Angeles Music Center, assistant conductor to Pierre Boulez at the 1966 Bayreuth Festival, and conductor of California's Ojai Festival in 1968, a position he will hold again this summer.

Last summer he conducted at Tanglewood and won the Berkshire Music Center's Koussevitzky Prize in conducting.

Thomas Will Join BSO in September

Michael Tilson Thomas will become assistant conductor of the Boston Symphony Orchestra in September this year, it was announced today.

The 24-year-old native of California will join the orchestra at the same time William Steinberg becomes music director. He replaces Charles Wilson, who has held the position for three seasons and who will rejoin the New York City Opera Company this fall as a principal conductor. Mr. Thomas, who is notably talented as a pianist, will also serve as pianist for the Boston Symphony Chamber Players.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

MAY 28 1969 New

Michael Tilson Thomas, a 24-year-old Californian, has been appointed assistant conductor of the Boston Symphony.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

SEP 14 1969

SYMPHONY PIANIST NAMED

BOSTON (AP) — The Boston Symphony Orchestra has announced the appointment of Michael T. Thomas, 24, as assistant conductor and pianist for the Boston Symphony Chamber Players.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

MAY 25 1969

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 88,850

MAY 26 1969

END OF VOLUME

VOLUME 121

Tanglewood

1969

TANGLEWOOD - 1969

Table of Contents

General Festival Announcements and Commentary---
Promotional publicity that includes Tanglewood as a part of the Berkshire area or that mentions or features Tanglewood as one of the summer festivals, as well as the promotional material of the Boston Symphony Orchestra

A. Pre-Season.....pp. 1-24

B. Continuing General Promotion and Commentary (incl. post season commentary).....pp. 25-32

C. Radio & Television General Announcements.....pp. 33-34 326

Boston Symphony Orchestra

Concerts:

1st Week.....p. 35
2nd Week.....p. 38
3rd Week.....p. 42
4th Week.....p. 47
5th Week.....p. 56
6th Week.....p. 61
7th Week.....p. 66
8th Week.....p. 71

Personnel

Leinsdorf Farewell Concert & commentary on Leinsdorf.....pp. 74-83
B. S. O. and Tanglewood personnel.....p. 84

POPS at Tanglewood.....pp. 85-94

Money and Management

Tanglewood Friends.....pp. 95&97
Tanglewood for political conventions? .....p. 96
Tent Club.....pp. 98&99
Orchestra Heads meet at Blossom Center.....p. 100

Society and Music.....pp. 101-3
Benefit for Berkshire Medical Center.....pp. 104-6

Berkshire Chorus Auditions - local chorus used in conjunction with Tanglewood choir.....p. 107

Berkshire Music Center

Pre-season announcements.....p. 108

Opening Exercises.....p. 109

Fellowship announcements, activities and events.....pp. 110-14 & 126

Berkshire Boys Choir.....p. 115

BOSTON UNIVERSITY Tanglewood Institute.....pp. 117-21
Totenberg - Hanson recital.....p. 122

NEW ENGLAND CONSERVATORY Institute.....p. 123

Tanglewood on Parade.....p. 125

FESTIVAL OF CONTEMPORARY MUSIC.....pp. 127-33

Music Critics Association Meeting at Tanglewood.....pp. 134-40

CONTEMPORARY TRENDS Concerts.....pp. 141-54

Tanglewood - 1970

The Coming of Bernstein, Ozawa and Schuller.....pp. 155-59
Special articles about Ozawa.....p. 160 + 165
" " " Bernstein.....pp. 160-63
" " " Schuller.....p. 164

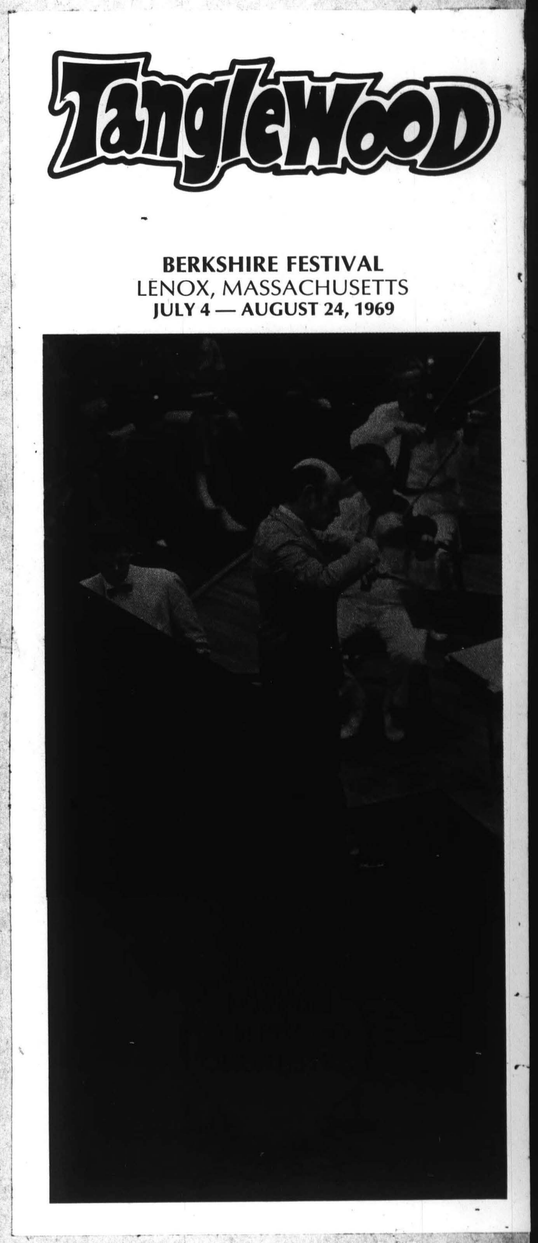

Table of Contents

General Festival Announcements and Commentary--
Promotional [illegible] officially that includes Tanglewood as a part of the Berkshire Area of [illegible] Tent and Tent and Tanglewood as one of the [illegible] Festivals, [illegible] as the promotional [illegible] of the Boston Symphony Orchestra.

A. Pre-Season.....pp. 1-44

B. Continuing General Promotion and Commentary.....pp. [illegible]-34

C. Radio & Television General Announcements.....pp. 35-[illegible]

Boston Symphony Orchestra

Concerts:

1st Week.....p. 3 — 5th Week.....p. [illegible]
2nd Week.....p. 3 — 6th Week.....p. [illegible]
3rd Week.....p. 42 — 7th Week.....p. [illegible]
4th Week.....p. [illegible] — 8th Week.....p. [illegible]

Seasons

Leinsdorf's Farewell Concert & commentary on Leinsdorf.....pp. [illegible]-5
B. S. O. and Tanglewood [illegible].....p. [illegible]

B.S.O. at Tanglewood.....pp. [illegible]-4

Money and Management

Tanglewood Friends.....pp. [illegible]
Tanglewood [illegible] conventions.....p. [illegible]
Tent City.....pp. 80
Orchestra Rehearsal [illegible] Center.....p. 104

Society and Music.....pp. [illegible]-8
Benefit for Berkshire Medical Center.....pp. 104-[illegible]

Berkshire Choral Institute - [illegible] choral [illegible] Tanglewood [illegible].....p. [illegible]

Berkshire Music Center

Pre-[illegible] chamber concerts.....p. [illegible]

Opening Exercises.....p. 10

Fellowship announcements, [illegible] events.....pp. [illegible]

Berkshire Boys' Choir.....p. [illegible]

BOSTON UNIVERSITY Tanglewood Benefit [illegible].....pp. [illegible]-42
Rosenberg [illegible].....p. [illegible]

NEW ENGLAND CONSERVATORY Department.....p. 103

Tanglewood on Parade.....p. [illegible]

FESTIVAL OF CONTEMPORARY MUSIC.....pp. [illegible]-3

Music Studies Association Seminar [illegible] Program.....pp. [illegible]-4

SCHOLIA CHAMBER [illegible].....p. [illegible]

Tanglewood - 1970

The Opening of Bernstein, [illegible] Boston [illegible].....pp. [illegible]
Special articles [illegible] Tanglewood.....pp. [illegible]
" " " Bernstein.....p. [illegible]
" " " [illegible].....p. [illegible]

TangleWood

BERKSHIRE FESTIVAL
LENOX, MASSACHUSETTS
JULY 4 — AUGUST 24, 1969

BOSTON SYMPHONY ORCHESTRA

From SHOWBILL

The First Annual Chronicle of the Performing Arts may be the start of something unusual.

The booming, burgeoning Performing Arts scene is becoming everyone's concern. And, the generally affluent, mobile "layman" is less interested in the "state of the arts" with its correlary theorizing than he is in "Where are these new arts meccas?" and, "What is happening at these meccas?"

Consequently, the Chronicle encompasses a representative selection of Performing Arts Centers and Festivals and you'll find the "guidelines" and salient features and facts lucidly spelled out.

The "Centers" chosen for special attention express the precious diversity of the Performing Arts movement in both form and content. It's a delight to witness how the creative spirit is manifest in both programming, and always, the architecture of the "Centers." A true Performing Arts Center, as you'll see, is a total environment. It builds and relies initially upon the presence of community, topography, climate and artistic objectives to rearrange and reinterpret its special idiom for all of us.

In the business sphere SHOWBILL is known as the nation's leading publisher of Performing Arts program magazines. The staff of SHOWBILL labors with the great "Centers" to produce the daily program magazines. If these "every-performance" magazines are the "key" to special and memorable evenings at Performing Arts centers we hope that the Chronicle will be the "key" to the entertaining arts throughout the United States.

Summer Arts, U.S.A.:
6 **"Let Them Be Cultural Supermarkets."** by Clive Barnes
10 **Magnificent Blossom** by Frank E. Joseph
13 **Map of Blossom Music Center**
14 **Focus on Blossom**
15 **Around Blossom**
Garden State Arts Center
16 **A First Season Triumph** by Arthur S. Harris, Jr.
19 **Map of Garden State Arts Center**
20 **Focus on Garden State**
21 **Guide to 1969 Summer Performing Arts** with Map of U.S.A.
25 **Around Garden State**
27 **Saratoga** A Legend Renewed by Frank Sullivan
32 **Map of Saratoga Performing Arts Center**
33 **Around Saratoga**
34 **A Plea for Patrons** by Charles S. Dake
The American Original
36 **Tanglewood** The Berkshire Music Festival by Marvin Schofer
39 **Map of Tanglewood**
39 **Around Tanglewood**

First Annual Chronicle (T)
Summer Performing Arts
1969

Robert W. Slocum, president and publisher
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MUSIC FESTIVAL ●, Lake Placid, New York.

New England Region

BERKSHIRE MUSIC FESTIVAL ●, Tanglewood, Lenox, Massachusetts, is the summer home of the Boston Symphony Orchestra, directed by Erich Leinsdorf, presenting two weeks of chamber music and six weeks of full orchestra with guest conductors and soloists. Other events include open rehearsals, and concerts by students and faculty of Berkshire Music Center. July and August.

CASTLE HILL FESTIVAL ●, Ipswich, Massachusetts, Friday and Saturday concerts on the Castle Hill estate. July and August.

THE CHARLES RIVER ESPLANADE CONCERTS ●, Boston, Massachusetts, presented by the Boston Symphony Orchestra in the Hatch Memorial Shell, conducted by Arthur Fiedler and Harry Ellis Dickson two weeks in July.

HOPKINS CENTER CONGREGATION OF THE ARTS ●, Dartmouth College, Hanover, New Hampshire, symphony and chamber ensemble concerts, repertory theatre, art shows, films and exhibitions, Mario di Bonaventura, music director. July and August.

MACDOWELL FESTIVAL OF AMERICAN MUSIC ●, New London, Connecticut, sponsored by the Eastern Connecticut Symphony. July.

MARLBORO MUSIC FESTIVAL ●, Marlboro, Vermont, under the artistic direction of Rudolf Serkin, presents weekend concerts of varied chamber music ensembles. Pablo Casals, guest conductor. July and August.

MUSIC MOUNTAIN ●, Falls Village, Connecticut, Sunday afternoon

The American Original
TANGLEWOOD
The Berkshire Festival

by Marvin Schofer,
Director of Press
and Public Information for
The Boston Symphony Orchestra

Tanglewood, an estate of over one hundred acres, located in the most scenic part of the Berkshire Hills of western Massachusetts, is the summer home of the Boston Symphony Orchestra. Nathaniel Hawthorne lived here while writing *The House of Seven Gables* and *The Wonder Book*, and his house is reconstructed on the Tanglewood grounds. Tanglewood and the region surrounding it—Berkshire County, the city of Pittsfield, the towns of Lenox, Stockbridge, and Williamstown—are rich in natural beauty and in history.

Side by side at Tanglewood are the Berkshire Festival and the Berkshire Music Center, the two summer activities of the Boston Symphony Orchestra.

The Berkshire Festival is a series of twenty-four concerts by the Orchestra, each Friday, Saturday, and Sunday for eight successive weeks, and a series of chamber music programs.

The Berkshire Music Center, founded as the fulfillment of a long-cherished dream by Serge Koussevitzky, the Orchestra's Music Director for twenty-five years, is a summer academy for the advanced study of music. Here each summer come talented young musicians, both men and women, from all parts of the United States and abroad. They study with a faculty of outstanding teachers and virtuoso members of the Boston Symphony Orchestra.

Erich Leinsdorf conducting the Boston Symphony Orchestra at Tanglewood.

American conductors will include the Orchestra's Music Director Erich Leinsdorf, David Zinman, who had a great success with the audience at the 1968 Festival, and Henry Lewis, the recently appointed conductor of the New Jersey Symphony. Mr. Lewis' wife, Marilyn Horne, will also be heard at Tanglewood in the summer of 1969. American pianists

Composers' Forums are also presented. In 1969 the Berkshire Music Center will again sponsor "Contemporary Trends" concerts, with guest artists representative of significant movements in American popular music. Judy Collins, the Modern Jazz Quartet, Don Ellis and The Association were heard in 1968. Ravi

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From SHOWBILL

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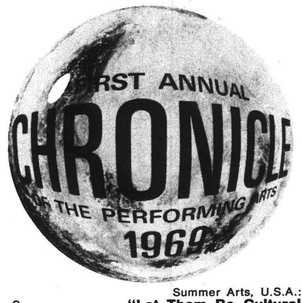

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The American Original
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MUSIC FESTIVAL ●, Lake Placid, New York.

New England Region

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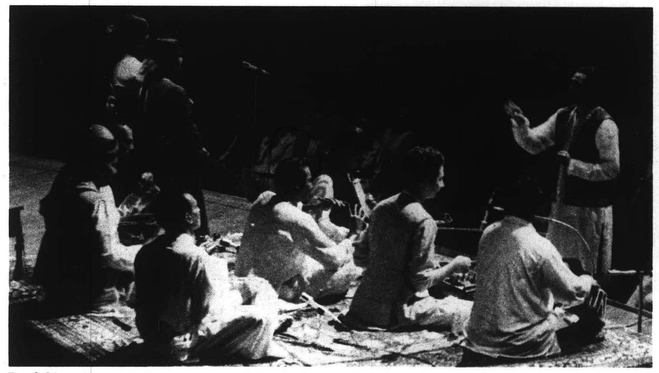
Ravi Shankar at a Contemporary Concert at Tanglewood

The 1969 Berkshire Festival will continue the tradition of presenting distinguished international artists in concert with the Boston Symphony Orchestra. The brilliant Russian-born virtuoso Vladimir Ashkenazy will appear; Germany will be represented by Christoph Eschenbach, another pianist who, though only in his mid-twenties, has won extraordinary acclaim for his playing; France by conductor-composer Pierre Boulez, an acknowledged leader of the *avant garde*, and by another famed conductor, Georges Prêtre. Hungarian-born Istvan Kertesz will make his debut with the Orchestra at Tanglewood 1969, as will the Israeli Daniel Barenboim and his immensely talented young English wife, cellist Jacqueline Du Pré. The American conductors will include the Orchestra's Music Director Erich Leinsdorf, David Zinman, who had a great success with the audience at the 1968 Festival, and Henry Lewis, the recently appointed conductor of the New Jersey Symphony. Mr. Lewis' wife, Marilyn Horne, will also be heard at Tanglewood in the summer of 1969. American pianists include Van Cliburn, John Browning, Claude Frank and Malcolm Frager, all of them favorites in the Berkshires.

Erich Leinsdorf will conduct a performance of the Ninth symphony of Beethoven, with a distinguished quartet of soloists, headed by Beverly Sills, who will also star with George Shirley in a concert performance of Mozart's *The abduction from the seraglio.*

The Berkshire Music Center offers public concerts by both students and faculty. Its orchestra plays a series of programs, some conducted by the Conducting Fellows of the Berkshire Music Center, some conducted by faculty and distinguished guest conductors including Erich Leinsdorf.

Chamber music, vocal recitals, choral programs and Composers' Forums are also presented. In 1969 the Berkshire Music Center will again sponsor "Contemporary Trends" concerts, with guest artists representative of significant movements in American popular music. Judy Collins, the Modern Jazz Quartet, Don Ellis and The Association were heard in 1968. Ravi

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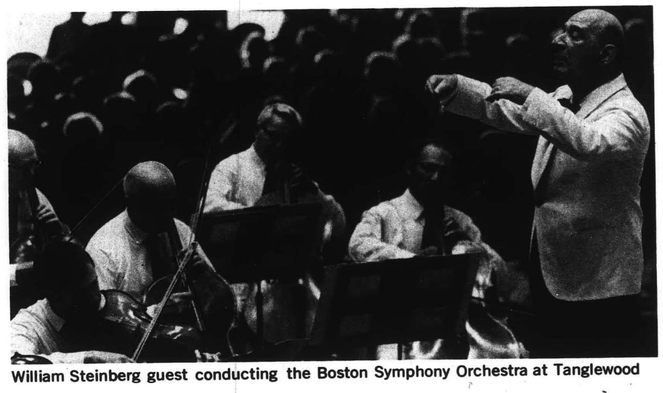

William Steinberg guest conducting the Boston Symphony Orchestra at Tanglewood

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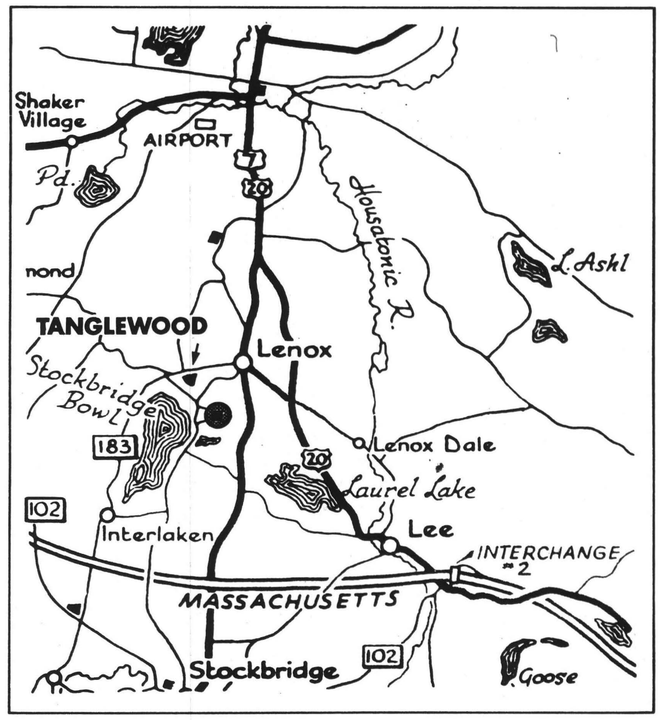
Around TANGLEWOOD

BOSTON SYMPHONY ORCHESTRA

The Music Shed at Tanglewood has seating for over six thousand patrons and thousands more can listen while sitting on the sweeping lawns outside the shed.

Tanglewood supplies ample parking facilities and near the main gate provides easily accessible services for its patrons which include a cafeteria serving a straightforward menu which is wholesome and adequate. Many patrons find picnicking on the lawns before a performance an exhilarating experience. There is a



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music store and reception room on the grounds as well as a first aid station.

When one is not listening to the music at Tanglewood, there are a variety of interesting places to visit in the immediate area.

Directly across the road is AVALOCH, a country inn with charming rooms, excellent food in the Five Reasons Steak & Ale House and all resort facilities including pool, water-skiing, tennis and golf.

Or one might choose to continue north on Routes 7 & 20 to Lenox. On East Street is the BLANTYRE, a castle which houses a gracious and bountiful restaurant for dinner and after-concert festivities.

An attractive restaurant on the Pittsfield-Lenox Road in Pittsfield is THE YELLOW ASTER, which features a varied menu and home-like atmosphere, open for lunch and dinner.

Turning east on Route 9 in Pittsfield and traveling five miles to Dalton, one finds the CRANE MUSEUM which features the progress of paper-making from Revolutionary times to the present.

Back in Pittsfield, is the BERKSHIRE MUSEUM with exhibitions of art, science and history. Associated with it is the LITTLE CINEMA which shows first run movies, classic revivals and children's matinees.

Further north on Route 7, in Williamstown, is LE COUNTRY RESTAURANT which features continental food and decor, open for dinner and buffet luncheons.

Williamstown also boasts a fine summer theatre which stages plays that range from ancient tragedies to contemporary dramas. Any visit should include a stop at the STERLING AND FRANCINE CLARK ART INSTITUTE.

Leaving Tanglewood and heading south on Route 7, one comes to the quaint town of Stockbridge, home of the BERKSHIRE THEATRE FESTIVAL. On Main St. is the 7 ARTS ANTIQUES one of the many shops fun for browsing or buying. Just outside Stockbridge on Route 183 is CHESTERWOOD, the barn gallery and studio of Daniel Chester French, sculptor of the Lincoln Memorial.

Continuing south on Route 7 toward Great Barrington is JENIFER HOUSE, a red barn New England gift shop.

Turn south on Route 23 at Great Barrington to the intersection of Route 41 for JUG END, where hospitality prevails in its dining rooms and year-round resort facilities are available. GREAT BARRINGTON POTTERY is located north on Route 41 and features pottery displays and a Japanese wood-burning kiln.

Traveling north on Route 41 to the intersection of Route 20 and turning west, one finds the HANCOCK SHAKER VILLAGE, a unique farm-and-craft settlement dating from 1790; and the MT. LEBANON SHAKER VILLAGE where teenagers are restoring this historic site.

Back to Route 41 and continuing northward to Route 295 near Canaan, N.Y. is LES PYRENEES, on Queechy Lake, specializing in French cuisine.

The Berkshire area, with the festival at Tanglewood its hub, is truly a vacation area for a day or a season.

Continued from page 38

interesting and exciting passages. They were not just ducking work; they could not withstand the charm of beautiful music well played.

In today's world, we have too few millionaires to be the Patrons of the Arts; therefore, we need millions of people to give their money and time. These are the millions of people who have become the Patrons of the Arts in the modern sense. Support the Arts in its various forms and you will find being a Patron of the Arts opens a whole new world to you. Try it and see.

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TANGLEWOOD

The Berkshire Festival

by Marvin Schofer, Director of Press and Public Information for The Boston Symphony Orchestra

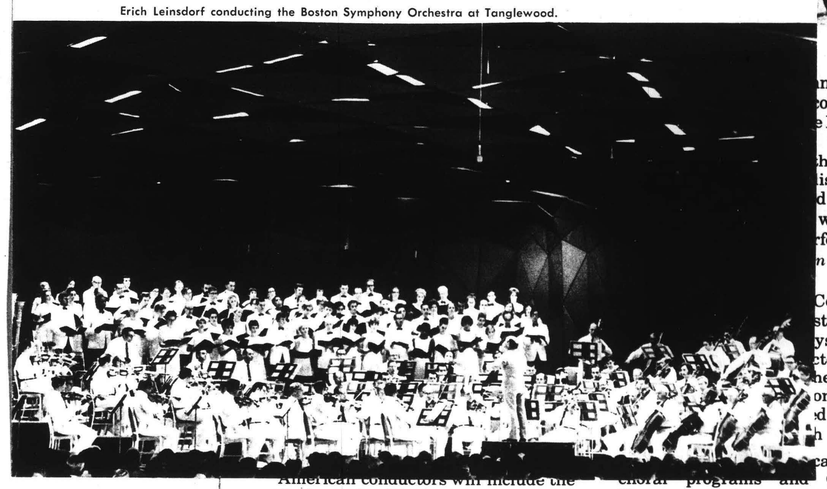
Tanglewood, an estate of over one hundred acres, located in the most scenic part of the Berkshire Hills of western Massachusetts, is the summer home of the Boston Symphony Orchestra. Nathaniel Hawthorne lived here while writing *The House of Seven Gables* and *The Wonder Book*, and his house is reconstructed on the Tanglewood grounds. Tanglewood and the region surrounding it—Berkshire County, the city of Pittsfield, the towns of Lenox, Stockbridge, and Williamstown—are rich in natural beauty and in history.

Side by side at Tanglewood are the Berkshire Festival and the Berkshire Music Center, the two summer activities of the Boston Symphony Orchestra.

The Berkshire Festival is a series of twenty-four concerts by the Orchestra, each Friday, Saturday, and Sunday for eight successive weeks, and a series of chamber music programs.

The Berkshire Music Center, founded as the fulfillment of a long-cherished dream by Serge Koussevitzky, the Orchestra's Music Director for twenty-five years, is a summer academy for the advanced study of music. Here each summer come talented young musicians, both men and women, from all parts of the United States and abroad. They study with a faculty of outstanding teachers and virtuoso members of the Boston Symphony Orchestra.

Erich Leinsdorf conducting the Boston Symphony Orchestra at Tanglewood.



American conductors will include the Orchestra's Music Director Erich Leinsdorf, David Zinman, who had a great success with the audience at the 1968 Festival, and Henry Lewis, the recently appointed conductor of the New Jersey Symphony. Mr. Lewis' wife, Marilyn Horne, will also be heard at Tanglewood in the summer of 1969. American pianists

choral programs and Composers' Forums are also presented. In 1969 the Berkshire Music Center will again sponsor "Contemporary Trends" concerts, with guest artists representative of significant movements in American popular music. Judy Collins, the Modern Jazz Quartet, Don Ellis and The Association were heard in 1968. Ravi

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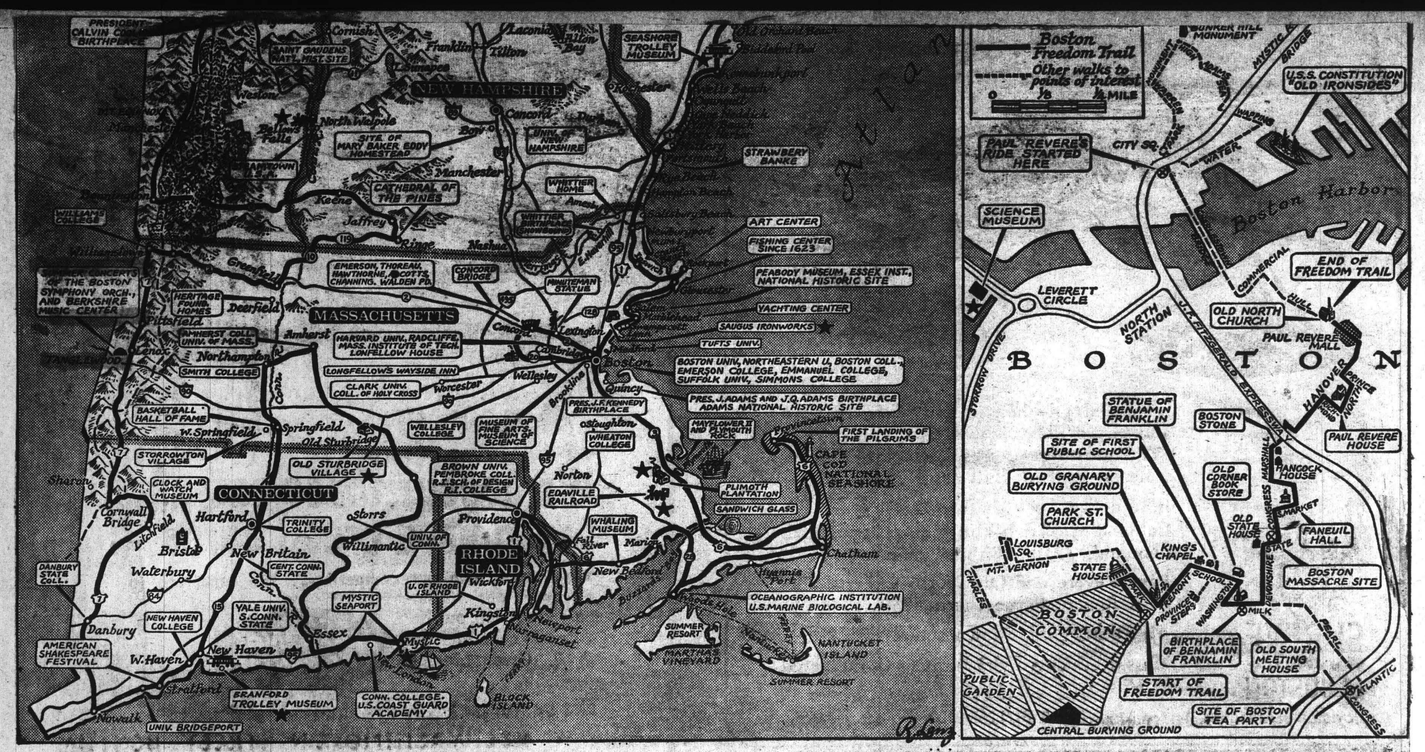
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Lee
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North Adams
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Portsmouth
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Block Island
Nantucket Island
Martha's Vineyard
Cape Cod National Seashore
Plymouth Plantation
Sandwich Glass
Chatham
Thousand Pots
Ocean Bluff
Marshfield
Quincy
Brockton
Attleboro
Norton
Mystic
Essex
Danbury
New Haven
Waterbury
Bristol
Litchfield
Cornwall Bridge
Sharon
Stratford
Norwalk
Mystic Seaport
Stowe
Jaffrey
Keene
Rindge
Mashpee
Wellesley
Worcester
Amherst
Deerfield
Northampton
Springfield
Old Sturbridge
Storrs
Willimantic
New Britain
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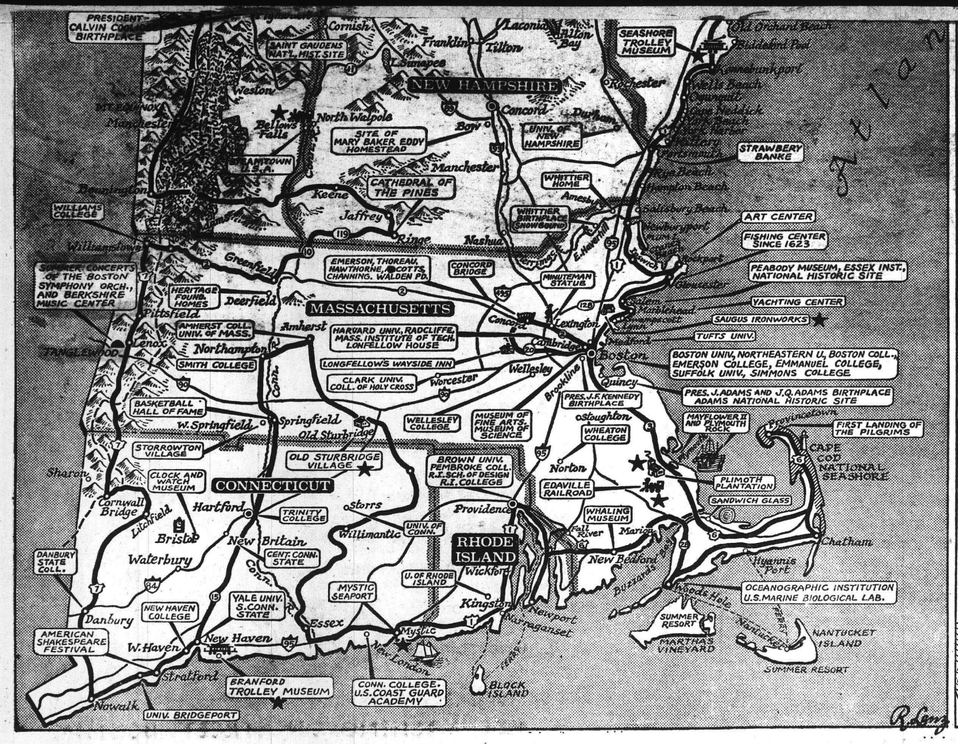

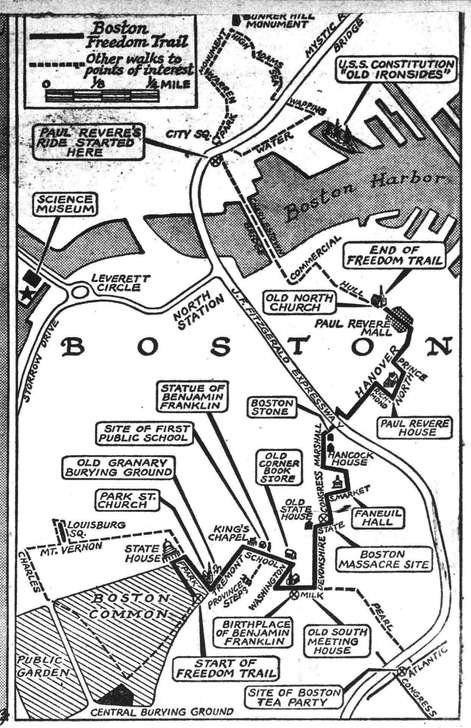

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SUMMERTIME AT THE SKI RESORTS

For many families, the best ... to head for a ski ... skiing—

The Berkshires, Massachusetts. Tent-pitchers or backpackers, swimmers or antiquers, your family will find all it wants to fill summer days and nights at ski resort areas in the Berkshire Hills of western Massachusetts. You can watch internationally-renowned dance troupes, join in lively folk singing, hear the best jazz, enjoy Broadway stars in top-notch summer theater, and take great side trips from Highway 7 which is the north-south backbone of this region.

Let the kids clomp through two rare covered bridges and climb around the prehistoric rock garden at Bartholomew's Cobble. Go shopping for Early American items at Jenifer House in Great Barrington, and stroll along Norman Rockwell's Main Street in Stockbridge, home of the "Berkshire Theater Festival."

Try the fishing and swimming in October Mountain State Forest near Lee, and enjoy a dance program at Ted Shawn's Jacob's Pillow. Even if you're not a longhair music buff, visit Tanglewood near Lenox, summer home of the Boston Symphony Orchestra. Picnics are great in the hemlock gardens. Dip into history at reconstructed Hancock Shaker Village near Pittsfield and the Herman Melville exhibit in the town's Athenaeum.

It's all great family fare—and popular—so write well ahead for reservations to: Berkshire Hills Conference, Pittsfield, Massachusetts 01201.

Continued

BETTER HOMES AND GARDENS
DES MOINES, IOWA
MONTHLY 3,000
APR 1969

Berkshires' Welkin Rings Mostly in Tune

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,415,507
JUN 8 1969

PITTSFIELD, Mass. — The spotlight on vacation attractions in the Berkshire country this summer will be focused once again on culture. This includes the Berkshire Music Festival at the Tanglewood estate in Lenox, the Jacobs Pillow Dance Festival near Lee, the multimillion-dollar Clark Art Institute in Williamstown, the Berkshire Theater Festival in Stockbridge and the Berkshire Museum here in Pittsfield.

In Lenox, Tanglewood, which last summer attracted more than 220,000 patrons, has added a ninth week to its annual stand. This year's concert program will start on July 4 and last until Aug. 31, with Arthur Fiedler and the Boston Pops Festival Orchestra winding up the season.

Buses to Tanglewood

New bus service to Tanglewood will be available year. Buses will leave daily from Boston, Worcester, Natick and Springfield, arriving at Tanglewood one hour before all matinee and evening concerts. The return trip will start about 30 minutes after each performance.

For Jacobs Pillow devotees, a 10-week season will start on June 26 with a performance by the Boston Ballet. Outstanding performers from the American Ballet Theater, plus Maria Alba and her Spanish dance company, will be featured later in the season. For the final program on Aug. 28, 29 and 30, Edward Villella and Patricia McBride will dance.

At the Clark Art Institute, the Acoustiguide system for visitors will be available for the first time. The system involves the use of an electronic tape-recording device about the size of a camera.

Another innovation at the institute will be free conducted tours. They will start at 3 P.M. daily, and last for about an hour.

A New Play

The summer theater season at Stockbridge will open with "John and Abigail," a new play by William Gibson. The drama deals with the life of John Adams and his wife Abigail from 1774 through 1778. Anne Bancroft, who has starred in three other plays by Gibson—"Two for the Seesaw," "The Miracle Worker" and "A Cry of Players"—will play the role of Abigail.

For the 21st season, the Berkshire Museum, which annually plays host to 100,000 persons, will feature art films in its Little Cinema theater.

Hundreds of tourists passing through Pittsfield on U.S. 7 and 20 are unaware of the museum's Historical Room. The room houses, among other things, the first alternating current transformer. It was built by William Stanley in 1885, and it was used originally to light the streets of downstate Great Barrington. Also in the room are a life mask of Abraham Lincoln and Civil War muskets manufactured in Pittsfield.

Ballets at Beaupre

New this season in Stockbridge will be the David McLain Dance Theater, which will present ballets at the Beaupre School from July 2 through 6.

The ownership of the almost 200-year-old Red Lion Inn in Stockbridge is new. The rambling old hostelry, which has been refurbished but continues to emphasize early New England atmosphere in its decor and cuisine, was purchased last fall by Mr. and Mrs. John H. Fitzpatrick.

The new owners are prepared to abandon the summers-only operation of the famous resort and restore it as a year-round establishment. When originally built in 1797, the inn was a tavern and stagecoach relay station on the Boston-Albany route.

In upstate Williamstown, the Williamstown Summer Theater opens an eight-week schedule on July 3. Seven plays and one musical show are on the agenda.

—MICHAEL STRAUSS.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,415,507
MAY 25 1969

GLAMOUR
NEW YORK, N. Y.
MONTHLY 814,000
MAY

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...much attention to you.

music festivals—all kinds!

Tanglewood, near Lenox in the Berkshires of western Massachusetts, is the summer home of the Boston Symphony. The special acoustics of an outdoor amphitheater allow consistently superb concerts to be heard throughout the estate's gardens and lawns. The program of music (July through August) is tremendously varied. Write to Lenox for tickets. The Contemporary Trends Concerts feature outstanding jazz, folk, Oriental and rock musicians. Nearby, the Berkshire Music Barn presents such greats as Carlos Montoya and Brubeck.

Newport, Rhode Island, is home of the most famous jazz festival (July 3-6) and a renowned folk festival (July 16-20). Everybody knows about Newport; crowds flock every year to hear the likes of Dylan, Baez and Stan Getz. One sour note—sleeping overnight on the Newport beaches is no longer tolerated. Reserve a hotel room.

Aspen, Colorado, the beautiful ski resort nestled high in the Rocky Mountains ... tracts hundreds of musicians ... (July and August) ... from the ...

A Flourish of Festivals

By RAYMOND ERICSON

THE advent of the Mississippi River Festival, which will be the St. Louis Symphony's summer activity from (hopefully) now on, points up a situation that has been developing rapidly in the past few years. With so many of America's leading orchestras functioning during the summer, there is now a sizable market for concert soloists. They no longer have to endure a forced estivation, and in the case of foreign artists with sufficient prestige they can get enough bookings to make it worth their while to come here in what used to be the desultory summer months.

In the old days the symphony orchestra series of any consequence could be counted on one hand: Lewisohn Stadium, where the orchestra was largely the New York Philharmonic; Robin Hood Dell, where it was largely the Philadelphia Orchestra; the Berkshire Music Festival, with the Boston Symphony; the Ravinia Festival, with the Chicago Symphony; and Hollywood Bowl, with an orchestra that was largely the Los Angeles Philharmonic. The Stadium concerts no longer exist, but today the Philharmonic keeps busy on its own, so that an equivalent five series may be said to be still in existence.

Within the last five years, nine festivals have sprung up, generally in the wake of contracts that require orchestras to keep occupied most of the year. The Detroit Symphony set up at Meadow Brook in Oakland, Mich.; the Philadelphians moved up to Saratoga, N. Y., for the month of August; the Cleveland Orchestra has a summer home at Blossom Center between Akron and Cleveland; the Washington (D. C.) National Symphony goes to the Merriweather Post Pavilion in nearby Columbia, Md.; Daytona Beach is host to the London Symphony; miscellaneous orchestras keep alive New Jersey's two young festivals at the Garden State Arts Center and Waterloo Village; Temple University has imported the Zagreb Philharmonic for its year-old festival at its Ambler campus outside of Philadelphia; and now the St. Louis Symphony has moved to the Edwardsville campus of Southern Illinois University.

*

A curious feature of this summer's musical scene is the appearance of several peripatetic series. Along with other beer companies, Schaefer has turned music patron and it is sponsoring the Hudson Valley Philharmonic in concerts throughout the Hudson Valley and other New York State regions. The Clearwater, a replica of the famous Hudson River sloops of the 19th century, is sailing from Portland, Me., on June 28, expecting to arrive in Manhattan on Aug. 1. On the way, Pete Seeger and the Hudson River Sloop Singers, who have raised money in concerts to fund the vessel, will put the boat in at various New England harbors to give more concerts. Then, both the Adirondack (N. Y.) and New Hampshire Music Festivals have outlets in several locales. The system is not new, but it seems to be spreading.

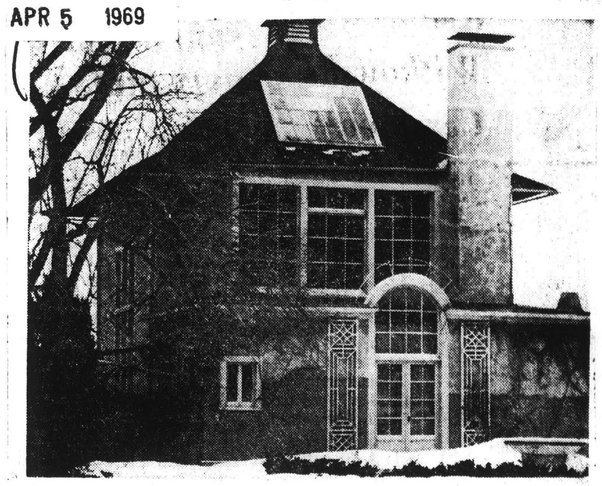
Otherwise the summer music scene remains a busy one. For every festival that dies, another—or even two—springs up in its place. Which is all to the good: according to most reports, the festivals attract people who normally do not go to concerts during the winter.

SARATOGA SARATOGIAN
Saturday, May 3, 1969

—Tanglewood? The Boston Symphony will be back in its huge Music Shed surrounded by lawn for summer concerts from early July to mid-August. It's Lenox in western Massachusetts, just across the New York State line (almost all the way by Thruway).

—Pennsylvania's Dutch

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543
APR 5 1969



The French studio shows windows and skylight designed for natural illumination.

Chesterwood Accepted by National Trust

Sculptor's Estate

By HARVEY RAYNER

clared a ... in 1966 and a Massach... Landmark a year later.

French's daughter, Mrs. William Penn Cresson, who had established the foundation, included an endowment with her gift to the National Trust.

Chesterwood in its new role will be an asset to the Berkshire region that offers the summer Music Festival at Tanglewood, summer theaters in Stockbridge and Lenox, and autumn's lovely foliage. The view from the studio porch, looking across the Housatonic River Valley to the mountains, is a treat in itself.

Four Seasons Vacationland in Western Massachusetts

Berkshire Hills

Summer with its vacations is almost here, and whereas it used to be a season when there was little or no musical activity, more and more concerts are being scheduled every where. Even if you don't leave home, you can go to the Hartford Festival Concerts as I told you last week.

Also in Connecticut are the musical activities sponsored by Yale out at Norfolk. These have a lengthy tradition and are very enjoyable. The season runs from July 4 to Aug. 23.

Then there is Tanglewood, up at Lenox, Mass. Again the opening date is July 4, and there is something doing through Aug. 24. The Boston Symphony Concerts occur on weekends, but there are numerous other events every day. You can get a membership for the season that saves you money.

Just a little north of Lenox is Marlboro, Vt. Here there is a famous festival run by Rudolph Serkin, with Pablo Casals frequently lending a hand. This gets under way June 25, and continues through the 17th of August.

Not to be outdone by Vermont, New Hampshire offers two series of musical events, about which I know noth- ... a series of concerts held during July and August at Center Harbor. There is also a series at Hanover offering music at intervals between June 28 and Aug. 24.

Maine has a very good series of concerts at Hancock, from Aug. 8 to Aug. 27. This series was originally founded by the late Pierre Monteux who ... his summer home ... continues under ... the Mon...

HERALD
MANCHESTER, CONN.
JUN 16 1969
New England

... July ... 22. These are free, of course, and there are too many others concerts to mention.

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Opera is also to be heard in the state, though it is not so good as the productions we get in Hartford; but then outdoor opera is always a problem. In any event there is an Opera Festival at Glens Falls running from July 14 to Aug. 16. There is also opera to be heard at the Caramoor Festival in Katonah; this has a better reputation. Dates are June 21 to ... 13.

... up in northern New York ... festivals at Schroon ... Lake Placid, ... now nothing. ... during ... Oct.

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There are music festivals in North Carolina at both Brevard and Greensboro, if you happen to be going that way. Both are likely to be unmercifully hot in the summer, so don't go out of your way for either.

Lots of people go to Florida in the summer, I know, although I don't care for the state in hot weather. However there is music to be heard at Daytona Beach from July 24 to Aug. 10 and Daytona is not as hot as some of the other Florida towns.

If you're headed west, there is the lengthy Blossom Music Festival outside Cleveland. It is already in progress and will last through Aug. 31. Cincinnati has a famous opera series, held in the zoo, of all places; this runs from July 2 to July 27 and is well worth while.

There are also musical functions at Lakeside and Oberlin, Ohio, but I know nothing about them. If you're interested, inquire in the vicinity.

Indiana boasts a good series at the state university in Bloomington. It is rather short, lasting only from July 26 to Aug. 2.

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Auto Adventure Through Berkshire ... per Housatonic Valley ... inating for Visitors

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Bear east and remain on Route 8 to ...

4m. BECKET, adjacent to October Mountain State Forest. You can explore Schermerhorn Gorge by road or trail. Continue north through Hinsdale, past Tully Mountain, to the next stop.

7m. DALTON. The ... Crane Paper Company ... the old stone ... ency has ...

proceed south on Route 7A and U.S. 7 to ...

8m. STOCKBRIDGE. Here the Berkshire Playhouse presents evening performances June to September. Naumkeag Gardens, on Prospect Street, the former Choate estate, contains formal gardens and forests around an outstanding ... home. Of special ... est is the ... Main Str...

... Oct. 13 ... 7 ... 7A ... 20 ... 4 to ... Turn north ... reservoirs ... 12 miles to ... Tolland ... Berkshire ... Southwest ... 183 lies ... home of the ... Orchestra. You will see a replica of the cottage where Nathaniel Hawthorne lived while he wrote The House of the Seven Gables. The Hemlock Gardens are favored picnic spots before and after Berkshire Music Festival concerts given in the great Music Shed. Return to Lenox and ...

... Oak 'N Spr... ...th Lee designed its ... be slope with rope tow ... the "Social Skier."

Across from Tanglewood where strains of music performed by Boston's Symphony Orchestra fill the air all Summer, the screams of delight from happy skiers, toboganners and ice skaters at Avaloch Inn take over the rarified air of Lenox for the Winter season.

Nearby at Eastover, ... formal resort for yo... ... more Be...

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849
MAY 18 1969

Azaleas Due to Brighten Berkshires Scene

Pittsfield, Mass. (Special)—Music fills the Berkshire air every summer, via the famed Music Festival at Tanglewood and the Jacob's Pillow Dance Festival. As a prelude to the music and dance presentations, floral beauty is expected to dominate the scene from Memorial Day to mid-June, the usual blooming period for the 4,000-acre azalea display at the Berkshire State Forest, centered around 11-acre Berry Pond on Berry Mountain. Both pond and mountain are named after William Berry, a Revolutionary War soldier who ditinguished himself in the Battle of Bennington. He received the tract of land for his services.

Azaleas Tower

The tract includes 100 acres on the summit of the ... Range, and it is ... Berry ... achieved ... himself ... azaleas ... bushes ... two ... The ... to ... ...

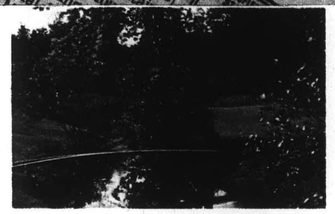
... Pittsfield State Forest, north of this town, is almost 3,000 acres ... Farmington River ... Reservoir. Continue north across the Massachusetts Turnpike. Nearby, on U.S. 20, at Jacob's Pillow is Ted Shawn's famous School of the Dance.

JAN 19 1969
SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

COURANT
HARTFORD, CONN.
(M) 152,525 (S) 198,160
JUN 22 1969
New England Newclip

Recreation and the arts flourish side by side in this hill and lake region of breathtaking, kaleidoscopic beauty and variety that changes with a turn of the road, the season or the visitor's interest. Sixteen state parks encompassing 80,000 acres of forest, beckon the lover of the outdoors with streams and wooded slopes, while music fills the cool mountain air at numerous concerts and festivals, including the world-famous one held annually by The Boston Symphony at Tanglewood. Summer theatres, art museums and ballet programs at the renowned Jacob's Pillow Dance Festival, carry on a 150-year-old creative tradition.

Sports and entertainment are unlimited in the Berkshires: fourteen beautiful and challenging golf courses with a background of mountain splendor . . . many excellent tennis courts . . . crystal-clear lake waters and heated resort pools for aquatic pleasures — swimming, sailing, water-skiing and thoroughbred racing. Fishermen will revel in the 90 lakes and ponds and 274 trout streams dotting the majestic landscape . . . and hunters in the bounty of partridge, pheasant and deer. For the horsemen there are miles of country roads and trails through peaceful valleys and lazy mountains. The camping family will find hundreds of wooded lakeside campsites, many with secluded beaches and boat landings. And for the gift and antique shopper the Berkshires abound in intriguing gift and antique shops.



Skiing ranks as the most exciting of the winter sports in the Berkshires. More than 20 areas, and literally hundreds of trails with miles and miles of downhill skiing offer a wide challenge on carefully groomed mountain sides. Truly fine lift facilities include chairlifts, T-bars, J-bars, Poma lifts and rope tows, eliminate the wasting of precious time in line. Snow-making equipment assures good skiing, weather or not, in this, the largest snow making region in the country. Beginner, refresher or perfectionist will find the most up-to-date ski instruction available.

Tobogganing, sleigh-riding, outstanding indoor and outdoor skating, snow-mobiling, dog sled racing . . . these are but a few of the activities which the Berkshires offer for those who enjoy a varied Winter program. Mt. Greylock, Mt. Everett, Monument Mountain and the northern end of the famous Mohawk Trail unfold views of incomparable scenic beauty the year 'round. But in Autumn the countryside ignites in a blaze of fiery red, brilliant orange and flaming bronze and gold, painting a spectacle unsurpassed by any. Interwoven with the fascinating scenic, cultural and historic attractions, numberless fine restaurants, country inns, modern hotels and fascinating resorts point up the versatility of the Berkshires. Ingenuity and warm hospitality abound everywhere, from small cosy, inexpensive inns to deluxe motels to gay and exciting resorts.

Part of the Berkshires' heritage are the historic shrines . . . birthplaces and homes of famous Americans such as Herman Melville's Arrowhead, where he wrote "Moby Dick." Artist Norman Rockwell chose the Berkshires for his home and studio because the authentic old New England atmosphere still prevails. Quiet towns, still dressed in their village greens and embellished by old Colonial homes and country churches, take one back to a peaceful and historic era.

These are only a few of the things which contribute to the fascinating heritage the Berkshires proudly offer its visitors.

Four Seasons Vacationland in Western Massachusetts

Berkshire Hills

Published by the Division of Tourism
Massachusetts Department of Commerce and Development
State Office Building, Boston, Massachusetts 02202

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98m. STOCKBRIDGE. Here the Berkshire Playhouse presents evening performances June to September. Naumkeag Gardens, on Propect Street, the former Choate estate, contain formal gardens and fo... around an outstanding ... home. Of special ... est is the ... Main Str... west ...

Recreation and the arts flourish side by side in this hill and lake region of breathtaking, kaleidoscopic beauty and variety that changes with a turn of the road, the season or the visitor's interest. Sixteen state parks encompassing 80,000 acres of forest, beckon the lover of the outdoors with streams and wooded slopes, while music fills the cool mountain air at numerous concerts and festivals, including the world-famous one held annually by The Boston Symphony at Tanglewood. Summer theatres, art museums and ballet programs at the renowned Jacob's Pillow Dance Festival, carry on a 150-year-old creative tradition.

Sports and entertainment are unlimited in the Berkshires: fourteen beautiful and challenging golf courses with a background of mountain splendor . . . many excellent tennis courts . . . crystal-clear lake waters and heated resort pools for aquatic pleasures — swimming, sailing, water-skiing and thoroughbred racing. Fishermen will revel in the 90 lakes and ponds and 274 trout streams dotting the majestic landscape . . . and hunters in the bounty of partridge, pheasant and deer. For the horsemen there are miles of coun-

try roads and trails through peaceful valleys and lazy mountains. The camping family will find hundreds of wooded lakeside campsites, many with secluded beaches and boat landings. And for the gift and antique shopper the Berkshires abound in intriguing gift and antique shops.

Skiing ranks as the most exciting of the winter sports in the Berkshires. More than 20 areas, and literally hundreds of trails with miles and miles of downhill skiing offer a wide challenge on carefully groomed mountain sides. Truly fine lift facilities include chairlifts, T-bars, J-bars, Poma lifts and rope tows, eliminate the wasting of precious time in line. Snow-making equipment assures good skiing, weather or not, in this, the largest snow making region in the country. Beginner, refresher or perfectionist will find the most up-to-date ski instruction available.

Tobogganing, sleigh-riding, outstanding indoor and outdoor skating, snow-mobiling, dog sled racing . . . these are but a few of the activities which the Berkshires offer for those who enjoy a varied Winter program. Mt. Greylock, Mt. Everett, Monument Mountain and the northern end of the famous Mohawk Trail unfold views of incomparable scenic beauty the year 'round. But in Autumn the countryside ignites in a blaze of fiery red, brilliant orange and flaming bronze and gold, painting a spectacle unsurpassed by any. Interwoven with the fascinating scenic, cultural and historic attractions, numberless fine restaurants, country inns, modern hotels and fascinating resorts point up the versatility of the Berkshires. Ingenuity and warm hospitality abound everywhere, from small cosy, inexpensive inns to deluxe motels to gay and exciting resorts.

Part of the Berkshires' heritage are the historic shrines . . . birthplaces and homes of famous Americans such as Herman Melville's Arrowhead, where he wrote "Moby Dick." Artist Norman Rockwell chose the Berkshires for his home and studio because the authentic old New England atmosphere still prevails. Quiet towns, still dressed in their village greens and embellished by old Colonial homes and country churches, take one back to a peaceful and historic era.

These are only a few of the things which contribute to the fascinating heritage the Berkshires proudly offer its visitors.

Berkshires Scene

...U.S. 44) is your st... Drive northwest ... Hartford and Ay...

20m. NEW ...

Some of ... scenery ... and c... here, ...

...ATED. Turn north ... 12 miles to . . .

...NEW BOSTON. Tolland ...rs almost 3,000 acres ...een the Farmington River ... and Otis Reservoir. Continue north across the Massachusetts Turnpike, Nearby, on U.S. 20, at Jacob's Pillow is Ted Shawn's ...famous School of the Dance, ...

...ORD. ...'s finest ...darkhamsted ...reservoirs ...on U.S. 44 to . . .

...ing trail. ...you to sp... ...on sometim...

...START. Albar...

...U.S. 20 is ...community f... ...city's public library, ...man Melville Memo... containing a group of ...books and personal be... ...of the author of Moby Dic... ...lived in Pittsfield from 18... ...1863. From Pittsfield, turn so... ...Music to Route 7A, and . . .

...89m. LENOX, a popular Berkshires retreat for over a century. The Pleasant Valley Wildlife Sanctuary shows flora and fauna. ...Berkshire ...Southwest of Lenox on Route 183 lies Tanglewood, summer home of the Boston Symphony Orchestra. You will see a replica of the cottage where Nathaniel Hawthorne lived while he wrote The House of the Seven Gables. The Hemlock Gardens are favored picnic spots before and after Berkshire Music Festival concerts given in the great Music Shed. Return to Lenox and

...Brook. The ...age, 5 miles ...

...Fo... ...and swimm...

...the Berkshire At...

SUNDAY NEWS
MAIN TOWN'S PICTURE NEWSPAPER
SUN. 3,221,849

MAY 18 1969

Azaleas Due to Brighten Berkshires

Pittsfield, Mass. (Special)—Music fills the Berkshire air every summer, via the famed Music Festival at Tanglewood and the Jacob's Pillow Dance Festival. As a prelude to the music and dance presentations, floral beauty is expected to dominate the scene from Memorial Day to mid-June, the usual blooming period for the striking azalea display at the 4,000-acre Pittsfield State Forest, centered around 11-acre Berry Pond on Berry Mountain.

Both pond and mountain are named after William Berry, a Revolutionary War soldier who ditinguished himself in the Battle of Bennington. He received the tract of land for his services.

Azaleas Tower

The tract includes 100 acres on the summit of the ...conic Range, and it is ...t Berry him- ...self p... ...believed ... first ...azalea ...bushes ... ...d two ... to 1... ...

...IAN 19 1969

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905

... Oak 'N Spr... ...th Lee designed its ... ...e slope with rope tow ...he "Social Skier."

Across from Tanglewood where strains of music performed by Boston's Symphony Orchestra fill the air all Summer, the screams of delight from happy skiers, toboganners and ice skaters at Avaloch Inn take over the rarified air of Lenox for the Winter season.

Nearby at Eastover, ... formal resort for yo... ..." more Ber...

COURANT
HARTFORD, CONN.
(M)152,525 (S) 198,160

JUN 22 1969

New England Newsclip

4

Dream Of A New Beauty Around Blossom Center

NX

By ELEANOR JOHNSTON
Beacon Journal Club Writer

PICTURE if you can the rising slopes on either side of Blossom Music Center all terraced and lined with trees, fitted out with special lighting effects to set off the whole scene at nighttime . . .

. . . At the rear of the backstage facilities—which include dressing rooms and rehearsal halls—a man-made lake fronts the patio where stage personalities and orchestra personnel relax between rehearsals . . .

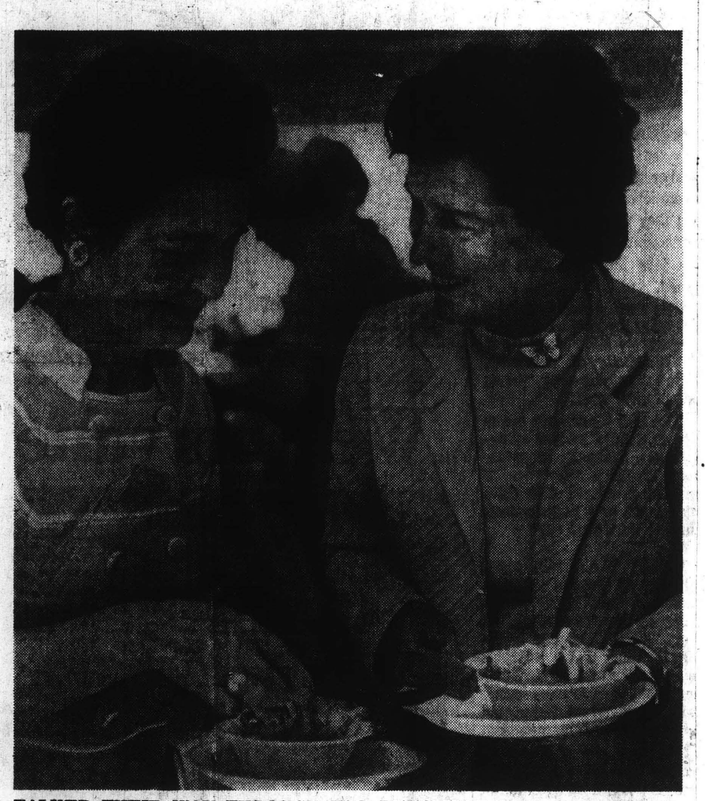
. . . In the ravine up over the left slope from Blossom Center proper is Kent State University's Outdoor Theater, seating 400 persons . . .

THESE ARE the initial plans and dreams for landscaping Blossom Music Center which were presented Monday by Mrs. Dudley Blossom Jr., head of the Center's landscape committee, and Architect Peter van Dijk who designed the center.

They sketched the plans for members of Akron Garden Club during a luncheon at the new outdoor restaurant and a grand tour of the Center.

"All we need is the money," Mrs. Blossom told the 70 garden club members.

"It's like building a new house," she added. "You can only do so much each year, but we can plan and dream."



TALKED THEIR WAY THROUGH THE LUNCHEON LINE AT BLOSSOM . . . Mrs. John T. Callahan, Mrs. George Lewis

THE "RAILROAD" cars used for concert transportation took garden club members to the shell-like Music Center. They were taken backstage and across a connecting ramp to the dressing rooms, then down three flights of concrete stairs to a huge rehearsal hall.

There, Mr. van Dijk showed color films of other music centers scattered throughout the U. S., such as the Hollywood Bowl, Tanglewood (home of the Boston Symphony Orchestra), Garden State Pavillion (on the Garden State Parkway in New Jersey), Meadowbrook (near Detroit), Saratoga Pavillion in New York, (home of the New York City Ballet and the Philadelphia Symphony Orchestra).

"We toured each of these centers," Mr. van Dijk said, "concentrating on the good and bad points of each, even before the plans for Blossom were on the drawing board."

REMINISCING, Mr. van Dijk said working with George Szell, conductor of the Cleveland Symphony Orchestra, on initial plans for the center was rough.

"He's a perfectionist," the architect added, "difficult and demanding. But he knows his stuff. And his insistence that this Music Center be as perfect as it could be was good for all of us."

Mr. van Dijk said during his discussion of the various centers, that Mr. Szell did not concern himself with looks but with acoustics.

"Hence," he added, "it was a collaborative venture of architecture and acoustics."

Mr. van Dijk said the Hollywood Bowl is terrible from an acoustical standpoint, with the sounds disappearing before reaching the audience.

"THE BUILDING at Tanglewood," he observed, "is handsome, restful. It is what we wanted to initiate at Blossom. Something that would last a long time."

Mr. van Dijk said one of the main drawbacks at Saratoga is that when entering the grounds, first glimpse is the back of the building where all kinds of delivery trucks are parked and this is wrong.

"It's like meeting a person for the first time," he went on. "and that first impression counts. How much better it would be driving up to the front of a beautiful entrance."

At our table during the luncheon was Mrs. Elton Schulenberg, the club's corresponding secretary and wife of the retired vice president of Firestone, bundled up in her raincoat.

NEXT TO HER was Mrs. E. B. Hathaway, recording secretary of the club and wife of the president of Firestone, in a chic black and white checked suit. Mr. van Dijk had to admit the weather was a bit on the cool side to be eating in an outdoor restaurant.

Mrs. C. C. Gibson, program vice chairman and Mrs. J. L. Sewell, past president and club historian, were on my side of the table.

Mrs. John S. Knight, in a pretty blue suit, was across the aisle with a party of five.

Barbara Kuhlke sat with Mrs. Blossom and Mrs. Ward Keener and later made her farewell speech as the club's president. Come Fall, Mrs. Fred Heslop takes over.

Entering the restaurant, the main topic for everyone was the centerpiece of fresh fruits and vegetables made by Mrs. J. G. Stoller and Mrs. S. D. Stanson.

It was topped with a gold music bar, with tiny red tomatoes for the notes.

AKRON BEACON JOURNAL
AKRON, O.
M & SUN. - CIRC. 189
11-24-69

In Brief . . .

When a program is billed as including piano, jug band, film projectors and sound systems, music buffs might expect an off-season Tanglewood offering in the Contemporary Trends series. The fact that it's a free lecture at Williams College tomorrow night on "Glass" makes it all the more intriguing, especially since the lecturer, a molecular biologist, considers that pleasure helps inspire learning . . . Tanglewood itself is the direct inspiration for the Blossom Music Center, detailed in a Saturday article on the Cleveland Orchestra's new summer facility in Ohio. At least this one of the imitators is far enough from the Berkshires so that box-office impact can be discounted . . . The Berkshire bid to allow counties to keep 75 per cent of the revenues from state excise stamps on deeds, put into a bill by Rep. Kitterman, raises some interesting questions, starting with whether the tax doesn't represent more nuisance than revenue. A logical overhaul might eliminate the stamps and let counties raise their deed-filing fees enough to pay recording expenses . . . We hope that complaint of Eagle Eye Tague's about drunken snowmobilers careening around the country at night isn't the tipoff for a long, chilling winter. Even with the operators sober, snowmobiles already have amassed a sizable quota of protests from land owners who see their terrain exposed as never before.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
NOV 18 1968
New England

Notes and Footnotes

shows this winter in Williamstown, Vt. Who says the theatre is dead? . . . Taking a tip perhaps from Tanglewood, which is running bus tours for music fans from the eastern part of the state, we see that the Saratoga Performing Arts Center will sponsor buses from the New York Port Authority bus terminal direct to the amphitheatre during their season, July 3 through Aug. 24. Fare includes a ticket to the performance . . . From the New Lebanon *Echo* comes comment that, when suc-

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUN 25 1969

Northeast's World of Culture

Some of finest music festivals within short drive

There are more than 100 summer music festivals in the United States, and some of the finest are within a short drive of Saratoga Springs.

Tanglewood offers the Boston Symphony Orchestra in its Berkshire festival in July and August, plus two appearances by the Boston Pops Festival Orchestra.

This year, musical director Erich Leinsdorf has scheduled all-Bach, all-Beethoven and all-Mozart programs for the Boston Symphony.

The Tanglewood season will open July 4 with Mozart's Symphony No. 29 and Piano Concerto in C.

Arthur Fiedler and the popular Boston Pops will make their appearance at the festival in Lenox, Massachusetts, on Aug. 30 and 31.

At Marlboro Music festival, in Marlboro, Vt., near Brattleboro, the famed cellist Pable Casals will conduct the festival orchestra.

This festival begins July 5 and is held every weekend until Aug. 17.

This summer it features works of contemporary composers Luigi Dallapiccola, Leon Kirchner, and Michael Reisman. A performance of Bach cantatas will be conducted by Blanche Honegger-Moyse.

New in Lake George this summer will be the addition of a summer stock company, as the Riverbend Players establish their summer residence at the Towers Hall.

This historic hall has been renovated to include a 400-seat auditorium with an arena stage. The hall, located at the southern tip of the lake, commands an excellent view of the lake.

Offered this summer will be Neil Simon's "Star Spangled Girl" and Robert Anderson's "You Know I Can't Hear You When the Water's Running." This is the company's second season of full-scale production.

Lake George also offers the Lake George Opera Festival, the only permanent summer opera festival in the east. The five-week season begins July 14 and offers five comedy operas — Strauss' "Ariadne Auf Naxos," Donizetti's "Don Pasquale," Puccini's "Gianni Schicchi," Ravel's "L'Heure Espagnol" and Britten's "Albert Herring."

In New Marlboro, Mass., farther south of Lenox and the Tanglewood festival, the New Marlboro Chamber Players will give seven concerts of chamber music beginning July 12.

The Adirondack-Champlain Festival is a traveling music festival. In its July-September season, it offers over 40 events at four different locations — Schroon Lake, Blue Lake Mountain, Saranac Lake and Plattsburg.

This festival offers chamber music, recitals, a symphony orchestra, folk music and dance.

The Southern Vermont Art Center in Manchester is in its 40th season, and one of the highlights of the summer is the July 27 appearance of the Berkshire Boys Choir. This choir, which will also appear at the Saratoga Performing Arts Center this Summer, has been acclaimed by critics as the best boy choir in the country.

Other events will be opera, a troupe of Spanish dancers, a baroque music concert, and the Vermont State Symphony Orchestra.

The festival offers Sunday matinee and evening performances from July 6 through Aug. 31. There is also a series of exhibitions of paintings and sculpture from May 30 to Oct. 12.

At Lake Placid, the Lake Placid Music Festival will present concerts of chamber music from July 29 to Aug. 26.

WITH LAKE GEORGE FESTIVAL—Patricia Brooks, the soprano, will be among Metropolitan Opera Company artists who will appear at the Lake George Opera Festival this summer. The season begins on July 14 at the Queensbury Theater in Glens Falls.

SARATOGA SPRINGS, N. Y.
SARATOGIAN
D. 10,500
JUN 23 1969

ALBANY TIMES UNION
Thursday, May 22, 1969

Leinsdorf Tops At Tanglewood

I am continually surprised by having people say to me: "I have never been to Tanglewood," implying that they have set up a defense mechanism against the three "Bs": Bach, Beethoven and Brahms, plus an "M" for Mozart. I confess that some of the modern composers leave me baffled and cold when the Boston Symphony or any other symphonic group sneaks in one of those dissonant works as a kind of musical guinea pig for future generations. The youngsters eat these up, but the box hooders, the "Proper Bostonians" are conspicuous by their absence. Brahms is a "must' for the Cabots and Lodges.

Here, virtually in our own back yard is one of the finest musical festivals in the world each summer which bring to the Berkshires, music lovers from every state in the Union, Mexico and Canada, and has been doing so with annual cumulative audiences which began in the horse ring of the Hanna Farms back in 1934. Succeeding conductors have been Serge Koussevitzky, Charles Munch and Erich Leinsdorf.

The original audience of some 1,800 persons has grown to the understandable Sunday afternoon concert total of some 14,000 if the weather is propitious: 6,000 in the shed and 8,000 on the beautiful lawns outside. One of the most heartening things about the Tanglewood concerts is the great number of young people, armed with scores, blankets and raincoats who defy the elements, much as Beethoven pictured them during his Pastoral Symphony.

However, Maestro Leinsdorf, fully aware that there are "squares" and "rounds" among the vast throng of listeners, who only need exposition to the best music—the late Walter Damrosch said that "popular music is merely familiar music"—has arranged a rich program for the season of 1969, the listing of which appeared in Sunday's Times-Union of May 4th issuance.

Visitors are invited to bring box luncheons to be eaten on the lawns prior to the concerts under the many beautiful trees which adorn the estate or to patronize the cafeteria tent on the gorunds. The 1969 season starts July 4 and continues through Aug. 24. Further information and tickets are available by mail from the Berkshire Festival, Symphony Hall Boston, Mass.

It is a matter of deep regret to me that Mr. Leinsdorf is severing his connection with the orchestra this year. My first experience with the Bostonians was a concert in New York under the direction of Karl Muck. That was just prior to World War I. My humble opinion is that Mr. Leinsdorf has brought the orchestra to such a present peak of perfection that will be very difficult for his successor to match. Like a good ball team, it takes months and even years for the members to become amalgamated into championship form. A small man, physicall, Mr. Leinsdorf, is a giant musically when he takes his stance on the Tanglewood posium. His articulate hands and fingers spell out in advance the nuances which the conductor will obtain from his orchestra, and communicates to his listening audiences. I am very grateful to Mr. Leinsdorf for the many magnificent moments of music he has provided for me and countless thousands of other music lovers.

Berkshires Offering Visitors Big Choice Of Summer Events

PITTSFIELD — Summer visitors to the Berkshires will find a wide choice of entertainment and cultural events from music to theaters, museums to art galleries.

Biggest Attration

Biggest attraction in the region is the Berkshire Music festival at Tanglewood. Known as the summer home of the Boston Symphony, Tanglewood attracted more than 220,000 last year. This year the management will extend the traditional eight-week season by presenting a ninth week program Aug. 30-31, with Arthur Fiedler and the Boston Pops Festival Orchestra.

In addition to the ninth week program, Fiedler will present the traditional annual Pops concert August 5 for the benefit of the orchestra's pension fund.

Also expanded this year will be the Contemporary Trends program that was launched last year featuring folk, jazz and rock music. Initially there were three programs, but the project proved so popular that five concerts are scheduled for this season. They will be on consecutive Tuesdays, starting July 8.

Bus Service

Sponsored this year for the first time by the Tanglewood management will be bus excursion service for people without cars, or those who prefer not to drive to the concerts. Vehicles will leave from Boston, Worcester, Natick and Springfield, scheduled to arrive at Tanglewood one hour before all concerts, both matinee and evenings, and starting the return trip 30 minutes after the concert closes.

On August 24, Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct his final program previous to his retirement from his post. He will close with Beethoven's Ninth Symphony which is traditional for conductors about to retire from the orchestra.

Dance Programs

Jacob's Pillow Dance Festival, located near Lee, embarks on its 37th year, offering programs of classical ballet, ethnic and modern dance works. Founder-Director Ted Shawn announces a 10 week season starting June 26 when the Boston Ballet with guest stars will appear at the Ted Shawn Theatre. During the season, Shawn will present outstanding performers that include Maria Alba and her Spanish dance company, stars from the American Ballet Theatre.

For the final program August 28, 29, and 30, the leading American ballet dancer Edward Villella will be seen, with partner Patricia McBride.

New this season is the David McLain Dance Theatre that will present a week of ballet from July 2 through 6, at Beaupre School in Stockbridge. The company consists of 13 young performers, trained by Mr. McLain who is chairman of the dance department at Cincinnati College Conservatory of Music.

In Williamstown the multimillion-dollar Clark Art Institute this summer for the first time provides the Acoustiguide system for visitors. This is an electronic device about the size of a camera, and is carried by a shoulder strap. It contains a tape recorded description of certain of the hundreds of pictures that hang in the galleries and which are identified by numbers to correspond to the recording. The device has a small earpiece so the visitor alone hears the descriptions, and it may be turned on or off as he wishes.

Daily Tours

Visitors at the Clark Institute also will find this summer for the first time daily conducted tours of the building. These take place every day at 3 p. m., and require about an hour. There is no charge for visiting the museum nor for the tours. A small fee, however, is required for use of the Acoustiguide.

Thirty master drawings are on exhibit all summer at the representing masters from eight representing masters from eight countries, and rang e fromthe year 1503 with a drawing by Durer, to Toulouse-Lautrec in 1899. Most of the drawings weren't originally inteded for public viewing, but were working drawings for paintings.

In Stockbridge, the Berkshire Theatre Festival opens its fourth season with a new play by the noted playwright William Gibson entitled "John and Abigail." It deals with the life of John Adams and his wife Abigail from 177 4through 1778. Anne Bancroft who will play the role of Abigail,also ha starred in three other plays by Gibson; Miracle Worker," and fEAOII "Two for the Seesaw," "The Miracle Worker," and "A Cry of Players." Gibson has drawn of Players." Gibson has drawn from letters written by the Adamses for his play script. The Adamses also figure in the award-winning hit show "1776," now running on Broadway.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

MAY 18 1969

Leinsdorf to Close Career At Final Berkshire Concert

By RAYMOND MORIN
Telegram Music Critic

It comes as no surprise that Erich Leinsdorf has selected Beethoven's Ninth Symphony with which to end his seven-year tenure as regular conductor of the Boston Symphony Orchestra.

The Beethoven Ninth, coupled with Schoenberg's "A Survivor from Warsaw" will close the 1969 Barkshire Music Festival at Tanglewood on Sunday, Aug. 24, at 2:30 p.m.

One of the greatest ovations in Tanglewood history was given the late Charles Munch when he conducted Beethoven's Ninth in 1962. It was his final appearance as regular conductor of the Boston Symphony.

Storm of Applause

An audience of over 12,000 rewarded Munch's 13 years of service to the orchestra with a storm of applause that lasted for ten solid minutes.

Leinsdorf has availed himself of resources for a great performance. His soloists will be Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; Justino Diaz, bass. His chorus will likely be the combined forces of the Tanglewood singers and those of the Berkshire Music Center

The 1969 Berkshire Festival will follow the same format as recent years. There will be eight weekends beginning July 4 and ending Aug. 24.

Regular concerts will be Friday at 9 p.m. (with a "Weekend Prelude" at 7 p.m.), Saturdays at 8 p.m., and Sundays at 2:30 p.m.

First two weekends will be performed by a chamber-sized orchestra All-Mozart programs are scheduled for July 4, 5 and 6.

Festival Highlights

Two concert performances of operas will highlight the festival. On July 12, Leinsdorf will conduct Mozart's "The Abduction from the Seraglio," and on July 26, Verdi's "Otello" will be given in concert form.

MUSIC

Raymond Morin

Lesser-known as well as noted personalities have been invited to appear as guest conductors. The list includes David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, New Jersey Symphony; Georges Pretre of France; Josef Krips, San Francisco Symphony; Pierre Boulez of France; Daniel Barenboim of Israel; Karel Ancerl, Toronto Symphony; and Charles Wil- Boston Symphony.

Among the soloists are Pinchas Zuckerman and Joseph Silverstein, violinists; Emil Gilels, Vladimir Ashkenazy, Van Cliburn and Malcolm Frager, pianists; soprano Marilyn Horne; and cellist Jacqueline du Pre.

New weekend and day tours plus bus shuttle service to Tanglewood will be instituted from Boston and several other New England cities.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

JAN 26 1969

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

JAN 16 1969

SUNDAY STANDARD TIMES
NEW BEDFORD, MASS.
CIRC. 58,446

JAN 26 1969

Tanglewood Program Announced for 1969

That the Boston Symphony Orchestra is well-organized group is evident in the fact that its programs for next summer at Tanglewood have just been announced — almost six months before the annual festivities.

The programs will begin on July 4, Erich Leinsdorf conducting, with the young German pianist, Christoph Eschenbach, making his Tanglewood debut. Concerts will be played each Friday at 9 p.m., Saturday at 8 p.m. and Sunday afternoon at 2:30 through Aug. 24. On Aug. 24, for his final concert as music director of the orchestra, Mr. Leinsdorf will conduct Beethoven's "Symphony No. 9," with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander, and bass Justino Diaz as soloists. This will be preceded by Schoenberg's " A Survivor from Warsaw."

During the first two weekends of concerts, the emphasis will be on Mozart, and during this period pianists John Browning and Claude Frank will appear as soloists.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Mr. Leinsdorf will conduct Mozart's "The Abduction from the Seraglio," with Miss Sills, soprano Anne Elgar, tenors George Shirley and Jerold Siena, and bass-baritone Raymond Michalski as soloists. On July 26, he will conduct Verdi's "Otello," with tenor Richard Cassily, soprano Maralin Niska, and baritone Sherrill Milnes. On July 18, Mr. Leinsdorf and pianist Earl Wild will play the Scharwenka "Piano Concerto No. 1," repeating their much-acclaimed performance of last November when the concerto was again performed by the orchestra after a lapse of 55 years.

Guest conductors for the Tanglewood season are the following: David Zinman, conductor of The Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor Georges Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; Karel Ancerl, newly appointed conductor of the Toronto Symphony.

Among the soloists not already mentioned will be violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn, and Malcolm Frager (who recently appeared here in the Greater New Bedford Concert Series); soprano Marilyn Horne, and the inordinately attractive cellist, Jacqueline du Pre.

Arthur Fiedler (who conducted the New Bedford Symphony's Pops Concert in October at Lincoln Park) will return to Tanglewood on Aug. 5 for his traditional appearance with the Boston Pops Orchestra — a concert for the benefit of the orchestra's Pension Fund.

1969 Festival At Tanglewood Starts July 4

BOSTON — The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood (Lenox) will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf.

German's Debut

The young German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist. Concerts will be given each Friday at 9 p. m. Saturday at 8 p. m. and Sunday afternoons at 2.30 through Aug. 24. The Friday evening concerts will be preceded by the weekend prelude at 7 p. m.

On Aug. 24, for his final concert as music director of the orchestra. Leinsdorf will conduct Beethoven's Ninth Symphony with soprano Beverly Sills, contra lto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. This will be preceded by Schoenbergs 'A Survivor from Warsaw'.

The first two weekends of concerts will be performed by a chamber - sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Eschenbach, pianists John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Mr. Leinsdorf will conduct Mozart's 'The Abduction from the Seraglio' with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass - baritone Raymond Michalski as soloists. On July 26, Mr. Leinsdorf will conduct Verdi's 'Otello' with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

Piano Concerto

On July 18, Leinsdorf and pianist Earl Wild will play the Scharwenka Piano Concerto No. 1, repeating their much - acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest conductors invited to Tanglewood by Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony: French conductor GeorgesPret re; Joseph Krips conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct on July 25.

Other soloists include; violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the Orchestra; pianists Emil Gilels, Vladimir Ashkenazy; Van Cliburn, and Malcolm Frager; soprano Marilyn Horne; and cellist Jacqueline du Pre.

Arthur Fiedler will return to Tanglewood on Aug. 5 for his traditonal appearance with the Boston Pops Orchestra.

The 27th session of Berkshire Music Center, the Boston Symphony's summer academy for advanced music study, will be held from June 29 to Aug. 9. Opening exercises for the music center will be held on June 29, with Erich Leinsdorf delivering the opening address. Tanglewood - on - Parade, a series of concerts by members of the Berkshire Music Center culminating with an evening gala concert by the combined Boston Symphony and Berkshire Music Center Orchestras, will be held on Aug. 19. The highly successful Comtemporary Trends concerts will be repeated this year.

New weekend and day tours, plus bus shuttle service to Tanglewood, will be instituted from Boston and several other New England cities.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JAN 23 1969

Orchestra Plans Berkshire Festival

The Boston Symphony Orchestra will open its 1969 Berkshire Festival at Tanglewood with a concert on July 4 conducted by the orchestra's music director, Erich Leinsdorf. German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist.

Mr. Leinsdorf will conduct the orchestra in Beethoven's Ninth Symphony on August 24 as his final concert as its music director.

The Tanglewood summer schedule will include concerts on Friday evenings at 9 p.m., Saturday evenings at 8 p.m., and Sunday afternoons at 2:30 p.m. The Friday evening concerts will be preceded by a "weekend prelude" at 7 p.m.

STATEN ISLAND ADVANCE
Sunday, January 26, 1969

Auxiliary of museum to meet

A color film, "Music under the Trees," recalling the Boston Symphony's concerts at the Tanglewood (Mass.) Festival, will be shown at Wednesday's meeting of the Woman's Auxiliary of the Staten Island Museum at 1:30 p.m. in the St. George museum.

The program, originally scheduled, has been postponed because of a business commitment by the speaker, Frank Sweeney Jr., of Emerson Hill.

A veteran of Vietnam, he was to have

JAMESTOWN POST JOURNAL
Friday, January 24, 1969

NO. TONAWANDA NEWS
Saturday, January 18, 1969

Concert Series To Start July 4

BOSTON (AP) — The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood in Lenox will begin July 4 with a concert conducted by Erich Leinsdorf.

On Aug. 24, for his final concert as music director of the orchestra, Leinsdorf will conduct Beethoven's Ninth Symphony.

Arthur Fiedler will return to Tanglewood Aug. 5 for his traditional appearance with the Boston Pops Orchestra.

Alb. Knickerbocker News
Monday, January 20, 1969

KINGSTON FREEMAN
Saturday, January 25, 1969

Drawing Power Of Tanglewood

The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood in Lenox, Mass. will begin July 4 with a concert conducted by Eric Leinsdorf.

On Aug. 24, for his final concert as music director of the orchestra, Leinsdorf will conduct Beethoven's Ninth Symphony.

Arthur Fiedler will return to Tanglewood Aug. 5 for this traditional appearance with the Boston Pops Orchestra.

When the 1968 Berkshire Festival ended, over 225,000 people had come to Tanglewood for the 24 Boston Symphony Orchestra concerts, open rehearsals and special events. That season marked the 31st Berkshire Festival and the 27th season of the Berkshire music Center, and it also marked a major innovation in programming. For the first time, Contemporary Trends Concerts brought jazz, folk music, music of India, and rock to Tanglewood.

NEW YORK, N.Y.
TEMPO
TWICE MONTHLY CIRC. N. AVAIL.

JAN 25 1969

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JANUARY 26, 1969

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750
JAN 26 1969 New England

1969 Berkshire Festival at Tanglewood Opens on July 4

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Final Concert

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The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Eschenbach, pianists John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Leinsdorf will conduct Mozart's "The Abduction from the Seraglio" with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski as soloists. On July 26, Leinsdorf will conduct Verdi's "Otello" with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

Much-Acclaimed Performance

On July 18, Leinsdorf and pianist Earl Wild will play the Scharwenka Piano concerto no. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest conductors invited to Tanglewood by Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor George Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karen Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony, Orchestra, will conduct on July 25.

Other soloists include; violinists Pinchas Zucherman and Joseph Silverstein, concertmaster of the Orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn ,and Malcolm Frager; soprano Marilyn Horne; and cellist Jacqueline du Pre.

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New weekend and day tours plus bus shuttle service to Tanglewood will be instituted from Boston and several other New England cities. Complete program and ticket information will be available on April 1 from the Berkshire Festival, Symphony Hall, Boston, Mass. 02115.

TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN. 129,006
JAN 17 1969

1969 Tanglewood Program Listed

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JAN 16 1969

REFORMER &
VERMONT PHOENIX (e)
BRATTLEBORO, VT.
CIRC. 7,950
JAN 23 1969 New England

sight and sound

BSO Festival Program Is Inviting

By RICHARD C. HAMMERICH

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Several names of special interest have been scheduled by the Boston Symphony Orchestra to appear during the Berkshire Festival at Tanglewood next summer; to wit, Gilels, Ashkenazy, Pretre, Boulez, Barenboim, du Pre, Sills (also others, like Van Cliburn).

Gilels and Ashkenazy are first-class Russian pianists; Pretre and Boulez are ascending French conductors; Barenboim is one of the world's leading young pianists who is causing an important flurry as a conductor and du Pre is his wife, who is causing an important flurry as a cellist; Sills is Beverly Sills, my favorite soprano last year . . . maybe this year, too.

Special events include concert performances of two operas: Verdi's "Otello" and Mozart's "The Abduction from the Seraglio" and a performance of Beethoven's Symphony No. 9 at Leinsdorf's final appearance as music director of the orchestra, Aug. 24 (also conducted by Charles Munch at his final appearance as director).

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Number 5, Clint Eastwood, star of the "Dollar" westerns made in Italy, is a surprise to see in the top 10, but not, of course, John Wayne, there for the 19th time, a record.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
JAN 17 1969 New England

Boston Symphony Lists '69 Tanglewood Schedule

The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood in Lenox will begin July 4 with a concert conducted by the Orchestra's Music Director Erich Leinsdorf.

The young German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist. Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday afternoons at 2.30 p.m. through August 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

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The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Mr. Eschenbach, pianists, John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Mr. Leinsdorf will conduct Mozart's 'The Abduction from the Seraglio' with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski as soloists. On July 26, Mr. Leinsdorf will conduct Verdi's 'Otello' with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

On July 18, Mr. Leinsdorf and pianist Earl Wild will play the Scharwenka Piano concerto No. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest Conductors

Guest conductors invited to Tanglewood by Mr. Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor Georges Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct on July 25.

Other soloists includes; violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the Orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn, and Malcolm Frager; soprano Marilyn Horne; and cellist Jacqueline du Pre.

Arthur Fiedler will return to Tanglewood on Aug. 5 for his traditional appearance with the Boston Pops Orchestra.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500
JAN 20 1969 New England

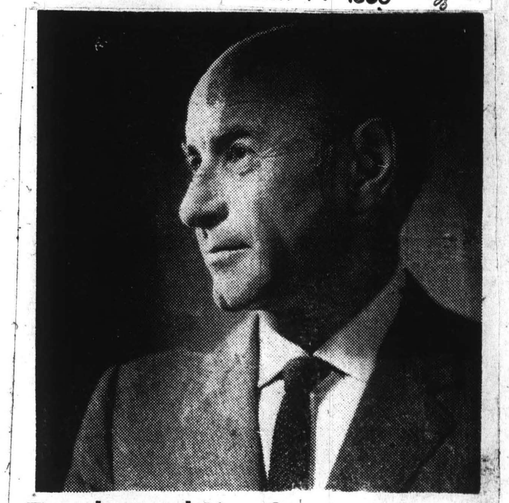
Berkshire Festival Opens Season July 4

BOSTON — The Boston Symphony orchestra's 1969 Berkshire Festival at Tanglewood in Lenox, Mass. will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf.

The young German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist.

Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday at 2:30 p.m. through Aug. 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

SUNDAY POST
BRIDGEPORT, CONN.
CIRC. 82,450
JAN 19 1969 New England



Tanglewood Lists Season

Leinsdorf to Bow Out In Beethoven's Ninth

Erich Leinsdorf will conduct Beethoven's Ninth Symphony in his last performance as music director of the Boston Symphony Orchestra.

Leinsdorf's resignation becomes effective following the Sunday afternoon concert, August 24, which closes the 1969 Tanglewood season.

Soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz will join the orchestra and Tanglewood Chorus for this performance.

The eight-week music festival opens at Lenox, Mass. on Friday, July 4, with an all-Mozart program. German pianist Christoph Eschebach will make his Tanglewood debut at soloist.

According to custom, the concerts of the first two weekends will be performed by a chamber-sized orchestra. Two operas will be given in concert form during the season. Leinsdorf will conduct Mozart's "The Abduction from the Scaglio" July 12 with Beverly Sills, Anne Elgar, George Shirley and Jerold Siena. On July 26 he will conduct Verdi's "Otello" with Richard Cassilly, Maralin Niska and Sherrill Miles.

Guest conductors expected to participate in the festival are: David Zinman of the Netherlands Chamber Orchestra, Henry Lewis of the New Jersey Symphony, George Pretre, Josef Krips of the San Francisco Symphony, Pierre Boulez, Daniel Barenboim and Karel Amcerl of the Toronto Symphony Orchestra.

Charles Wilson, assistant conductor of the BSO, is also scheduled to conduct one concert.

Among the soloists to perform are pianists Malcolm Frager, Van Cliburn, Vladimir Ashkenazy and Emil Gilels; violinists Pinchas Zuckman and Joseph Silverstein, soprano Marilyn Horne and cellist Jacqueline du Pre.

Arthur Fiedler will conduct his annual Boston Pops at Tanglewood concert on August 5 and Tanglewood-On-Parade is scheduled for August 19. The Contemporary Trends concerts, featuring popular music, will also be continued this season, as well as the Weekend Preludes at 7:00 p.m. on Friday's.

The complete program and ticket information will be available as of April 1 from the Berkshire Festival, Symphony Hall, Boston, Mass. 02115.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750
JAN 26 1969 New England

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TIMES UNION
ALBANY, N. Y.
D. 68,913 SUN 129,006
JAN 17 1969

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PITTSFIELD, MASS.
CIRC. 29,900
JAN 16 1969

REFORMER &
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sight and sound

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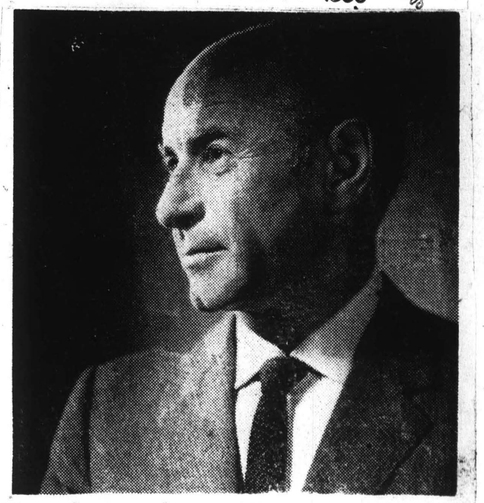
UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
JAN 17 1969 New England



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Among the soloists to perform are pianists Malcolm Frager, Van Cliburn, Vladimir Ashkenazy and Emil Gilels; violinists Pinchas Zuckman and Joseph Silverstein, soprano Marilyn Horne and cellist Jacqueline du Pre.

Arthur Fiedler will conduct his annual Boston Pops at Tanglewood concert on August 5 and Tanglewood-On-Parade is scheduled for August 19. The Contemporary Trends concerts, featuring popular music, will also be continued this season, as well as the Weekend Preludes at 7:00 p.m. on Friday's.

The complete program and ticket information will be available as of April 1 from the Berkshire Festival, Symphony Hall, Boston, Mass. 02115.

Boston Symphony Lists '69 Tanglewood Schedule

The Boston Svymphony Orchestra's 1969 Berkshire Festival at Tanglewood in Lenox will begin July 4 with a concert conducted by the Orchestra's Music Director Erich Leinsdorf.

The young German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist. Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday afternoons at 2.30 p.m. through August 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

On Aug. 24, for his final concert as Music Director of the orchestra, Mr. Leinsdorf will conduct Beethoven's Ninth Symphony with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. This will be preceded by Schoenberg's 'A Survivor from Warsaw.'

The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Mr. Eschenbach, pianists, John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Mr. Leinsdorf will conduct Mozart's 'The Abduction from the Seraglio' with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski as soloists. On July 26, Mr. Leinsdorf will conduct Verdi's 'Otello' with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

On July 18, Mr. Leinsdorf and pianist Earl Wild will play the Scharwenka Piano concerto No. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest Conductors

Guest conductors invited to Tanglewood by Mr. Leinsdorf include; David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor Georges Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct on July 25.

Other soloists includes; violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the Orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn, and Malcolm Frager; soprano Marilyn Horne; and cellist Jacqueline du Pre.

Arthur Fiedler will return to Tanglewood on Aug. 5 for his traditional appearance with the Boston Pops Orchestra.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500
JAN 20 1969 New England

Berkshire Festival Opens Season July 4

BOSTON — The Boston Symphony orchestra's 1969 Berkshire Festival at Tanglewood in Lenox, Mass. will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf.

The young German pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist.

Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday at 2:30 p.m. through Aug. 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

SUNDAY POST
BRIDGEPORT, CONN.
CIRC. 82,450
JAN 19 1969 New England

Leinsdorf to conclude with Beethoven's 9th

Two concert performances of Mozart and Verdi operas are scheduled for the 1969 Berkshire Festival at Tanglewood. The eight-week season opens on July 4 and closes Aug. 24. The final concert will feature Schoenberg's "Survivor from Warsaw" and the Beethoven Ninth.

The Boston Symphony's Summer music festival will have several guest conductors: the Netherland Chamber Orchestras' David Zinman, the New Jersey Symphony's Henry Lewis, France's Georges Pretre, the San Francisco Symphony's Josef Krips, French composer Pierre Boulez, Israel's pianist - conductor Daniel Barenboim and the Toronto Symphony's conductor-elect Karel Ancerl.

Erich Leinsdorf, who concludes his tenure as B.S.O. music director in August, will conduct the remainder of the programs, and the B.S.O. assistant conductor, Charles Wilson, will lead one.

The cast for Mozart's "The Abduction from the Seraglio" on July 12 includes sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski. Verdi's "Otello" on July 26 will feature tenor Richard Cassily, soprano Marilyn Niska and baritone Sherrill Milnes. Leinsdorf will conduct both operas.

For his final concert, Beethoven's Ninth, Leinsdorf has chosen a vocal quartet of Miss Sills, contralto Florence Kopleff, tenor John Alexander and basso Justino Diaz.

Other soloists this Summer will include pianists Christoph Eshenbach, John Browning, Claude Frank (the Mozart weekend, July 4-6), and Emil Gilels, Vladimir Ashkenazy, Van Cliburn and Malcolm Frager; violinists Pinchas Zukerman and Joseph Silverstein, who is B.S.O. concertmaster; cellist Jacqueline Dupre, wife of Barenboim; and soprano Marilyn Horne.

Festival concerts are at 9 p.m. Fridays, 8 p.m. Saturdays and 2:30 Sundays. The Friday evenings begin at 7 p.m. with a "Weekend Prelude," a chamber concert related to the programming of the week-end.

Other activities traditional to Tanglewood continue. The orchestra's Berkshire Music Center opens its 27th season on June 29. Arthur Fiedler and the Boston Pops return Aug. 5.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JAN 24 1969 New England

* * *

The list of conductors who will join Erich Leinsdorf in his farewell summer as director of the Boston Symphony's Berkshire Festival at Tanglewood, Mass. shows some interesting names (but not that of William Steinberg, who will succeed him as music director). Among them are David Zinman, the young American who has been active in Europe recently; Henry Lewis, Negro director of the New Jersey Symphony; Daniel Barenboim, pianist-conductor; and he composer-conductor, Pierre Boulez.

Staten Island Advance
STATEN ISLAND, N.Y.
D. 62,892 SUN. 56,019

FEB 2 1969

SENTINEL (e)
ANSONIA, CONN.
CIRC. 16,800

FEB 5 1969

Begin July 4

Berkshire dates set for Boston Symphony

The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood, Lenox, Mass., will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf.

Christopher Eschenbach, a young German pianist, will make his Tanglewood debut as soloist that evening.

Concerts will be given at 9 p.m. Fridays, 8 p.m. Saturdays and at 2:30 p.m. Sundays through Aug. 24. Friday evening performances will be preceded by the Weekend Prelude at 7.

On Aug. 24, for his final concert as music director, Leinsdorf will conduct Beethoven's Ninth Symphony. Soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz will be soloists.

It will be preceded by Schoenberg's "A Survivor from Warsaw."

The first two weekends of concerts will be performed by a chamber - sized orchestra. All Mozart programs are scheduled for July 4-6. In addition to Eschenbach, pianists John Browning and Claude Frank will perform.

Two concert performances of operas will highlight the 1969 Festival.

Otello on July 26

Leinsdorf will conduct Mozart's "The Abduction from the Seraglio" on July 12 with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena and bass - baritone Raymond Michalski as soloists. He will also conduct Verdi's "Otello" on July 26 with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

On July 18, Leinsdorf and pianist Earl Wild will play the Scharwenka Piano Concerto No. 1, repeating their much-acclaimed performance of last November.

Guest conductors invited to Tanglewood by Leinsdorf include David Zinman of the Netherlands Chamber Orchestra; Henry Lewis of the New Jersey Symphony, French conductor George Pretre and Josef Krips of the San Francisco Symphony.

Also, French composer Pierre Boulez, Israeli conductor Daniel Barenboim, Karen Ancerl, newly - appointed conductor of the Toronto Sumphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will perform July 25.

Soloists will include violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn and Malcolm Frager; soprano Marilyn Horne, and cellist Jacqueline du Pre.

Fiedler on Aug. 5

Arthur Fiedler will return Aug. 5 for his traditional appearance with the Boston Pops Orchestra.

The 27th session of the Berkshire Music Center, the Boston Symphony's summer academy for advanced music study, will be held from June 29 to Aug. 24.

Leinsdorf will deliver the address for opening exercises for the Music Center on June 29.

On Aug. 19, Tanglewood - on-Parade, a day of concerts by members of the Berkshire Music Center will culminate with a Gala Concert by the combined Boston Symphony and Berkshire Music Center Orchestras in the evening. The Contemporary Trends concerts will also be repeated this year.

New weekend and day tours plus bus shuttle service to Tanglewood will be instituted from Boston and several other New England cities. Complete program and ticket information will be available April 1 from the Berkshire Festival Symphony Hall, Boston, Mass., 02115.

PATRICIA LOUGHERY

New York Post
D. 628,146 SAT. 354,497

MAR 31 1969

Boston Symphony Opens July 4 at Tanglewood

The 1969 Berkshire Festival of the Boston Symphony Orchestra will be held at Tanglewood (Lenox, Mass.) July 4 through Aug. 24. At the opening concert, Erich Leinsdorf, in his final season as music director of the Boston Symphony, will conduct an all-Mozart program with pianist Christoph Eschenbach as soloist making his Tanglewood debut.

Other all-Mozart concerts will be given July 5 and 6 with solo-pianists John Browning, and Claude Frank.

On July 18, Schwarenka's "Piano Concerto No. 1" will be performed by Leinsdorf and orchestra with soloist Earl Wild.

For opera lovers, Leinsdorf will conduct two concert performances: Mozart's "The Abduction from the Seraglio," July 12, with Beverly Sills, Anne Elgar, George Shirley, Jerold Siena and Raymond Michalski; and on July 26, Verdi's "Otello" with Maralin Niska, Richard Cassily and Sherrill Milnes.

In his final appearance as music director of the orchestra, Leinsdorf will conduct Beethoven's "Ninth Symphony" with soloists Beverly Sills, Florence Kopleff, John Alexander and Justino Diaz. Schoenberg's "A Survivor from Warsaw" will precede the symphony.

Concerts will be given each Friday evening at 9, preceded by the week end prelude at 7; Saturdays at 8 and Sundays at 2:30.

Summer Festivals Make News

By JOHN F. KYES
Gazette Music Critic

In the midst of winter ice and snow, the hottest music news recently has been from outdoor summer festivals.

Both Tanglewood and Saratoga have made important announcements.

Summer festivals are more than a series of concerts or dance programs. They represent an important musical entity (an orchestra, troupe or music school) working in a permanent summer home.

Results go beyond collecting dollars or increasing fame. Performers gain employment, which eases the employer's annual problem in two ways. Personal income is steady and performers are in good practice when fall seasons start.

New England offers many summer events, which can be included in a vacation or occasional trip.

Castle Hill Festival at Ipswich is the summer school and performing project of New England Conservatory of Music.

Hopkins Center Congregation of the Arts, Dartmouth College, Hanover, N.H., is the focal point for many performing groups.

Rudolf Serkin and Pablo Casals direct the Marlboro, Vt. Music Festival.

Music Mountain, Falls Village, Conn., gives chamber music concerts, as does Yale Summer School of Music and Art, Norfolk, Conn.

Jacob's Pillow Dance Festival in Lee offers dance programs by world-famous performers for 10 weeks each summer.

Other intriguing names are the Monteux Memorial Festival, Hancock, Maine; Provincetown Music Festival and Silvermine Chamber Festival, New Canaan, Conn.

Tanglewood's complete 1969 programs will be available April 1 from Boston Symphony Orchestra, Symphony Hall, Boston, Mass., 02115. A January bulletin showed 24 major concerts, from July 4 to Aug. 24 (two weeks of chamber orchestra and six weeks of full Boston Symphony.) Erich Leinsdorf will have as guest conductors: David Zinman, Henry Lewis, Georges Pretre, Josef Krips, Pierre Boulez, Daniel Barenboim, Karel Ancerl and Charles Wilson.

Soloists will include pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn and Malcolm Frager. Complete operas will include Mozart's "Abduction from the Seraglio" on July 12 and Verdi's "Otello" on July 26.

Leinsdorf will end his conductorship of the Boston Symphony Orchestra on August 24 with a gala performance of Beethoven's Ninth Symphony.

Concerts will be at 9 p.m. Fridays, 8 p.m. Saturdays, and 2:30 p.m. Sundays. At 7 p.m. on Fridays there will be the free bonus "Weekend Prelude" chamber music programs.

Saratoga's main events are in two sections. New York City Ballet (Balanchine and Kirstein, directors) presents 23 programs between July 2 and July 27. The Philadelphia Orchestra (Eugene Ormandy, music director) will be heard 16 times between July 31 and August 24. Dance programs are on Sundays at 3:30 and every other night of the week, except Mondays, at 8:30. Orchestral programs are on Thursday, Friday and Saturday at 8:30 and Sundays at 3:30.

Both Saratoga and Tanglewood offer many added events. Those at Saratoga are more varied, and frankly aim to alleviate deficits inevitably resulting from major concerts.

Tanglewood's miscellaneous events are largely related to its music school, the Berkshire Music Center, and range from student offerings to a notably Festival of Contemporary Music.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

MAR 13 1969

1969 at Tanglewood Festival

As famous as July 4 has become for firecrackers and flags, it is also a date eagerly awaited by many music fans in this area. It marks the opening day of the Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood in nearby Lenox, Mass.

This year's opener will be a concert conducted by Erich Leinsdorf, the orchestra's music director, and will feature the young German pianist, Christoph Eschenbach, making his Tanglewood debut as soloist. The summer schedule calls for concerts each Friday at 9 p. m., Saturday at 8 p. m., and Sunday afternoons at 2:30 p. m. through Aug. 24. Friday evening concerts will be preceded by the weekend Preude at 7 p. m.

One of the highlights of the season will come Aug. 24 when Leinsdorf conducts his final concert in a lengthy career as orchestra director. For his farewell appearance, he has picked Beethoven's Ninth Symphony with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. Schoenberg's "A Survivor from Warsaw" will be the other musical presentation that evening.

Mozart Triples

Of further interest is the fact that the first two weekends of concerts this year will be performed by a chamber-sized orchestra, and that all-Mozart programs are slated July 4, 5 and 6.

Opera will come to Tanglewood in 1969 in the form of two concert performances. Leinsdorf will conduct Mozart's "The Abduction from the Seraglio" with sopranos Beverly Sills and Anne Elger on July 12. Also featured will be the tenors Jerold Siena and George Shirley (who once sang in Woodstock with the Turnau Opera Players), and bass-baritone Raymond Michalski. On July 26, Leinsdorf will be conducting Verdi's "Otello" with tenor Richard Cassily, soprano Maralin Niska and baratone Sherill Milnes as soloists.

A once-in-a-lifetime treat will come July 18, when Leinsdorf and pianist Earl Wild play the Scharwenka Piano concerto No. 1, repeating their much-acclaimed performances of last fall, when the concerto was performed by the orchestra for the first time in 55 years.

KINGSTON FREEMAN
Saturday, February 15, 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 15 1969 New Eng

BU-Tanglewood Institute Slates Expanded Program

Boston University-Tanglewood Institute, the partnership in arts and education between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, will begin its fourth year on June 29 with a new and expanded program in music, art, theatre and dance, conducted in Lenox.

Eight Weeks

The eight-week session, consisting of private classes, seminars, workshops, professional performance and studio work in painting, drawing, theatre, mime, dance, piano and voice, was established when Erich Leinsdorf, music director of the Boston Symphony Orchestra, invited the School of Fine and Applied Arts to conduct a summer program of college-level instruction for music students at the Berkshire Music Center. Registration for the first summer totaled 50 students, all studying music. This year, enrollment is expected to exceed 300 students, coming from all 50 states and four foreign countries, and registered for courses which cover every aspect of the arts.

The program is headed by Edwin E. Stein, dean of Boston University's School of Fine and Applied Arts. Assistant dean of the school, John R. Watts, serves as administrator.

Mac Morgan

The music program for 1969 is highlighted by vocal seminars, at which Alexander Kipnis, the noted Russian bass, and Pierre Bernac, the French baritone who is a close associate of Francois Poulenc, will be guest-artists. Chairman of the seminars is Mac Morgan, associate professor in the voice department in Boston University's division of music, and former Berkshire resident. He will be assisted by Mary Davenport, Robert Gartside, Chloe Owen and Wilma Thompson, all of whom are faculty members at Boston University.

There will also be two piano seminars, one headed by Claude Frank, a pianist who has appeared with every major symphony orchestra in America and Europe, and the other by Bela Boszormenyi-Nagy, professor of piano at Boston University's division of music.

In addition, there will be an applied music—chamber music seminar conducted by violinist, Roman Totenberg of Boston University and members of the Boston Symphony Orchestra. Totenberg will also conduct a seminar in chamber music and accompanying.

Young Artists

Once more this summer, Boston University Tanglewood Institute will be offering the Young Artist at Tanglewood program. This is an eight-week session for gifted high school instrumentalists between their junior and senior years. Selected from auditions held in major cities throughout the country, the young musicians are given an opportunity to study under members of the Boston Symphony Orchestra and faculty from the division of music at Boston University. The annual enrollment is restricted to approximately 70 students, with an exact balance maintained on each instrument. The program involves private study, chamber music, master classes, orchestral performance and work in analysis.

Leinsdorf to conclude with Beethoven's 9th

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The Boston Symphony's Summer music festival will have several guest conductors: the Netherland Chamber Orchestras' David Zinman, the New Jersey Symphony's Henry Lewis, France's Georges Pretre, the San Francisco Symphony's Josef Krips, French composer Pierre Boulez, Israel's pianist - conductor Daniel Barenboim and the Toronto Symphony's conductor-elect Karel Ancerl.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JAN 24 1969

New England

* * *

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Staten Island Advance
STATEN ISLAND, N.Y.
D. 62,892 SUN. 56,019

FEB 2 1969

SENTINEL (e)
ANSONIA, CONN.
CIRC. 10,800

FEB 5 1969

Begin July 4

Berkshire dates set for Boston Symphony

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Christopher Eschenbach, a young German pianist, will make his Tanglewood debut as soloist that evening.

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Two concert performances of operas will highlight the 1969 Festival.

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PATRICIA LOUGHERY

New York Post
D. 628,146 SAT. 354,497

MAR 31 1969

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By JOHN F. KYES
Gazette Music Critic

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GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

MAR 13 1969

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Mozart Triples

Of further interest is the fact that the first two weekends of concerts this year will be performed by a chamber-sized orchestra, and that all-Mozart programs are slated July 4, 5 and 6.

Opera will come to Tanglewood in 1969 in the form of two concert performances. Leinsdorf will conduct Mozart's "The Abduction from the Seraglio" with sopranos Beverly Sills and Anne Elger on July 12. Also featured will be the tenors Jerold Siena and George Shirley (who once sang in Woodstock with the Turnau Opera Players), and bass-baritone Raymond Michalski. On July 26, Leinsdorf will be conducting Verdi's "Otello" with tenor Richard Cassily, soprano Maralin Niska and baratone Sherill Milnes as soloists.

A once-in-a-lifetime treat will come July 18, when Leinsdorf and pianist Earl Wild play the Scharwenka Piano concerto No. 1, repeating their much-acclaimed performances of last fall, when the concerto was performed by the orchestra for the first time in 55 years.

KINGSTON FREEMAN
Saturday, February 15, 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 15 1969

New Eng

BU-Tanglewood Institute Slates Expanded Program

Boston University-Tanglewood Institute, the partnership in arts and education between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, will begin its fourth year on June 29 with a new and expanded program in music, art, theatre and dance, conducted in Lenox.

Eight Weeks

The eight-week session, consisting of private classes, seminars, workshops, professional performance and studio work in painting, drawing, theatre, mime, dance, piano and voice, was established when Erich Leinsdorf, music director of the Boston Symphony Orchestra, invited the School of Fine and Applied Arts to conduct a summer program of college-level instruction for music students at the Berkshire Music Center. Registration for the first summer totaled 50 students, all studying music. This year, enrollment is expected to exceed 300 students, coming from all 50 states and four foreign countries, and registered for courses which cover every aspect of the arts.

The program is headed by Edwin E. Stein, dean of Boston University's School of Fine and Applied Arts. Assistant dean of the school, John R. Watts, serves as administrator.

Mac Morgan

The music program for 1969 is highlighted by vocal seminars, at which Alexander Kipnis, the noted Russian bass, and Pierre Bernac, the French baritone who is a close associate of Francois Poulenc, will be guest-artists. Chairman of the seminars is Mac Morgan, associate professor in the voice department in Boston University's division of music, and former Berkshire resident. He will be assisted by Mary Davenport, Robert Gartside, Chloe Owen and Wilma Thompson, all of whom are faculty members at Boston University.

There will also be two piano seminars, one headed by Claude Frank, a pianist who has appeared with every major symphony orchestra in America and Europe, and the other by Bela Boszormenyi-Nagy, professor of piano at Boston University's division of music.

In addition, there will be an applied music—chamber music seminar conducted by violinist, Roman Totenberg of Boston University and members of the Boston Symphony Orchestra. Totenberg will also conduct a seminar in chamber music and accompanying.

Young Artists

Once more this summer, Boston University Tanglewood Institute will be offering the Young Artist at Tanglewood program. This is an eight-week session for gifted high school instrumentalists between their junior and senior years. Selected from auditions held in major cities throughout the country, the young musicians are given an opportunity to study under members of the Boston Symphony Orchestra and faculty from the division of music at Boston University. The annual enrollment is restricted to approximately 70 students, with an exact balance maintained on each instrument. The program involves private study, chamber music, master classes, orchestral performance and work in analysis.

8

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Tanglewood

ERICH LEINSDORF
Music Director

BERKSHIRE FESTIVAL—JULY/AUGUST 1969
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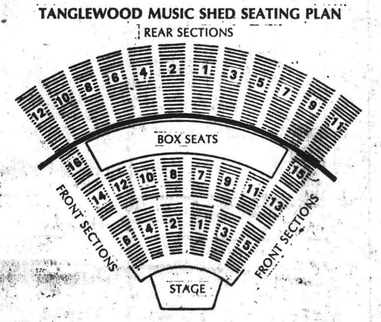

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Guest conductors invited to Tanglewood by Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra (July 13); Charles Wilson, assistant conductor of the Orchestra (July 27); French composer Piere Boulez (Aug. 2); Israeli Daniel Barenboim (Aug. 3); Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra (Aug. 8;); Josef Krips, conductor of the San Francisco Symphony (Aug. 10); Max Rudolf, conductor of the Cinncinati Symphony Orchestra (Aug. 16); Henry Lewis, conductor of the New Jersey Symphony, (Aug. 17), and Milton Katims, conductor of the Seattle Symphony Orchestra, (Agu. 22).

A brochure containing programs, soloists, conductors and ticket information is available by writing the Berkshire Festival, Symphony Hall, Boston, 02115.

Notes on Music

Hegyi in Premieres; BSO Lists Season

Julius Hegyi, conductor of the Albany Symphony and the Berkshire Symphony, participated in the 20th anniversary celebration of the Regional Composer's Forum of music by Southeastern composer in Tuscaloosa, Alabama, over the weekend.

Hegyi conducted the augmented University of Alabama Symphony Orchestra in premiere performances of "Ozymandias" for voice and orchestra by Joe Evan Burt of Jacksonville, Fla., and "Etendue du Son" by David Brandon Phillips of Nashville, Tenn. These were among ten orchestral compositons presented during the three day forum.

As conductor of the Chattanoga Symphony Orchestra. Hegyi was a frequent of the Regional Composer's Forum in earlier years. The Forum is sponsored by the University of Alabama, the Southeastern Composer's League and the National Endowment for the Arts.

* * *

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The season opens July 4 with an all-Mozart weekend to be conducted by Leinsdorf and closes August 24 with Leinsdorf leading the orchestra in Berlioz' royal hunt from "The Trojans" and Beethoven's Symphony No. 9.

Highlights during the season include the August 3 program conducted by Daniel Barenboim and featuring cellist Jacqueline DuPre in Elgar's Cello Concerto. Other concrets include an all-Beethoven and an all-Tschaikovsky program.

The weekend Preludes at 7:00 on Friday evenings will be continued for the third season followed by the full concert at 9:00 p.m. Prelude performers include pianist Earl Wild, sprano Beverly Sills, cellist Jules Eskin and the Gerkshire Boy Choir.

Saturday concerts begin at 8:00 p.m. and Sunday matinees at 2:30 p.m.

The complete schedule of regular and special concerts at Tanglewood will be carried in the Show section of The Sunday Times-Union this week. Ticket information may be obtained by writing the Berkshire Festival, Symphony Hall, Boston, Mass.

* * *

THE LAKE GEORGE Opera Festival of Queensbury has received a grant of $12,000 from the New York State Council on the Arts.

The funds will assist with the production costs of the five comic operas to be presented this season. The company opens July 17 and runs through August 23.

The season's repertoire consists of Donizetti's "Don Pasq

ALBANY TIMES UNION
Wednesday, April 30, 1969

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
APR 30 1969

Jerry Bauer

Sills in front of La Scala: Pinnacle of meteoric rise

LA SILLS AT THE SUMMIT

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NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000
APR 21 1969

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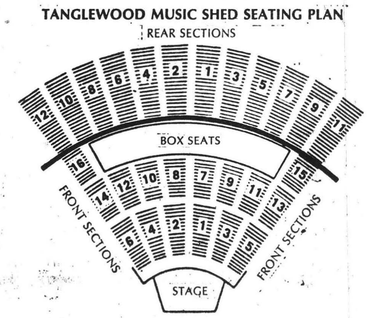

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Notes on Music

Hegyi in Premieres; BSO Lists Season

Julius Hegyi, conductor of the Albany Symphony and the Berkshire Symphony, participated in the 20th anniversary celebration of the Regional Composer's Forum of music by Southeastern composer in Tuscaloosa, Alabama, over the weekend.

Hegyi conducted the augmented University of Alabama Symphony Orchestra in premiere performances of "Ozymandias" for voice and orchestra by Joe Evan Burt of Jacksonville, Fla., and "Etendue du Son" by David Brandon Phillips of Nashville, Tenn. These were among ten orchestral compositons presented during the three day forum.

As conductor of the Chattanoga Symphony Orchestra. Hegyi was a frequent of the Regional Composer's Forum in earlier years. The Forum is sponsored by the University of Alabama, the Southeastern Composer's League and the National Endowment for the Arts.

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The season opens July 4 with an all-Mozart weekend to be conducted by Leinsdorf and closes August 24 with Leinsdorf leading the orchestra in Berlioz' royal hunt from "The Trojans" and Beethoven's Symphony No. 9.

Highlights during the season include the August 3 program conducted by Daniel Barenboim and featuring cellist Jacqueline DuPre in Elgar's Cello Concerto. Other concrets include an all-Beethoven and an all-Tschaikovsky program.

The weekend Preludes at 7:00 on Friday evenings will be continued for the third season followed by the full concert at 9:00 p.m. Prelude performers include pianist Earl Wild, sprano Beverly Sills, cellist Jules Eskin and the Gerkshire Boy Choir.

Saturday concerts begin at 8:00 p.m. and Sunday matinees at 2:30 p.m.

The complete schedule of regular and special concerts at Tanglewood will be carried in the Show section of The Sunday Times-Union this week. Ticket information may be obtained by writing the Berkshire Festival, Symphony Hall, Boston, Mass.

* * *

THE LAKE GEORGE Opera Festival of Queensbury has received a grant of $12.000 from the New York State Council on the Arts.

The funds will assist with the production costs of the five comic operas to be presented this season. The company opens July 17 and runs through August 23.

The season's repertoire consists of Donizetti's "Don Pasq-

ALBANY TIMES UNION
Wednesday, April 30, 1969

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TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

APR 30 1969

Henry Lewis Will Be Guest Conductor In 1969 Tanglewood Berkshire Festival

The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood (Lenox, Mass.) will begin July 4 with a concert conducted by the Orchestra's Music Director Erich Leinsdorf. The young German pianist Christoph Eschenbach will make his Tanglewood debut that night as soloist. Concerts will be given each Friday at 9 p. m., Saturday at 8 p. m. and Sunday afternoons at 2:30 p. m. through August 24. The Friday night concerts will be preceded by the weekend Prelude at 7 p.m.

On August 24, for his final concert as Music Director of the orchestra, Leinsdorf will conduct Beethoven's Ninth Symphony with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. This will be preceded by Schoenberg's 'A Survivor from Warsaw'.

The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Eschenbach, pianists John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 Festival. On July 12, Leinsdorf will conduct Mozart's 'The Abduction from the Seraglio' with sopranos Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siens and bass-baritone Raymond Michalski as soloists. On July 26, Leinsdorf will conduct Verdi's 'Otello' with tenor Richard Cassily, soprano Maralin Niska and baritone Sherrill Milnes as soloists.

On July 18, Leinsdorf and pianist Earl Wild will play the Scharwenka Piano concerto no. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of fifty-five years.

Guest conductors invited to Tanglewood by Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor George Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony, will conduct on July 25.

Other soloists include: violinists Pinchas Zuckerman and Joseph Silverstein, concertmaster of the orchestra; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn, and Malcolm Frager; soprano Marilyn Horne; and cellist Jacqueline du Pre.

Arthur Fiedler will return to Tanglewood on August 5 for his traditional appearance with the Boston Pops Orchestra.

The 27th session of the Berkshire Music Center, the Boston Symphony's summer academy for advanced music study, will be held from June 29 to August 24. Opening exercises for the Music Center will be held on Sunday afternoon, June 29 with Erich Leinsdorf delivering the opening address. Tanglewood-on-Parade, a day of concerts by members of the Berkshire Music Center culminating with an evening Gala Concert by the combined Boston Symphony and Berkshire Music Center Orchestras, will be held on August 19. The highly successful Contemporary Trends concerts, will be repeated this year.

New weekend and day tours plus bus shuttle service to Tanglewood will be instituted from Boston and several other New England cities. Complete program and ticket information is available from the Berkshire Festival, Symphony Hall, Boston, Mass.

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750
MAY 11 1969
New England

Tanglewood Changes

In addition to death and taxes, a third certainty in this world is change. Revisions and innovations in even the soundest establishments become advisable, or inevitable, sometimes.

Tanglewood is no exception. There is evidence that the law of change is at work there also to some extent, not suddenly or violently but calmly and gradually. The most obvious changes so far are directional.

This summer's concert series will be the last for Erich Leinsdorf, ending his seven-year tenure as music director of the Boston Symphony Orchestra and the Berkshire Festival, though he will appear occasionally as guest conductor, both in Symphony Hall and at Lenox.

The list of guest conductors for this summer is the longest ever. and the usual eight-week season will be extended with two "pops" concerts by an orchestra led by Arthur Fiedler.

Next year is to bring further changes, with Seiji Ozawa and Gunther Schuller becoming "artistic directors" and Leonard Bernstein, who leaves the New York Philharmonic this week, nonresident "adviser." These appointments suggest the probability of more diversified programs, offering considerable contemporary and avant-garde material, though always with the firm foundation of standard classical music.

In the fall William Steinberg, music director of the Pittsburgh Symphony, will also take on similar duties with the Boston Symphony for three years. Apparently, however, his role at Tanglewood is to be somewhat less prominent than had been expected.

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
MAY 13 1969

24-July 20, the first stock production of this musical since its downtown run last year. . . . Erich Leinsdorf has been engaged by the Metropolitan Opera to conduct the new "Tristan" production in 1971-72 starring Birgit Nilsson as Isolde. . . . The Boston Symphony orchestra's summer season at Tanglewood will run from July 4 thru Aug. 24 with Leinsdorf as principal conductor and guests including Pierre Boulez, Daniel Barenboim, Karel Ancerl [Toronto's new music director], Josef Krips, Henry Lewis, and Milton Katims. . . . Ancerl also will be a guest conductor in San Francisco next season, Krips' last there as music director, along with Seiji Ozawa [conductor-elect in 1970, who will be on the podium for 6 consecutive weeks of concerts], Lewis, and Jean Martinon.

Tanglewood Program Guides Are Available

Complete program guides for the Tanglewood season have arrived at the Berkshire Hills Conference office in the Western Mass. Electric Co. building on Eagle Street and are available to interested parties, according to an announcement by John V. Geary.

This year's Tanglewood season will run for nine weeks with the Boston Symphony programs running from July 4 through Aug. 24, and an extra week of Boston Pops concerts directed by Arthur Fiedler running through Aug. 31. Highlight of the lighter programs will be the Boston Pops doing "Peter and the Wolf" with Mrs. Edward M. Kennedy as narartor on Aug. 5.

There will be five Contemporary Trend concerts this season, but individual programs will not be announced until July 1. The Berkshire Boy Choir, with headquarters at Stockbridge School, will present Tanglewood programs on July 26 and Aug. 8.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
MAY 16 1969

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,320
MAY 17 1969
The Knickerbocker News
ALBANY, N. Y.
D. 56,638
MAY 17 1969

Tanglewood Ready For Its Season

The Boston Symphony Orchestra has announced its schedule for the Berkshire Festival it holds each summer at Tanglewood in Lenox, Mass.

The season will run from July 4 through Aug. 24, eight weeks with three concerts a week — Friday night at 9, Saturday night at 8 and Sunday afternoon at 2:30. The guest list is as impressive as ever.

CONDUCTORS: David Zineman, July 13; Charles Wilson, July 27; Pierre Boulez, Aug. 2; Daniel Barenboim, Aug. 3; Darel Ancert, Aug. 8; Josef Krips, Aug. 10; Max Rudolf, Aug. 16; Henry Lewis, Aug. 17, and Milton Katims, Aug. 22. This will be the last season for Erich Leinsdorf as musical director of the orchestra.

Pianists: Christoph Eschenback, July 4; Lilian Kallir, July 4; John Browning, July 5; Claude Frank, July 4, 6; Earl Wild, July 18, 25; Gilbert Kalish, July 18; Andre Watts, July 25; Vladimir Ashkenazy, July 26; Van Cliburn, Aug. 9, and Malcolm Frageer, Aug. 23.

Violinists: Joseph Silverstein, July 11,13, and Aug. 2; Paul Zukofsky, July 18, and Pinchas Zukerman, July 20.

Cellists: Jules Eskin, July 11 and Aug. 2, and Jarqueline DuPre, Aug. 3.

FLUTE: Doriot Anthony Dwyer, July 13. Oboe: Ralph Gombert, Aug. 2. Bassoon: Sherman Walt, Aug. 2.

Singers: Beverly Sills, soprano, July 12, Aug. 22 and 24; George Shierley, tenor, July 12; Jerold Siena, tenor, July 12; Raymond Michalski, bass, July 12; Richard Cassilly, tenor, July 26; Maralin Niska, July 26; Sherrill Milnes, baritone, July 26; Marilyn Home, soprano, Aug. 17; Florence Kopleff, contralto, Aug. 24; John Alexander, tenor, Aug. 24; Justino Diaz, Aug. 24.

Ensembles: Boston Symphony Chamber Players, Aug. 1 and 15. Choruses: Berkshire Chorus, July 26, Aug. 9 and 24; Tanglewood Choir, July 12 and 26, Aug. 9 and 24; Berkshire Boy Choir, July 26, Aug. 8.

CONTEMPORARY TRENDS will be a feature again this year. This brought rock, jazz, Indian and folk music to Tanglewood last summer. This year five Tuesday programs are planned, to be announced July 1.

The Boston Pops will play Aug. 5, Arthur Feidler conducting. The day-long gala, Tanglewood-on-Parade, will be held Aug. 19.

Ticket information may be obtained by writing to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

ERICH LEINSDORF CONDUCTING

RIDGEWOOD, N. J.
HERALD-NEWS
W. 13,000
MAY 8 1969

TWO SPECIAL CONCERTS conducted by Arthur Fiedler with the Boston Pops Festival Orchestra will extend the Tanglewood season this year -- adding two Labor Day weekend programs. The two additional concerts are Saturday, August 30, 8 p.m., and Sunday afternoon, August 31, at 2:30 in the Shed. Tickets are now on sale along with tickets for the 24 Boston Symphony Orchestra concerts of the Berkshire Festival.

Erich Leinsdorf, music director of the Boston Symphony, opens the 1969 season with three all-Mozart concerts -- each featuring one of Mozart's last three symphonies and one of his late piano concertos. Christoph Eschenback, John Browning, and Claude Frank are the opening weekend soloists.

Each Friday evening concert will be preceded by a Weekend Prelude at 7 p.m. -- beginning Friday, July 4, with a joint recital by Lilian Kallir and Claude Frank playing Mozart piano music. The other Weekend Preludes are: Joseph Silverstein (violin) and Jules Eskin (cello), July 11; Paul Zukofsky (violin) and Gilbert Kalish (piano), July 18; Earl Wild (piano), July 25; Boston Symphony Chamber Players (Wind Quintet), August 1; Berkshire Boy Choir, August 8; Boston Symphony Chamber Players, August 15; Beverly Sills (soprano), August 22.

Guest conductors invited to Tanglewood by Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra (July 13); Charles Wilson, assistant conductor of the orchestra (July 27); French composer Pierre Boulez (August 2); Israeli Daniel Barenboim (August 3); Karel Ancerl, newly - appointed conductor of the Toronto Symphony Orchestra (August 8); Josef Krips, conductor of the San Francisco Symphony (August 10); Max Rudolf, conductor of the Cinncinati Symphony Orchestra (August 16); Henry Lewis, conductor of the New Jersey Symphony, (August 17); and Milton Katims, conductor of the Seattle Symphony Orchestra, (August 22).

A brochure containing programs, soloists, conductors and ticket information is available by writing the Berkshire Festival, Symphony Hall, Boston 02115.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 223,251 SUN. 396,682
APR 20 1969

WESTBURY TIMES
Thursday, May

... opera, "Goyescas," by Enrique Granados, performed by students of the Manhattan School of Music. These students are generally first-rate, and the group that performed "Goyescas" certainly was, among them a baritone from Kansas City, Richard Taylor. His voice has sufficient quality to have earned him the opportunity to sing under Erich Leinsdorf this summer at Tanglewood, where he will be entrusted with the title role in Alban Berg's "Wozzeck," and he will also sing in a concert version of "Otello."

"Goyescas" is so seldom heard that it w...

The list of conductors who will join Erich Leinsdorf in his farewell summer as director of the Boston Symphony's Berkshire Festival at Tanglewood, Mass. shows some interesting names (but not that of William Steinberg, who will succeed him as Music Director). Among them are David Zinman, the young American who has been active in Europe recently; Henry Lewis, director of the New Jersey Symphony; Daniel Barenboim, pianist-conductor; and composer-conductor Pierre Boulez. Leinsdorf will open the sequence on July 4 and close it on August 24 with a performance of the Beethoven Ninth Symphony.

HACKENSACK, N. J.
RECORD CALL
W. CIRC. N. AVAIL.
FEB 16 1969

10

Tanglewood Season Extended

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Erich Leinsdorf, music director of the Boston Symphony, will conduct the first concerts on the July 4 weekend with pianist Christoph Eschenbach, John Browning and Claude Frank as soloists in all-Mozart programs. A weekend prelude with pianist Lilian Kallir and Frank will open at 7 p.m. on July 4.

Other soloists during the summer include pianists Earl Wild, Gilbert Kalish, Van Cliburn, Vladimir Ashkenazy, Malcolm Frager and Andre Watts; violinists Pincus Zuckerman, Joseph Silverstein and Paul Zukofsky; cellists Jacqueline Du Pre and Jules Eskin; sopranos Beverly Sills and Marilyn Horne; tenors George Shirley, Richard Cassilly and John Alexander; mezzo-soprano Florence Kopleff; baritone Sherrill Milnes and bass Justino Diaz.

Guest conductors include Pierre Boulez, Daniel Barenboim, Josef Krips, Karel Ancerl, Max Rudolf, Miltin Katims, Henry Lewis, David Zinman and Charles Wilson.

MUSIC ARTISTS
NEW YORK, N. Y.
6 TI. A YR. CIRC. N. AVAIL.
APR MAY 1969

BILLBOARD
CINCINNATI, OHIO
W. 24,000
MAY 24 1969

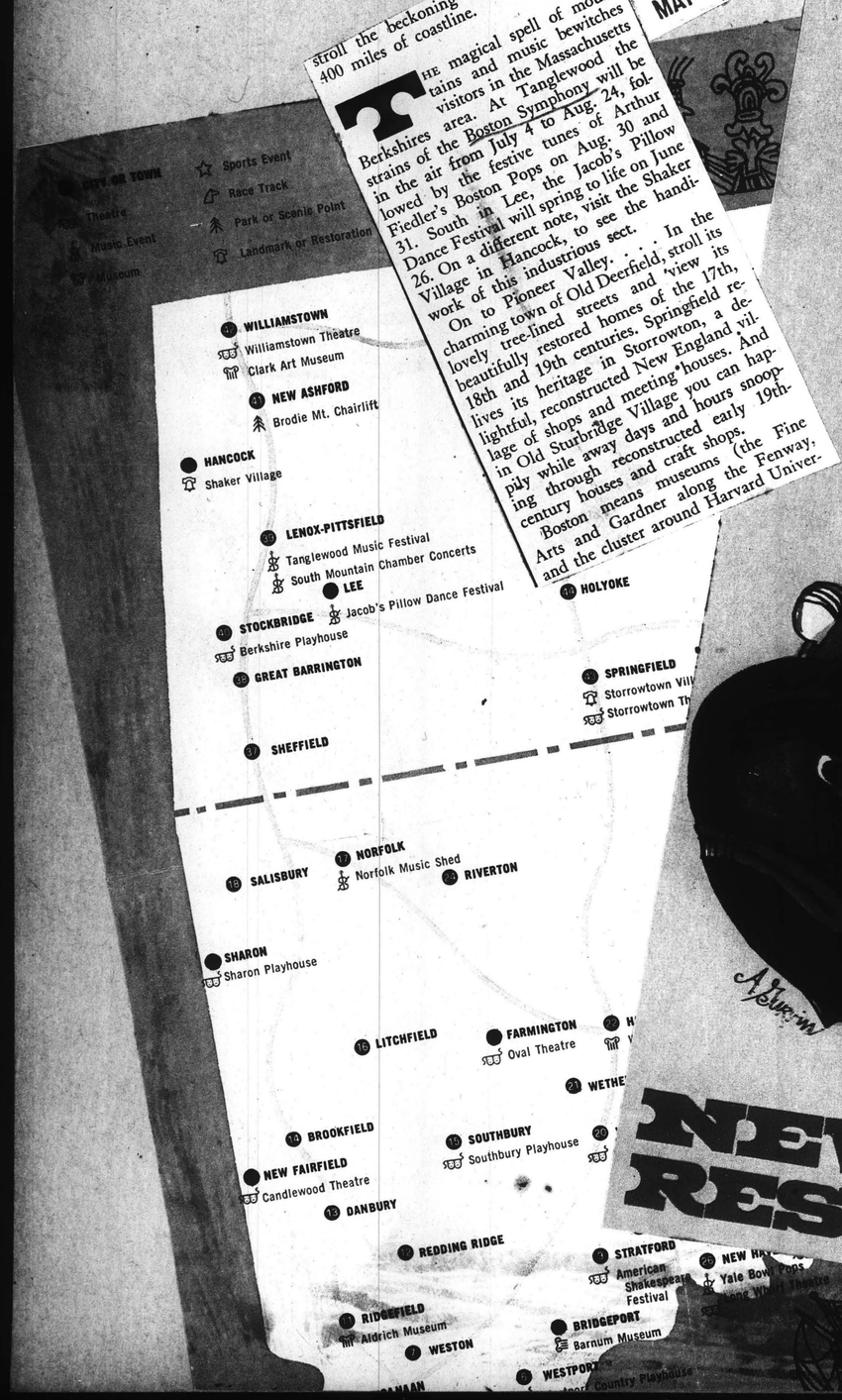
Tanglewood Festival: Leinsdorf/Boston Sym:
Henry Lewis, Georges Pretre, Josef Krips, Charles Wilson, Pierre Boulez, Daniel Barenboim and Karel Ancerl. Also appearing as soloists will be violinists Pinchas Zuckerman and Joseph Silverstein, pianists Emil Gilels, Vladimir Ashkenazy, Malcolm Frager & Van Cliburn, soprano Marilyn Horne and cellist Jacqueline du Pre. The beauty of the countryside has attracted visitors through the years. Ticket & additional information: Symphony Hall, Boston, Massachusetts 02115.

MASSACHUSETTS
101. Boston Pops Concerts
251 Huntington Avenue
Boston, Massachusetts 02115
102. Esplanade Concerts
Symphony Hall
Boston, Massachusetts 02115
103. Jacobs Pillow Dance Festival
P.O. Box 287
Lee, Massachusetts 01238
104. Tanglewood/Berkshire Festival; July 4 through August 24 with concerts given each Friday and Saturday night and Sunday afternoons in Lenox, Massachusetts; Erich Leinsdorf opens the season with German pianist Christoph Eschenbach making his Tanglewood debut and on August 24 for his final concert as Music Director of the Boston Symphony Leinsdorf will conduct Beethoven's "Ninth Symphony"; all-Mozart programs are scheduled for July 4, 5 & 6; on July 12 Leinsdorf conducts "The Abduction from the Seraglio" and on July 26 "Otello" with tenor Richard Cassily and baritone Sherrill Milnes. Guest conductors will include David Zinman,

CUE
NEW YORK, N. Y.
W. 244,000
MAY 10 1969

stroll the beckoning beaches along its 400 miles of coastline.

THE magical spell of mountains and music bewitches visitors in the Massachusetts Berkshires area. At Tanglewood the strains of the Boston Symphony will be in the air from July 4 to Aug. 24, followed by the festive tunes of Arthur Fiedler's Boston Pops on Aug. 30 and 31. South in Lee, the Jacob's Pillow Dance Festival will spring to life on June 26. On a different note, visit the Shaker Village in Hancock, to see the handiwork of this industrious sect. . . . In the On to Pioneer Valley, stroll its charming town of Old Deerfield, stroll its lovely tree-lined streets and view its beautifully restored homes of the 17th, 18th and 19th centuries. Springfield relives its heritage in Storrowtown, a delightful, reconstructed New England village of shops and meeting houses. And in Old Sturbridge Village you can happily while away days and hours snooping through reconstructed early 19th-century houses and craft shops. Boston means museums (the Fine Arts and Gardner along the Fenway, and the cluster around Harvard Univer-



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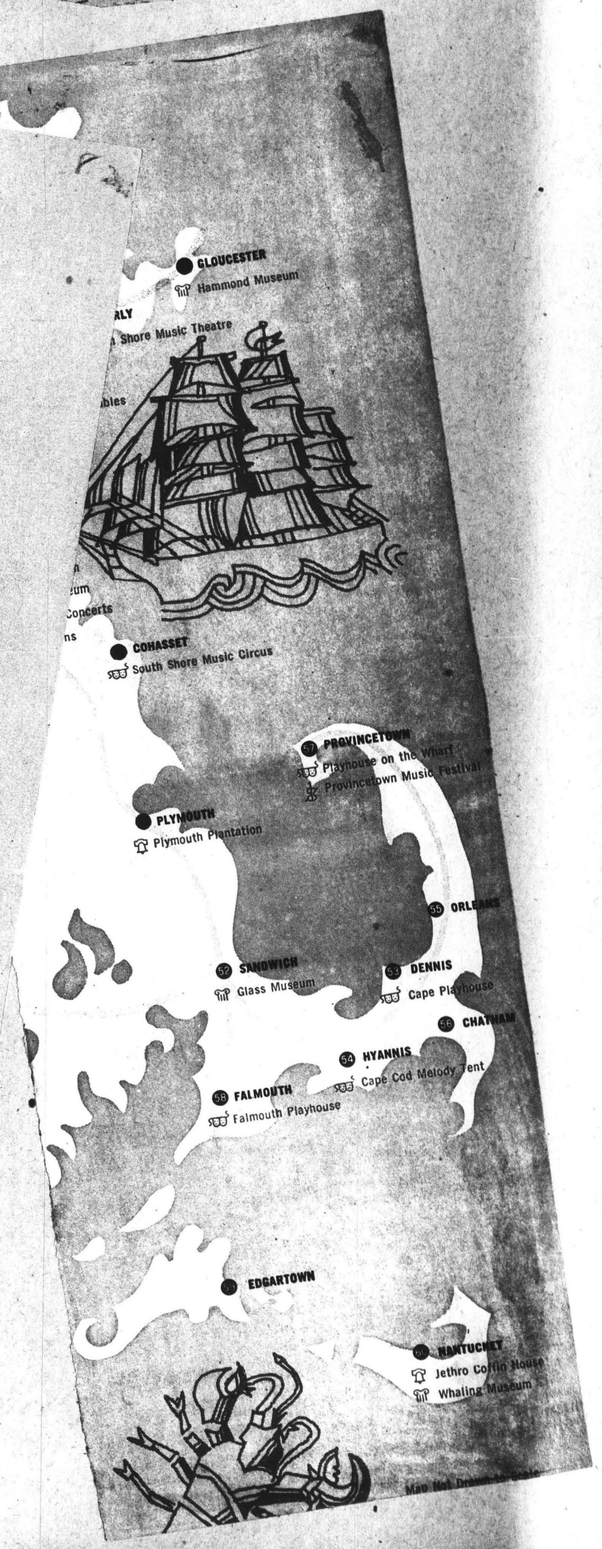
MAY 10, 1969 35¢

NEW ENGLAND RESORTS & DINING



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Other soloists during the summer include pianists Earl Wild, Gilbert Kalish, Van Cliburn, Vladimir Ashkenazy, Malcolm Frager and Andre Watts; violinists Pincus Zuckerman, Joseph Silverstein and Paul Zukofsky; cellists Jacqueline Du Pre and Jules Eskin; sopranos Beverly Sills and Marilyn Horne; tenors George Shirley, Richard Cassilly and John Alexander; mezzo-soprano Florence Kopleff; baritone Sherrill Milnes and bass Justino Diaz.

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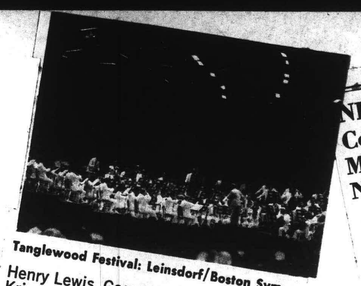
MUSIC ARTISTS
NEW YORK, N.Y.
G. TL. A.Y.
APR MAY 1969

BILLBOARD
CINCINNATI, OHIO
W. 24,000
MAY 24 1969



Tanglewood Festival: Leinsdorf/Boston Sym.

Henry Lewis, Georges Pretre, Josef Krips, Charles Wilson, Pierre Boulez, Daniel Barenboim and Karel Ancerl. Also appearing as soloists will be violinists Pinchas Zuckerman and Joseph Silverstein, pianists Emil Gilels, Vladimir Ashkenazy, Malcolm Frager & Van Cliburn, soprano Marilyn Horne and cellist Jacqueline du Pre. The beauty of the countryside has attracted visitors through the years. Ticket & additional information: Symphony Hall; Boston, Massachusetts 02115.

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CUE
NEW YORK, N.Y.
W. 244,000
MAY 10 1969

cue
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35¢

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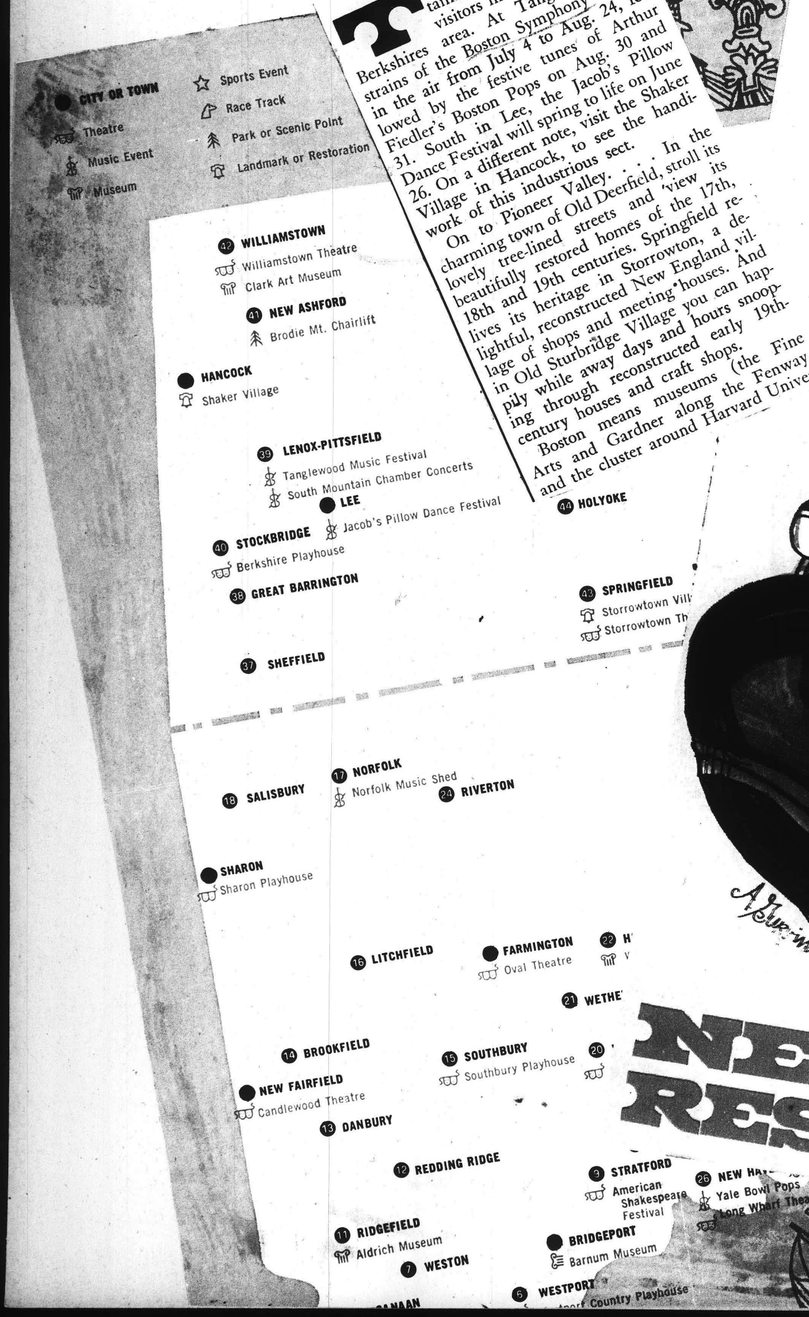
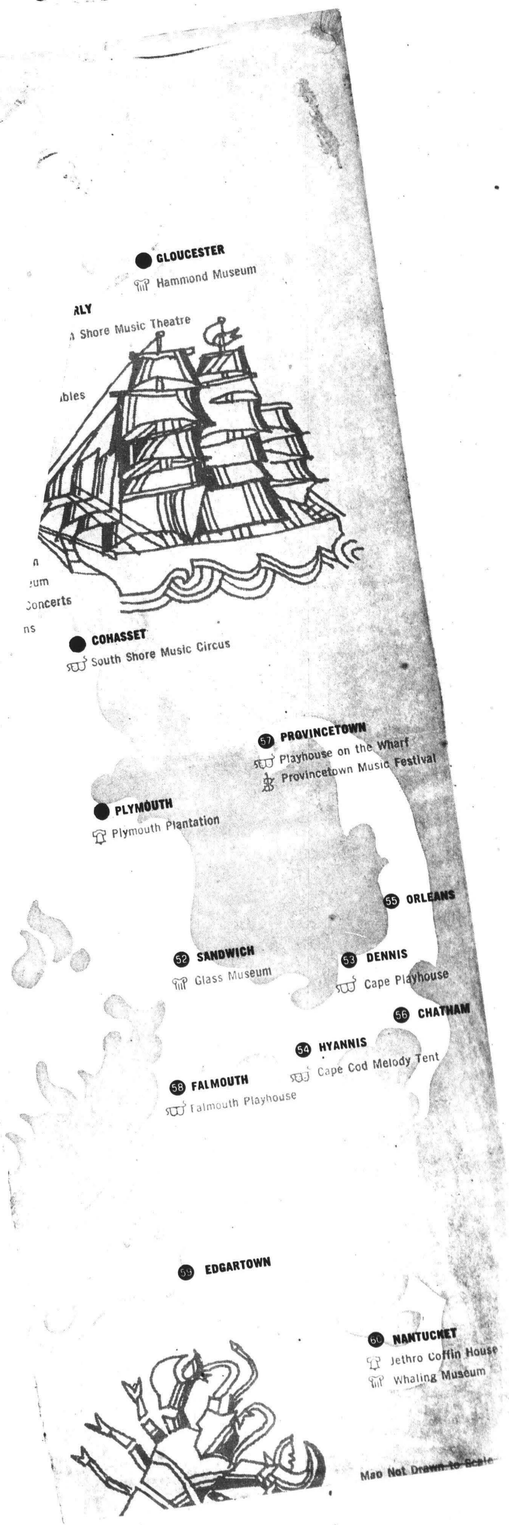


NEW ENGLAND RESORTS & DINING



TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450
JUN 12 1969

NEWS (e)
MALDEN, MASS.
CIRC. 10,832
JUN 12 1969

ITEM
CLINTON, MASS.
JUN 12 1969

PRESS
MIDDLETOWN, CONN.
(E) 19,775
JUN 27 1969

N.E. music jumping

By JOHN HAHN

BOSTON (UPI) — Music from baroque to folk-rock will be euging Broadway from the spotlight this summer in New England, long a bulwark of the straw-hat circuit.

While serious concerts will be as prevalent as ever, star attractions for younger audiences are moving strong into a field which for years had been almost exclusive to Broadway tryouts or revivals.

New England's largest suspension bridge will be an extra added attraction to motorists headed for the ever-popular jazz and folk music festivals at Newport, R.I., in July.

The Berkshire Festival concerts at Tanglewood in Lenox, Mass., the granddaddy of outdoor musical events in the Northeast, will be tinged with nostalgia this summer as Erich Leinsdorf concludes his tenure with the Boston Symphony Orchestra.

Sing and Sail

Folk singer Peter Seeger begins a unique series of concerts June 28 at Portland, Maine. With a musical group, Seeger then will sail aboard his Maine-built Hudson River style sloop down the New England coast to New York City, giving concerts at ports of call en route.

One of Seeger's stops will be during the Newport Folk Music Festival, July 16-20. The folk concerts follow the summer resort's season - opening Jazz Festival, which brackets the Independence Day weekend.

Gerry Mulligan and Woody Herman will be among the jazz attractions. Joining Seeger at the folk concerts will be Arlo Guthrie, Theodore Bikel and James Brown.

The Theater - by - the - Sea at Natunuck, R.I., is offering an 11-233 season starting June 20 with "Star - Spangled Girl." Other shows range from "The Killing of Sister George" and "A Lion in Winter" to "The Subject was Roses."

Fairy Tales

Theater - by - the - Sea this summer also will present musical versions of the classic fairy tales for children, commencing with "The Sleeping Beauty," given July 12 and 19.

In Maine, Lakewood Theater —the nation's oldest continuous summer playhouse — opens June 30 for its 69th season. It has basically the same shows as the Ogunquit Playhouse, only a week later — featuring Tom Ewell and Jane Cornell in "The Prime of Miss Jean Brodie," starting July 14, and James Whittemore in "The Chic Life," a comedy opening Aug. 4.

Ogunquit, which opens June 23 with Ewell and Miss Cornell, also has Arlene Francis in "Pal Joey" Aug. 11, and Eddie Bracken as of Aug. 18 in "You Know I Can't Hear You When the Water's Running."

Tent-style theaters north and south of Boston will present weekly shows of the Broadway variety, sometimes featuring well-known celebrities of the television and movie world.

The South Shore Music Circus in Cohasset, for example, will separate its weekly shows with Sunday spectaculars, offering one-nighters including the Cowsills, Victor Borge and The Brooklyn Bridge.

Series of Specials

ly its former format of Broadway shows, the Carousel Theater in Framingham, Mass., this season will star a series of specials for young audiences.

The parade of presentations will start July 8 with Diana Ross and the Supremes, and Steve Wonder. Ann Corio's "This was Burlesque" with Steve Mills will give way, in order, to Tom Jones; The Temptations; Johnny Mathis; Blood, Sweat and Tears and other popular entertainers, in addition to a tempting schedule of Sunday night shows for the young.

Tanglewood audiences will not get a chance to see Leinsdorf's successor, William Steinberg, in action at Lenox, Mass., this summer but the Boston Symphony will be guest - conducted by Pierre Boulez, Karl Ancerl and Daniel Barenboim, among others.

In his last year with the festival, Leinsdorf scheduled music from the era of Bach to Edgar Varese, including a complete concert performance of Verdi's opera, "Otello."

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 434,330
JUN 1 1969

Summer Festivals Changing

By GEORGE GELLES
Music Critic

In the panoramic survey of summer festivals offered last Sunday by the N. Y. Times, there was visible what may be a trend, and one of great importance. This is the inclusion in summertime programs of pieces a clear distance off the beaten path. The works are for the most part modern, and many are of recognized importance; significantly, conductors will be aiming them at an audience that, by all indications, buys its music in the vacation months alone.

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W.-CIRC. N. AVAIL.
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Newsday
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D. 427,270
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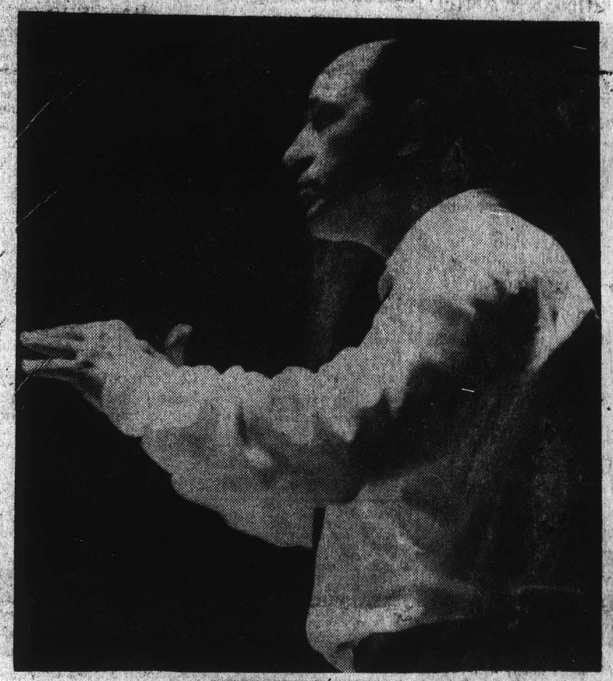
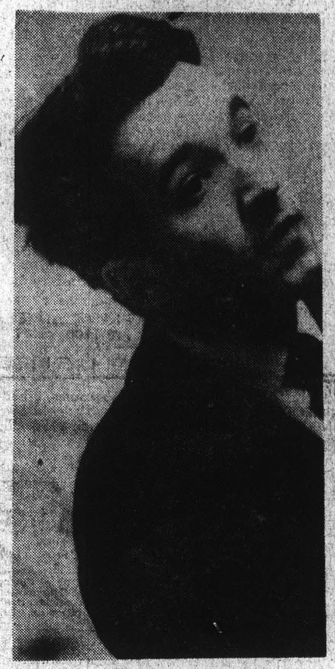


PIERRE BOULEZ



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TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,450
JUN 12 1969

NEWS (e)
MALDEN, MASS.
CIRC. 10,832
JUN 12 1969

ITEM
CLINTON, MASS.
JUN 12 1969

PRESS
MIDDLETOWN, CONN.
(F) 19,775
JUN 27 1969

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 434,330
JUN 1 1969

N.E. music jumping

By JOHN HAHN

BOSTON (UPI) — Music from baroque to folk-rock will be ousting Broadway from the spotlight this summer in New England, long a bulwark of the straw-hat circuit.

While serious concerts will be as prevalent as ever, star attractions for younger audiences are moving strong into a field which for years had been almost exclusive to Broadway tryouts or revivals.

New England's largest suspension bridge will be an extra added attraction to motorists headed for the ever-popular jazz and folk music festivals at Newport, R.I., in July.

The Berkshire Festival concerts at Tanglewood in Lenox, Mass., the granddaddy of outdoor musical events in the Northeast, will be tinged with nostalgia this summer as Erich Leinsdorf concludes his tenure with the Boston Symphony Orchestra.

Sing and Sail

Folk singer Peter Seeger begins a unique series of concerts June 28 at Portland, Maine. With a musical group, Seeger then will sail aboard his Maine-built Hudson River style sloop down the New England coast to New York City, giving concerts at ports of call en route.

One of Seeger's stops will be during the Newport Folk Music Festival, July 16-20. The folk concerts follow the summer resort's season - opening Jazz Festival, which brackets the Independence Day weekend.

Gerry Mulligan and Woody Herman will be among the jazz attractions. Joining Seeger at the folk concerts will be Arlo Guthrie, Theodore Bikel and James Brown.

The Theater - by - the - Sea at Natunuck, R.I., is offering an 11-233 season starting June 20 with "Star - Spangled Girl." Other shows range from "The Killing of Sister George" and "A Lion in Winter" to "The Subject was Roses."

Fairy Tales

Theater - by - the - Sea this summer also will present musical versions of the classic fairy tales for children, commencing with "The Sleeping Beauty," given July 12 and 19.

In Maine, Lakewood Theater —the nation's oldest continuous summer playhouse — opens June 30 for its 69th season. It has basically the same shows as the Ogunquit Playhouse, only a week later — featuring Tom Ewell and Jane Cornell in "The Prime of Miss Jean Brodie," starting July 14, and James Whittemore in "The Chic Life," a comedy opening Aug. 4.

Ogunquit, which opens June 23 with Ewell and Miss Cornell, also has Arlene Francis in "Pal Joey" Aug. 11, and Eddie Bracken as of Aug. 18 in "You Know I Can't Hear You When the Water's Running."

Tent-style theaters north and south of Boston will present weekly shows of the Broadway variety, sometimes featuring well-known celebrities of the television and movie world.

The South Shore Music Circus in Cohasset, for example, will separate its weekly shows with Sunday spectaculars, offering one-nighters including the Cowsills, Victor Borge and The Brooklyn Bridge.

Series of Specials

ly its former format of Broadway shows, the Carousel Theater in Framingham, Mass., this season will star a series of specials for young audiences.

The parade of presentations will start July 8 with Diana Ross and the Supremes, and Steve Wonder. Ann Corio's "This was Burlesque" with Steve Mills will give way, in order, to Tom Jones; The Temptations; Johnny Mathis; Blood, Sweat and Tears and other popular entertainers, in addition to a tempting schedule of Sunday night shows for the young.

Tanglewood audiences will not get a chance to see Leinsdorf's successor, William Steinberg, in action at Lenox, Mass., this summer but the Boston Symphony will be guest - conducted by Pierre Boulez, Karl Ancerl and Daniel Barenboim, among others.

In his last year with the festival, Leinsdorf scheduled music from the era of Bach to Edgar Varese, including a complete concert performance of Verdi's opera, "Otello."

JUN 1 1969

Summer Festivals Changing

By GEORGE GELLES
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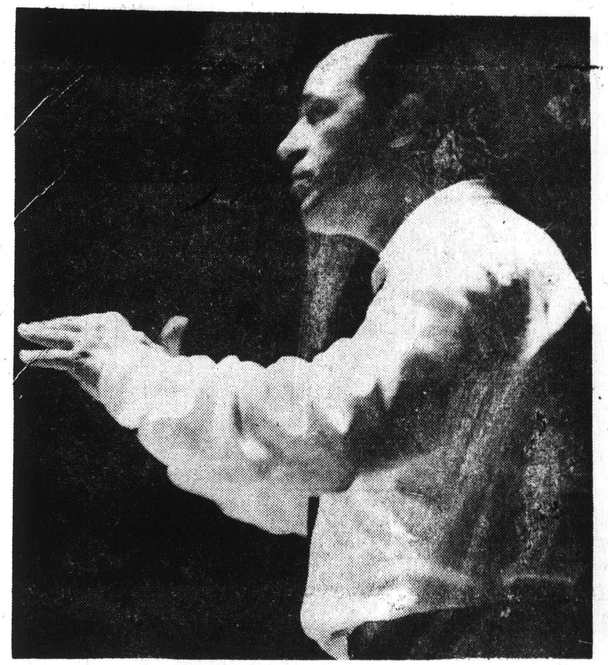

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12.

Mozart and Acid Rock; swing to Bach, sway to the Generation Gap; drink wine to Wagner and have lunch at the ballet—all this is part of the scene in the Berkshires, the center for America's zappiest music and dance institutions

TANGLEWOOD

The state of the Berkshire Festival—familiarly known as Tanglewood—is such that nature wins flat-out on weekends. Formal gardens cover most of its two-hundred-ten acres. Thick lawns, lines of pines and hemlock hedges stretch to the horizon. The air is scented with pine; clear and mountain fresh. There are no "No" signs and not very much litter. Smaller wonder that it's been described as "the pastoral music capital of the United States."

Originally, Tanglewood was a private estate overlooking shimmering Lake Mahkeenak between Lenox and Stockbridge, Massachusetts. Longfellow, Holmes and Melville met there in the 1850's—this is where Hawthorne got the idea for *Tanglewood Tales* and where he wrote *The House of Seven Gables*.

In 1936 Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks donated Tanglewood to the Boston Symphony Orchestra for use as its summer home. At the time Serge Koussevitzky was musical director. Fifteen thousand people attended the first Berkshire Festival. Now more than 220,000 people visit the B.S.O. summer home each year. The festival season begins on June 29 and lasts until August 24, and its schedule includes twenty-four weekend performances by the Boston Symphony as well as concerts by the Boston Symphony chamber players and guest artists.

In 1940 Koussevitzky founded the Berkshire Music Center because he believed musicians and composers should share "a summer of living and working with music." The Center developed under his leadership to flourish as a springboard for the most promising young musicians in the country.

Erich Leinsdorf conducting. Prime time programming is a common denominator around here and Brahms wafts sweetly over the Sunday esthetes . . . chartered buses arrive with old folks casually dressed. Bearded professors stretch out on blankets. Couples with a leaning towards hair and babies. Here and there a student is studying a score. There are few children and almost no black people.

My thoughts wander . . . twenty years ago. The question then was should I go into my father's business or play a trombone that summer vacation? I had passed the audition for the student Berkshire Music Center Orchestra. For reasons it took me three years of analysis to explain, I opted for the old man. Although I eventually went back to music, it was not of the "serious" variety and it seems strange to finally come to Tanglewood for the first time as, of all things, a writer. Lying on the grass during the third movement, I marvel at the importance of decisions at eighteen . . . I could be playing Brahms instead of listening to him today.

Earlier that day, however, I had been rudely reminded of my current role. Although The Shed is the main show—it's a kind of steel tent with open sides and 6,000 seats where the Boston Symphony plays—Tanglewood also presents concerts of less than mass appeal in the Chamber *Continued on Page 90*

by Michael Zwerin
photographs by Bud Lee

HOLIDAY
NEW YORK, N. Y.
MONTHLY 1,032,000

JUN 1969

TANGLEWOOD

Continued from Page 55

Music Hall and the Theatre Concert Hall, the latter being an organically modern structure designed by Eliel Saarinen. At nine-thirty it was chilly enough for a parka. The sky was spotless and deeply blue. Collegiate types stood about chatting on the still-dewy grass to the rear of the theater, which has no wall.

This would be the last concert of a two-week "Festival of Contemporary Music," featuring people like Varèse and Webern. More my speed, I had to admit.

During intermission I spotted a young man we shall refer to as Kent Plunkett, an ex-bassist with many jazz giants and now a member of the B.S.O. We had never met. Having a weekly jazz column to write, however, and smelling an interesting story, I approached him and introduced myself.

"I know you. You're a big jazz critic." He responded with a sardonic smile and did not accept my extended hand.

"Oh . . . yes . . . well . . . I was wondering if we could get together for a talk."

"No!" He scowled. "I don't talk to jazz critics. The last time I did, the guy used everything I said in his book without giving me any credit." He walked away, throwing over his shoulder, "You critics have all the bread anyway."

Never mind. The little exchange serves a purpose. For one thing, it illustrates the fragmented social side of the jazz world today. And it reminds me that jazz has almost totally disappeared—at least temporarily—from Lenox, Massachusetts, and environs.

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Continued on Page 96

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The players file on stage. Marilyn DuBow seems about fifteen and not much more than a hundred pounds. However, she turns out to be a heavy violinist indeed. Raphael Diaz resembles Donovan the pop star, with whom he toured the States playing cello. Angus Whyte wears a smile at the harpsichord; last week he wore his Bach sweatshirt while delivering a lecture on baroque music. All twelve of them are recently out of the conservatory, living in at the Inn for the summer, enthusiastic and extremely competent. Buxtehude, Marcello, Bach and Pinkham sparkle. Not one popular song all evening. Ecstatic applause, deserved.

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12.

Mozart and Acid Rock; swing to Bach, sway to the Generation Gap; drink wine to Wagner and have lunch at the ballet—all this is part of the scene in the Berkshires, the center for America's zappiest music and dance institutions

TANGLEWOOD

The state of the Berkshire Festival—familiarly known as Tanglewood—is such that nature wins flat-out on weekends. Formal gardens cover most of its two-hundred-ten acres. Thick lawns, lines of pines and hemlock hedges stretch to the horizon. The air is scented with pine; clear and mountain fresh. There are no "No" signs and not very much litter. Smaller wonder that it's been described as "the pastoral music capital of the United States."

Originally, Tanglewood was a private estate overlooking shimmering Lake Mahkeenak between Lenox and Stockbridge, Massachusetts. Longfellow, Holmes and Melville met there in the 1850's—this is where Hawthorne got the idea for *Tanglewood Tales* and where he wrote *The House of Seven Gables.*

In 1936 Miss Mary Aspinwall Tappan and Mrs. Gorham Brooks donated Tanglewood to the Boston Symphony Orchestra for use as its summer home. At the time Serge Koussevitzky was musical director. Fifteen thousand people attended the first Berkshire Festival. Now more than 220,000 people visit the B.S.O. summer home each year. The festival season begins on June 29 and lasts until August 24, and its schedule includes twenty-four weekend performances by the Boston Symphony as well as concerts by the Boston Symphony chamber players and guest artists.

In 1940 Koussevitzky founded the Berkshire Music Center because he believed musicians and composers should share "a summer of living and working with music." The Center developed under his leadership to flourish as a springboard for the most promising young musicians in the country.

Erich Leinsdorf conducting. Prime time programming is a common denominator around here and Brahms wafts sweetly over the Sunday esthetes . . . chartered buses arrive with old folks casually dressed. Bearded professors stretch out on blankets. Couples with a leaning towards hair and babies. Here and there a student is studying a score. There are few children and almost no black people.

My thoughts wander . . . twenty years ago. The question then was should I go into my father's business or play a trombone that summer vacation? I had passed the audition for the student Berkshire Music Center Orchestra. For reasons it took me three years of analysis to explain, I opted for the old man. Although I eventually went back to music, it was not of the "serious" variety and it seems strange to finally come to Tanglewood for the first time as, of all things, a writer. Lying on the grass during the third movement, I marvel at the importance of decisions at eighteen . . . I could be playing Brahms instead of listening to him today.

Earlier that day, however, I had been rudely reminded of my current role. Although The Shed is the main show—it's a kind of steel tent with open sides and 6,000 seats where the Boston Symphony plays—Tanglewood also presents concerts of less than mass appeal in the Chamber *Continued on Page 90*

by Michael Zwerin
photographs by Bud Lee

HOLIDAY
NEW YORK, N. Y.
MONTHLY 1,032,000

JUN 1969

TANGLEWOOD

Continued from Page 55

Music Hall and the Theatre Concert Hall, the latter being an organically modern structure designed by Eliel Saarinen. At nine-thirty it was chilly enough for a parka. The sky was spotless and deeply blue. Collegiate types stood about chatting on the still-dewy grass to the rear of the theater, which has no wall.

This would be the last concert of a two-week "Festival of Contemporary Music," featuring people like Varèse and Webern. More my speed, I had to admit.

During intermission I spotted a young man we shall refer to as Kent Plunkett, an ex-bassist with many jazz giants and now a member of the B.S.O. We had never met. Having a weekly jazz column to write, however, and smelling an interesting story, I approached him and introduced myself.

"I know you. You're a big jazz critic." He responded with a sardonic smile and did not accept my extended hand.

"Oh . . . yes . . . well . . . I was wondering if we could get together for a talk."

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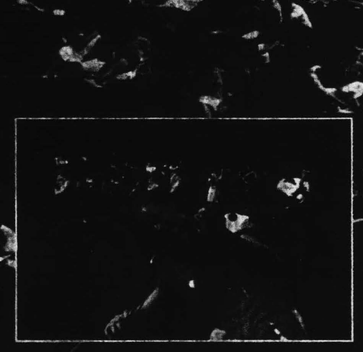

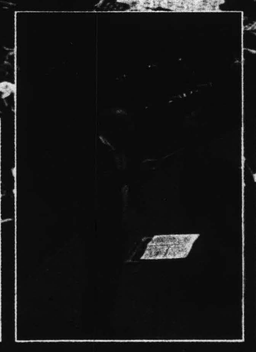

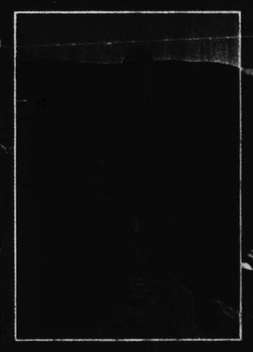

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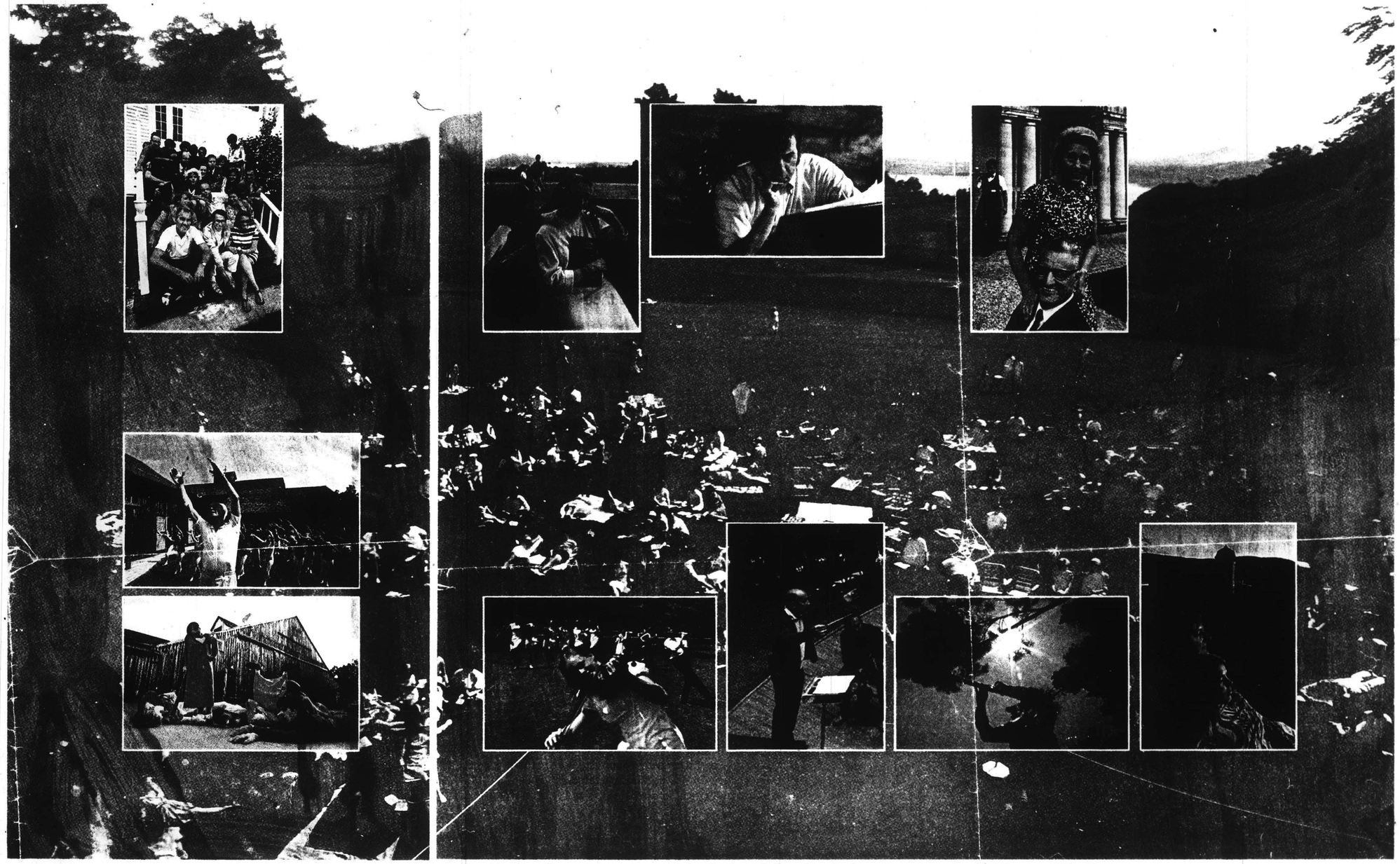

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14

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239
JUN 5 1969 New England Newsclip

Notes and Footnotes

AS OTHERS see us. Somewhat bemused on reading an article in the glossy, 75-cent *Holiday* magazine for June entitled "Tanglewood." This magazine was a Curtis Publishing Co. property until the demise of their *Saturday Evening Post*. Now, according to the page of contents, it is put out by the Perfect Publishing Co., which the Tanglewood piece is far from.

Actually, it is a color-illustrated story of several cultural operations in the Berkshires. Mention at one point is made of Daniel Antoun at Music Inn "which he just bought." Alas, he now is out of business, showing a hazard of not rechecking a story written a year ahead.

Next is a slip-up on Avaloch and its big barroom, which is identified as the "Five Seasons Saloon." The name is the Five Reasons. A large poster in back of the bar explains about the five reasons for drinking.

Forthwith, the author becomes badly entangled on Jacob's Pillow. Says he: "I kept telling myself that Jacob's Pillow was a dancer's haven. And had been ever since 'Papa' Ted Shawn founded the place in the '30s with his wife and dancing partner Ruth St. Denis."

Miss St. Denis played no part in founding the Pillow, since she and Shawn had gone their separate ways after their Denishawn Company had foundered in the Great Depression. She went to California and launched a school of religious dance; Shawn formed his famous group of men dancers here. Martha Graham is listed as having performed at the Pillow, but never has, and the dance theatre is described as a "red barn." It is natural, unpainted wood, as are all buildings except the main house.

And so to Lenox and the Curtis Hotel that "straddles the main intersection. It is a wooden whale of an old place." Maybe it's a straddling whale which sounds difficult, but it's solid brick for sure. So there.

MEMBERS of the American Legion in Damariscotta, Maine, were pretty upset when new flags they placed on veterans' graves promptly developed holes and tatters. The mystery was solved when a red squirrel was caught in the act of chewing Old Glory on the grave of a Revolutionary War soldier. Seemed to enjoy the dye.

FOLKS WHO still yearn for an old-fashioned steam train trip may take one-day summer excursions on the Algoma Central Railway in Canada. It starts from Saulte Ste. Marie, and courses through wilderness country to Canyon Station, a four-hour trip of 114 miles each way. It connects at "Soo" with the Canadian transcontinental lines.

RICHARD V. HAPPEL.

BSO to open 1969 Tanglewood session

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
JUN 19 1969 New England

The Boston Symphony Orchestra opens the 28th session of the Berkshire Music Center on Sunday, June 29, at 2:30 p.m. The Orchestra's manager, Thomas D. Perry, Jr., will greet the students and Erich Leinsdorf, Music Director of the Orchestra and Director of the Berkshire Music Center, will deliver the principal address.

Out of a total of 400 students attending the 1969 session, 165 will be Fellows of the Berkshire Music Center. The Fellowship program provides instruction and coaching by members of the Boston Symphony Orchestra and distinguished guest Faculty members for young instrumentalists, singers, composers and conductors who have completed their formal training and are embarking on their professional careers. Four, six and eight week programs will also be offered at Tanglewood by Boston University and the New England Conservatory of Music. Boston University's Tanglewood Institute offers programs in music, art, theatre and dance. The New England Conservatory offers programs in contemporary composition, jazz and music education.

The Berkshire Music Center will offer a full schedule of orchestra, chamber music and composer's forum concerts through the summer. In addition, members of the Vocal Fellowship program will appear as soloists in the Boston Symphony Orchestra's concert performance of Verdi's "Otello", as part of the Berkshire Festival.

Among the Center's special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented in two parts, July 29—August 2 and August 11—17, in co-operation with the Fromm Music Foundation of Chicago. Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes were commissioned to write new works to be given their premieres during the "Festival within a Festival," as B.M.C. director Erich Leinsdorf refers to it.

The highly successful Contemporary Trends Concerts will be presented again this year on Tuesday evenings July 8, 15, 22, 29 and August 12 under the auspices of the Contemporary Music Department of the Berkshire Music Center. Expanded from three concerts to five, the popular series will present artists from jazz, rock, soul and spiritual areas who will illustrate the significant trends in music outside the 'classical' medium. Complete information for this series will be available on July 1.

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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
JUN 19 1969 New England

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
JUN 19 1969 New England

BANNER
BENNINGTON, VERMONT
(E) 6,200
JUN 21 1969 New England

Courier-Journal & Times
Louisville, Ky.
SUN. 350,303
JUN 8 1969

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SEVENTEEN
NEW YORK, N. Y.
MONTHLY 1,362,000
JUL 1969

Shunpike to Berkshire Hills

By JEAN O'BRIEN ERICKSON
Special Travel Consultant, Mass. Div. AAA

The southwestern section of the Berkshire Hills has all the proper ingredients for days of shunpike driving — fields of clover, nobs of tree-covered mountains, small valleys and acres of forest preserves with hiking trails and roaring waterfalls. Miles of winding, hilly roads join the Berkshire countryside to villages of elegant Summer homes and small estates.

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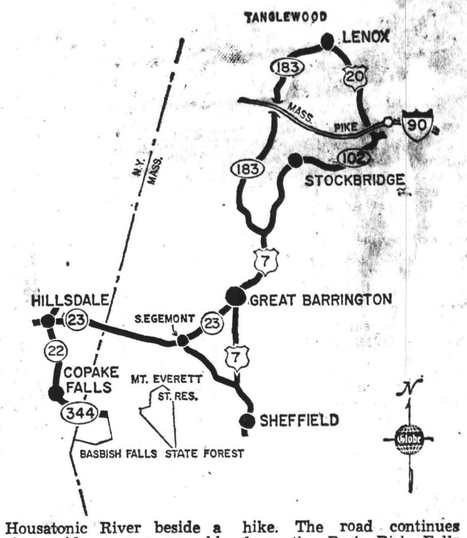
Visit the Berkshire Garden Center if you need tips on herb gardens or rock planting. South of the junction is Chesterwood, the Stockbridge studio of Daniel Chester French (1860-1931 a sculptor whose major works are the "Minute Man" at Concord's Old North Bridge and the seated figure of Abraham Lincoln in the Lincoln Memorial at Wash-



Housatonic River beside a steep ride, passes an old mill-factory at Husatonic and joins a more popular Berkshire drive, U.S. 7 north of Barrington. Head for Bash Bish Falls by following U.S. 7 and Route 23 through Great Barrington, the shopping center for farm and resort dwellers of Southwestern Massachusetts and past the pale green buildings and race track of the fair ground which will be bustling with visitors during the Sept. 7-13 Barrington Fair this year.

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Stockbridge was an Indian Mission in 1734. The village information booth will guide you to the 1739 Mission House and to Naumkeag, former estate (lavish gardens) of Joseph Choate, ambassador to England in 1899 (open July 1). The Berkshire Summer Theater in Stockbridge and the Jacob's Pillow Ballet Centre in Lee are nearby.

The Massachusetts Turnpike entrance at Lee is four miles away via Route 102. The round trip from the Lee interchange covers 69 miles.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 555,905
JUN 15 1969 New England

14

JUN 5 1969 New England Newspaper

Notes and Footnotes

AS OTHERS see us. Somewhat bemused on reading an article in the glossy, 75-cent *Holiday* magazine for June entitled "Tanglewood." This magazine was a Curtis Publishing Co. property until the demise of their *Saturday Evening Post*. Now, according to the page of contents, it is put out by the Perfect Publishing Co., which the Tanglewood piece is far from.

Actually, it is a color-illustrated story of several cultural operations in the Berkshires. Mention at one point is made of Daniel Antoun at Music Inn "which he just bought." Alas, he now is out of business, howing a hazard of not rechecking a story written a year ahead.

Next is a slip-up on Avaloch and its big barroom, which is identified as the "Five Seasons Saloon." The name is the Five Reasons. A large poster in back of the bar explains about the five reasons for drinking.

Forthwith, the author becomes badly entangled on Jacob's Pillow. Says he: "I kept feeling myself that Jacob's Pillow was a dancer's haven. And had been ever since 'Papa' Ted Shawn founded the place in the '30s with his wife and dancing partner Ruth St. Denis."

Miss St. Denis played no part in founding the Pillow, since she and Shawn had gone their separate ways after their Denishawn Company had foundered in the Great Depression. She went to California and launched a school of religious dance; Shawn formed his famous group of men dancers here. Martha Graham is listed as having performed at the Pillow, but never has, and the dance theatre is described as "red barn." It is natural, unpainted wood, as are all buildings except the main house.

And so to [illegible] the Curtis Hotel that "[illegible] the main intersection. [illegible] a wooden whale of an [illegible]." Maybe it's a stradd[illegible] which sounds difficult, [illegible] it's solid brick for sure.

MEMBERS of the American Legion in Dam[illegible] Maine, were pretty [illegible] on new flags they pl[illegible] veterans' graves prompt[illegible] ped holes and [illegible]. The mystery was solved when a red squirrel was caught in the act of chewing Old Glory on the grave of a Revolutionary War soldier. Seemed to enjoy the dye.

FOLKS WHO still yearn for an old-fashioned steam train trip may take one-day summer excursions on the Algoma Central Railway in Canada. It starts from Sault Ste. Marie, and courses through wilderness country to Canyon Station, a four-hour trip of 114 miles each way. It connects at "Soo" with the Canadian Transcontinental lines.

RICHARD V. HAPPEL.

BSO to open 1969 Tanglewood session

The Boston Symphony Orchestra opens the 28th session of the Berkshire Music Center on Sunday, June 29, at 2:30 p.m. The Orchestra's manager, Thomas D. Perry, Jr., will greet the students and Erich Leinsdorf, Music Director of the Orchestra and Director of the Berkshire Music Center, will deliver the principal address.

Out of a total of 400 students attending the 1969 session, 165 will be Fellows of the Berkshire Music Center. The Fellowship program provides instruction and coaching by members of the Boston Symphony Orchestra and distinguished guest Faculty members for young instrumentalists, singers, composers and conductors who have completed their formal training and are embarking on their professional careers. Four, six and eight week programs will also be offered at Tanglewood by Boston University and the New England Conservatory of Music. Boston University's Tanglewood Institute offers programs in music, art, theatre and dance. The New England Conservatory offers programs in contemporary composition, jazz and music education.

The Berkshire Music Center will offer a full schedule of orchestra, chamber music and composer's forum concerts through the summer. In addition, members of the Vocal Fellowship program will appear as soloists in the Boston Symphony Orchestra's concert performance of Verdi's "Otello", as part of the Berkshire Festival.

Among the Center's special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented in two parts, July 29—August 2 and August 11—17, in co-operation with the Fromm Music Foundation of Chicago. Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes were commissioned to write new works to be given their premieres during the "Festival within a Festival," as B.M.C. director Erich Leinsdorf refers to it.

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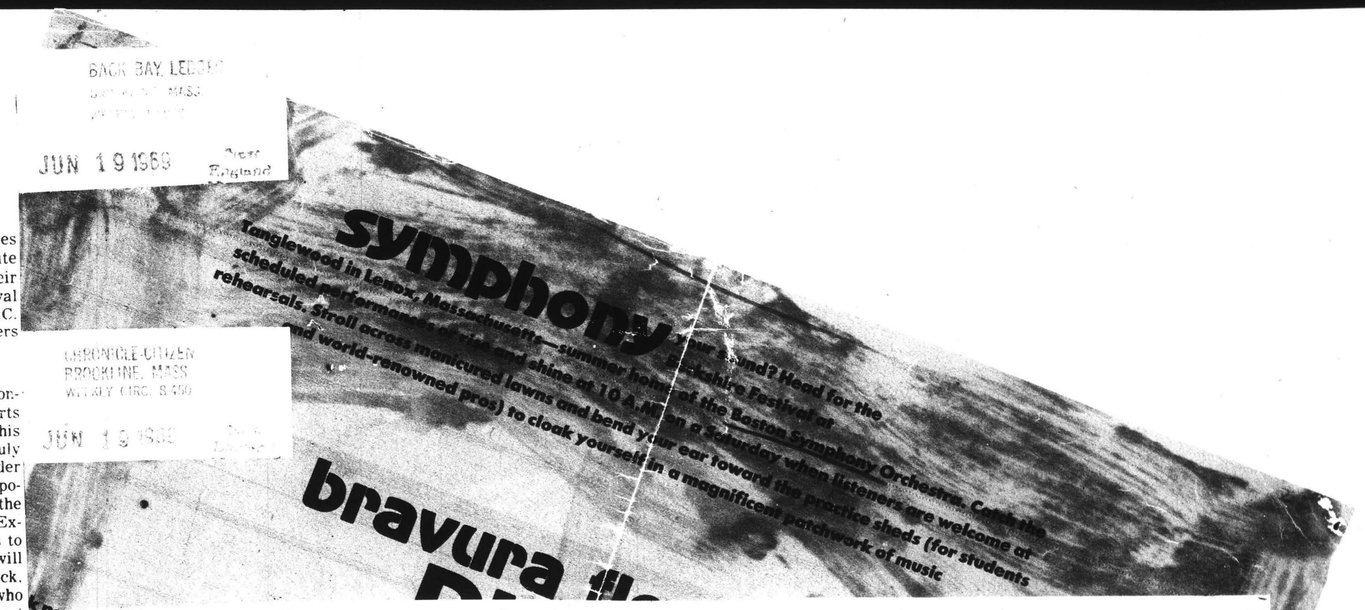
BACK BAY LEDGER
JUN 19 1969 New England

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
JUN 19 1969



CITIZEN ITEM
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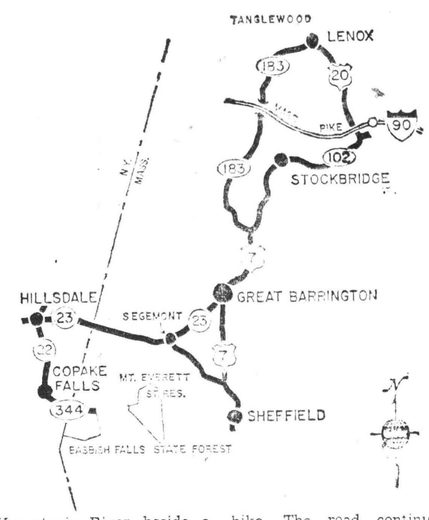

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JUN [illegible] 1969 New England

BSO returning to Tanglewood

IN JUST A FEW weeks the Boston Symphony Orchestra takes up its annual summer residence at Tanglewood, the former William Aspinwall Tappan estate in Lenox, Mass. This eight week season will mark the end of Erich Leinsdorf's tenure as music director of the orchestra.

Two of the conductor's specialties will be represented during the summer, Mozart and opera. The opening weekend concerts, July 4, to 6, will be devoted entirely to Mozart, with three piano concertos featured.

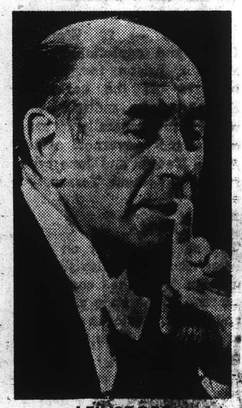
They are numbers 21, 23, and 27, to be performed, respectively, by Christoph Eschenbach, John Browning and Claude Frank on Friday and Saturday evenings and Sunday afternoon. Under Leinsdorf's direction these concerts also include five of the symphonies and the six German dances.

On the following Saturday, July 12, opera and Mozart are to be combined. A concert performance of his "Abduction from the Seraglio" will be sung, with Beverly Sills, George Shirley and Anne Elgar in leading roles.

Two weeks later, on July 26, Verdi's "Otello" is scheduled in concert form, with Richard Cassily in the title role, Maralin Niska as Desdemona and Sherrill Milnes the Iago. The chorus, as in the "Abduction," will be the Tanglewood Choir, here augmented by the Berkshire Boy Choir.

Other programs of interest under Leinsdorf include those of Aug. 1, when Sherrill Milnes will be heard as soloist in Schoenberg's "A Survivor from Warsaw," and Aug. 23, which opens with Edgard Varèse's "Deserts". The conductor's farewell concert will have Beethoven's Ninth Symphony with Miss Sills, Florence Kopleff, John Alexander and Justino Diaz the soloists, and the Tanglewood Choir, on Aug. 24.

Guest conductors this summer are David Zinman, of the Netherlands Chamber Orchestra (July 13); Charles Wilson, Boston Symphony Orchestra assistant conductor (July 27); Pierre Boulez (Aug. 2); Daniel Barenboim, who with his wife, Jacqueline DuPre, as soloist, has planned the Elgar cello concerto (Aug. 3); Karel Ancerl, to conduct Smetena's "Ma Vlast" in its entirety (Aug. 8); Joseph Krips (Aug. 10); Max Rudolf (Aug. 16); Henry Lewis, who with his wife, Marilyn Horne, as soloist, plans the Berlioz song cycle, "Nuits d'ete" (Aug. 17); and Milton Katims (Aug. 22).



LEINSDORF

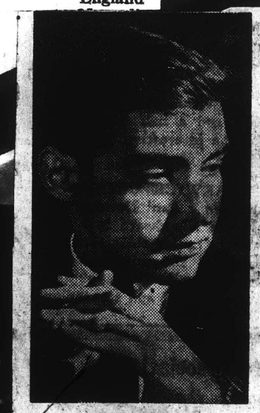
Additional soloists are Earl Wild, for the Scharwenka first piano concerto (July 18); Pinchas Zukerman, for the Tchaikovsky violin concerto (July 20); Andre Watts, for Brahms' second piano concerto (July 25); Vladimir Ashkenazy, for the Beethoven Emperor Concerto (July 27); Joseph Silverstein, for Bartok's two rhapsodies for violin and orchestra (Aug. 2); Van Cliburn, for Brahms' first piano concerto (Aug. 9); and Malcolm Frager, for Beethoven's fourth piano concerto (Aug. 23).

As in past seasons each weekend opens with a Prelude concert, at 7 on Friday evenings. Cuch performers as violinist Paul Zukofsky, the Boston Symphony Chamber Players and Beverly Sills will appear in these.

Open rehearsals again are scheduled for each Saturday morning, also at 10:30. Friday concerts begin at 9 p.m., those for Saturday at 8 p.m., while Sunday matinees are at 2:30 p.m.

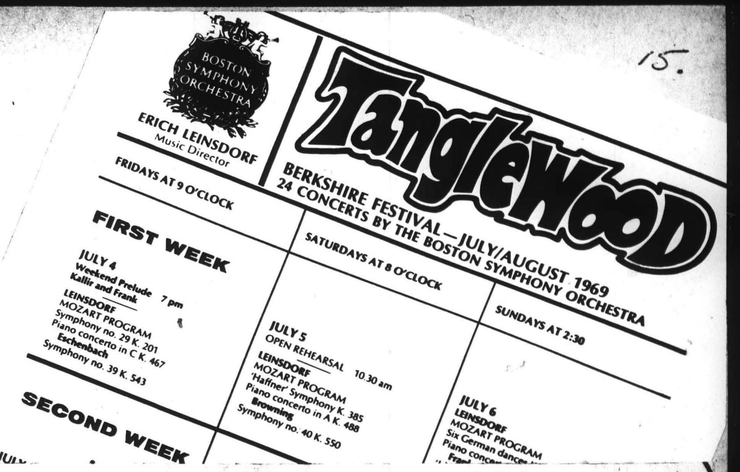
This year's Festival of Contemporary Music, sponsored by the Berkshire Music Center at Tanglewood in cooperation with the Fromm Music Foundation, will be held in two one-week periods. The first week runs from July 29 through Aug. 2, the second from Aug. 11 through 17. During the latter period Erich Leinsdorf conducts two concert performances of Alban Berg's opera, "Wozzeck," on Aug. 11 and Aug. 17.

Capping the Tanglewood season for the first time are to be Labor Day weekend concerts by the Boston Pops Festival Orchestra under Arthur Fiedler. They are planned for Aug. 30 at 8 p.m. and Aug. 31 at 2:30 p.m. in the Music Shed.



BROWNING

JOURNAL
PROVIDENCE, R. I.
(S) 208,349
JUN 15 1969 New England



BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

Tanglewood

BERKSHIRE FESTIVAL—JULY/AUGUST 1969
24 CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA

FIRST WEEK

FRIDAYS AT 9 O'CLOCK

JULY 4
Weekend Prelude 7 pm
Kalliv and Frank
LEINSDORF
MOZART PROGRAM
Symphony no. 29 K. 201
Piano concerto in C K. 467
Eschenbach
Symphony no. 39 K. 543

SATURDAYS AT 8 O'CLOCK

JULY 5
OPEN REHEARSAL 10 30 am
LEINSDORF
MOZART PROGRAM
Haffner Symphony K. 385
Piano concerto in A K. 488
Browning
Symphony no. 40 K. 550

SUNDAYS AT 2:30

JULY 6
LEINSDORF
MOZART PROGRAM
Six German dance...
Piano conc...

SECOND WEEK

Summertime A Musical Festival

By GORDON EMERSON
Register Music Editor

In 1717, those who listened to Handel's "Water Music" played by 50 musicians on a barge in the Thames could never have guessed the extent to which outdoor music in particular, and summertime concerts in general would grow. Since such events were then sponsored only by royalty for a very limited audience their lack of insight into the present state of affairs is understandable. Nonetheless, attending some sort of summer music festival is now almost as commonplace as going to the market for many.

Summer festivals have recently mushroomed throughout the world, though America unquestionably has a most imposing corner on the market. One rather mundane though not insignificant reason for this is the fact that professional musicians need to be income-producing in the summer as well as the winter and, for example, a summer season is now part of most major orchestra contracts.

Also, for many music buffs, summertime brings on a more leisurely pace combined with greater freedom to travel. The acoustics may not always be as good (though in many cases they are even better), but during the summer it doesn't seem to matter as much.

Not long ago warm weather concerts were still relatively rare except for band concerts in the park, but now there are so many from Maine to California that anyone even remotely interested can get his fill of virtually any musical style from Lerner and Loewe to Beethoven, or Gershwin to Bartok—often on the same program. Most of the prominent American festivals such as Tanglewood and Saratoga, offer fundamentally the same fare as in their winter programs, however, and at summer chamber music centers like Marlboro, the repertoire is solidly masterwork oriented. At others, of course, the focus is distinctly on lighter symphonic fare—not to mention the scores of jazz, folk, pop and rock festivals annually headed by Newport in Rhode Island, and Monterey in California.

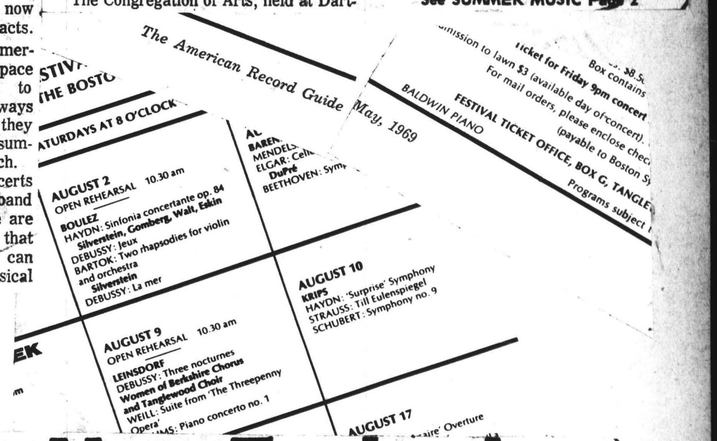
Some of these summer series are free, most charge admission, and many are frankly commercial in terms of programming and choice of guest artists. A few—such as Marlboro—exist for the sake of the artists themselves, but the public programs (at least in the case of Marlboro) are generally models of deeply felt and finely-honed music-making.

The Congregation of Arts, held at Dartmouth College's architecturally exciting Hopkins Center in Hanover, New Hampshire, is one of the newer—and more significant—summer-long festivals. The Congregation boasts a repertory acting company, rotating exhibitions of sculpture, painting and prints, and an ambitious series of concerts and recitals that is clearly geared to the contemporary. This must surely be the only series of summer (and probably even winter) programs (17 in all) that lists Sessions and Dallapiccola more frequently than Mozart. All concerts and lectures are held in the Center's Faulkner Auditorium which is not only a beautifully integrated space but possesses uncommonly good acoustics as well.

The activities at Hopkins also include a facet of summer programming not generally publicized but of great interest to those who feel akin to current trends: namely, presentations aside from the main concerts which are either very in-

See SUMMER MUSIC Page 2

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
JUN 15 1969 New England



The American Record Guide May, 1969

STIV... THE BOSTO...

ATURDAYS AT 8 O'CLOCK

AUGUST 2
OPEN REHEARSAL 10.30 am
BOULEZ
HAYDN: Sinfonia concertante op. 84
Silverstein, Gomberg, Walt, Eskin
DEBUSSY: Jeux
BARTOK: Two rhapsodies for violin and orchestra
Silverstein
DEBUSSY: La mer

AUGUST 9
OPEN REHEARSAL 10.30 am
LEINSDORF
DEBUSSY: Three nocturnes
Women of Berkshire Chorus and Tanglewood Choir
WEILL: Suite from "The Threepenny Opera"
...MS: Piano concerto no. 1

AUGUST 10
KRIPS
HAYDN: "Surprise" Symphony
STRAUSS: Till Eulenspiegel
SCHUBERT: Symphony no. 9

AUGUST 17
...aire" Overture

Ticket for Friday 9pm concert
Admission to lawn $3 (available day of concert). Open Rehearsal ...
For mail orders, please enclose check and stamped self-ad...
(payable to Boston Symphony Orchestra)
FESTIVAL TICKET OFFICE, BOX G, TANGLEWOOD, LENOX, MASSACHUSETTS 01240
Programs subject to change
BALDWIN PIANO
RCA RECORDS

▸Summer Music Festivals In Nearby New England

(Continued from page 1)

expensive or free of charge. At Hopkins, for example, most Composers in Residence deliver two free public lectures weekly, and orchestra rehearsals are also open to the public free of charge. Since works by the Composers in Residence are frequently scheduled at these rehearsals one is afforded the unusual opportunity of hearing and seeing the interplay that goes on between composer, conductor and musicians before the performance of a new work (several of the works being presented at Hopkins this season are either world or American premieres). Significant Italian composer Luigi Dellapiccola will speak on July 1, 4, 8 and 11; Roger Sessions on July 22, 25 and 29, and Roberto Gerhard on August 12, 15, 19 and 22. All talks are at 11:00 a.m. Composers Walter Piston and Gladys Nordenstrom will also be in attendance but lectures by them have not yet been scheduled though both will undoubtedly take part in rehearsals of their works. Rehearsal times can be obtained by writing or calling the Center in Hanover.

The annual Berkshire Festival held at Tanglewood during July and August is certainly the best known summer festival in the East—if not in America—and this year's guest conductors include Milton Katims, Pierre Boulez, Max Rudolf, Daniel Barenboim (whose wife, cellist Jacqueline Du Pre will perform the Elgar "Cello Concerto" on the same program), Joseph Krips and New Jersey Symphony conductor Henry Lewis (who was profiled in The Register last summer).

Maestro Erich Leinsdorf will conduct most of the programs, and this marks the conclusion of his reign as Music Director of the Boston Symphony. He will return to Symphony Hall in Boston during the next winter season for several guest appearances, however.

Two "Pops" programs have also been scheduled at Tanglewood featuring (naturally) Arthur Fiedler and the Boston Pops Festival Orchestra. These will take place on Saturday and Sunday, August 30 and 31. Several outside rock and jazz groups will be brought in for appearances on consecutive Tuesday evenings.

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Further enhancing the New Haven summer scene will be the first local appearance in many years by the New York Philharmonic at the Yale Bowl on August 20 under the baton of Seiji Ozawa.

BSO returning to Tanglewood

IN JUST A FEW weeks the Boston Symphony Orchestra takes up its annual summer residence at Tanglewood, the former William Aspinwall Tappan estate in Lenox, Mass. This eight week season will mark the end of Erich Leinsdorf's tenure as music director of the orchestra.

Two of the conductor's specialties will be represented during the summer, Mozart and opera. The opening weekend concerts, July 4, to 6, will be devoted entirely to Mozart, with three piano concertos featured.

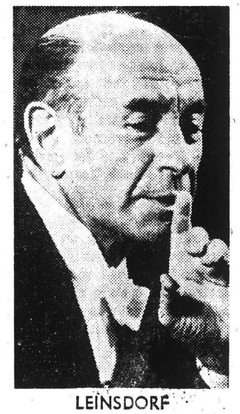
They are numbers 21, 23, and 27, to be performed, respectively, by Christoph Eschenbach, John Browning and Claude Frank on Friday and Saturday evenings and Sunday afternoon. Under Leinsdorf's direction these concerts also include five of the symphonies and the six German dances.

On the following Saturday, July 12, opera and Mozart are to be combined. A concert performance of his "Abduction from the Seraglio" will be sung, with Beverly Sills, George Shirley and Anne Elgar in leading roles.

Two weeks later, on July 26, Verdi's "Otello" is scheduled in concert form, with Richard Cassily in the title role, Maralin Niska as Desdemona and Sherrill Milnes the Iago. The chorus, as in the "Abduction," will be the Tanglewood Choir, here augmented by the Berkshire Boy Choir.

Other programs of interest under Leinsdorf include those of Aug. 1, when Sherrill Milnes will be heard as soloist in Schoenberg's "A Survivor from Warsaw," and Aug. 23, which opens with Edgard Varese's "Deserts". The conductor's farewell concert will have Beethoven's Ninth Symphony with Miss Sills, Florence Kopleff, John Alexander and Justino Diaz the soloists, and the Tanglewood Choir, on Aug. 24.

Guest conductors this summer are David Zinman, of the Netherlands Chamber Orchestra (July 13); Charles Wilson, Boston Symphony Orchestra assistant conductor (July 27); Pierre Boulez (Aug. 2); Daniel Barenboim, who with his wife, Jacqueline DuPre, as soloist, has planned the Elgar cello concerto (Aug. 3); Karel Ancerl, to conduct Smetena's "Ma Vlast" in its entirety (Aug. 8); Joseph Krips (Aug. 10); Max Rudolf (Aug. 16); Henry Lewis, who with his wife, Marilyn Horne, as soloist, plans the Berlioz song cycle, "Nuits d'ete" (Aug. 17); and Milton Katims (Aug. 22).



LEINSDORF

Additional soloists are Earl Wild, for the Scharwenka first piano concerto (July 18); Pinchas Zukerman, for the Tchaikovsky violin concerto (July 20); Andre Watts, for Brahms' second piano concerto (July 25); Vladimir Ashkenazy, for the Beethoven Emperor Concerto (July 27); Joseph Silverstein, for Bartok's two rhapsodies for violin and orchestra (Aug. 2); Van Cliburn, for Brahms' first piano concerto (Aug. 9); and Malcolm Frager, for Beethoven's fourth piano concerto (Aug. 23).

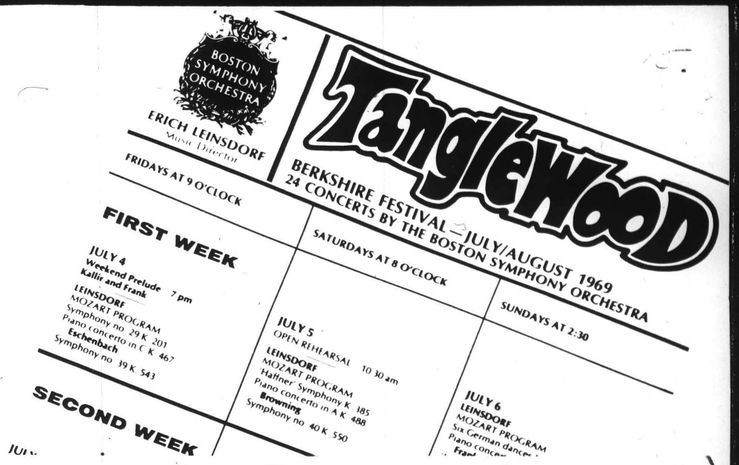
As in past seasons each weekend opens with a Prelude concert, at 7 on Friday evenings. Cuch performers as violinist Paul Zukofsky, the Boston Symphony Chamber Players and Beverly Sills will appear in these.

Open rehearsals again are scheduled for each Saturday morning, also, at 10:30. Friday concerts begin at 9 p.m., those for Saturday at 8 p.m., while Sunday matinees are at 2:30 p.m.

BROWNING

This year's Festival of Contemporary Music, sponsored by the Berkshire Music Center at Tanglewood in cooperation with the Fromm Music Foundation, will be held in two one-week periods. The first week runs from July 29 through Aug. 2, the second from Aug. 11 through 17. During the latter period Erich Leinsdorf conducts two concert performances of Alban Berg's opera, "Wozzeck," on Aug. 11 and Aug. 17.

Capping the Tanglewood season for the first time are to be Labor Day weekend concerts by the Boston Pops Festival Orchestra under Arthur Fiedler. They are planned for Aug. 30 at 8 p.m. and Aug. 31 at 2:30 p.m. in the Music Shed.



Summertime A Musical Festival

By GORDON EMERSON
Register Music Editor

In 1717, those who listened to Handel's "Water Music" played by 50 musicians on a barge in the Thames could never have guessed the extent to which outdoor music in particular, and summertime concerts in general would grow. Since such events were then sponsored only by royalty for a very limited audience their lack of insight into the present state of affairs is understandable. Nonetheless, attending some sort of summer music festival is now almost as commonplace as going to the market for many.

Summer festivals have recently mushroomed throughout the world, though America unquestionably has a most imposing corner on the market. One rather mundane though not insignificant reason for this is the fact that professional musicians need to be income-producing in the summer as well as the winter and, for example, a summer season is now part of most major orchestra contracts.

Also, for many music buffs, summertime brings on a more leisurely pace combined with greater freedom to travel. The acoustics may not always be as good (though in many cases they are even better), but during the summer it doesn't seem to matter as much.

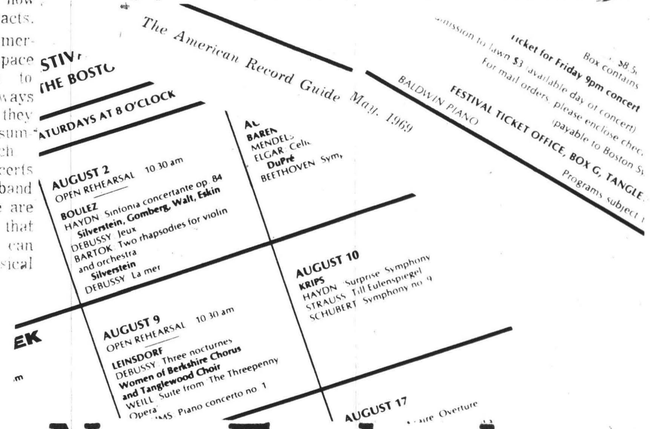
Not long ago warm weather concerts were still relatively rare except for band concerts in the park, but now there are so many from Maine to California that anyone even remotely interested can get his fill of virtually any musical style from Lerner and Loewe to Beethoven, or Gershwin to Bartok—often on the same program. Most of the prominent American festivals such as Tanglewood and Saratoga, offer fundamentally the same fare as in their winter programs, however, and at summer chamber music centers like Marlboro, the repertoire is solidly masterwork oriented. At others, of course, the focus is distinctly on lighter symphonic fare—not to mention the scores of jazz, folk, pop and rock festivals annually headed by Newport in Rhode Island, and Monterey in California.

Some of these summer series are free, most charge admission, and many are frankly commercial in terms of programming and choice of guest artists. A few—such as Marlboro—exist for the sake of the artists themselves, but the public programs (at least in the case of Marlboro) are generally models of deeply felt and finely-honed music-making.

The Congregation of Arts, held at Dartmouth College's architecturally exciting Hopkins Center in Hanover, New Hampshire, is one of the newer—and more significant—summer-long festivals. The Congregation boasts a repertory acting company, rotating exhibitions of sculpture, painting and prints, and an ambitious series of concerts and recitals that is clearly geared to the contemporary. This must surely be the only series of summer (and probably even winter) programs (17 in all) that lists Sessions and Dallapiccola more frequently than Mozart. All concerts and lectures are held in the Center's Faulkner Auditorium which is not only a beautifully integrated space but possesses uncommonly good acoustics as well.

The activities at Hopkins also include a facet of summer programming not generally publicized but of great interest to those who feel akin to current trends: namely, presentations aside from the main concerts which are either very in-

See SUMMER MUSIC Page 2



▸Summer Music Festivals In Nearby New England

(Continued from page 1)

expensive or free of charge. At Hopkins, for example, most Composers in Residence deliver two free public lectures weekly, and orchestra rehearsals are also open to the public free of charge. Since works by the Composers in Residence are frequently scheduled at these rehearsals one is afforded the unusual opportunity of hearing and seeing the interplay that goes on between composer, conductor and musicians before the performance of a new work (several of the works being presented at Hopkins this season are either world or American premieres). Significant Italian composer Luigi Dellapiccola will speak on July 1, 4, 8 and 11; Roger Sessions on July 22, 25 and 29, and Roberto Gerhard on August 12, 15, 19 and 22. All talks are at 11:00 a.m. Composers Walter Piston and Gladys Nordenstrom will also be in attendance but lectures by them have not yet been scheduled though both will undoubtedly take part in rehearsals of their works. Rehearsal times can be obtained by writing or calling the Center in Hanover.

The annual Berkshire Festival held at Tanglewood during July and August is certainly the best known summer festival in the East—if not in America—and this year's guest conductors include Milton Katims, Pierre Boulez, Max Rudolf, Daniel Barenboim (whose wife, cellist Jacqueline Du Pre will perform the Elgar "Cello Concerto" on the same program), Joseph Krips and New Jersey Symphony conductor Henry Lewis (who was profiled in The Register last summer).

Maestro Erich Leinsdorf will conduct most of the programs, and this marks the conclusion of his reign as Music Director of the Boston Symphony. He will return to Symphony Hall in Boston during the next winter season for several guest appearances, however.

Two "Pops" programs have also been scheduled at Tanglewood featuring (naturaliy) Arthur Fiedler and the Boston Pops Festival Orchestra. These will take place on Saturday and Sunday, August 30 and 31. Several outside rock and jazz groups will be brought in for appearances on consecutive Tuesday evenings.

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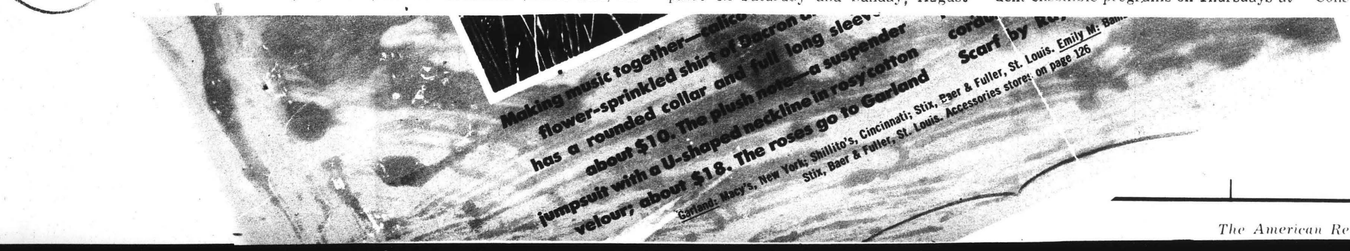

16.

New Music Courses

Northeastern Goes to Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Northeastern University's University College is the third institution to affiliate its summer courses with the Berkshire Music Center, educational department of the Boston Symphony Orchestra at Tanglewood. The others are the New England Conservatory of Music and Boston University.

Beginning tomorrow and continuing through July 23, Northeastern will hold seminars on Monday and Wednesday evenings on its Boston campus, examining the growth of the symphony orchestra with special emphasis placed on music played at Tanglewood.

Students will make two visits to Tanglewood and will attend performances by the Boston Symphony. Instead of final examinations, students will assume the role of music critics and write their impressions of the concerts.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 10[illegible]
JUN 15 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUN 28 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUN 28 1969

June 22-28

Berkshire Week in Review

[illegible] TRANSIT in the [illegible]

AND ALSO: Joan Kennedy, wife of the senator, was announced as narrator for the Aug. 5 performance of "Peter and the Wolf" at Tanglewood . . . Robert C. Sprague of Williamstown, president of Sprague Electric Co. and defense consultant, told the Senate's Armed Services Committee that deployment of the Safeguard ABM is "absolutely essential."

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUN 27 1969

Coming Events

Highlights of the Season

Week of July 6

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THEATRE — Berkshire Theatre Festival: John and Abigail . . . Colonie: You Know I Can't Hear You When the Water's Running and Oliver! . . . Williamstown: Ring Round the Moon.

DANCE — Jacob's Pillow: Toni Lander and Bruce Marks, Norman Walker & Co., Lotte Goslar; seven performances, July 8-12.

Week of July 13

TANGLEWOOD — Sunday July 13: BSO conducted by Zinman in works of Graff, Bach, Handel, and Mozart, 2:30 . . . Friday, July 18: BSO conducted by Leinsdorf in a program of Rossini, Scharwenka, and Stravinski for 9 p.m. concert . . . Saturday, July 19: Leinsdorf, soloist and concerto to be announced, program includes Prokofieff.

THEATRE — Berkshire Theatre Festival: Hunger and Thirst . . . Colonie: The Student Prince . . . Williamstown: You Know I Can't Hear You When the Water's Running.

DANCE — Jacob's Pillow: Ruth Mata and Eugene Hari "Love Is All You Need," a satirical program in multi-media, and Norman Walker & Co. Seven performances July 15-19.

Week of July 20

TANGLEWOOD — Sunday, July 20: BSO in a program of Tchaikovsky, conducted by Leinsdorf, 2:30 . . . Friday, July 25: Program of Beethoven and Brahms conducted by Leinsdorf, 9:00 p.m. . . . Saturday, July 26: Leinsdorf conducting BSO in a program of Verdi, with the Berkshire Chorus, the Tanglewood Choir and the Berkshire Boy Choir.

THEATRE — Berkshire Theatre Festival: Hunger and Thirst . . . Colonie: George M.

DANCE — Jacob's Pillow: Maria Alba's Spanish Dance Company, seven performances, July 22-26.

Week of July 27

TANGLEWOOD — Sunday, July 27: BSO in a program of Sibelius and Beethoven conducted by Wilson . . . Friday, August 1: Leinsdorf conducting the BSO in works by Stravinski, Schoenberg, and Brahms . . . Saturday, August 2: Boulez conducting the BSO in pieces by Haydn, Debussy, and Bartok.

DANCE — Jacob's Pillow: Gruppe Motion Berlin, and Teresa with Spanish dancers and Flamenco guitarist, seven performances July 29-August 1.

DIRECT BUS SERVICE TO

Tanglewood

BERKSHIRE MUSIC FESTIVAL
Lenox, Massachusetts
July 4th thru August 24th
EVERY TUES., FRI., SAT. and SUN.

EVERY Tues., Fri. and Sat. Nights, Bus Leaves from Springfield Bus Terminal at 5:15 P.M.

Round Trip Fare $4.00
Gen. Adm. Tickets To Tanglewood Always Available at The Gate

EVERY SUNDAY
Bus Leaves at 11:15 A.M.
Sunday Excursion includes stop at Oak N' Spruce Resort lodge for Chicken Barbeque ($3.50 additional)

Buses Return 20 Minutes After Concert

PETER PAN BUS LINES
1778 MAIN ST. TEL. 781-2900

Springfield Republican 6-22-69

Tanglewood Opens July 4; Season Extended to 9 Weeks

This year the Tanglewood Music Festival will extend its traditional eight-week season by presenting a ninth week program Aug. 30 and 31 with Arthur Fiedler and the Boston Pops Festival Orchestra. Other events in the season include a number of guest conductors, including David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, New Jersey Symphony; French conductor Georges Pretre; Josef Krips, San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Anceri, new conductor of the Toronto Symphony. Charles Wilson, assistant conductor of the Boston Symphony, will conduct July 25.

Known as the summer home of the Boston Symphony Orchestra, more than 220,000 people attended events at Tanglewood last year, crowding into the huge, pie-shaped Shed and spreading out over the spacious lawns. Along with the concert series, they enjoyed programs such as the Contemporary Trends, which was launched last year, featuring folk, jazz, soul and rock music. Initially there were three concerts, but the project proved so popular that five are scheduled for this season. They will be on consecutive Tuesdays, starting July 8.

Among the Center's special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented in two parts, July 29-Aug. 2 and August 11-17, in cooperation with the Fromm Music Foundation of Chicago. Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes were commissioned to write new works to be given their premieres during the "Festival within a Festival," as B.M.C. director Erich Leinsdorf refers to it.

The 1969 session of the Berkshire Music Center marks the seventh and final year for Erich Leinsdorf as Director of the Center and Charles Wilson as head of Vocal Music activities.

On Aug. 24, Mr. Leinsdorf, will conduct his final program, closing with Beethoven's Ninth Symphony, a tradition among conductors retiring from the orchestra. In the summer of 1970, Gunther Schuller, the distinguished composer-conductor and President of the New England Conservatory of Music, and Seiji Ozawa, newly-appointed Music Director of the San Francisco Symphony, will become artistic directors at Tanglewood with Leonard Bernstein acting as advisor.

Sponsored this year for the first time by the Tanglewood management will be bus excursion service for people without cars, or who prefer not to drive to the concerts. Vehicles will leave from Boston, Worcester, Natick and Springfield, scheduled to arrive at Tanglewood one hour before all concerts, both matinee and evenings, and starting the return trip 30 minutes after the concert closes.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
JUN 15 1969 New England

MASSACHUSETTS
Lenox
Tanglewood
July 4 through August 24. Fridays at 9, Saturdays at 8 and Sundays at 2:30 p.m.

Boston Symphony Orchestra conducted by Leinsdorf, Katims, Boulez, Krips, etc. Soloists include Cliburn, Watts, Browning and Silverstein. For information: Write Tanglewood, Lenox, Mass. 01240 Phone: 413-637-1600.

NEWS
SOUTHBRIDGE, MASS.
(E) 5,742
JUN 26 1969 New England Newclip

Music Festivals In Area Varied And Plentiful

By IRENE JARRY
News Music Columnist

Music Festivals are "popping out" everywhere and people are planning their vacations around some of them. There is a varying selection around us, with everyone's favorite kind of music or composer.

Highlights this week are: chamber music in the Berkshires next Tuesday and every Tuesday thereafter for eight weeks; the Newport Jazz Festival this week end.—still going strong; Esplanade concerts in Boston; Tanglewood starting July 3 with 24 concerts by the Boston Symphony Orchestra. There is classical, modern, jazz, orchestra, quartets, folk music, and the much loved entertainment in America, musical comedy.

The Carousel Theatre in Framingham has about the best musical comedy in our vicinity. Here (some are really opera)—a perfect blending of good theatre and good music. Carousel has some the best musical comedies all summer. Monday through Saturday with a matinee on Sunday afternoon. On Sunday nights a special musical perso[illegible] Ella Fitzgerald [illegible] fillment of the standards Richard Wagner started in opera." Music, drama, dancing, acting are all blended at top level in musical comedy. Born of the energy and gaiety, and ways of our people, it is spontaneous music, unfettered and rich in fantasy. You have your sentimental tunes—good ones too!—mellifluous, haunting duets, and every other contrivance of dance, laughter, and action of the musical play.

It is interesting to note the many new young American composers who have been successful in the last few years writing musical comedy, a field where the composer with the highest standard and craftsmanship can find an enthusiastic audience and still make money with his art.

Happy listening!

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
JUN 29 1969 New England

Festivals Of Pop And Rock

It's that time of year again and the fever pitch of greasy hawkers on the midway portend a summer of neck-craning poor sound systems, high ticket costs and over-promotion. The four festivals I list here are the most important and best represented. I am listing only rock.

Newport—July 3—6, Festival Field, Newport, R.I.
Friday, July 4—8 p.m.
Jeff Beck
Blood, Sweat and Tears
Ten Years After
Jethro Tull
Saturday, July 5—2 p.m.
John Mayall
Mothers of Invention
Saturday, July 5—8 p.m.
Sly and the Family Stone
O.C. Smith
Sunday, July 6—2 p.m.
James Brown
Sunday, July 6—8 p.m.
B. B. King
Johnny Winter
Led Zeppelin
SPECIAL: Friday, July 11, "Blind Faith," with Eric Clapton, Steve Winwood, Ginger Baker and Rick Grech.

Atlantic City Pop Festival—Atlantic City Race Track, Atlantic City, N.J.
Friday, Aug. 1, 2 p.m. to midnight
Iron Butterfly
Johnny Winter
Crosby, Stills & Nash
Procol Harum
Joni Mitchell
Chicago (CTA)
Santana Blues Band
Saturday, Aug 2, noon to midnight
Jefferson Airplane
Creedence Clearwater
Arthur Brown
Butterfield Blues Band
B. B. King-Hugh Masekela
Grateful Dead
Byrds
Lighthouse
American Dream
Sunday, Aug. 3, noon to midnight
Janis Joplin
Mothers of Invention
Canned Heat
Moody Blues
3 Dog Night
Joe Cocker
Dr. John the Night Tripper
Little Richard
Sir Douglass Quintet

Woodstock Music and Art Fair—Wallkill, New York
Aug 16 and 17
Janis Joplin
Jefferson Airplane
Blood Sweat and Tears
The Band
Canned Heat
Creedence Clearwater Revival
Crosby, Stills and Nash
Arlo Guthrie
Tim Hardin
Richie Havens
Iron Butterfly
Laura Nyro
The Moody Blues
Sly and the Family Stone
Johnny Winter

Tanglewood Pop (Berkshire Music Festival)—Lenox, Mass
Aug 12 only, 8 p.m.
Jefferson Airplane
The Who
B.B. King

NEWS-TIMES
DANBURY, CONN.
(E) 29,870
JUN 19 1969 New England

A family tour

Route 7 trip can be extended northward

By MARK AZZARA JR.

Herman Melville lived here. Nathaniel Hawthorne lived here.

Daniel Chester French, sculptor of the Lincoln Memorial, lived here.

The Shakers lived here.

The Boston Symphony Orchestra lives here today.

Where is "here?" It's the Berkshire Mountains in Massachusetts and it's all yours for the price of gas and a round-trip ride up Route 7.

As was promised several weeks ago, the Route 7 tour through Connecticut easily can be extended northward. The extra trip across the state line is worth your time and, if you want to vacation there, your money as well.

The 1969 summer schedule for the Boston Symphony Orchestra has recently been released. The programs, held Friday at 9 p.m., Saturday at 8 and Sunday at 2:30, with an open rehearsal every morning at 10:30, will begin on July 4 with a weekend of Mozart.

Guest Artists

Guest artists are among the elite of American music, including pianists Andre Watts, Earl Wild and Van Cliburn, Ashkenazy. Guest conductors include Pierre Boulez, Karl Anceri and Joseph Krips.

Erich Leinsdorf steps down as music director of the symphony when the orchestra closes its season Aug. 24.

The symphony performs at Tanglewood in Lenox, Mass. on Route 183, west of Route 7.

Among the other spots of great importance which are easily reached from Route 7 are:

Hancock Shaker Village in Hancock: a restored Village at one time was ho[illegible]

This kind of tour could go on and on. But there's just not that much room. Farther north is Vermont. Tourist attractions are many. Those heading to Vermont who may want information on the Stow area, an excellent tourist area, can write to "Family Tour," at The News-Times, Main St., Danbury.

For those planning a tour, we urge you to tour. At a later date west, then south York State and [illegible] bury.

16.

New Music Courses

Northeastern Goes to Tanglewood

By RAYMOND MORIN
Telegram Music Critic

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(M) 52,185 (E) 10,771
JUN 15 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUN 28 1969

June 22-28

Berkshire Week in Review

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BERKSHIRE EAGLE
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(E) 30,100
JUN 28 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUN 27 1969

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THEATRE — Berkshire Theatre Festival: **John and Abigail** . . . Colonie: **You Know I Can't Hear You When the Water's Running and Oliver!** . . . Williamstown: **Ring Round the Moon.**

DANCE — Jacob's Pillow: Toni Lander and Bruce Marks, Norman Walker & Co., Lotte Goslar; seven performances, July 8-12.

Week of July 13

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DANCE — Jacob's Pillow: Ruth Mata and Eugene Hari "Love Is All You Need," a satirical program in multi-media, and Norman Walker & Co. Seven performances July 15-19.

Week of July 20

TANGLEWOOD — Sunday, July 20: BSO in a program of Tchaikovsky, conducted by Leinsdorf, 2:30 . . . Friday, July 25: Program of Beethoven and Brahms conducted by Leinsdorf, 9:00 p.m. . . . Saturday, July 26: Leinsdorf conducting BSO in a program of Verdi, with the Berkshire Chorus, the Tanglewood Choir and the Berkshire Boy Choir.

THEATRE — Berkshire Theatre Festival: **Hunger and Thirst** . . . Colonie: **George M.**

DANCE — Jacob's Pillow: Maria Alba's Spanish Dance Company, seven performances, July 22-26.

Week of July 27

TANGLEWOOD — Sunday, July 27: BSO in a program of Sibelius and Beethoven conducted by Wilson . . . Friday, August 1: Leinsdorf conducting the BSO in works by Stravinski, Schoenberg, and Brahms . . . Saturday, August 2: Boulez conducting the BSO in pieces by Haydn, Debussy, and Bartok.

DANCE — Jacob's Pillow: Gruppe Motion Berlin, and Teresa with Spanish dancers and Flamenco guitarist, seven performances July 29-August 1.

DIRECT BUS SERVICE TO

Tanglewood

BERKSHIRE MUSIC FESTIVAL
Lenox, Massachusetts
July 4th thru August 24th
EVERY TUES., FRI., SAT. and SUN.

EVERY Tues., Fri. and Sat. Nights, Bus Leaves from Springfield Bus Terminal at 5:15 P.M.

Round Trip Fare $4.00
Gen. Adm. Tickets To Tanglewood Always Available at The Gate

EVERY SUNDAY
Bus Leaves at 11:15 A.M.
Sunday Excursion includes stop at Oak N' Spruce Resort Lodge for Chicken Barbeque ($3.50 additional)

Buses Return 20 Minutes After Concert

PETER PAN BUS LINES
1778 MAIN ST. TEL. 781-2900

Springfield Republican 6-22-69

Tanglewood Opens July 4; Season Extended to 9 Weeks

This year the Tanglewood Music Festival will extend its traditional eight-week season by presenting a ninth week program Aug. 30 and 31 with Arthur Fiedler and the Boston Pops Festival Orchestra. Other events in the season include a number of guest conductors, including David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, New Jersey Symphony; French conductor Georges Pretre; Josef Krips, San Francisco Symphony; French composer Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Anceri, new conductor of the Toronto Symphony, Charles Wilson, assistant conductor of the Boston Symphony, will conduct July 25.

Known as the summer home of the Boston Symphony Orchestra, more than 220,000 people attended events at Tanglewood last year, crowding into the huge, pie-shaped Shed and spreading out over the spacious lawns. Along with the concert series, they enjoyed programs such as the Contemporary Trends, which was launched last year, featuring folk, jazz, soul and rock music. Initially there were three concerts, but the project proved so popular that five are scheduled for this season. They will be on consecutive Tuesdays, starting July 8.

Among the Center's special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented in two parts, July 29-Aug. 2 and August 11-17, in cooperation with the Fromm Music Foundation of Chicago. Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes were commissioned to write new works to be given their premieres during the "Festival within a Festival," as B.M.C. director Erich Leinsdorf refers to it.

The 1969 session of the Berkshire Music Center marks the seventh and final year for Erich Leinsdorf as Director of the Center and Charles Wilson as head of Vocal Music activities.

On Aug. 24, Mr. Leinsdorf, will conduct his final program, closing with Beethoven's Ninth Symphony, a tradition among conductors retiring from the orchestra. In the summer of 1970, Gunther Schuller, the distinguished composer-conductor and President of the New England Conservatory of Music, and Seiji Ozawa, newly-appointed Music Director of the San Francisco Symphony, will become artistic directors at Tanglewood with Leonard Bernstein acting as advisor.

Sponsored this year for the first time by the Tanglewood management will be bus excursion service for people without cars, or who prefer not to drive to the concerts. Vehicles will leave from Boston, Worcester, Natick and Springfield, scheduled to arrive at Tanglewood one hour before all concerts, both matinee and evenings, and starting the return trip 30 minutes after the concert closes.

MASSACHUSETTS
Lenox
Tanglewood
July 4 through August 24. Fridays at 9, Saturdays at 8 and Sundays at 2:30 p.m.

Boston Symphony Orchestra conducted by Leinsdorf, Katims, Boulez, Krips, etc. Soloists include Cliburn, Watts, Browning and Silverstein. For information: Write Tanglewood, Lenox, Mass. 01240 Phone: 413-637-1600.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
JUN 15 1969
New England

NEWS
SOUTHBRIDGE, MASS.
(E) 5,742
JUN 26 1969
New England Newsclip

Music Festivals In Area Varied And Plentiful

By IRENE JARRY
News Music Columnist

Music Festivals are "popping out" everywhere and people are planning their vacations around some of them. There is a varying selection around us, with everyone's favorite kind of music or composer.

Highlights this week are: chamber music in the Berkshires next Tuesday and every Tuesday thereafter for eight weeks; the Newport Jazz Festival this week end; —still going strong; Esplanade concerts in Boston; Tanglewood starting July 5 with 24 concerts by the Boston Symphony Orchestra. There is classical, modern, jazz, music, and the much loved entertainment in America, musical comedy.

The Carousel Theatre in Framingham has about the best musical comedy in our vicinity. Here is represented the almost opera, (some are really opera)—a perfect blending of good theatre and good music. Carousel has some the best musical comedies all summer. Monday through Saturday with a matinee on Saturday afternoon. On Sunday nights a special musical person, like Ella Fitzgerald

fillment of the standards Richard Wagner started in opera." Music, drama, dancing, acting are all blended at top level in musical comedy. Born of the energy and gaiety, and ways of our people, it is spontaneous music, unfettered and rich in fantasy. You have your sentimental tunes—good ones too!—mellifluous, haunting duets, and every other contrivance of dance, laughter, and action of the musical play. It is interesting to note the many new young American composers who have been successful in the last few years writing musical comedy, a field where the composer with the highest standard and craftsmanship can find an enthusiastic audience and still make money with his art.

Happy listening!

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
JUN 29 1969
New England

Festivals Of Pop And Rock

It's that time of year again and the fever pitch of greasy hawkers on the midway portend a summer of neck-craning poor sound systems, high ticket costs and over-promotion. The four festivals I list here are the most important and best represented. I am listing only rock.

Newport—July 3—6, Festival Field, Newport, R.I.
Friday, July 4—8 p.m.
Jeff Beck
Blood, Sweat and Tears
Ten Years After
Jethro Tull
Saturday, July 5—2 p.m.
John Mayall
Mothers of Invention
Saturday, July 5—8 p.m.
Sly and the Family Stone
O.C. Smith
Sunday, July 6—2 p.m.
James Brown
Sunday, July 6—8 p.m.
B. B. King
Johnny Winter
Led Zeppelin

SPECIAL: Friday, July 11, "Blind Faith," with Eric Clapton, Steve Winwood, Ginger Baker and Rick Grech.

Atlantic City Pop Festival—Atlantic City Race Track, Atlantic City, N.J.
Friday, Aug. 1, 2 p.m. to midnight
Iron Butterfly
Johnny Winter
Crosby, Stills & Nash
Procol Harum
Joni Mitchell
Chicago (CTA)
Santana Blues Band
Saturday, Aug 2, noon to midnight
Jefferson Airplane
Creedence Clearwater
Arthur Brown
Butterfield Blues Band
B. B. King-Hugh Masekela
Grateful Dead
Byrds
Lighthouse
American Dream
Sunday, Aug. 3, noon to midnight
Janis Joplin
Mothers of Invention
Canned Heat
Moody Blues
3 Dog Night
Joe Cocker
Dr. John the Night Tripper
Little Richard
Sir Douglass Quintet

Woodstock Music and Art Fair—Wallkill, New York
Aug 16 and 17
Janis Joplin
Jefferson Airplane
Blood Sweat and Tears
The Band
Canned Heat
Creedence Clearwater
Revival
Crosby, Stills and Nash
Arlo Guthrie
Tim Hardin
Richie Havens
Iron Butterfly
Laura Nyro
The Moody Blues
Sly and the Family Stone
Johnny Winter

Tanglewood Pop (Berkshire Music Festival)—Lenox, Mass
Aug 12 only, 8 p.m.
Jefferson Airplane
The Who
B.B. King

NEWS-TIMES
DANBURY, CONN.
(E) 29,870
JUN 19 1969
New England

A family tour

Route 7 trip can be extended northward

By MARK AZZARA JR.

Herman Melville lived here. Nathaniel Hawthorne lived here. Daniel Chester French, sculptor of the Lincoln Memorial, lived here. The Shakers lived here. The Boston Symphony Orchestra lives here today. Where is "here?" It's the Berkshire Mountains in Massachusetts and it's all yours for the price of gas and a round-trip ride up Route 7.

As was promised several weeks ago, the Route 7 tour through Connecticut easily can be extended northward. The extra trip across the state line is worth your time and, if you want to vacation there, your money as well.

The 1969 summer schedule for the Boston Symphony Orchestra has recently been released. The programs, held Friday at 9 p.m., Saturday at 8 and Sunday at 2:30, with an open rehearsal every Saturday morning at 10:30, will begin on July 4 with a weekend of Mozart.

Guest Artists

Guest artists are among the elite of American music, including pianists Andre Watts, Van Cliburn, Earl Wild and Vladimir Ashkenazy. Guest conductors include Pierre Boulez, Karl Anceri and Joseph Krips.

Erich Leinsdorf steps down as music director of the symphony when the orchestra closes its season Aug. 24.

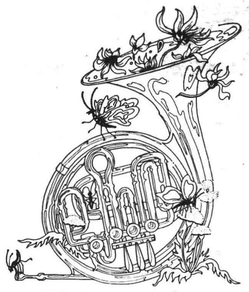
The symphony performs at Tanglewood in Lenox, Mass. on Route 183, west of Route 7.

Among the other spots of great importance which are easily reached from Route 7 are:

Hancock Shaker Village in Pittsfield: a restored village of at one time was how

This kind of tour could go on and on. But there's just not that much room. Farther north is Vermont. Tourist attractions are many. Those heading to Vermont who may want information on the Stowe area, an excellent tourist area, can write to "Family Tour," at The News-Times, Main St., Danbury.

For those planning a tour, we urge you to tour. At a later date west, then south York State and bury.

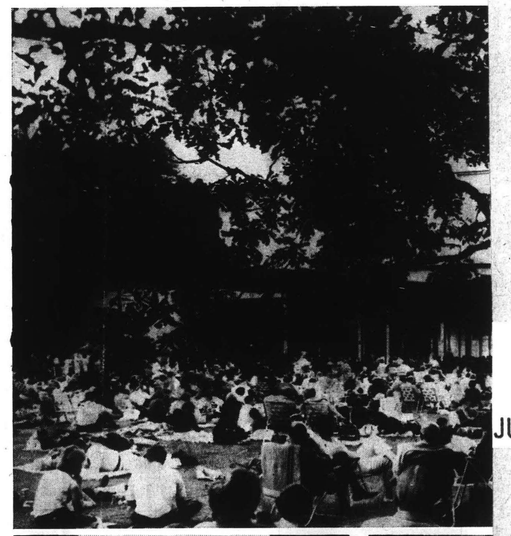


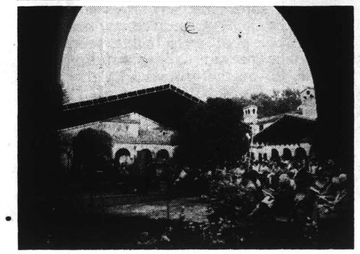
SUMMER MUSIC FESTIVALS: 1969

TANGLEWOOD/BERKSHIRE FESTIVAL: Never banned in or near Boston and always "in" with Bostonians and thousands of traveling music lovers, this—one of the oldest and most honored of festivals—gets under way July 4 for the first of eight weekend concerts by the Boston Symphony under Erich Leinsdorf or guest conductors (center photo). Mozart, Mr. Leinsdorf, and piano soloists are featured on the July 4-6 programs; Mozart dominates the July 11-13 weekend, when his "The Abduction from the Seraglio" will be sung by Beverly Sills, George Shirley, other soloists (concert style)—this, too, led by Mr. Leinsdorf. Other highlights: pianist Earl Wild with Scharwenka's Piano Concerto No. 1 (July 18); a concert version of Verdi's "Otello" with Richard Cassilly, Maralin Niska, Sherrill Milnes (July 26); Pierre Boulez as guest conductor (Aug. 2); Daniel Barenboim, conductor, and Jacqueline DuPré, cellist (Aug. 3); Henry Lewis, conductor, and Marilyn Horne, soprano (Aug. 17); Beverly Sills recital (Aug. 22 weekend prelude); Miss Sills, Florence Kopleff, John Alexander, and Justino Diaz in Beethoven's Symphony No. 9 led by Mr. Leinsdorf (Aug. 24). For devotees of the lighter summery fare, Arthur Fiedler brings the Boston Pops Festival Orchestra to Tanglewood as well (Aug. 30, 31). (*To check the details of each weekend at Tanglewood, of other festivals on these pages, and of festivals elsewhere, see* Cue*'s weekly listings in the Events of the Week section*).

GARDEN STATE ARTS CENTER: The second season for this nearby festival at Telegraph Hill Park on the Garden State Parkway is already under way. It concludes on Aug. 30 and is seasoned throughout by a wide variety of attractions. Stanislaw Skrowaczewski guest-conducts the New York Philharmonic with pianist Van Cliburn, June 26-28. There follow three variety shows starring pops favorites: Glen Campbell (June 30-July 5); Rowan and Martin (July 7-12); and Diana Ross, The Supremes, Buddy Rich (July 14-19). A company of "Fiddler on the Roof" reigns from July 21-26. Then the American Ballet Theatre offers three of its most triumphant productions: ("Giselle"—July 28, Aug. 1; "Swan Lake"—July 29, Aug. 2; "Coppélia"— July 30, 31). Steve Lawrence and Eydie Gorme, with Woody Herman's Orchestra, take over Aug. 4-9. The New York Philharmonic, with pianist Byron Janis and led by Karel Ancerl, returns Aug. 13, 14. Enzo Stuarti and Corbett Monica appear Aug. 16. The "New" 1969 Liberace Show (candelabra with candles never before lighted?) holds forth from Aug. 18 to Aug. 23. On Aug. 25, and through Aug. 30, the luminaries are Henry Mancini and Johnny Mathis. At the time of this compilation, a few bookings remain "to be announced." (*Again, check* Cue*'s Events of the Week section weekly; therein, insofar as press deadlines permit, last minute cancellations or substitutions will be noted. The inquiry number for the festival itself is 201-264-9200*).

NEWPORT JAZZ/FOLK FESTIVALS: These, of course, are the rather rambunctious festivals at which the maturing discover the music that never ages and at which the aging rediscover the music that kept them young. The jazz edition (July 3-6) explodes July 3 at 6 p.m. with the George Benson Quartet, the Kenny Burrell Quartet, Anita O'Day, Bill Evans, Jeremy Steig, Young-Holt Unlimited, the Freddie Hubbard Quintet, and others. On the 4th, at 2 p.m., there's a Jam Session in which, with others, Art Blakey, Benny Green, Jo Jones, Howard McGhee, Ray Nance, Slam Stewart, Sonny Stitt, Buddy Tate are slated to appear; at 8 that evening, "An Evening of Jazz-Rock" bills Jeff Beck; Blood, Sweat and Tears; the Roland Kirk Quartet, others. On the 5th (at 2 p.m.), Miles Davis, Gary Burton, the Newport All Stars, others; (at 8 p.m.), Art Blakey, Dave Brubeck, Gerry Mulligan, Maxine Sullivan, others. Sunday, July 6 finale: Dave Brubeck's "Light in the Wilderness" (11 a.m.); James Brown (2 p.m.); Buddy Rich, B.B. King, Johnny Winter, Led Zeppelin, others (8 p.m.). . . . On July 11 at 8:30 p.m., a single concert by Blind Faith. . . . The Folk Festival (July 16-20), spotlights such principals as Johnny Cash, Len Chandler, Buffy Ste. Marie (July 17); Champion Jack Dupree, Sleepy John Estes, Taj Mahal, Muddy Waters (July 18); The Everly Brothers, Arlo Guthrie, Joni Mitchell (July 19); Pete Seeger, Sonny Terry, Brownie McGhee (July 20). In addition to these regularly scheduled evening concerts, the Folk Festival holds workshops and children's programs. (*For full information, write Festival Field, Newport, R.I.; in New York, you may phone 759-2734/5 for availability of tickets and information on where in town to buy them.*)





CUE
NEW YORK, N.
W. 244,000
JUN 28 1969

SARATOGA PERFORMING ARTS CENTER: Now ensconced as a major festival, this one, now in progress, also offers a bit of everything (photo, lower right). While a film series unreels in the Spa Theatre, the central Pavilion rocks with a rock-musical, "Your Own Thing" (June 26-28). Major attractions in the Pavilion thereafter include the New York Pro Musica's "Entertainment for Elizabeth" (June 30, July 1); the New York City Ballet (July 3-6, 8-13, 15-20, 22-27); the Philadelphia Orchestra led by Eugene Ormandy or guest conductors (July 30-Aug. 3, Aug. 6-10, Aug. 13-17, Aug. 21-24). The pops bill includes Petula Clark (July 14); Peter, Paul and Mary (July 28); The Cowsills (July 29); Buddy Rich (Aug. 4); Johnny Mathis (Aug. 5); Tony Bennett (Aug. 11); The 5th Dimension (Aug. 19); Dionne Warwick (Aug. 25); Janis Joplin (Aug. 27); The King Family (Aug. 28); and Bill Cosby (Aug. 31). On Aug. 31, the closing Saratoga date, a spate of W. C. Fields films ends with "The Old-Fashioned Way." The old-fashioned, leisurely summers grow more hectic as the winter music circuit expands into a perfect 365-days-a-year round. Saratoga adds a Monday night chamber music series by members of either the New York City Ballet orchestra or by the brilliant first-chair men and sidemen of the Philadelphia. And then, to boot, the McGill Chamber Orchestra, the De Pasquale Quartet, and Morton Gould's "Congress of Strings" (Aug. 20). See you at the stretchers.

RAVINIA FESTIVAL: Is this festival in Ravinia Park in Highland Park, Illinois, near Chicago, too far-flung for *Cue* and me? —as Irving Berlin wrote, "Say it isn't so." As Tanglewood is to the Boston Symphony, it's a warm-weather home for the Chicago Symphony; like Saratoga and the Garden State Arts Center, it's hospitable to the mélange music has become (photo, lower center). Here are some of the Chicago Symphony bookings, conducted either by Seiji Ozawa or guest leaders: June 28, 29; July 3, 5, 6, 8, 10, 12, 13, 17 (Joan Sutherland), 19, 20, 24, 26, 27 (Gilbert and Sullivan with soloists); 31 and Aug. 2 (concert version of "Madama Butterfly" with Martina Arroyo, others); Aug. 3 (with Elisabeth Schwarzkopf); 7 and 9 (concert version of "Aida" with Martina Arroyo, Richard Tucker, Sherrill Milnes, others); Pops at Ravinia includes The New York Rock and Roll Ensemble (July 2); Peter Nero (July 4); The Iron Butterfly (July 9); Liza Minnelli (July 11); Ian and Sylvia (July 16); Benny Goodman (July 23); Ramsey Lewis (July 25); B.B. King (July 30); Preservation Hall Jazz Band (Aug. 1); Ella Fitzgerald (Aug. 10). The peripatetic New York City Ballet touches down at Ravinia, Aug. 12-17. In addition, there are several Monday evening recitals at the Murray Theatre involving either name soloists, chamber groups, visiting orchestras, or dance companies. These (*again, see front-of-the-book listings*) involve pianists Misha Dichter and Vladimir Ashkenazy, dancer Louis Falco, others.

CARAMOOR FESTIVAL, ETC.: The Caramoor estate festivities and the superior events already transpiring thereon are a gift of the late Walter and Lucie Rosen; the modest admission charges are mere sustaining fees for maintaining a significant memorial at a stunning site (photo lower left). To wit: The New York Pro Musica's "An Entertainment for Elizabeth" (June 27, 28); the American premiere of Britten's "The Prodigal Son" (June 29, July 6); Handel's "Semele" starring Beverly Sills, other soloists, conducted by Julius Rudel (July 3); "Viennese Music" (July 5); soprano Roberta Peters, the New York Chamber Soloists (July 11); Mr. Rudel and pianist Leonid Hambro (July 12). A full report by this reporter on the Caramoor season will appear in an early issue. . . . At Waterloo Village near Stanhope, New Jersey, also now operative on some weekends, music of consequence occurs in an overpowering setting—in this case a reconstructed pre-Revolutionary village. On July 4, the Sills-Rudel "Semele"; July 19, Van Cliburn; Aug. 2, Roberta Peters and Jan Peerce; Aug. 9, Eddy Arnold; Aug. 23, pianist Gary Graffman and Julius Rudel; and—too—dates to be announced.

In the "etc." above, note such as the new St. Louis Symphony Mississippi River Festival, the multi-community Adirondack-Champlain Festival, Vermont's Marlboro (Rudolf Serkin artistic director, Pablo Casals in residence, Alexander Schneider conducting and performing), the Blossom Festival (summer home of the Cleveland Orchestra), Jacob's Pillow Dance Festival, *ad infinitum*. Next summer, no doubt, a moon festival—we'll be there.

—GREER JOHNSON

Long Island Press
JAMAICA, N. Y.
D. 41,961 SUN. 423,790
JUN 29 1969

Tanglewood to Open

TANGLEWOOD, Lenox, Mass.—The 1969 Boston Symphony Orchestra Tanglewood season gets under way in Tanglewood's Theatre-Concert Hall today, with the traditional Opening Exercises of the Berkshire Music Center.

On Friday at 9 p.m., Erich Leinsdorf, music director of the Boston Symphony Orchestra, conducts the first of three all-Mozart programs as this season's opening Berkshire Festival concert.

Each of the first weekend's all-Mozart programs includes one of the last three symphonies and a late piano concerto. On July 4, Leinsdorf conducts the symphony No. 39, and the 26-year-old German pianist Christopher Eschenbach makes his Boston Symphony and Tanglewood debuts playing the concerto in C, K. 467. The symphony No. 29 opens the program. On Saturday at 8 p.m., John Browning is soloist in the piano concerto No. 23 in A, K. 488, and Leinsdorf conducts the symphony No. 40.

Next Sunday afternoon, the soloist is Claude Frank, who will play Mozart's last piano concerto, in B flat, K. 595. Leinsdorf conducts Mozart's last symphony, the "Jupiter." Six of Mozart's German Dances, K. 571, open the program.

Leinsdorf Opens Berkshire Festival July 4 With Mozart

Erich Leinsdorf and the Boston Symphony will open the 1969 Berkshire Festival at Tanglewood, Lenox, Mass., with three all-Mozart programs, July 4, 5, 6. German pianist Christoph Eschenbach will be soloist, July 4; American pianists John Browning and Claude Frank will be soloists, respectively, July 5 and 6.

The Festival continues through Aug. 24. For further information address the Festival Ticket office at Tanglewood, Lenox 01240.

New York Post
D. 708,180 SAT. 369,902
JUN 27 1969

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUN 29 1969

Music and Dance

The Season's Catalog Looks Familiar, But . . .

By JOAN SIMMONS
Times-Union Music Critic

If at first glance the catalog of summer music and dance concerts looks vaguely familiar, there is a reason. But because the Capital area summer festivals seem to have become a habit for a large contingent of performers (conductors, dancers, pianists, everybody) is hardly cause for complaint, considering the unbounded talent these recurring artists encompass.

A less admirable area of repetition, however, is the matter of programming itself. Too many box office hits are repeated year after year until they are absolutely worn out —as happened with the music of George Gershwin in the last few seasons. A charming change of pace once, Gershwin as a ritual ceases to be charming. (There are no Gershwin programs scheduled this season.)

Putting the repeats aside for the moment, some people and events coming up promise excitement. Tanglewood and the Boston Symphony Orchestra offer an introduction to French conductor-composer Pierre Boulez on August 2 with a program of Haydn, Debussy and Bartok. Boulez succeeds Leonard Bernstein as conductor of the New York Philharmonic iin September, 1971.

ALSO IN THE dynamic personality-musician arena are conductor Daniel Barenboim and his wife, cellist Jacqueline DuPre, following Boulez at Tanglewood on August 3 with Elgar's Cello Concerto. This concert also includes one of the dearest of repeats, Beethoven's Fifth Symphony.

(Incidentally, Tanglewood goes all out in the Beethoven hit-parade category, embracing also the "Pastoral" and the "Eroica" and the "Emperor" Concerto and wrapping it all up with a concluding presentation of the Symphony No. 9, Eric Leinsdorf's swan song chestra. Barenboim will appear again on August 24.)

The team of Barenboim and DuPre will also be at the Saratoga Performing Arts Center the same week, on August 7 with Saint Saens' Concerto No. 1 for Violincello and Orchestra. Barenboim will appear again August 8 when he will both conduct and play the piano in Bach's Brandenburg Concerto No. 5 for piano, violin, flute and strings.

Andre Previn is another of the rising and highly competent conductors who will be in the area appearing at SPAC on August 15. Along with conducting he also will play the piano, Mozart's Concerto No. 24.

In addition to these there are numerous other guest conductors of note appearing in the area in the course of the summer, nine at Tanglewood alone. Added to these, it hardly seems necessary to mention, will be the continuing talents of Eugene Ormandy with the Philadelphia Orchestra at Saratoga and Eric Leinsdorf with the Boston Symphony at Tanglewood.

It is worthwhile to note here that the question of conductors becomes so important because the orchestras remain constant. The quality of both the Boston and Philadelphia are dependable quantities and it is the conductor who adds the seasoning.

Conductors are also important because the music programming itself is traditionally restricted in its offerings although it should be noted that there is a distinct liberalization of programming at both Saratoga and Tanglewood this summer, a very welcome sign.

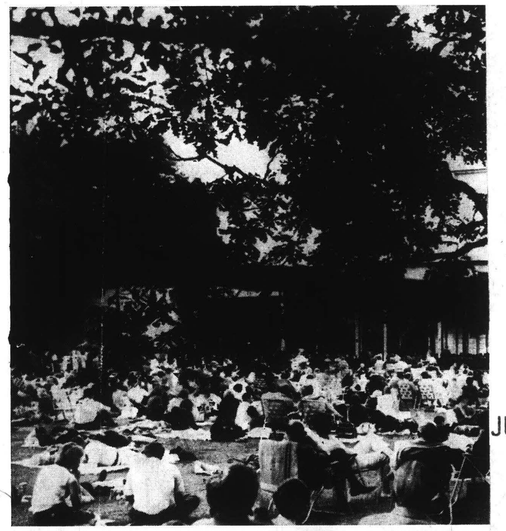
Continued on Page 2

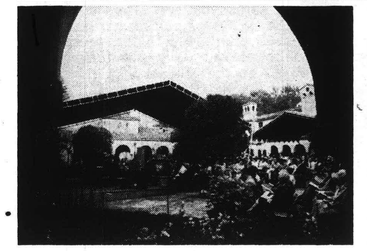
SUMMER MUSIC FESTIVALS: 1969

TANGLEWOOD/BERKSHIRE FESTIVAL: Never banned in or near Boston and always "in" with Bostonians and thousands of traveling music lovers, this—one of the oldest and most honored of festivals—gets under way July 4 for the first of eight weekend concerts by the Boston Symphony under Erich Leinsdorf or guest conductors (center photo). Mozart, Mr. Leinsdorf, and piano soloists are featured on the July 4-6 programs; Mozart dominates the July 11-13 weekend, when his "The Abduction from the Seraglio" will be sung by Beverly Sills, George Shirley, other soloists (concert style)—this, too, led by Mr. Leinsdorf. Other highlights: pianist Earl Wild with Scharwenka's Piano Concerto No. 1 (July 18); a concert version of Verdi's "Otello" with Richard Cassilly, Maralin Niska, Sherrill Milnes (July 26); Pierre Boulez as guest conductor (Aug. 2); Daniel Barenboim, conductor, and Jacqueline DuPré, cellist (Aug. 3); Henry Lewis, conductor, and Marilyn Horne, soprano (Aug. 17); Beverly Sills recital (Aug. 22 weekend prelude); Miss Sills, Florence Kopleff, John Alexander, and Justino Diaz in Beethoven's Symphony No. 9 led by Mr. Leinsdorf (Aug. 24). For devotees of the lighter summery fare, Arthur Fiedler brings the Boston Pops Festival Orchestra to Tanglewood as well (Aug. 30, 31). (*To check the details of each weekend at Tanglewood, of other festivals on these pages, and of festivals elsewhere, see* Cue*'s weekly listings in the Events of the Week section*).

GARDEN STATE ARTS CENTER: The second season for this nearby festival at Telegraph Hill Park on the Garden State Parkway is already under way. It concludes on Aug. 30 and is seasoned throughout by a wide variety of attractions. Stanislaw Skrowaczewski guest-conducts the New York Philharmonic with pianist Van Cliburn, June 26-28. There follow three variety shows starring pops favorites: Glen Campbell (June 30-July 5); Rowan and Martin (July 7-12); and Diana Ross, The Supremes, Buddy Rich (July 14-19). A company of "Fiddler on the Roof" reigns from July 21-26. Then the American Ballet Theatre offers three of its most triumphant productions: ("Giselle"—July 28, Aug. 1; "Swan Lake"—July 29, Aug. 2; "Coppélia"— July 30, 31). Steve Lawrence and Eydie Gorme, with Woody Herman's Orchestra, take over Aug. 4-9. The New York Philharmonic, with pianist Byron Janis and led by Karel Ancerl, returns Aug. 13, 14. Enzo Stuarti and Corbett Monica appear Aug. 16. The "New" 1969 Liberace Show (candelabra with candles never before lighted?) holds forth from Aug. 18 to Aug. 23. On Aug. 25, and through Aug. 30, the luminaries are Henry Mancini and Johnny Mathis. At the time of this compilation, a few bookings remain "to be announced." (*Again, check* Cue*'s Events of the Week section weekly; therein, insofar as press deadlines permit, last minute cancellations or substitutions will be noted. The inquiry number for the festival itself is 201-264-9200*).

NEWPORT JAZZ/FOLK FESTIVALS: These, of course, are the rather rambunctious festivals at which the maturing discover the music that never ages and at which the aging rediscover the music that kept them young. The jazz edition (July 3-6) explodes July 3 at 6 p.m. with the George Benson Quartet, the Kenny Burrell Quartet, Anita O'Day, Bill Evans, Jeremy Steig, Young-Holt Unlimited, the Freddie Hubbard Quintet, and others. On the 4th, at 2 p.m., there's a Jam Session in which, with others, Art Blakey, Benny Green, Jo Jones, Howard McGhee, Ray Nance, Slam Stewart, Sonny Stitt, Buddy Tate are slated to appear; at 8 that evening, "An Evening of Jazz-Rock" bills Jeff Beck; Blood, Sweat and Tears; the Roland Kirk Quartet, others. On the 5th (at 2 p.m.), Miles Davis, Gary Burton, the Newport All Stars, others; (at 8 p.m.), Art Blakey, Dave Brubeck, Gerry Mulligan, Maxine Sullivan, others. Sunday, July 6 finale: Dave Brubeck's "Light in the Wilderness" (11 a.m.); James Brown (2 p.m.); Buddy Rich, B.B. King, Johnny Winter, Led Zeppelin, others (8 p.m.). . . . On July 11 at 8:30 p.m., a single concert by Blind Faith. . . . The Folk Festival (July 16-20), spotlights such principals as Johnny Cash, Len Chandler, Buffy Ste. Marie (July 17); Champion Jack Dupree, Sleepy John Estes, Taj Mahal, Muddy Waters (July 18); The Everly Brothers, Arlo Guthrie, Joni Mitchell (July 19); Pete Seeger, Sonny Terry, Brownie McGhee (July 20). In addition to these regularly scheduled evening concerts, the Folk Festival holds workshops and children's programs. (*For full information, write Festival Field, Newport, R.I.; in New York, you may phone 759-2734/5 for availability of tickets and information on where in town to buy them.*)





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NEW YORK, N.
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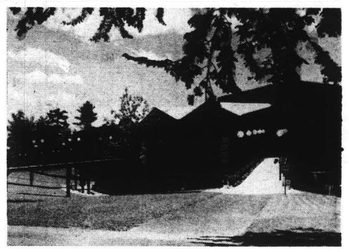
JUN 28 1969



SARATOGA PERFORMING ARTS CENTER: Now ensconced as a major festival, this one, now in progress, also offers a bit of everything (photo, lower right). While a film series unreels in the Spa Theatre, the central Pavilion rocks with a rock-musical, "Your Own Thing" (June 26-28). Major attractions in the Pavilion thereafter include the New York Pro Musica's "Entertainment for Elizabeth" (June 30, July 1); the New York City Ballet (July 3-6, 8-13, 15-20, 22-27); the Philadelphia Orchestra led by Eugene Ormandy or guest conductors (July 30-Aug. 3, Aug. 6-10, Aug. 13-17, Aug. 21-24). The pops bill includes Petula Clark (July 14); Peter, Paul and Mary (July 28); The Cowsills (July 29); Buddy Rich (Aug. 4); Johnny Mathis (Aug. 5); Tony Bennett (Aug. 11); The 5th Dimension (Aug. 19); Dionne Warwick (Aug. 25); Janis Joplin (Aug. 27); The King Family (Aug. 28); and Bill Cosby (Aug. 31). On Aug. 31, the closing Saratoga date, a spate of W. C. Fields films ends with "The Old-Fashioned Way." The old-fashioned, leisurely summers grow more hectic as the winter music circuit expands into a perfect 365-days-a-year round. Saratoga adds a Monday night chamber music series by members of either the New York City Ballet orchestra or by the brilliant first-chair men and sidemen of the Philadelphia. And then, to boot, the McGill Chamber Orchestra, the De Pasquale Quartet, and Morton Gould's "Congress of Strings" (Aug. 20). See you at the stretchers.

RAVINIA FESTIVAL: Is this festival in Ravinia Park in Highland Park, Illinois, near Chicago, too far-flung for *Cue* and me? —as Irving Berlin wrote, "Say it isn't so." As Tanglewood is to the Boston Symphony, it's a warm-weather home for the Chicago Symphony; like Saratoga and the Garden State Arts Center, it's hospitable to the mélange music has become (photo, lower center). Here are some of the Chicago Symphony bookings, conducted either by Seiji Ozawa or guest leaders: June 28, 29; July 3, 5, 6, 8, 10, 12, 13, 17 (Joan Sutherland), 19, 20, 24, 26, 27 (Gilbert and Sullivan with soloists); 31 and Aug. 2 (concert version of "Madama Butterfly" with Martina Arroyo, others); Aug. 3 (with Elisabeth Schwarzkopf); 7 and 9 (concert version of "Aida" with Martina Arroyo, Richard Tucker, Sherrill Milnes, others); Pops at Ravinia includes The New York Rock and Roll Ensemble (July 2); Peter Nero (July 4); The Iron Butterfly (July 9); Liza Minnelli (July 11); Ian and Sylvia (July 16); Benny Goodman (July 23); Ramsey Lewis (July 25); B.B. King (July 30); Preservation Hall Jazz Band (Aug. 1); Ella Fitzgerald (Aug. 10). The peripatetic New York City Ballet touches down at Ravinia, Aug. 12-17. In addition, there are several Monday evening recitals at the Murray Theatre involving either name soloists, chamber groups, visiting orchestras, or dance companies. These (*again, see front-of-the-book listings*) involve pianists Misha Dichter and Vladimir Ashkenazy, dancer Louis Falco, others.

CARAMOOR FESTIVAL, ETC.: The Caramoor estate festivities and the superior events already transpiring thereon are a gift of the late Walter and Lucie Rosen; the modest admission charges are mere sustaining fees for maintaining a significant memorial at a stunning site (photo lower left). To wit: The New York Pro Musica's "An Entertainment for Elizabeth" (June 27, 28); the American premiere of Britten's "The Prodigal Son" (June 29, July 6); Handel's "Semele" starring Beverly Sills, other soloists, conducted by Julius Rudel (July 3); "Viennese Music" (July 5); soprano Roberta Peters, the New York Chamber Soloists (July 11); Mr. Rudel and pianist Leonid Hambro (July 12). A full report by this reporter on the Caramoor season will appear in an early issue. . . . At Waterloo Village near Stanhope, New Jersey, also now operative on some weekends, music of consequence occurs in an overpowering setting—in this case a reconstructed pre-Revolutionary village. On July 4, the Sills-Rudel "Semele"; July 19, Van Cliburn; Aug. 2, Roberta Peters and Jan Peerce; Aug. 9, Eddy Arnold; Aug. 23, pianist Gary Graffman and Julius Rudel; and—too—dates to be announced.

In the "etc." above, note such as the new St. Louis Symphony Mississippi River Festival, the multi-community Adirondack-Champlain Festival, Vermont's Marlboro (Rudolf Serkin artistic director, Pablo Casals in residence, Alexander Schneider conducting and performing), the Blossom Festival (summer home of the Cleveland Orchestra), Jacob's Pillow Dance Festival, *ad infinitum*. Next summer, no doubt, a moon festival—we'll be there.

—GREER JOHNSON

Long Island Press
JAMAICA, N. Y.
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JUN 29 1969

Tanglewood to Open

TANGLEWOOD, Lenox, Mass.—The 1969 Boston Symphony Orchestra Tanglewood season gets under way in Tanglewood's Theatre-Concert Hall today, with the traditional Opening Exercises of the Berkshire Music Center.

On Friday at 9 p.m., Erich Leinsdorf, music director of the Boston Symphony Orchestra, conducts the first of three all-Mozart programs as this season's opening Berkshire Festival concert.

Each of the first weekend's all-Mozart programs includes one of the last three symphonies and a late piano concerto. On July 4, Leinsdorf conducts the symphony No. 39, and the 26-year-old German pianist Christopher Eschenbach makes his Boston Symphony and Tanglewood debuts playing the concerto in C, K. 467. The symphony No. 29 opens the program. On Saturday at 8 p.m., John Browning is soloist in the piano concerto No. 23 in A, K. 488, and Leinsdorf conducts the symphony No. 40.

Next Sunday afternoon, the soloist is Claude Frank, who will play Mozart's last piano concerto, in B flat, K. 595. Leinsdorf conducts Mozart's last symphony, the "Jupiter." Six of Mozart's German Dances, K. 571, open the program.

Leinsdorf Opens Berkshire Festival July 4 With Mozart

Erich Leinsdorf and the Boston Symphony will open the 1969 Berkshire Festival at Tanglewood, Lenox, Mass., with three all-Mozart programs, July 4, 5, 6. German pianist Christoph Eschenbach will be soloist, July 4; American pianists John Browning and Claude Frank will be soloists, respectively, July 5 and 6.

The Festival continues through Aug. 24. For further information address the Festival Ticket office at Tanglewood, Lenox 01240.

New York Post
D. 708,180 SAT. 369,902

JUN 27 1969

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUN 29 1969

Music and Dance

The Season's Catalog Looks Familiar, But . . .

By JOAN SIMMONS
Times-Union Music Critic

If at first glance the catalog of summer music and dance concerts looks vaguely familiar, there is a reason. But because the Capital area summer festivals seem to have become a habit for a large contingent of performers (conductors, dancers, pianists, everybody) is hardly cause for complaint, considering the unbounded talent these recurring artists encompass.

A less admirable area of repetition, however, is the matter of programming itself. Too many box office hits are repeated year after year until they are absolutely worn out —as happened with the music of George Gershwin in the last few seasons. A charming change of pace once, Gershwin as a ritual ceases to be charming. (There are no Gershwin programs scheduled this season.)

Putting the repeats aside for the moment, some people and events coming up promise excitement. Tanglewood and the Boston Symphony Orchestra offer an introduction to French conductor-composer Pierre Boulez on August 2 with a program of Haydn, Debussy and Bartok. Boulez succeeds Leonard Bernstein as conductor of the New York Philharmonic iin September, 1971.

ALSO IN THE dynamic personality-musician arena are conductor Daniel Barenboim and his wife, cellist Jacqueline DuPre, following Boulez at Tanglewood on August 3 with Elgar's Cello Concerto. This concert also includes one of the dearest of repeats, Beethoven's Fifth Symphony.

(Incidentally, Tanglewood goes all out in the Beethoven hit-parade category, embracing also the "Pastoral" and the "Eroica" and the "Emperor" Concerto and wrapping it all up with a concluding presentation of the Symphony No. 9, Eric Leinsdorf's swan song chestra. Barenboim will appear again on August 24.)

The team of Barenboim and DuPre will also be at the Saratoga Performing Arts Center the same week, on August 7 with Saint Saens' Concerto No. 1 for Violincello and Orchestra. Barenboim will appear again August 8 when he will both conduct and play the piano in Bach's Brandenburg Concerto No. 5 for piano, violin, flute and strings.

Andre Previn is another of the rising and highly competent conductors who will be in the area appearing at SPAC on August 15. Along with conducting he also will play the piano, Mozart's Concerto No. 24.

In addition to these there are numerous other guest conductors of note appearing in the area in the course of the summer, nine at Tanglewood alone. Added to these, it hardly seems necessary to mention, will be the continuing talents of Eugene Ormandy with the Philadelphia Orchestra at Saratoga and Eric Leinsdorf with the Boston Symphony at Tanglewood.

It is worthwhile to note here that the question of conductors becomes so important because the orchestras remain constant. The quality of both the Boston and Philadelphia are dependable quantities and it is the conductor who adds the seasoning.

Conductors are also important because the music programming itself is traditionally restricted in its offerings although it should be noted that there is a distinct liberalization of programming at both Saratoga and Tanglewood this summer, a very welcome sign.

Continued on Page 2

18.

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

MUSIC

JUN 22 1969 New England

Leinsdorf's Last Lenox

By JOHN THORNTON

FOR HIS FINAL weeks as music director of the Boston Symphony Orchestra, Erich Leinsdorf has chosen programs for Tanglewood plentifully laced with works of Bach, Mozart, Beethoven, Verdi and Brahms.

He begins the 1969 summer season at Lenox, Mass., on July 4 with an all-Mozart program: Symphony No 29 in A, K. 201; Piano Concerto in C, K. 467 with the young German pianist Christoph Eschenbach; and Symphony No 39 in E Flat, K. 543.

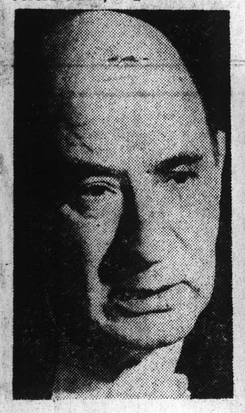
On July 11 Leinsdorf directs the four Bach orchestral suites, to be followed on July 18 with a more contemporary concert in which he will introduce Scharwenka's Piano Concerto No 1, and "Rite of Spring" together with Rossini's Overture to "The Italian Women in Algiers."

When Leinsdorf announced his intention of resigning a season back, he bitterly complained in the Boston press that his huge work load was responsible for him giving up the post of music director. During the ensuing storm, the volatile conductor received much support, but some BSO musicians were relieved and delighted that he was leaving.

His schedule at Tanglewood is heavy this summer. Of the 24 week-end concerts at Lenox, he will direct 15 programs.

His time off will come when nine guest conductors arrive at the huge shed on these dates: July 13, David Zinman; July 27, Charles Wilson; Aug. 2, Pierre Boulez; Aug. 3, Daniel Baremboim; Aug. 8, Karel Ancerl; Aug. 10, Josef Krips; Aug. 16, Max Rudolf; Aug. 17, Henry Lewis; and Aug. 22, Milton Katims.

Mozart is heavily favored by Leinsdorf, who will direct "The Abduction from the Seraglio" July 12 with soprano Beverly Sills and Anne Elgar, tenors George Shirley and Jerold Siena, and bass-baritone Raymond Michalski.



STEINBERG
taking over

LEINSDORF
leaving

THE WEEK BEFORE, on July 6, he has scheduled an all-Mozart concert: Six German Dances; Piano Concerto in B Flat, K. 595, with Claude Frank as soloist; and the "Jupiter" Symphony.

Leinsdorf will conduct a program featuring the Prokofiev "Romeo and Juliet" ballet suite July 19, then he again turns to the task of directing a full opera in Verdi's "Otello," with tenor Richard Cassily, soprano Maralin Niska and baritone Sherill Milnes.

For his farewell program Aug. 24, Leinsdorf has chosen Berlioz' "Royal Hunt and Storm" from the opera "The Trojans" and the Beethoven Ninth Symphony. Beverly Sills, Florence Kopleff, John Alexander and Justino Diaz will be the quartet for the "Choral".

The guest conductors have chosen programs largely from the standard repertoire except for Ancerl, who will direct Smetena's "Ma Vlast," a series of consecutive tone poems, the best known of which is "Die Moldau, on Aug. 8.

David Zinman, (July 13) the first guest director, will conduct Graff's "Symphony for Strings." Bach's Triple Concerto, Handel's Concerto Grosso No 1 from Opus 6 and Mozart's "Linz" Symphony, K. 425.

Charles Wilson will be at Lenox July 27 for the Sibelius Symphony No 2 and the Beethoven "Emperor" Concerto with Vladimir Ashkenhazy as soloist.

Pierre Boulez appears Aug. 2 to direct Haydn's Sinfonia Concertante with four BSO principals, concertmaster Joseph Silverstein, oboist Ralph Gomberg, bassoonist Sherman Walt and cellist Jules Eskin. Boulez, exceptionally talented in music of the French school will also conduct Debussy's "Jeux" and "La Mer" and Two Rhapsodies for Violin by Bartok, with Silverstein as soloist.

Daniel Baremboim on Aug. 3 conducts Elgar's Cello Concerto with Jacqueline DePre as soloist, Beethoven's C Minor Symphony and Mendelssohn's "Ruy Blas" Overture.

Veteran Josef Krips is the guest conductor Aug. 10 directing Haydn's "Surprise" Symphony, Strauss's "Til Eulenspiegel" and Schubert's lengthy C Major Symphony.

Max Rudolf will conduct Haydn's Symphony No 91, Bartok's "Dance Suite" and Tschaikovsky's "Pathetique" Symphony Aug. 16.

On Aug. 17 Henry Lewis has chosen a program of Berlioz "Corsaire Overture," "Nuits de'ete," "Parto, parto" from "La Clemenza di Tito" of Mozart, Rossini's "Cruda Sorte" from "L'Italiana in Algeria" and Tschaikovsky's tone poem "Francesca da Rimini." Marilyn Horne is the soloist.

Milton Katims is set for Aug. 22 when he directs Tschaikovsky's Fourth Symphony, Vaughan Williams' "Fantasia on a Theme of Thomas Tallis" and Ravel's Second "Daphnis et Chloe" Suite.

Two special concerts at the end of the season, Aug. 30 and 31, will feature Arthur Fiedler and the Boston Pops Festival Orchestra. These Pops Galas always attract sellout crowds.

IN ADDITION to the regular Saturday-Sunday concerts, Tanglewood this summer has scheduled five Tuesday programs in which the accent will be on the contemporary scene, including rock, jazz, Indian and folk music.

Weekend "Preludes" proved very popular last year will continue. At these prelude mini-concerts, two hours before the Friday BSO events, members of the orchestra present short recitals with guest artists.

Open rehearsals take place in the Shed each Saturday morning (where you will usually find the students) and the huge grounds are open every day from sunup to sundown on non-concert days.

When Tanglewood closes Aug. 25, BSO musicians will take a well deserved rest until late in October when their new director, William Steinberg will take over the podium at Symphony Hall in Boston.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

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JUN 22 1969 New England Newsclip

'69 Season Bows And Old Reliables Breathe New Life

As the summer entertainment circuit picks up speed, there are signs of new life among the old reliable sources of fun and fancy serving residents of Western Massachusetts.

The Berkshire Musical Festival at Tanglewood in Lenox remains the queen of the attractions. It has a few changes of its own. Yet, the schedule at the University of Massachusetts in Amherst is longer and more diversified this year.

Not to be forgotten, however, is the Storrowton Theater in West Springfield where a resurgence of energy is all too evident.

Dancers Jump to It

There are signs of new life among the dancers: the David McLain Dance Theater is a new enterprise offering ballet at the Beaupre Creative Arts Center in Stockbridge. This is a short drive from Ted Shawn's Jacob's Pillow Dance Festival entering its 37th year.

The theaters, too, in Stockbridge and Williamstown and Vermont and other vacation neighborhoods along the shores of Long Island Sound and Cape Cod are eagerly announcing, and in some cases already presenting, their summer play schedules.

New at Tanglewood will be a ninth weekend to present a couple of extra performances of Arthur Fieldler's highly popular Boston Pops programs, and there will be an expansion of the "Contemporary Trends" programs from three to five to offer more sounds of folk, rock and jazz on Tuesday evenings.

Bancroft at Stockbridge

The Berkshire Theater Festival at Stockbridge will open its season July 1 with a new play by William Gibson starring Anne Bancroft. The Williamstown theater will open its 15th season July 3 with a comedy, "Ring Round the Moon."

There are several large musical theaters offering the sort of musical show fare scheduled at Storrowton Theater. They are widely dispersed, however, and tend to serve Western Massachusetts people only when they are on vacation.

Oakdale Musical Theater at Wallingford, Conn., is one of the closest. Others are the Warwick Music Theater in Rhode Island, the Carousel at Framingham and the Cape Cod Melody Tent at Hyannis.

Stratford and Shakespeare

In Stratford, Conn., the official 15th season of the American Shakespeare Festival Theater began last week after several weeks of special performances for students.

The repertory fare this year includes "Henry V," "Much Ado About Nothing," "Hamlet" and Chekov's "Three Sisters." The schedule ends Sept. 14.

The Champlain Shakespeare Festival at the University of Vermont in Burlington will offer "Othello," "Richard III" and "The Winter's Tale" in repertory from July 22 to Aug. 30.

There are three offerings at the Goodspeed Opera House in East Haddam, Conn.: "The Boy Friend" from June 23 to July 12, a new musical called "Tom Piper" from July 14 to Aug. 2 and "Lock Up Your Daughters" from Aug. 4 to Aug. 30.

Saratoga vs. Tanglewood?

Whether the schedule of the Philadelphia Symphony Orchestra at Saratoga's performing arts center is enticing customers from Tanglewood is still debated.

This is Saratoga's fourth summer. It started Friday with W.C. Fields', "My Little Chickadee," in the Spa Theater and will end with Fields again, "The Old Fashioned Way," also in the Spa.

Between will be the film festival, stage shows, chamber music, the New York City ballet from July 3 to July 27, the Philadelphia Orchestra from July 30 to Aug. 24 and assorted diversions such as Petula Clark, Janis Joplin and Bill Cosby between, before and after the ballet and symphony.

Holding a high status among the musical fraternity (as high as Tanglewood because of its quality) is the musical festival led at Marlboro, Vt., by Rudolph Serkin and, in recent years, graced by Pablo Casals.

There are other series of concerts in the neighborhood, i.e., Hartt College in Hartford, the Cummington School of the Arts, Music Mountain at Falls Village, Conn., the Yale Summer School of Music and Art at Norfolk, Conn., the Red Fox Music Barn in New Marlboro, the Rotary Club-Parks Department in West Springfield, South Mountain in Pittsfield, Music Barn in Lenox.

And all around us there are theaters.

Down on the Cape there are the Provincetown Players at Provincetown, the Orleans Arena Theater at Orleans, the Cape Playhouse at Dennis, the Falmouth Playhouse at Falmouth.

In Connecticut nearby are the Triangle Playhouse in Farmington, the Sharon Playhouse at Sharon, and the Nutmeg Summer Playhouse at the University of Connecticut at Storrs.

In Vermont there are busy playhouses in Stowe and Dorset, and in Fitchburg the Lake Whalom Playhouse has been in successful operation for many years.

Most of these theatrical and musical organizations are about to launch their summer schedule of plays and concerts. Some already have begun.

None contacted have indicated a diminishing of activity. On the contrary, many have expanded, and some of the managers have shown unusually optimistic attitudes toward their box offices.

Tomorrow: Tanglewood.

By RICHARD HAMMERICH
Republican Theater Critic

Berkshire Arts Units Woo Youngsters

PITTSFIELD — In a unique cooperative project, three of the major performing arts organizations in Berkshire county will sponsor a joint arts program for youngsters this summer.

Jointly Sponsored

The program, to be called "A Day in the Arts," is jointly sponsored by Tanglewood, Berkshire Threatre Festival and Jacob's Pillow, and was developed in consultation with the Berkshire Regional Educational Theater (BRET).

Under the "Day in the Arts" plan, small groups of youngsters 10 to 14 will attend performances at each of the three arts centers on three successive days, with the fourth day devoted to a visual arts program.

The program will continue, with successive groups, for eight weeks. The visits will include attending performances, meeting the performing artists, touring backstage areas, lunches or supper, and a recreational period at the Tanglewood swimming area each day. A total of 100 to 180 children is expected to be involved.

Artistic Project

The visual arts program is being planned around the creation of an artistic project in the youngsters' home community, and will feature, as examples, the painting of an outdoor mural or construction of a playground sculpture.

The program is designed to reach youngsters who would not otherwise have an opportunity for an aesthetic experience of this type. The aim is to provide the youngsters with an introduction to the performing arts, an understanding of their interrelationship, a sense of the discipline and training of the artist, and an opportunity to carry back to their communities the momentum to create arts activities of their own.

Enrollments are being handled by the neighborhood centers (Hope, NEW, and OCA) in Pittsfield, and the South Berkshire Community Action office in Great Barrington.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 21 1969 New England

Berkshire Festival

The Berkshire Festival that starts this week at Tanglewood will be the last for Erich Leinsdorf. His seven-year reign as music director of the Boston Symphony Orchestra will end with the final strains of the Beethoven Ninth on the afternoon of Aug. 24.

Major orchestras and their conductors become synonymous. Think of one and you think of the other—Koussevitsky, Munch and then Leinsdorf with the Boston Symphony, Szell and the Cleveland, Ormandy and the Philadelphia, Toscanini and the N.B.C. Symphony, Bernstein and the New York Philharmonic, though the Bernstein image will change now, with the appointment of Pierre Boulez to succeed him.

* * *

What the orchestra plays is up to the permanent conductor, and its standards and interpretations are his too. At Tanglewood Leinsdorf also is responsible for the operation of the Berkshire Music Center. Besides guest appearances with orchestras here and abroad, after leaving Boston, he will specialize, as in the past, in conducting opera.

The Tanglewood establishment is much more than a brilliant series of concerts in the Music Shed, by one of the world's finest orchestras. It is a rural retreat for the serious study of music in many forms, a busy summer seminar of practice and performance, with the students presenting numerous concerts of their own.

Tanglewood was the forerunner of Chicago's Ravina, Detroit's Meadowbrook, New York state's Saratoga, Ohio's Blossom Center, Colorado's Aspen and others of lesser scope. And the Berkshire Festival remains unsurpassed for the excellence of its music, the value of its instruction and the enjoyment of its programs.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUN 29 1969 New England

18.

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(T) 109,181

MUSIC

JUN 22 1969 New England

Leinsdorf's Last Lenox

By JOHN THORNTON

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He begins the 1969 summer season at Lenox, Mass., on July 4 with an all-Mozart program: Symphony No 29 in A, K. 201; Piano Concerto in C, K. 467 with the young German pianist Christoph Eschenbach; and Symphony No 39 in E Flat, K. 543.

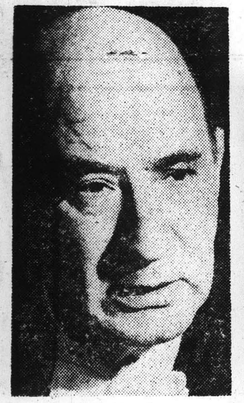
On July 11 Leinsdorf directs the four Bach orchestral suites, to be followed on July 18 with a more contemporary concert in which he will introduce Scharwenka's Piano Concerto No 1, and "Rite of Spring" together with Rossini's Overture to "The Italian Women in Algiers."

When Leinsdorf announced his intention of resigning a season back, he bitterly complained in the Boston press that his huge work load was responsible for him giving up the post of music director. During the ensuing storm, the volatile conductor received much support, but some BSO musicians were relieved and delighted that he was leaving.

His schedule at Tanglewood is heavy this summer. Of the 24 week-end concerts at Lenox, he will direct 15 programs.

His time off will come when nine guest conductors arrive at the huge shed on these dates: July 13, David Zinman; July 27, Charles Wilson; Aug. 2, Pierre Boulez; Aug. 3, Daniel Baremboim; Aug. 8, Karel Ancerl; Aug. 10, Josef Krips; Aug. 16, Max Rudolf; Aug. 17, Henry Lewis; and Aug. 22, Milton Katims.

Mozart is heavily favored by Leinsdorf, who will direct "The Abduction from the Seraglio" July 12 with soprano Beverly Sills and Anne Elgar, tenor George Shirley and Jerold Siena, and bass-baritone Raymond Michalski.



STEINBERG
taking over

LEINSDORF
leaving

THE WEEK BEFORE, on July 6, he has scheduled an all-Mozart concert: Six German Dances; Piano Concerto in B Flat, K. 595, with Claude Frank as soloist; and the "Jupiter" Symphony.

Leinsdorf will conduct a program featuring the Prokofiev "Romeo and Juliet" ballet suite July 19, then he again turns to the task of directing a full opera in Verdi's "Otello," with tenor Richard Cassily, soprano Maralin Niska and baritone Sherill Milnes.

For his farewell program Aug. 24, Leinsdorf has chosen Berlioz' "Royal Hunt and Storm" from the opera "The Trojans" and the Beethoven Ninth Symphony. Beverly Sills, Florence Kopleff, John Alexander and Justino Diaz will be the quartet for the "Choral".

The guest conductors have chosen programs largely from the standard repertoire except for Ancerl, who will direct Smetena's "Ma Vlast," a series of consecutive tone poems, the best known of which is "Die Moldau, on Aug. 8.

David Zinman, (July 13) the first guest director, will conduct Graff's "Symphony for Strings," Bach's Triple Concerto, Handel's Concerto Grosso No 1 from Opus 6 and Mozart's "Linz" Symphony, K. 425.

Charles Wilson will be at Lenox July 27 for the Sibelius Symphony No 2 and the Beethoven "Emperor" Concerto with Vladimir Ashkenhazy as soloist.

Pierre Boulez appears Aug. 2 to direct Haydn's Sinfonia Concertante with four BSO principals, concertmaster Joseph Silverstein, oboist Ralph Gomberg, bassoonist Sherman Walt and cellist Jules Eskin. Boulez, exceptionally talented in music of the French school will also conduct Debussy's "Jeux" and "La Mer" and Two Rhapsodies for Violin by Bartok, with Silverstein as soloist.

Daniel Baremboim on Aug. 3 conducts Elgar's Cello Concerto with Jacqueline DePre as soloist, Beethoven's C Minor Symphony and Mendelssohn's "Ruy Blas" Overture.

Veteran Josef Krips is the guest conductor Aug. 10 directing Haydn's "Surprise" Symphony, Strauss's "Til Eulenspiegel" and Schubert's lengthy C Major Symphony.

Max Rudolf will conduct Haydn's Symphony No 91, Bartok's "Dance Suite" and Tschaikovsky's "Pathetique" Symphony Aug. 16.

On Aug. 17 Henry Lewis has chosen a program of Berlioz "Corsaire Overture," "Nuits de'ete," "Parto, parto" from "La Clemenza di Tito" of Mozart, Rossini's "Cruda Sorte" from "L'Italiana in Algeria" and Tschaikovsky's tone poem "Francesca da Rimini." Marilyn Horne is the soloist.

Milton Katims is set for Aug. 22 when he directs Tschaikovsky's Fourth Symphony, Vaughan Williams' "Fantasia on a Theme of Thomas Tallis" and Ravel's Second "Daphnis et Chloe" Suite.

Two special concerts at the end of the season, Aug. 30 and 31, will feature Arthur Fiedler and the Boston Pops Festival Orchestra. These Pops Galas always attract sellout crowds.

IN ADDITION to the regular Saturday-Sunday concerts, Tanglewood this summer has scheduled five Tuesday programs in which the accent will be on the contemporary scene, including rock, jazz, Indian and folk music.

Weekend "Preludes" proved very popular last year will continue. At these prelude mini-concerts, two hours before the Friday BSO events, members of the orchestra present short recitals with guest artists.

Open rehearsals take place in the Shed each Saturday morning (where you will usually find the students) and the huge grounds are open every day from sunup to sundown on non-concert days.

When Tanglewood closes Aug. 25, BSO musicians will take a well deserved rest until late in October when their new director, William Steinberg will take over the podium at Symphony Hall in Boston.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUN 22 1969 New England

'69 Season Bows And Old Reliables Breathe New Life

As the summer entertainment circuit picks up speed, there are signs of new life among the old reliable sources of fun and fancy serving residents of Western Massachusetts.

The Berkshire Musical Festival at Tanglewood in Lenox remains the queen of the attractions. It has a few changes of its own. Yet, the schedule at the University of Massachusetts in Amherst is longer and more diversified this year.

Not to be forgotten, however, is the Storrowton Theater in West Springfield where a resurgence of energy is all too evident.

Dancers Jump to It

There are signs of new life among the dancers: the David McLain Dance Theater is a new enterprise offering ballet at the Beaupre Creative Arts Center in Stockbridge. This is a short drive from Ted Shawn's Jacob's Pillow Dance Festival entering its 37th year.

The theaters, too, in Stockbridge and Williamstown and Vermont and other vacation neighborhoods along the shores of Long Island Sound and Cape Cod are eagerly announcing, and in some cases already presenting, their summer play schedules.

New at Tanglewood will be a ninth weekend to present a couple of extra performances of Arthur Fiedler's highly popular Boston Pops programs, and there will be an expansion of the "Contemporary Trends" programs from three to five to offer more sounds of folk, rock and jazz on Tuesday evenings.

Bancroft at Stockbridge

The Berkshire Theater Festival at Stockbridge will open its season July 1 with a new play by William Gibson starring Anne Bancroft. The Williamstown theater will open its 15th season July 3 with a comedy, "Ring Round the Moon."

There are several large musical theaters offering the sort of musical show fare scheduled at Storrowton Theater. They are widely dispersed, however, and tend to serve Western Massachusetts people only when they are on vacation.

Oakdale Musical Theater at Wallingford, Conn., is one of the closest. Others are the Warwick Music Theater in Rhode Island, the Carousel at Framingham and the Cape Cod Melody Tent at Hyannis.

Stratford and Shakespeare

In Stratford, Conn., the official 15th season of the American Shakespeare Festival Theater began last week after several weeks of special performances for students.

The repertory fare this year includes "Henry V," "Much Ado About Nothing," "Hamlet" and Chekov's "Three Sisters." The schedule ends Sept. 14.

The Champlain Shakespeare Festival at the University of Vermont in Burlington will offer "Othello," "Richard III" and "The Winter's Tale" in repertory from July 22 to Aug. 30.

There are three offerings at the Goodspeed Opera House in East Haddam, Conn.: "The Boy Friend" from June 23 to July 12, a new musical called "Tom Piper" from July 14 to Aug. 2 and "Lock Up Your Daughters" from Aug. 4 to Aug. 30.

Saratoga vs. Tanglewood?

Whether the schedule of the Philadelphia Symphony Orchestra at Saratoga's performing arts center is enticing customers from Tanglewood is still debated.

This is Saratoga's fourth summer. It started Friday with W.C. Fields', "My Little Chickadee," in the Spa Theater and will end with Fields again, "The Old Fashioned Way," also in the Spa.

Between will be the film festival, stage shows, chamber music, the New York City ballet from July 3 to July 27, the Philadelphia Orchestra from July 30 to Aug. 21 and assorted diversions such as Petula Clark, Janis Joplin and Bill Cosby between, before and after the ballet and symphony.

Holding a high status among the musical fraternity (as high as Tanglewood because of its quality) is the musical festival led at Marlboro, Vt., by Rudolph Serkin and, in recent years, graced by Pablo Casals.

There are other series of concerts in the neighborhood, i.e., Hartt College in Hartford, the Cummington School of the Arts, Music Mountain at Falls Village, Conn., the Yale Summer School of Music and Art at Norfolk, Conn., the Red Fox Music Barn in New Marlboro, the Rotary Club-Parks Department in West Springfield, South Mountain in Pittsfield, Music Barn in Lenox.

And all around us there are theaters.

Down on the Cape there are the Provincetown Players at Provincetown, the Orleans Arena Theater at Orleans, the Cape Playhouse at Dennis, the Falmouth Playhouse at Falmouth.

In Connecticut nearby are the Triangle Playhouse in Farmington, the Sharon Playhouse at Sharon, and the Nutmeg Summer Playhouse at the University of Connecticut at Storrs.

In Vermont there are busy playhouses in Stowe and Dorset, and in Fitchburg the Lake Whalom Playhouse has been in successful operation for many years.

Most of these theatrical and musical organizations are about to launch their summer schedule of plays and concerts. Some already have begun.

None contacted have indicated a diminishing of activity. On the contrary, many have expanded, and some of the managers have shown unusually optimistic attitudes toward their box offices.

Tomorrow: Tanglewood.

By RICHARD HAMMERICH
Republican Theater Critic

Berkshire Arts Units Woo Youngsters

PITTSFIELD — In a unique cooperative project, three of the major performing arts organizations in Berkshire county will sponsor a joint arts program for youngsters this summer.

Jointly Sponsored

The program, to be called "A Day in the Arts," is jointly sponsored by Tanglewood, Berkshire Threatre Festival and Jacob's Pillow, and was developed in consultation with the Berkshire Regional Educational Theater (BRET).

Under the "Day in the Arts" plan, small groups of youngsters 10 to 14 will attend performances at each of the three arts centers on three successive days, with the fourth day devoted to a visual arts program.

The program will continue, with successive groups, for eight weeks. The visits will include attending performances, meeting the performing artists, touring backstage areas, lunches or supper, and a recreational period at the Tanglewood swimming area each day. A total of 100 to 180 children is expected to be involved.

Artistic Project

The visual arts program is being planned around the creation of an artistic project in the youngsters' home community, and will feature, as examples, the painting of an outdoor mural or construction of a playground sculpture.

The program is designed to reach youngsters who would not otherwise have an opportunity for an aesthetic experience of this type. The aim is to provide the youngsters with an introduction to the performing arts, an understanding of their interrelationship, a sense of the discipline and training of the artist, and an opportunity to carry back to their communities the momentum to create arts activities of their own.

Enrollments are being handled by the neighborhood centers (Hope, NEW, and OCA) in Pittsfield, and the South Berkshire Community Action office in Great Barrington.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 21 1969 New England

Berkshire Festival

The Berkshire Festival that starts this week at Tanglewood will be the last for Erich Leinsdorf. His seven-year reign as music director of the Boston Symphony Orchestra will end with the final strains of the Beethoven Ninth on the afternoon of Aug. 24.

Major orchestras and their conductors become synonymous. Think of one and you think of the other—Koussevitsky, Munch and then Leinsdorf with the Boston Symphony, Szell and the Cleveland, Ormandy and the Philadelphia, Toscanini and the N.B.C. Symphony, Bernstein and the New York Philharmonic, though the Bernstein image will change now, with the appointment of Pierre Boulez to succeed him.

* * *

What the orchestra plays is up to the permanent conductor, and its standards and interpretations are his too. At Tanglewood Leinsdorf also is responsible for the operation of the Berkshire Music Center. Besides guest appearances with orchestras here and abroad, after leaving Boston, he will specialize, as in the past, in conducting opera.

The Tanglewood establishment is much more than a brilliant series of concerts in the Music Shed, by one of the world's finest orchestras. It is a rural retreat for the serious study of music in many forms, a busy summer seminar of practice and performance, with the students presenting numerous concerts of their own.

Tanglewood was the forerunner of Chicago's Ravina, Detroit's Meadowbrook, New York state's Saratoga, Ohio's Blossom Center, Colorado's Aspen and others of lesser scope. And the Berkshire Festival remains unsurpassed for the excellence of its music, the value of its instruction and the enjoyment of its programs.

REPUBLICAN
SPRINGFIELD, MASS.
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JUN 29 1969 New England

19.

TANGLEWOOD

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See TANGLEWOOD Page Four

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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.

JUL 2 1969 New England

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TIMES-UNION *** Albany, Thurs., July 3, 1969 4

Edgar S. Van Olinda

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Here's a suggestion for any members of the family who feel they are allergic to the classics, as represented by the "three Bs," Bach, Beethoven and Brahms. As the late Walter Damroch so truthfully stated. "Popular music is merely familiar music." Which being interpreted means that if you listen to the music which has endured for hundreds of years often enough, it will become a "must!"

A satisfactory approach to this so-called classical music would be to attend the two concerts by the Boston Pops Orchestra, under the disarming direction of Arthur Fiedler, Saturday, Aug. 30, at 8 p.m. and Sunday, Aug. 31, at 2:30 in the shed. If you can't see your way clear to put out from $4 to $6 for reserved seats, but admission tickets to the lawn for $3 on the days of the concerts. You will have lots of company, and I am sure, it will create a desire to hear the same orchestra in the major works. Erich Leinsdorf is retiring as conductor of the Bostonians this year, a group of instrumentalists which he has raised to the peak of perfection. The two-month Tanglewood season starts tomorrow.

TIMES-UNION • Albany, Fri., July 4, 1969 2

AROUND THE TOWN

by Edgar S. Van Olinda

Cauliflower, Tanglewood and Gene

I look in vain each summer at the Tanglewood Music Festival for fistiana's undefeated former champion Gene Tunney who frequently occupied one of the many boxes along with the rest of "the proper Bostonians." There is nothing strange in the affinity of music and boxing. Wasn't there some fellow by the name of Dick Wagne who wrote a series of music dramas, titled: "The Ring?"

As a matter of fact, several years ago, I became quite palsy-walsy with a group of cauliflowered gentry up at Saratoga Lake when the late Tom Luther encouraged the fistic champs to train up at his White Sulphur Springs Hotel. White Sulphur, like the Grand Union and the United States Hotel is just a memory. It was razed in order to straightten out the curved road past the hotel, a dangerous traffic hazard.

It may have been the spirit of the colorful Norman Selby, better known as "Kid McCoy," (the 'real McCoy' of the boxing world) that first gave Mr. Luther his introduction to the fight game. For it was Mr. Selby, one of the greatest fighters of all times, who had his training quarters across the lake from White Sulphur. This was prior to his championship days and before he married into the Ellis family of Schenectady, founders of the American Locomotive Company.

The first of the top-ranking fighters to train at Luther's was Knockout Brown, or "K.O. Brown" as he was known to the profession. The Beau Brummel of the fight game, Frank Moran, also trained in the Luther ring and ate at the Luther table. Benny Leonard and Battling Levinsky were frequent boarders during training periods. But the most colorful and popular of all was Jack Dempsey. Mr. Luther built a cabin for him called "Dempsey's Cottage," between the outdoor ring and the hotel.

At one time there were three world champions at Luther's: Dempsey, Pancho Villa and Jack Britton. Luis Firpo, the "Bull of the Pampas," and Mr. cho Villa and Jack Britton. Mr. Tunney, the Shakespearean scholar, were Johnny-com-lately at Luther's.

Mr. Tunney, the personification of George Bernard Shaw's hero in his novel: "Cachel Byron's Profession" was staying at the White Sulphur Springs Hotel waiting to get a fight with Dempsey. The Albany Mendelssohn Club was holding its annual outing at the hotel. The late Ben Franklin, no shrinking violet, braced up to Mr. Tunney and informed the pugilist that the group surrounding him, pop-eyed with interest, were members of the foresaid band of troubadours.

"Oh Yes," Mendelssohn," elucidated Mr. Tunney. "Your patron saint was one of the three great composers of the world, sharing honors with Bach and Beethoven."

Whether Mr. Tunney used the substitution of the name of Mendelssohn for the one which is common knowledge, as a compliment to the local male singing group, or not, he, apparently was not familiar with the "Immortal Triumvirate" of Bach, Beethoven and Brahms also known as "The Three Bs." But not a single member of the admiring circle had the temerity to challenge Mr. Tunney's musical erudition.

19.

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A satisfactory approach to this so-called classical music would be to attend the two concerts by the Boston Pops Orchestra, under the disarming direction of Arthur Fiedler, Saturday, Aug. 30, at 8 p.m. and Sunday, Aug. 31, at 2:30 in the shed. If you can't see your way clear to put out from $4 to $6 for reserved seats, but admission tickets to the lawn for $3 on the days of the concerts. You will have lots of company, and I am sure, it will create a desire to hear the same orchestra in the major works. Erich Leinsdorf is retiring as conductor of the Bostonians this year, a group of instrumentalists which he has raised to the peak of perfection. The two-month Tanglewood season starts tomorrow.

TIMES-UNION • Albany, Fri., July 4, 1969 2

AROUND THE TOWN

by Edgar S. Van Olinda

Cauliflower, Tanglewood and Gene

I look in vain each summer at the Tanglewood Music Festival for fistiana's undefeated former champion Gene Tunney who frequently occupied one of the many boxes along with the rest of "the proper Bostonians." There is nothing strange in the affinity of music and boxing. Wasn't there some fellow by the name of Dick Wagne who wrote a series of music dramas, titled: "The Ring?"

As a matter of fact, several years ago, I became quite palsy-walsy with a group of cauliflowered gentry up at Saratoga Lake when the late Tom Luther encouraged the fistic champs to train up at his White Sulphur Springs Hotel. White Sulphur, like the Grand Union and the United States Hotel is just a memory. It was razed in order to straightten out the curved road past the hotel, a dangerous traffic hazard.

It may have been the spirit of the colorful Norman Selby, better known as "Kid McCoy," (the 'real McCoy' of the boxing world) that first gave Mr. Luther his introduction to the fight game. For it was Mr. Selby, one of the greatest fighters of all times, who had his training quarters across the lake from White Sulphur. This was prior to his championship days and before he married into the Ellis family of Schenectady, founders of the American Locomotive Company.

The first of the top-ranking fighters to train at Luther's was Knockout Brown, or "K.O. Brown" as he was known to the profession. The Beau Brummel of the fight game, Frank Moran, also trained in the Luther ring and ate at the Luther table. Benny Leonard and Battling Levinsky were frequent boarders during training periods. But the most colorful and popular of all was Jack Dempsey. Mr. Luther built a cabin for him called "Dempsey's Cottage," between the outdoor ring and the hotel.

At one time there were three world champions at Luther's: Dempsey, Pancho Villa and Jack Britton. Luis Firpo, the "Bull of the Pampas," and Mr. cho Villa and Jack Britton. Mr. Tunney, the Shakespearean scholar, were Johnny-com-lately at Luther's.

Mr. Tunney, the personification of George Bernard Shaw's hero in his novel: "Cachel Byron's Profession" was staying at the White Sulphur Springs Hotel waiting to get a fight with Dempsey. The Albany Mendelssohn Club was holding its annual outing at the hotel. The late Ben Franklin, no shrinking violet, braced up to Mr. Tunney and informed the pugilist that the group surrounding him, pop-eyed with interest, were members of the foresaid band of troubadours.

"Oh Yes," Mendelssohn," elucidated Mr. Tunney. "Your patron saint was one of the three great composers of the world, sharing honors with Bach and Beethoven."

Whether Mr. Tunney used the substitution of the name of Mendelssohn for the one which is common knowledge, as a compliment to the local male singing group, or not, he, apparently was not familiar with the "Immortal Triumvirate" of Bach, Beethoven and Brahms also known as "The Three Bs." But not a single member of the admiring circle had the temerity to challenge Mr. Tunney's musical erudition.

20.

TANGLEWOOD

The Straw Hat Circuit

★ ★ ★ ★ ★ ★

Dreams of a Few, Reality for Millions

At the World's Most Famous Music Festival

Continued from Page 1

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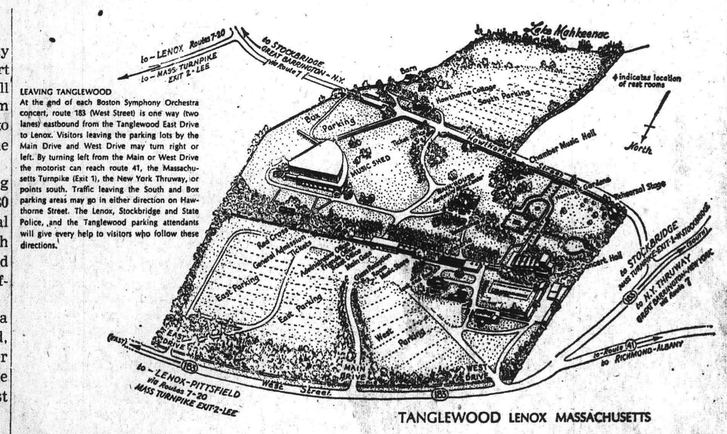

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SALUTE OF THE WEEK

Erich Leinsdorf

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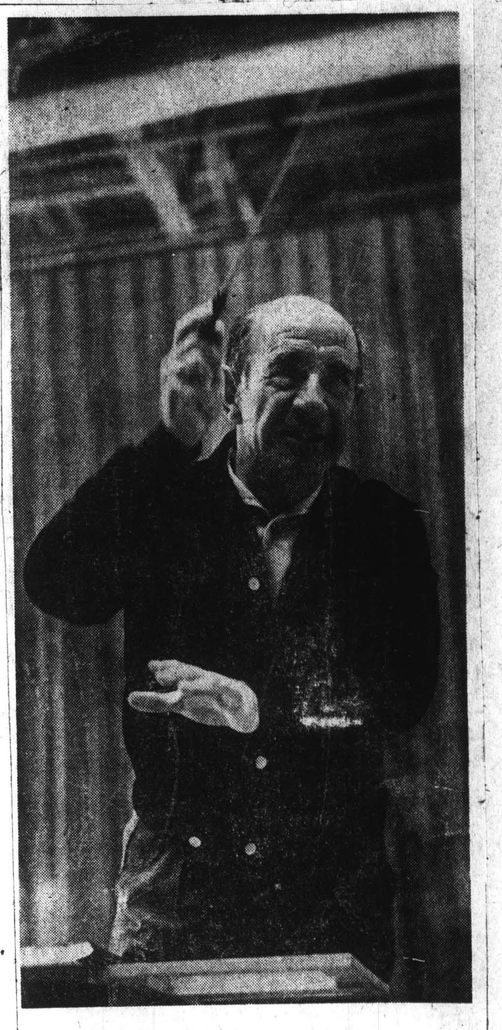

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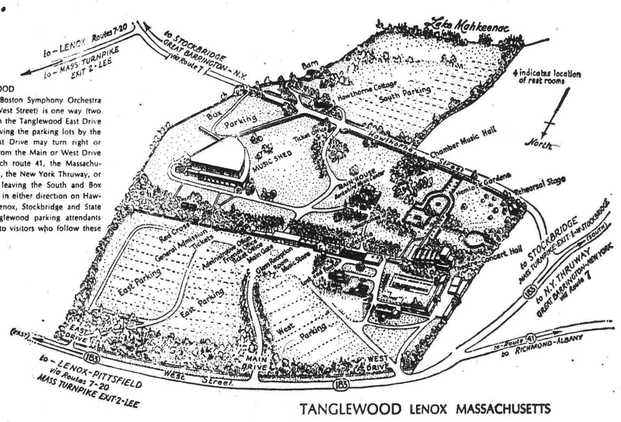
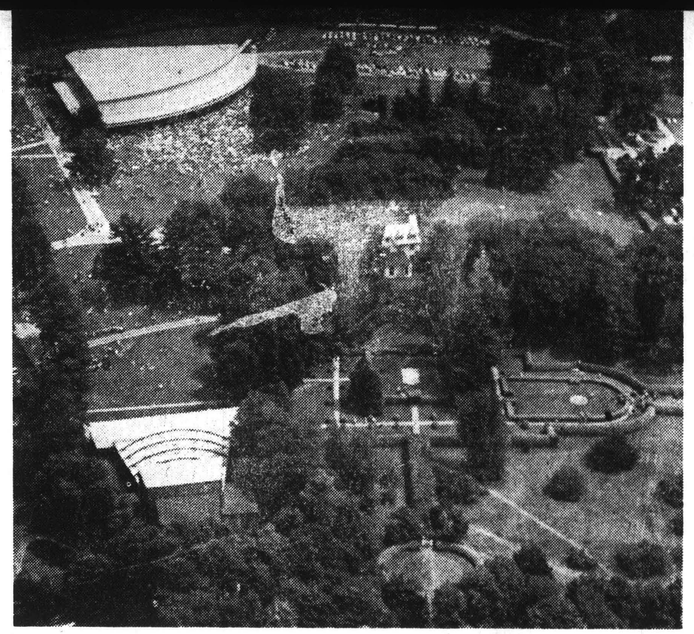


LEAVING TANGLEWOOD
At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

TANGLEWOOD LENOX MASSACHUSETTS



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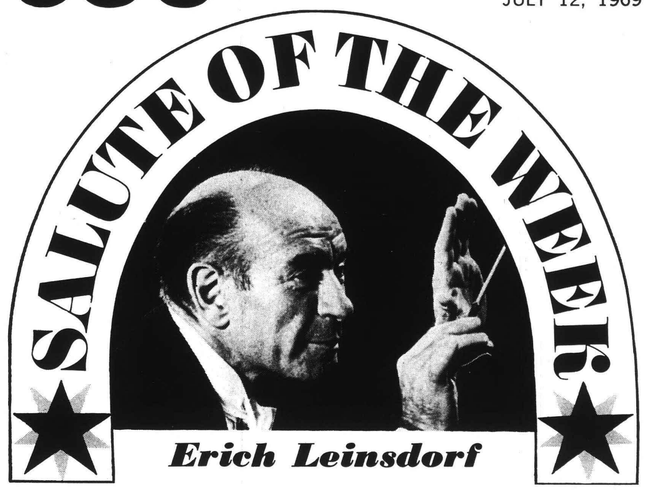

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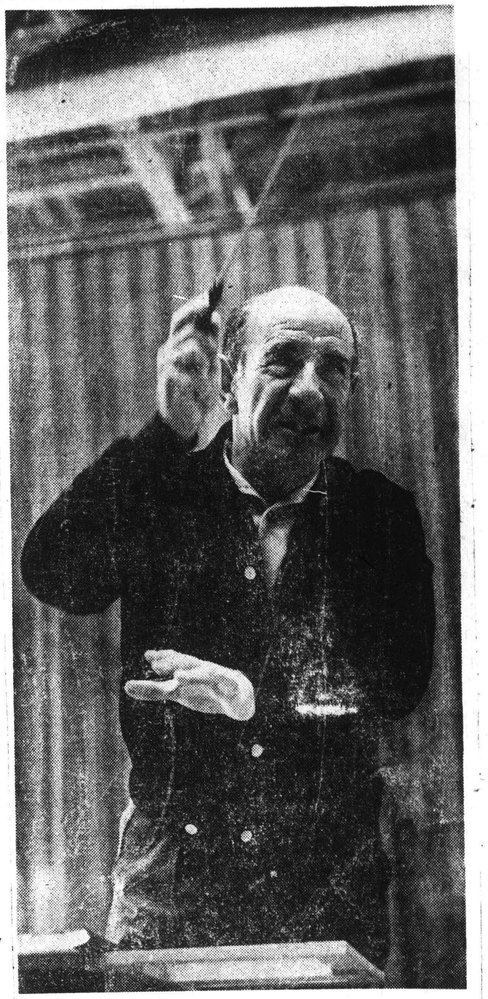

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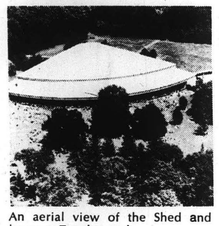
Tanglewood

BERKSHIRE FESTIVAL
JULY/AUGUST 1969
24 CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA



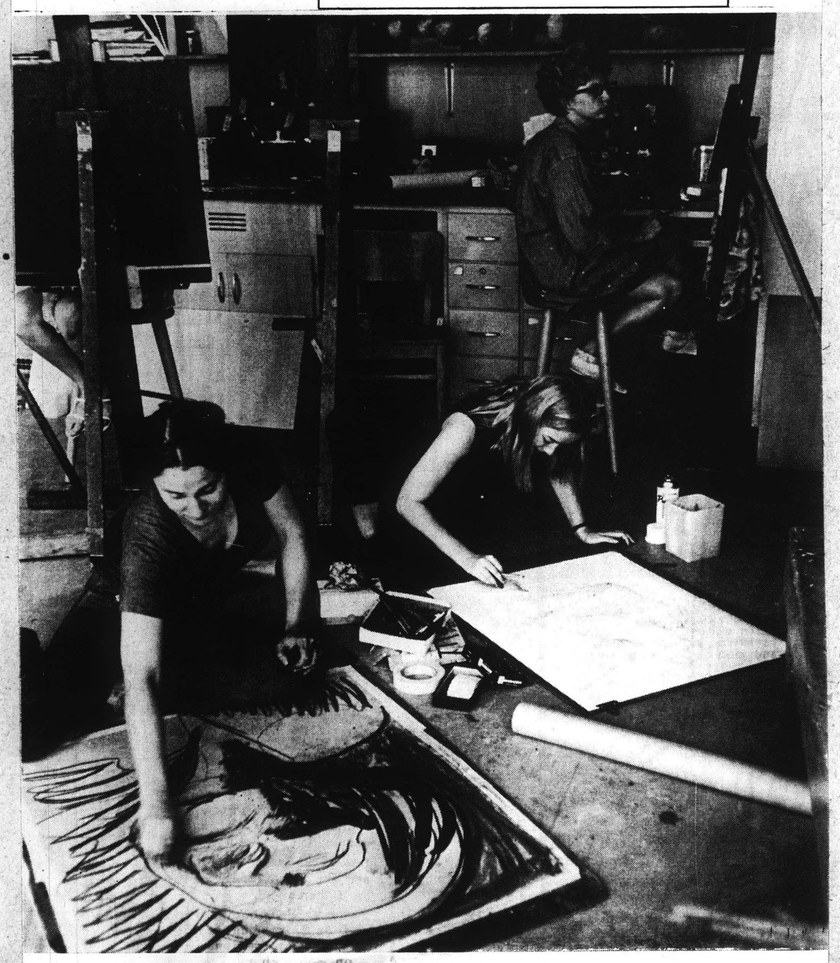
An aerial view of the Shed and lawns at Tanglewood.

TANGLEWOOD is the summer home of the Boston Symphony Orchestra. A 210-acre estate in the Berkshire Hills, it offered inspiration to Nathaniel Hawthorne during the years he lived and wrote there, and now offers unsurpassable beauty in which to enjoy music. At Tanglewood, the Boston Symphony presents its Berkshire Festival and maintains its Berkshire Music Center.

THE BERKSHIRE FESTIVAL, founded in 1934, is this country's oldest leading music festival. The Boston Symphony Orchestra plays 24 concerts in the famed 6000-seat Music Shed, each Friday and Saturday evening and Sunday afternoon for eight weeks. There are Weekend Preludes and Open Rehearsals, Boston Pops concerts conducted by Arthur Fiedler, the Tanglewood-on-Parade Gala, and Berkshire Music Center programs including the non-classical Tuesday 'Trends' series so successful last summer.

1969: THIS SUMMER'S FESTIVAL HIGHLIGHTS include the opening all-Mozart weekend conducted by the Boston Symphony Orchestra's Music Director, Erich Leinsdorf. Mozart's last three symphonies and three late piano concertos are featured. Christoph Eschenbach, John Browning, and Claude Frank are soloists. ☐ Van Cliburn, Vladimir Ashkenazy, Malcolm Frager, Lilian Kallir and Andre Watts are among the season's other pianists, and Earl Wild repeats his acclaimed performance of Scharwenka's long-neglected 1st piano concerto. ☐ Erich Leinsdorf conducts concert performances of two operas, Mozart's **Abduction from the Seraglio,** with Beverly Sills, and Verdi's **Otello.** ☐ Two famous husband-and-wife duos perform: Henry Lewis, conductor, with Marilyn Horne, soprano, and Daniel Barenboim, conductor, with Jacqueline DuPré, cellist. Pierre Boulez, Karel Ancerl, Josef Krips, Max Rudolf, Milton Katims and David Zinman are the other guest conductors. ☐ The 1969 Festival closes with Erich Leinsdorf's farewell concert as Music Director of the Boston Symphony, for which he has chosen Beethoven's Ninth Symphony, preceded by the magnificent Royal Hunt and Storm from **The Trojans** by Berlioz.

A brochure listing all dates, programs, soloists, conductors, and ticket information for Tanglewood is available at Symphony Hall or by writing: Berkshire Festival Box B, Tanglewood, Lenox, Mass. 01240.



An art class at Tanglewood, part of the B.U. program

boston arts

Contents / Volume 2, Number 6 / June 1969

2 Arts Calendar

11 New Directions for Tanglewood
by Vicki Mundy-Castle

teachers, the dedicated and talented amateurs, the appreciative listener — where would the music world be without them? And perhaps Tanglewood would also be enriched by the addition of the other performing arts and the visual arts. Dr. Edwin Stein, Dean of Boston University's School of Fine and Applied Arts, listened with interest to Mr. Leinsdorf's ideas. The end result was the es-

members of the Faculty who have studied with modern masters discuss the approaches of the greats. Furthermore, almost all the many courses, lectures,

character and not allow its structure and purpose to become limited by the scholarly necessities of credits and classrooms. The Fellows are graduate musicians; the new programs were designed to meet the needs of the university-level student.

Boston University at Tanglewood is now entering its fourth year. It has very successfully expanded the scope of the

Conservatory of Music. The aim is not only to give today's composers the opportunity to be heard, but also to broaden the musical experience of the young

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New Directions for Tanglewood

by Vicki Mundy-Castle

Tanglewood is a familiar name to music lovers everywhere, and a cherished tradition to Bostonians. The name properly belongs to a 210-acre estate overlooking Lake Mahkeenac from the Berkshire Hills. More than a century ago, it served as a meeting place for Emerson, Holmes, and Melville, and provided inspiration for the stories of Nathaniel Hawthorne. In 1934, Tanglewood became the summer home of the Boston Symphony Orchestra, and the Berkshire Music Festival was born. Today the Festival presents 24 weekend performances by the Boston Symphony Chamber Players and renowned guest artists, and the hills ring with song to the delight of the thousands who come every summer to listen. Almost every available weeknight and many afternoons are filled as well by the music of the chamber groups, singers, and orchestras of the Berkshire Music Center, the lively offspring of the B.S.O. and the Festival.

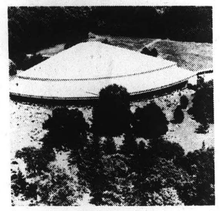
The Berkshire Music Center was founded by the Boston Symphony Orchestra in 1940 in realization of the dream of its Music Director, Serge Koussevitzky, who was also its first Director. Since then the Music Director of the B.S.O. has also served as the director of the Center; this will be the last professional act of conductor Erich Leinsdorf with the B.S.O., before his retirement at the end of this summer. Next year the Center will be directed by Gunther Schuller, and Seiji Ozawa will act as conductor for the Berkshire Festival. Leonard Bernstein, one of the Center's illustrious alumni, will act as special adviser — his only professional commitment after his announced retirement this year from the New York Philharmonic.

The Berkshire Music Center at Tanglewood offers as unique an experience for young performers and students as the Festival does for enthusiastic listeners. It was originally conceived to give young professional or pre-professional musicians additional polish, and to permit them to broaden their repertoire under the guidance of the members of the Boston Symphony. The Fellows are already accomplished musicians, and the Center offers a rare opportunity for intensive work with their peers and the masters of their art, while enabling them to concentrate on the performing experience itself. The Center has since been expanded to include programs added by Boston University and the New England Conservatory of Music. These additional programs have broadened the scope of the Center to include the younger student, the teacher, the accomplished amateur — even the painter, the actor, the dancer, and the playwright. The Fellowship Program now offers young performers the intensely professional experience that has brought them to Tanglewood for years in a larger context.

The Fellows at Tanglewood are the core of the Center. It is the presence of these accomplished young musicians and the Boston Symphony which makes Tanglewood a unique, intensely professional environment for everyone. In the words of Erich Leinsdorf, "To live for eight

Tanglewood

BERKSHIRE FESTIVAL JULY/AUGUST 1969
24 CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA



An aerial view of the Shed and lawns at Tanglewood.

TANGLEWOOD is the summer home of the Boston Symphony Orchestra. A 210-acre estate in the Berkshire Hills, it offered inspiration to Nathaniel Hawthorne during the years he lived and wrote there, and now offers unsurpassable beauty in which to enjoy music. At Tanglewood, the Boston Symphony presents its Berkshire Festival and maintains its Berkshire Music Center.

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1969: THIS SUMMER'S FESTIVAL HIGHLIGHTS include the opening all-Mozart weekend conducted by the Boston Symphony Orchestra's Music Director, Erich Leinsdorf. Mozart's last three symphonies and three late piano concertos are featured. Christoph Eschenbach, John Browning, and Claude Frank are soloists. □ Van Cliburn, Vladimir Ashkenazy, Malcolm Frager, Lilian Kallir and Andre Watts are among the season's other pianists, and Earl Wild repeats his acclaimed performance of Scharwenka's long-neglected [illegible] concerto. □ Erich Leinsdorf conducts concert

weeks inside a major musical organism is an opportunity which young people cannot often find . . . (T)here is one need which no conservatory, no university music department can fill: an intensive and protracted contact with actual performance on the highest level. Through this the young musician, en route from studio to stage, can gain a seasoned awareness of the profession's problems . . . also a valuable asset for the musician who serves as teacher, critic, listener, and amateur performer. With music increasingly available through the media of modern communications, we have a great need for well-informed cadres of people offstage as well as on the platform."

The Fellows include about forty singers, ten composers, three (invited) conductors, and ninety instrumentalists. In the course of the eight-week period, they form their own orchestra, rehearse and participate in the annual Tanglewood-on-Parade Gala Concert with the B.S.O. under the direction of Mr. Leinsdorf. In addition they form a number of chamber music ensembles under the guidance of members of the B.S.O., and follow a regular schedule of modern and classical music in these various groups. The singers all participate in choral work and prepare at least three concerts of opera scenes. And, as if this were not enough to keep even the most dedicated young musician busy for the short eight weeks, there are also various master classes, given by members of the B.S.O. and some of the outstanding guest artists who visit Tanglewood to participate in the Berkshire Festival and stay to give the members of the Center the benefit of their talents and experience. There are also seminars in music history, and

A music student in a practice room

An art class at Tanglewood, part of the B.U. program

boston arts

Contents / Volume 2, Number 6 / June 1969

2 Arts Calendar

11 New Directions for Tanglewood
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character and not allow its structure and purpose to become limited by the scholarly necessities of credits and classrooms. The Fellows are graduate musicians; the new programs were designed to meet the needs of the university-level student.

Boston University at Tanglewood is now entering its fourth year. It has very successfully expanded the scope of the

members of the Faculty who have studied with modern masters discuss the approaches of the greats. Furthermore, almost all the many courses, lectures, and functions of the Center as a whole — whether under the auspices of the Fellows Program, B.U., or the Conservatory — are open to all members of the Center, and everyone is encouraged to partake of the diverse opportunities at hand. Another unique feature of the Center is the chance to observe a great orchestra in rehearsal. Through special arrangement, the Boston Symphony opens all its summer rehearsals to members of the Center, allowing them to watch as they shape a piece of music from start to performance.

There is a definite emphasis at the Center on contemporary music in a program under the direction of Gunther Schuller, President of the New England Conservatory of Music. The aim is not only to give today's composers the opportunity to be heard, but also to broaden the musical experience of the young performers in this direction. They should, after all, be temperamentally most in touch with this music. Very advanced modern music is particularly demanding upon the performer, and the Center wishes to expose its members as much as possible to the peculiar difficulties and rewards of these works. To this end, the Center brings ten young composers to Tanglewood each year and, in association with the Fromm Music Foundation, commissions new works to be performed by the Berkshire Music Center Orchestra as a part of the Festival of Contemporary Music. For the 1969 Festival, works have been commissioned from Theodore Antoniou, Robert Ceely, Edwin Dugger, and Phillip Rhodes.

Guest artists (left to right) Bela Boszormenyi-Nagy, Roman Totenberg, and Claude Frank

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BERKSHIRE FESTIVAL
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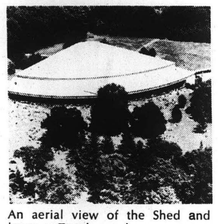
24 CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA



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The Contemporary Trends Concerts, an even more recent innovation at Tanglewood, enter their third year this summer and have been expanded to include five performances. The series is a musical free-for-all and may seem even a bit sacriligious to some of the more conservative devotees of Tanglewood. It is intended to give full play to the entire range of contemporary musical possibilities by bringing to the quiet hills of Tanglewood folk, rock, and soul. Judy Collins gave a concert last year, and Ravi Shankar held master classes.

The directors strive to give Tanglewood intensity as well as breadth as an artistic experience, but several years ago Erich Leinsdorf began to feel that breadth implied more than simply the range of music available. Perhaps the scope of the Center itself was too limited — what about the promising younger artists, the

Walter Eisenberg conducting the young people's orchestra

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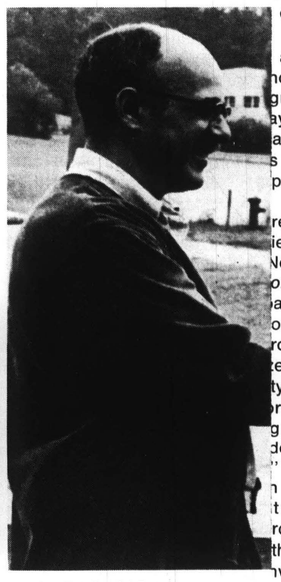
Boston University at Tanglewood is now entering its fourth year. It has very successfully expanded the scope of the Berkshire Center, not only by extending the music program but also by adding other arts. Courses are now offered in art, theatre, and dance; and a playwright's workshop has already seen plays produced as a result of its activity.

The B. U. program at Tanglewood has expanded tremendously over the past four years from the original 50 students to an expected enrollment of over 300 in 1969. It aims less at providing per-

continued on page 48



(Left to right) Gene Frankel, guest director; singer Alexander Kipnis; and artist David Ratner

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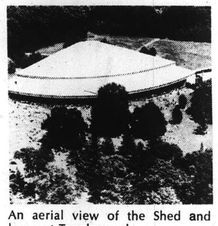

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Walter Eisenberg conducting the young people's orchestra

A music student in a practice room

An art class at Tanglewood, part of the B.U. program

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The Quiet Art of Maxine Kumin

by Robert Taylor

Maxine Kumin's poetry deserves a wider audience. One can say that, of course, about all poems. This is a time (what age isn't?) of coterie poets. To be sure, some, like Allen Ginsberg, are identified as performers, celebrities, anti-aesthetic comedians; some, like Robert Lowell, exemplify high seriousness in the antique European sense. Poets today, however, tend to be better known than their work. As this is written, for instance, Anne Sexton's "Love Poems" has sold about five thousand copies — a phenomenal commercial success — yet one imagines that for every purchaser of the book there are ten persons who have heard of Anne Sexton, formed an opinion about her, and feel, alas, no [illegible] slips the lash of your analysis.

Consider her prose. Maxine Kumin has written two excellent novels. "Through Doorns of Love," (Harper & Row) published in 1965, deals with a father-and-daughter relationship and is, she says, "very highly structured because I was familiarizing myself with the form" (the chapters alternate between the father and daughter viewpoint) while "The Passions of Uxport," which came out last year and will emerge in paperback this month, is more freely handled. Since the novel appeared a few days after John Updike's "Couples" and seemingly surveyed suburban sex mores, it was overshadowed by Updike's highly-publicized book, and, when noticed by critics, it

New Directions for Tanglewood

from page 15

forming experience and more at intensive, college-level classroom work, seminars, and workshops. It is, for example, bringing Alexander Kipnis and Pierre Bernac to conduct voice seminars; Bela Boszormenyi-Nagy, Artur Balsam, and Claude Frank to give piano seminars, and Roman Totenberg will give violin seminars. The regular faculty, like that of the Fellowship Program, is largely composed of members of the Boston Symphony as well as B. U. faculty.

One of the new additions to the Center which has been particularly successful is Young Artists at Tanglewood, an adolescent version of the Fellowship Program. The participants are talented youngsters generally between their junior and senior years of high school. Like the Fellows they are carefully selected by audition from all over the country. Dr. Lee Chrisman, chairman of music education at B. U. and coordinator of the Young Artists Program, sends hundreds of letters to music educators in an effort to locate promising young instrumentalists and then travels some 20,000 miles to hold auditions in 30 cities. Finally on June 29, about 70 extremely gifted young people gather together to embark on an experience designed to influence the course of their future lives. For most it is their first exposure to the intensity and concentration which goes into the training and profession of the musician — new even to kids brought up on a regular diet of music lessons, school orchestras, and practice sessions. They have private instruction and participate in seminars and master classes, and they enjoy all the privileges of full membership in the Berkshire Music Center which includes, of course, sitting in on the rehearsals of the Boston Symphony and attending the Tanglewood concerts. Like the Fellows, they form chamber music ensembles and their own orchestra which is under the direction of Walter Eisenberg. A visiting artist like Beverly Sills or Claude Frank may even drop in on a class to give the young people a few valuable pointers — and possibly to size up the next generation of musicians. Word has it that they have gone away well pleased with what they have seen.

The Tanglewood experience has been further enriched by B. U.'s new programs in painting and drawing, theatre, and dance, all of which grant university credit. New Realist painters Philip Pearlstein and Alfred Leslie will join the resident faculty this year to teach painting and drawing. Joseph Gifford, an outstandingly creative choreographer, is among the teachers of dance. Those interested in theatre and dance also find a wealth of activities in these fields in the immediate vicinity of Tanglewood, and they take full advantage of the opportunities offered.

The theatre workshop is an extension of the Symposium Workshop for Playwrights — an unusual program directed toward helping young playwrights develop their art. Each year two such writers with promising plays are selected to participate in the Symposium. They work on their plays with experienced professionals in the theatre. This year guest directors include Pirie MacDonald and John Stix, and Elliot Norton, drama critic of the *Boston Record-American,* will be guest critic. Participants see their plays produced in a laboratory form; during the course of the production, the plays are discussed, analyzed, criticized, and developed. A University spokesman described the aim of the program to be "a tryout with the saving grace and humane atmosphere of academia, yet not lacking in professionalism." One of last year's participants, Kenneth Brown, may see his new play "Nightlight in the Locking Ring," produced on Broadway next fall. The participants agree that the workshop experience provides invaluable new insights into playwrighting techniques, and it is most certainly an important addition to the Tanglewood experience, making it an even more valuable asset to New England and lovers of the arts everywhere.

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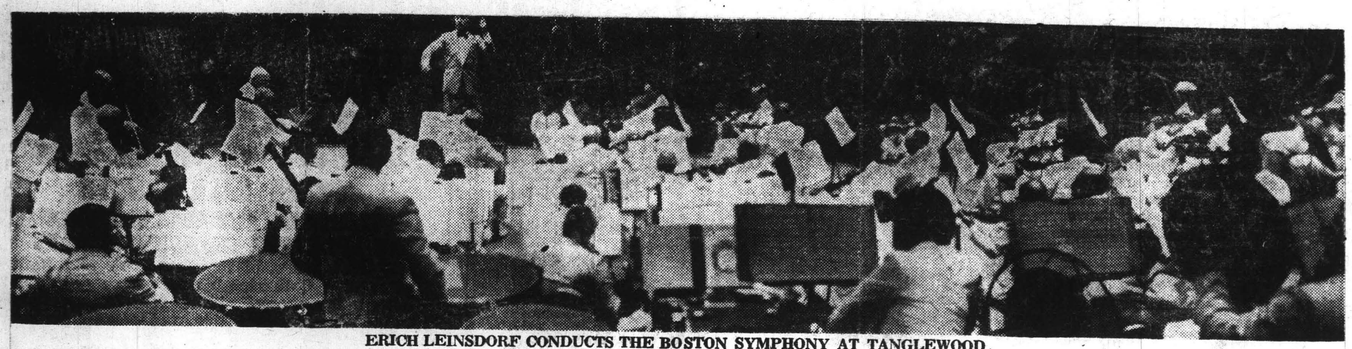

ERICH LEINSDORF CONDUCTS THE BOSTON SYMPHONY AT TANGLEWOOD

Tanglewood Career Of Leinsdorf Ending

LENOX, Mass. — The Boston Symphony Orchhestra's 1969 Berkshire Festival at Tanglewood will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf. The young German Pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist.

Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday afternoons at 2:30 p.m. through Aug. 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

★ ★ ★

ON AUGUST 24, for his final concert as music director of the orchestra, Mr. Leinsdorf will conduct Beethoven's Ninth Symphony with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. This will be preceded by Schoenberg's "A Survivor from Warsaw."

The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Mr. Eschenbach, pianists John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 festival. On July 12, Mr. Leinsdorf will conduct Mozart's "The Abduction From the Seraglio" with sopranos Beverly Sills, Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski as soloists. On July 26, Mr. Leinsdorf will conduct Verdi's "Otello" with tenor Richard Cassily, soprano Maralin Niska and baritone Sherill Milnes as soloists.

On July 18, Mr. Leinsdorf and pianist Earl Wild will play the Scharwenka Piano Concerto No. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest conductors invited to Tanglewood by Mr. Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor Georges Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer and newly appointed conductor of the New York Philharmonic, Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct on July 25.

Albany Knickerbocker News
Tuesday, June 24, 1969

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NEW YORK, N. Y.
W. 93,000

JUN 28 1969

Liturgy Workshop

José Limon of the Juilliard School of Music and Berj Zamkochian of the Boston Symphony will be among the directors of "Liturgy in the City of Man," a workshop to be sponsored, Aug. 11-15, by the Cranwell School in collaboration with the Tanglewood Music Festival and the Boston Symphony Orchestra. Details: Liturgical Workshop, Cranwell School, Lenox, Mass. 01240.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 28 1969 New England

MUSIC

TANGLEWOOD—Friday, July 4: Boston Symphony Orchestra opens its 1969 season with Erich Leinsdorf conducting an all-Mozart program of Symphony No. 29, K. 201; Piano Concerto in C, K. 467; Symphony No. 39, K. 543, with Christoph Eschenbach, 9 p.m., Shed . . . Weekend prelude with pianists Lilian Kallir and Claude Frank, 7 p.m., Shed . . . **Saturday, July 5:** BSO conducted by Leinsdorf in all-Mozart program of "Haffner" Symphony, K. 385; Piano Concerto in A, K. 488; Symphony No. 40, K. 550, with John Browning, 8 p.m., Shed . . . Open rehearsal, 10:30 a.m. . . . **Sunday, July 6:** BSO conducted by Leinsdorf in all-Mozart program of Six German Dances, K. 571; Piano Concerto in B Flat, K. 595; "Jupiter" Symphony, K. 551, with Claude Frank, 2:30 p.m., Shed.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUN 26 1969

Tanglewood Concerts Start With All-Mozart Program

Mozart will replace fireworks in Lenox on July 4 when Leinsdorf conducts the Boston Symphony in Tanglewood's opening, all-Mozart concert. The Independence Day opener will start at 9 with a two-piano Prelude beginning at 7 and featuring Claude Frank and Lilian Kallir. Piano soloist Christoph Eschenbach will be heard later in the evening in Mozart's piano concerto in C, K.467.

Tanglewood projects an interesting 8-week program from July 4 through August 24. A long list of special artists are scheduled including Pierre Boulez, Conductor, who has recently been named to replace Bernstein as Director of the New York Philharmonic. Mr. Boulez will conduct the Boston Symphony in the Saturday evening concert on Aug. 2.

This will be Erich Leinsdorf's final year as conductor of the Boston Symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 1 1969

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

JUL 2 1969

July 5 at 8 p.m.: JOHN BROWNING, guest pianist with the Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf is conducting.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 3 1969

CLAUDE FRANK will appear with the Boston Symphony Orchestra on Sunday at 2:30 p.m. at a concert in Tanglewood. Erich Leinsdorf will conduct.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 3 1968 New England

Tanglewood Season Is Beginning Friday

LENOX, Mass. — The Boston Symphony Orchestra's 1969 Berkshire Festival at Tanglewood will begin Friday with Erich Leinsdorf conducting and the young German pianist Christoph Eschenbach making his Tanglewood debut as soloist.

Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m., and Sunday at 2:30 p.m., through Aug. 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled July 4, 5, 6. In addition to Eschenbach, pianists John Browning and Claude Frank will perform with the orchestra.

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF Music Director

THIS WEEK AT Tanglewood

SUNDAY

JUNE 29
2.30 pm Theatre
Berkshire Music Center Opening Exercises
Erich Leinsdorf will deliver the principal address. The public is cordially invited to these exercises and to the reception following in the Formal Gardens.

FRIDAY

JULY 4
7 pm Shed
Weekend Prelude
Music by MOZART and BACH
LILIAN KALLIR and CLAUDE FRANK pianists

9 pm Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Mozart program
Symphony no. 29
Piano concerto in C K. 467
CHRISTOPH ESCHENBACH
Symphony no. 39

SATURDAY

JULY 5
10.30 am Shed
BSO — Open Rehearsal

8 pm Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Mozart program
Symphony no. 35 'The Haffner'
Piano concerto in A K.488
JOHN BROWNING
Symphony no. 40

SUNDAY

JULY 6
2.30 pm Shed
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Mozart program
Six German dances K.571
Piano concerto in B flat K.595
CLAUDE FRANK
Symphony no. 41 'The Jupiter'

TUESDAY

JULY 8
8 pm
The first of the TUESDAY TANGLEWOOD TRENDS Concerts
JANIS JOPLIN
ORPHEUS
ticket prices: $4, 4.50, 5, 5.50, 6, 6.50 (Box Seat)

AUGUST 5
8.30 pm
BOSTON POPS AT TANGLEWOOD
ARTHUR FIEDLER *conductor*
JOAN KENNEDY *narrator*
in 'Peter and the Wolf'
ticket prices: $4, 4.50, 5,5.50,6,6.50.

Programs subject to change

TICKET INFORMATION

BOSTON SYMPHONY ORCHESTRA — SHED: $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and Box Seats, $8.50. (A Box contains 6 chairs. Special parking provided.)

ADMISSION TO LAWN: $3 (on sale day of concert)

WEEKEND PRELUDE: Friday evening ticket holder is admitted to Weekend Preludes at no extra charge.

OPEN REHEARSALS: $2.50, unreserved. (on sale day of concert).

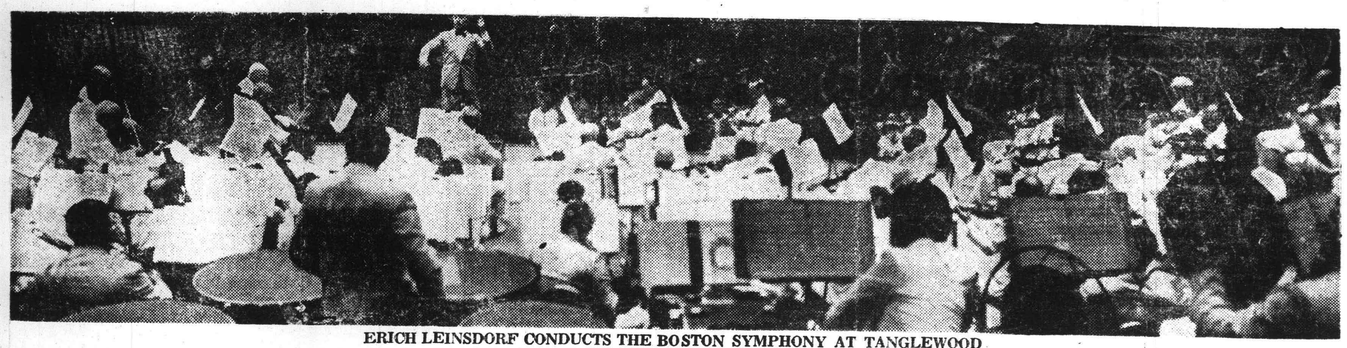
TICKET OFFICE PHONE: (413) 637-1600

MAIN GATE — open 9 am to 6 pm daily, 9 am through intermission on concert nights.

SOUTH GATE — Open 6 pm before evening concerts, 12 noon before afternoon concerts.

Buses to Tanglewood leave Park Square, Pittsfield, one hour before Boston Symphony Orchestra concerts.

22



ERICH LEINSDORF CONDUCTS THE BOSTON SYMPHONY AT TANGLEWOOD

Tanglewood Career Of Leinsdorf Ending

LENOX, Mass. — The Boston Symphony Orchhestra's 1969 Berkshire Festival at Tanglewood will begin July 4 with a concert conducted by the orchestra's music director, Erich Leinsdorf. The young German Pianist Christoph Eschenbach will make his Tanglewood debut that evening as soloist.

Concerts will be given each Friday at 9 p.m., Saturday at 8 p.m. and Sunday afternoons at 2:30 p.m. through Aug. 24. The Friday evening concerts will be preceded by the weekend Prelude at 7 p.m.

★ ★ ★

ON AUGUST 24, for his final concert as music director of the orchestra, Mr. Leinsdorf will conduct Beethoven's Ninth Symphony with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz as soloists. This will be preceded by Schoenberg's "A Survivor from Warsaw."

The first two weekends of concerts will be performed by a chamber-sized orchestra. All-Mozart programs are scheduled for July 4, 5, 6. In addition to Mr. Eschenbach, pianists John Browning and Claude Frank will also perform with the orchestra.

Two concert performances of operas will highlight the 1969 festival. On July 12, Mr. Leinsdorf will conduct Mozart's "The Abduction From the Seraglio" with sopranos Beverly Sills, Anne Elgar, tenors George Shirley and Jerold Siena and bass-baritone Raymond Michalski as soloists. On July 26, Mr. Leinsdorf will conduct Verdi's "Otello" with tenor Richard Cassily, soprano Maralin Niska and baritone Sherill Milnes as soloists.

On July 18, Mr. Leinsdorf and pianist Earl Wild will play the Scharwenka Piano Concerto No. 1, repeating their much-acclaimed performance of last November, when the concerto was performed again by the orchestra after a lapse of 55 years.

Guest conductors invited to Tanglewood by Mr. Leinsdorf include: David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; renowned French conductor Georges Pretre; Josef Krips, conductor of the San Francisco Symphony; French composer and newly appointed conductor of the New York Philharmonic, Pierre Boulez; Israeli conductor Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, will conduct on July 25.

Albany Knickerbocker News
Tuesday, June 24, 1969

AMERICA
NEW YORK, N. Y.
W. 93,000

JUN 28 1969

Liturgy Workshop

José Limon of the Juilliard School of Music and Berj Zamkochian of the Boston Symphony will be among the directors of "Liturgy in the City of Man," a workshop to be sponsored, Aug. 11-15, by the Cranwell School in collaboration with the Tanglewood Music Festival and the Boston Symphony Orchestra. Details: Liturgical Workshop, Cranwell School, Lenox, Mass. 01240.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 28 1969 New England

MUSIC

TANGLEWOOD—Friday, July 4: Boston Symphony Orchestra opens its 1969 season with Erich Leinsdorf conducting an all-Mozart program of Symphony No. 29, K. 201; Piano Concerto in C, K. 467; Symphony No. 39, K. 543, with Christoph Eschenbach, 9 p.m., Shed . . . Weekend prelude with pianists Lilian Kallir and Claude Frank, 7 p.m., Shed . . . Saturday, July 5: BSO conducted by Leinsdorf in all-Mozart program of "Haffner" Symphony, K. 385; Piano Concerto in A, K. 488; Symphony No. 40, K. 550, with John Browning, 8 p.m., Shed . . . Open rehearsal, 10:30 a.m. . . . Sunday, July 6: BSO conducted by Leinsdorf in all-Mozart program of Six German Dances, K. 571; Piano Concerto in B Flat, K. 595; "Jupiter" Symphony, K. 551, with Claude Frank, 2:30 p.m., Shed.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUN 26 1969

Tanglewood Concerts Start With All-Mozart Program

Mozart will replace fireworks in Lenox on July 4 when Leinsdorf conducts the Boston Symphony in Tanglewood's opening, all-Mozart concert. The Independence Day opener will start at 9 with a two-piano Prelude beginning at 7 and featuring Claude Frank and Lilian Kallir. Piano soloist Christoph Eschenbach will be heard later in the evening in Mozart's piano concerto in C, K.467.

Tanglewood projects an interesting 8-week program from July 4 through August 24. A long list of special artists are scheduled including Pierre Boulez, Conductor, who has recently been named to replace Bernstein as Director of the New York Philharmonic. Mr. Boulez will conduct the Boston Symphony in the Saturday evening concert on Aug. 2.

This will be Erich Leinsdorf's final year as conductor of the Boston Symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 1 1969

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

JUL 2 1969

July 5 at 8 p.m.: JOHN BROWNING, guest pianist with the Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf is conducting.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 3 1969

CLAUDE FRANK will appear with the Boston Symphony Orchestra on Sunday at 2:30 p.m. at a concert in Tanglewood. Erich Leinsdorf will conduct.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 3 1968 New England

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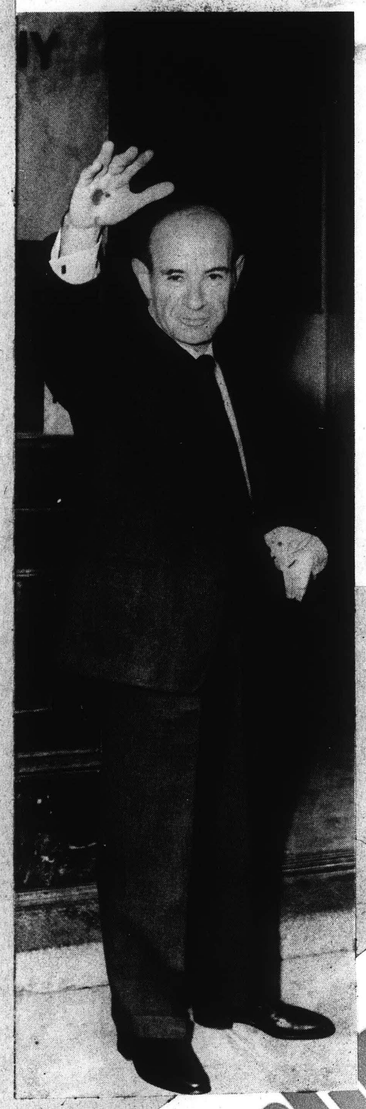
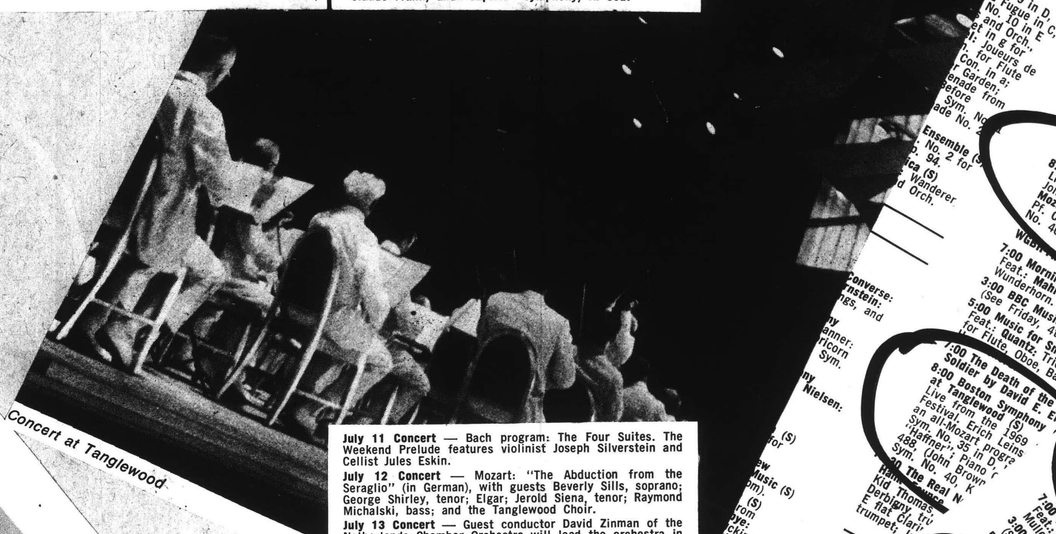


highlights

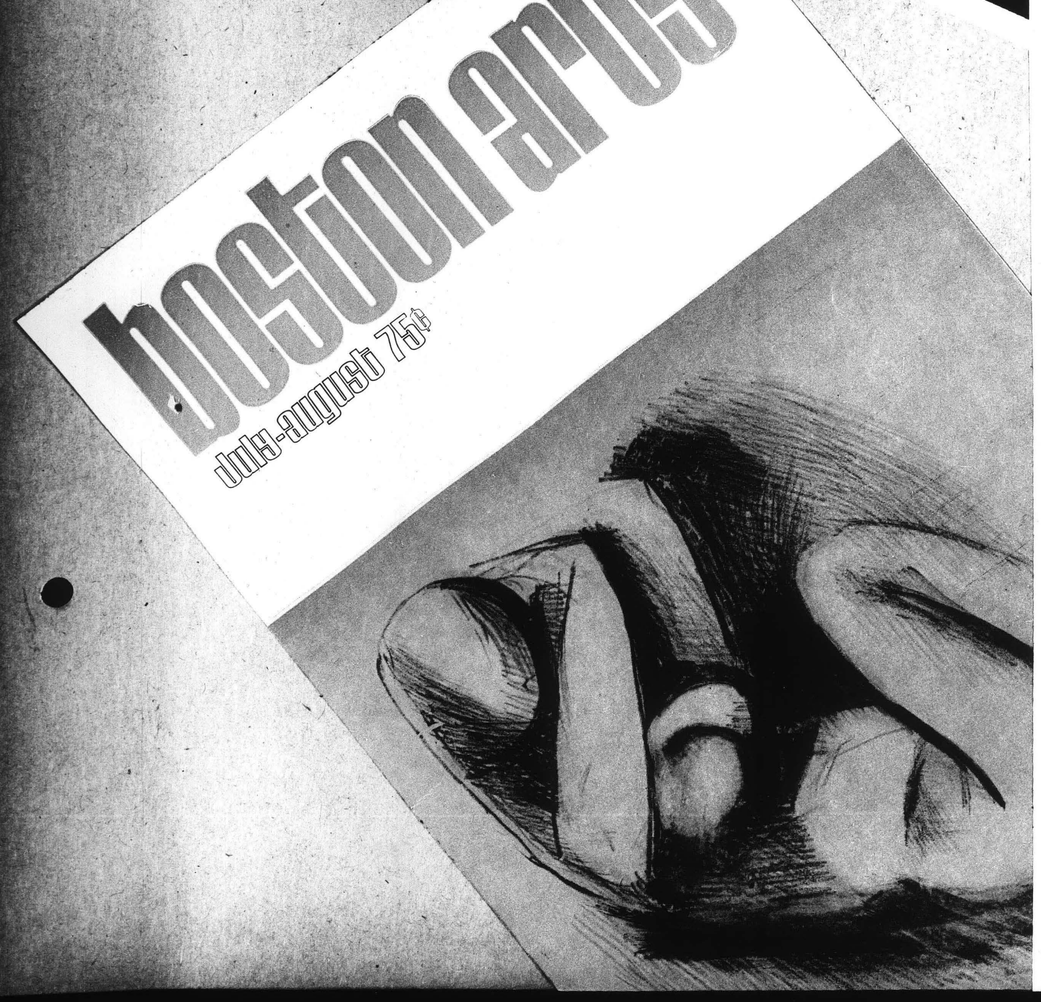
Erich Leinsdorf Bids Adieu at Tanglewood

This summer marks the end of an era, an era of Erich Leinsdorf as the Boston Symphony Orchestra's Music Director. The Berkshire Festival, which was founded in 1934, is this country's oldest leading music festival; here the B.S.O. will play 24 concerts during the summer months in the famed 6000-seat Music Shed. There will be weekend preludes, Open Rehearsals, Boston Pops concerts conducted by Arthur Fiedler, the Tanglewood-on-Parade Gala, and Berkshire Music Center Programs.

An all-Mozart weekend opens the festival featuring Mozart's last three symphonies and three late piano concertos. Some of the excellent soloists this season who will highlight the festival include Van Cliburn, Andre Watts, Earl Wild, Beverly Sills, and nine guest conductors. The 1969 Festival closes with Mr. Leinsdorf's farewell concert as music director, for which he has chosen Beethoven's Ninth Symphony, preceded by the magnificent Royal Hunt and Storm from "The Trojans" by Berlioz.



Concert at Tanglewood



Classical Festivals

The Berkshire Festival.
Tanglewood, Lenox, 413-637-1600. Founded in 1934, the festival is this country's oldest leading music festival. Concerts by the Boston Symphony Orchestra will be presented each Friday and Saturday evening and Sunday afternoon for eight weeks, from July 4 to August 24, in the Music Shed. Friday evening preludes, at 7 and concerts, at 9; Saturday morning open rehearsals at 10:30 and Saturday evening, at 8; and Sunday afternoon, at 2:30. All concerts are conducted by Erich Leinsdorf unless otherwise indicated.

July 4 Concert — Mozart program: Symphony No. 29, K. 201; Piano Concerto in C, K. 467, with guest soloist Christoph Eschenbach, piano; and Symphony No. 39, K. 543. The Weekend Prelude features pianists Christoph Eschenbach and Lilian Kallir.

July 5 Concert — Mozart program: "Haffner" Symphony, K. 385; Piano Concerto in A, K. 488, with guest pianist John Browning; and Symphony No. 40, K. 550.

July 6 Concert — Mozart program: Six German dances K. 571; Piano Concerto in B flat, K. 595, with guest pianist Claude Frank; and "Jupiter" Symphony, K. 551.

July 11 Concert — Bach program: The Four Suites. The Weekend Prelude features violinist Joseph Silverstein and Cellist Jules Eskin.

July 12 Concert — Mozart: "The Abduction from the Seraglio" (in German), with guests Beverly Sills, soprano; George Shirley, tenor; Elgar; Jerold Siena, tenor; Raymond Michalski, bass; and the Tanglewood Choir.

July 13 Concert — Guest conductor David Zinman of the Netherlands Chamber Orchestra will lead the orchestra in Graff: Symphony for Strings; Bach: Triple Concerto in A minor, with guests Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Levin; Handel: Concerto Grosso, Op. 6, No. 1; and Mozart: "Linz" Symphony, K. 425.

July 18 Concert — Rossini: "L'Italiana in Algeri" Overture; Scharwenka: Piano Concerto No. 1, with guest pianist Earl Wild; and Stravinsky: The Rite of Spring. The Weekend Prelude features Paul Zukofsky, violin and Gilbert Kalish, piano.

July 19 Concert — Program includes Prokofiev: "Romeo and Juliet" Suite.

July 20 Concert — Tchaikovsky program: Introduction to Act II "Swan Lake"; Violin Concerto, with guest violinist Pinchas Zukerman; and Symphony No. 5.

July 25 Concert — Beethoven: "Egmont" Overture; Beethoven: Symphony No. 1; and Brahms: Piano Concerto No. 2, with guest pianist Andre Watts. The Weekend Prelude features pianist Earl Wild.

July 26 Concert — Verdi: "Otello" (in Italian), with guests Richard Cassilly, tenor; Maralin Niska, soprano; Sherrill Milnes, baritone; Berkshire Chorus; Tanglewood Choir; and Berkshire Boy Choir.

July 27 Concert — Guest conductor Charles Wilson, assistant conductor of the orchestra, will lead the players in Sibelius: Symphony No. 2 and Beethoven: "Emperor" Concerto, with guest pianist Vladimir Ashkenazy.

August 1 Concert — Stravinsky: Symphony in C; Schoenberg: A Survivor from Warsaw; and Brahms: Symphony No. 4. The Weekend Prelude features the Boston Symphony Chamber Players.

August 2 Concert — Guest conductor Pierre Boulez, the French composer, will lead the orchestra in Haydn: Sinfonia Concertante, Op. 84, with guests Joseph Silverstein, violin; Ralph Gomberg, oboe; Sherman Walt, bassoon; and Jules Eskin, cello; Debussy: Jeux; Bartok: Two Rhapsodies for Violin and Orchestra, with Joseph Silverstein, violin; and Debussy: La Mer.

August 3 Concert — Guest conductor Daniel Barenboim, from Israel, will lead the orchestra in Mendelssohn: "Ruy Blas" Overture; Elgar: Cello Concerto, with guest cellist Jacqueline DuPré; and Beethoven: Symphony No. 5.

August 8 Concert — Guest conductor Karel Ancerl, of the Toronto Symphony Orchestra, will lead the orchestra in Smetana: Ma Vlast. The Weekend Prelude features the Berkshire Boy Choir.

August 9 Concert — Debussy: Three Nocturnes, with guests Women of the Berkshire Chorus and Tanglewood Choir; Weill: Suite from "The Threepenny Opera"; and Brahms: Piano Concerto No. 1, with guest pianist Van Cliburn.

August 10 Concert — Guest conductor Josef Krips, of the San Francisco Symphony, will lead the orchestra in Haydn: "Surprise" Symphony; Strauss: Till Eulenspiegel; and Schubert: Symphony No. 9.

August 15 Concert — Beethoven program: "Pastoral" Symphony and "Eroica" Symphony. The Weekend Prelude features Boston Symphony Chamber Players.

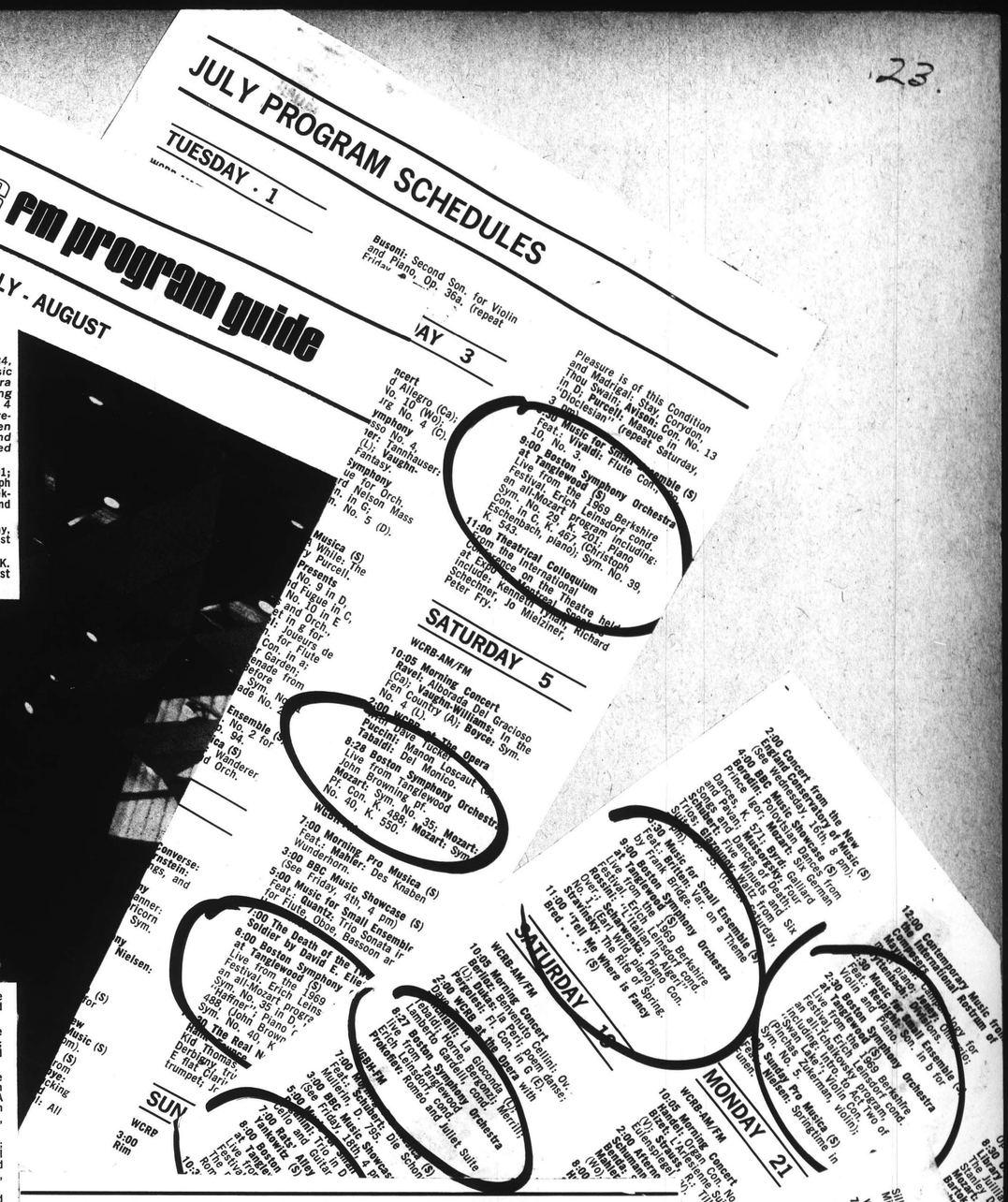
August 16 Concert — Guest conductor Max Rudolf, of the Cincinnati Symphony Orchestra, will lead the orchestra in Haydn: Symphony No. 91; Bartok: Dance Suite; and Tchaikovsky: "Pathétique" Symphony.

August 17 Concert — Guest conductor Henry Lewis, of the New Jersey Symphony, will lead the orchestra in Berlioz: "Corsaire" Overture; Berlioz: Nuits d'été; Mozart: Parto, parto from "La clemenza di Tito" K. 621; Rossini: Cruda sorte from "L'Italiana in Algeri," with guest soprano Marilyn Horne; and Tchaikovsky: Francesca da Rimini.

August 22 Concert — Guest conductor Milton Katims, of the Seattle Symphony Orchestra, will lead the orchestra in Rossini, "Gaza Ladra" Overture; Tchaikovsky, Symphony No. 4; Vaughan Williams, Fantasia on a theme by Thomas Tallis; and Ravel, "Daphnis et Chloe," No. 2. The Weekend Prelude features Beverly Sills, soprano.

August 23 Concert — Varèse: Déserts; Beethoven: Piano Concerto No. 4, with guest pianist Malcolm Frager; and Stravinsky: "Firebird" Suite.

August 24 Concert — In this final concert of the season, Erich Leinsdorf steps down as Music Director and leads the orchestra in Berlioz: Royal hunt and storm from "The Trojans" and Beethoven: Symphony No. 9, with guests Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; Justino Diaz, bass.



AUGUST PROGRAM SCHEDULES FOR WGBH-FM

FRIDAY 1

9:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. **Stravinsky:** Sym. in C; **Schoenberg:** A Survivor from Warsaw; **Brahms:** Sym. No. 4.

SATURDAY 2

8:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Pierre Boulez cond. **Haydn:** Sinfonia Concertante, Op. 84 (Joseph Silverstein, violin; Ralph Gomberg, oboe; Sherman Walf, bassoon; Jules Eskin, cello); **Debussy:** Jeux; **Bartok:** Two Rhapsodies for Violin and Orch. (Joseph Silverstein, violin); **Debussy:** La Mer.

SUNDAY 3

2:30 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Daniel Barenboim, cond. **Mendelssohn:** "Ruy Blas" Over.; **Elgar:** Cello Con. (Jacqueline DuPré, cellist); **Beethoven:** Sym. No. 5.

TUESDAY 5

8:00 Arthur Fiedler and the Boston Pops at Tanglewood (S)
Live from the 1969 Berkshire Festival. Festive concert benefiting the Orch. pension fund.

FRIDAY 8

9:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Karel Ancerl cond. **Smetana:** Ma Vlast.

SATURDAY 9

8:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. **Debussy:** Three Nocturnes (Women of Berkshire chorus and Tanglewood choir); **Weill:** Suite from "The Threepenny Opera"; **Brahms:** Piano Con. No. 1, (Van Cliburn, Piano).

SUNDAY 10

2:30 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Josef Krips cond. **Haydn:** "Surprise" Sym.; **Strauss:** Till Eulenspiegel; **Schubert:** Sym. No. 9.

FRIDAY 15

9:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. **Beethoven:** "Pastoral" Sym. and "Eroica" Sym.

SATURDAY 16

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Live from the 1969 Berkshire Festival. Max Rudolf cond. **Haydn:** Sym. No. 91; **Bartok:** Dance Suite; **Tchaikovsky:** "Pathétique" Sym.

SUNDAY 17

2:30 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Henry Lewis cond. **Berlioz:** "Corsaire" Over. and Nuits d'été; **Mozart:** Parto, parto from "La Clemenza di Tito," K. 621; **Rossini:** Cruda Sorte from "L'Italiana in Algeri" (Marilyn Horne, soprano); **Tchaikovsky:** Francesca da Rimini.

TUESDAY 19

All-day TANGLEWOOD-ON-PARADE (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. combined Boston Symphony and Berkshire Music Center Orch.

FRIDAY 22

9:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Milton Katims cond.- **Rossini:** "Gazza Ladra Over.; **Tchaikovsky:** Sym. No. 4; **Vaughan Williams:** Fantasia on a theme by Thomas Taillis; **Ravel:** "Daphnis et Chloé" No. 2.

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8:00 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. **Varèse:** Déserts; **Beethoven:** Piano Con. No. 4 (Malcolm Frager, piano); **Stravinsky:** "Firebird" Suite.

SUNDAY 24

2:30 Boston Symphony Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival. Erich Leinsdorf cond. his farewell concert. **Berlioz:** Royal Hunt and Storm from "The Trojans; **Beethoven:** Sym. No. 9 (Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; Justino Diaz, bass; Berkshire Chorus; Tanglewood Choir).

SATURDAY 30

8:00 Arthur Fiedler and the Boston Pops Festival Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival.

SUNDAY 31

2:30 Arthur Fiedler and the Boston Pops Festival Orchestra at Tanglewood (S)
Live from the 1969 Berkshire Festival.

highlights

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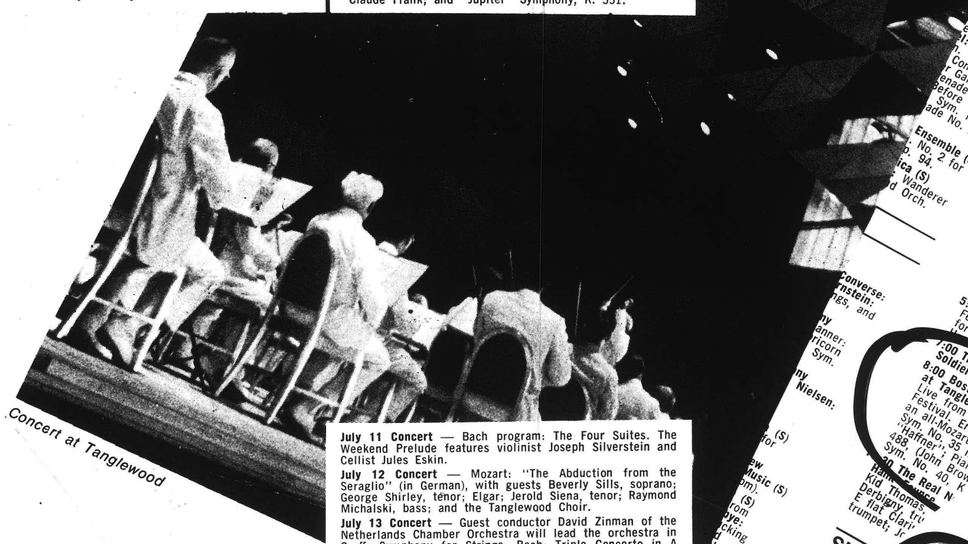

Concert at Tanglewood

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July 12 Concert — Mozart: "The Abduction from the Seraglio" (in German), with guests Beverly Sills, soprano; George Shirley, tenor; Elgar; Jerold Siena, tenor; Raymond Michalski, bass; and the Tanglewood Choir.

July 13 Concert — Guest conductor David Zinman of the Netherlands Chamber Orchestra will lead the orchestra in Graff: Symphony for Strings; Bach: Triple Concerto in A minor, with guests Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Levin; Handel: Concerto Grosso, Op. 6, No. 1; and Mozart: "Linz" Symphony, K. 425.

July 18 Concert — Rossini: "L'Italiana in Algeri" Overture; Scharwenka: Piano Concerto No. 1, with guest pianist Earl Wild; and Stravinsky: The Rite of Spring. The Weekend Prelude features Paul Zukofsky, violin and Gilbert Kalish, piano.

July 19 Concert — Program includes Prokofiev: "Romeo and Juliet" Suite.

July 20 Concert — Tchaikovsky program: Introduction to Act II "Swan Lake"; Violin Concerto, with guest violinist Pinchas Zukerman; and Symphony No. 5.

July 25 Concert — Beethoven: "Egmont" Overture; Beethoven: Symphony No. 1; and Brahms: Piano Concerto No. 2, with guest pianist Andre Watts. The Weekend Prelude features pianist Earl Wild.

July 26 Concert — Verdi: "Otello" (in Italian), with guests Richard Cassilly, tenor; Maralin Niska, soprano; Sherrill Milnes, baritone; Berkshire Chorus; Tanglewood Choir; and Berkshire Boy Choir.

July 27 Concert — Guest conductor Charles Wilson, assistant conductor of the orchestra, will lead the players in Sibelius: Symphony No. 2 and Beethoven: "Emperor" Concerto, with guest pianist Vladimir Ashkenazy.

August 1 Concert — Stravinsky: Symphony in C; Schoenberg: A Survivor from Warsaw; and Brahms: Symphony No. 4. The Weekend Prelude features the Boston Symphony Chamber Players.

August 2 Concert — Guest conductor Pierre Boulez, the French composer, will lead the orchestra in Haydn: Sinfonia Concertante, Op. 84, with guests Joseph Silverstein, violin; Ralph Gomberg, oboe; Sherman Walt, bassoon; and Jules Eskin, cello; Debussy: Jeux; Bartok: Two Rhapsodies for Violin and Orchestra, with Joseph Silverstein, violin; and Debussy: La Mer.

August 3 Concert — Guest conductor Daniel Barenboim, from Israel, will lead the orchestra in Mendelssohn: "Ruy Blas" Overture; Elgar: Cello Concerto, with guest cellist Jacqueline DuPré; and Beethoven: Symphony No. 5.

August 8 Concert — Guest conductor Karel Ancerl, of the Toronto Symphony Orchestra, will lead the orchestra in Smetana: Ma Vlast. The Weekend Prelude features the Berkshire Boy Choir.

August 9 Concert — Debussy: Three Nocturnes, with guests Women of the Berkshire Chorus and Tanglewood Choir; Weill: Suite from "The Threepenny Opera"; and Brahms: Piano Concerto No. 1, with guest pianist Van Cliburn.

August 10 Concert — Guest conductor Josef Krips, of the San Francisco Symphony, will lead the orchestra in Haydn: "Surprise" Symphony; Strauss: Till Eulenspiegel; and Schubert: Symphony No. 9.

August 15 Concert — Beethoven program: "Pastoral" Symphony and "Eroica" Symphony. The Weekend Prelude features Boston Symphony Chamber Players.

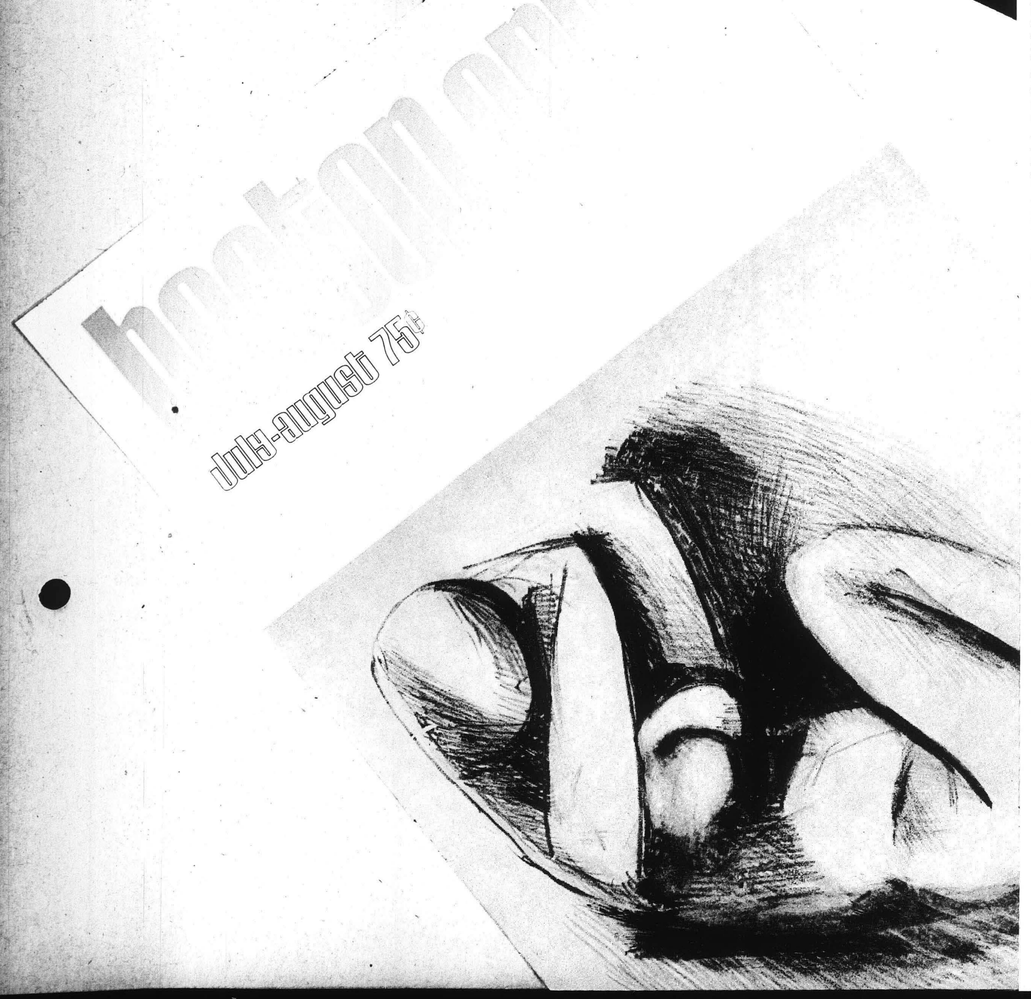
August 16 Concert — Guest conductor Max Rudolf, of the Cincinnati Symphony Orchestra, will lead the orchestra in Haydn: Symphony No. 91; Bartok: Dance Suite; and Tchaikovsky: "Pathétique" Symphony.

August 17 Concert — Guest conductor Henry Lewis, of the New Jersey Symphony, will lead the orchestra in Berlioz: "Corsaire" Overture; Berlioz: Nuits d'été; Mozart: Parto, parto from "La clemenza di Tito" K. 621; Rossini: Cruda sorte from "L'Italiana in Algeri," with guest soprano Marilyn Horne; and Tchaikovsky: Francesca da Rimini.

August 22 Concert — Guest conductor Milton Katims, of the Seattle Symphony Orchestra, will lead the orchestra in Rossini: "Gaza Ladra" Overture; Tchaikovsky: Symphony No. 4; Vaughan Williams, Fantasia on a theme by Thomas Tallis; and Ravel, "Daphnis et Chloe," No. 2. The Weekend Prelude features Beverly Sills, soprano.

August 23 Concert — Varèse: Déserts; Beethoven: Piano Concerto No. 4, with guest pianist Malcolm Frager; and Stravinsky: "Firebird" Suite.

August 24 Concert — In this final concert of the season, Erich Leinsdorf steps down as Music Director and leads the orchestra in Berlioz: Royal hunt and storm from "The Trojans" and Beethoven: Symphony No. 9, with guests Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; Justino Diaz, bass.



Capitaland's Arts This Summer: A Special, Two-Page Edition of 'The Calendar'

TIMES-UNION • Sunday, June 29, 1969 F5

The Calendar

A Weekly Guide to Capitaland's Cultural Events

The Calendar is edited by:

FIONA BURDE

KUY KUK and

JOAN MUIR

This special edition of "The Calendar" includes all currently available schedules for Capitaland's summer theater, music, dance, art, film and other cultural events.

All schedules are subject to changes, deletions and additions as the ten-week season progresses.

Weekly edition of "The Calendar," incorporating such changes and including schedules that become available as the summer progress, children's events, places to see and more detailed information on the events listed here, will appear in The Sunday Times-Union throughout the season.

MUSIC

New York State

ADIRONDACK MUSIC FESTIVAL. Schroon, Blue Mountain and Saranac Lakes and Plattsburgh. July 5-Oct. 12. Programs to be announced later.

CARAMOOR FESTIVAL. Katonah. Spanish Courtyard 5:30 p.m. (exceptions noted).

June 29 — Benjamin Britten's "The Prodigal Son"

July 3 — Handel's "Semele" (Venetian Theater, 8:30 p.m.)

July 5 — An Evening of Italian opera Company (4 p.m.)

Aug. 3 — Concert

HARPUR COLLEGE. SUNY at Binghamton. Don A Walters Theatre, 8:15 p.m.

July 13, 20, 27 — Lenox String Quartet.

Aug. 3, 10, 17, 24 — New York Woodwind Quintet

LAKE GEORGE OPERA. Queensbury School, Glens Falls. 8:15 p.m. Mats 2:15 p.m.

Don Pasquale — July 17, 19, 21x, 25; Aug. 8, 14, 16x

Albert Herring — July 14x, 18, 31; Aug. 2, 16

Gianni Schicchi — July 24, 26, Aug. 13 — The Hudson Valley Brass Sextet (8:30 p.m.)

Aug. 17 — The Berkshire Quartet

Aug. 24 — The Philharmonia Piano Trio

Aug. 27 — The Mid-Hudson Madrigalists (8:30 p.m.)

Aug. 31—The New York chamber soloists.

(Season tickets available)

MOHONK MOUNTAIN CHAMBER MUSIC. Mohonk House, Lake Mohonk, New Paltz. 8:45 p.m.

July 9 — Monteux Quaartet

July 24 — Monteux Chamber Players

Aug. 6 — Luis Garcia-Renart

July 27 — Monteux Chamber Players

Aug. 10 — Canterbury Woodwind Quintet

SUMMER CHAMBER MUSIC. throu Memorial Bldg., Holiday Hills, Pawling. 8 p.m.

July 31 — Monteux Chamber Players

Aug. 7 — The Carnegie Quartet

Aug. 14 — The New York Brass Sextet

(Reservations can be made for dinner before the concerts).

WOODSTOCK PLAYHOUSE FOLK FESTIVAL. Woodstock. 8:30 p.m.

July 14 — Happy and Arty Traum

July 28 — Tim Harden

Aug. 4 — Jerry Jeff Walker

Aug. 11 — Tom Paxton

Aug. 18 — Patrick Sky

Boston Symphony at Tanglewood

Fridays—SHED—9 p.m.	Saturdays—SHED—8 p.m.	Sundays—SHED—2:30 p.m.
JULY 4 Weekend Prelude 7 p.m. Kalliv and Frank **LEINSDORF** MOZART PROGRAM Symphony no. 29 K. 201 Piano concerto in C K. 467 Eschenbach Symphony no. 39 K. 543	**JULY 5** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** MOZART PROGRAM 'Haffner' Symphony K. 385 Piano concerto in A K. 488 Brownins Symphony no. 40 K. 550	**JULY 6** **LEINSDORF** MOZART PROGRAM Six German dances K 571 Piano concerto in B flat K. 595 Frank Jupiter' Symphony K. 551
JULY 11 Weekend Prelude 7 p.m. Silverstein and Eskin **LEINSDORF** BACH PROGRAM The four suites	**JULY 12** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** MOZART: The Abduction from the Seraglio (in German) Sills, Shirley, Elser, Siena, Michalski, Tanglewood Choir	**JULY 13** ZINMAN GRAFF: Symphony for strings BACH: Triple concerto in A minor Dwyer, Silverstein, Lavin HANDEL: Concerto grosso op. 6 no. 1 MOZART: 'Linz' Symphony K. 425
JULY 18 Weekend Prelude 7 p.m. Zukofsky and Kalish **LEINSDORF** ROSSINI: 'L'Italiana in Algeri' Overture SCHARWENKA: Piano concerto no. 1 Wild STRAVINSKY: The rite of spring	**JULY 19** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** Soloist and Concerto to be announced Program includes PROKOFIEV: 'Romeo and Juliet' suite	**JULY 20** **LEINSDORF** TCHAIKOVSKY PROGRAM Introduction to Act II 'Swan Lake' Violin concerto Zuckerman Symphony no. 5
JULY 25 Weekend Prelude 7 p.m. Wild **LEINSDORF** BEETHOVEN: 'Egmont' Overture BEETHOVEN: Symphony no. 1 BRAHMS: Piano concerto no. 2 Watts	**JULY 26** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** VERDI: Otello (in Italian) Cassilly, Nisko, Milnes, Berkshire Chorus, Tanglewood Choir	**JULY 27** WILSON SIBELIUS: Symphony no. 2 BEETHOVEN: 'Emperor' Concerto Ashkenazy
AUGUST 1 Weekend Prelude 7 p.m. Boston Symphony Chamber Players **LEINSDORF** STRAVINSKY: Symphony in C SCHOENBERG: A survivor from Warsaw BRAHMS: Symphony no. 4	**AUGUST 2** OPEN REHEARSAL 10:30 a.m. BOULEZ HAYDN: Sinfonia concertante op. 84 Silverstein, Gomberg, Wall, Eskin DEBUSSY: Jeux BARTOK: Two rhapsodies for violin and orchestra Silverstein DEBUSSY: La mer	**AUGUST 3** BARENBOIM MENDELSSOHN: 'Ruy Blas' Overture ELGAR: Cello concerto DuPré BEETHOVEN: Symphony no. 5
AUGUST 8 Weekend Prelude 7 p.m. Berkshire Boy Choir ANCERL SMETANA: Ma Vlast	**AUGUST 9** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** DEBUSSY: Three nocturnes Women of Berkshire Chorus and Tanglewood Choir WEILL: Suite from 'The Threepenny Opera' BRAHMS: Piano concerto no. 1 Cliburn	**AUGUST 10** KRIPS HAYDN: 'Surprise' Symphony STRAUSS: Till Eulenspiegel SCHUBERT: Symphony no. 9
AUGUST 15 Weekend Prelude 7 p.m. Boston Symphony Chamber Players **LEINSDORF** BEETHOVEN PROGRAM* 'Pastoral' Symphony 'Eroica' Symphony	**AUGUST 16** OPEN REHEARSAL 10:30 a.m. RUDOLF HAYDN: Symphony no. 91 BARTOK: Dance Suite TCHAIKOVSKY: 'Pathétique' Symphony	**AUGUST 17** LEWIS BERLIOZ: 'Corsaire' Overture BERLIOZ: Nuits d'été MOZART: Parto, parto from 'La clemenza di Tito' K. 621 ROSSINI: Ciuda suite from 'L'Italiana in Algeri' Horne TCHAIKOVSKY: Francesca da Rimini
AUGUST 22 Weekend Prelude 7 p.m. Sills KATIMS ROSSINI: 'Gazza Ladra' Overture TCHAIKOVSKY: Symphony no. 4 VAUGHAN WILLIAMS: Fantasia on a theme by Thomas Tallis RAVEL: 'Daphnis et Chloe' no. 2	**AUGUST 23** OPEN REHEARSAL 10:30 a.m. **LEINSDORF** VARESE: Déserts BEETHOVEN: Piano concerto no. 4 Frager STRAVINSKY: 'Firebird' suite	**AUGUST 24** **LEINSDORF** BERLIOZ: Royal hunt and storm from 'The Troians' BEETHOVEN: Symphony no. 9 Sills, Kapłof, Alexander, Diaz, Berkshire Chorus, Tanglewood Choir

NOTE: The Boston Pops will give concerts at Tanglewood on Tues., Aug. 5 at 8 p.m.; Sat., Aug. 30 at 8 p.m. and Sun., Aug. 31 at 2:30 p.m. Tanglewood on Parade, a day-long special for the benefit of the Berkshire Music Center, will be held Aug. 19.

Philadelphia Orchestra at Saratoga

Thursday July 31 8:30 p.m.	EUGENE ORMANDY conducting GINA BACHAUER, piano ALL-RUSSIAN PROGRAM TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" PROKOFIEFF: Concerto No. 3 for Piano and Orchestra MOUSSORGSKY-RAVEL Pictures at an Exhibition
Friday August 1 8:30 p.m.	ISTVAN KERTESZ conducting ZADOR: Aria and Allegro HAYDN: Symphony No. 45, "Farewell" DVORAK: Symphony No. 7
Saturday August 2 8:30 p.m.	ISTVAN KERTESZ conducting HENRYK SZERYNG, violin MOZART: Symphony No. 33 KODALY: "Hary Janos" Suite BRAHMS: Concerto for Violin and Orchestra
Friday August 15 8:30 p.m.	ANDRE PREVIN conducting ANDRE PREVIN, piano WALTON: "Portsmouth Point," An Overture MOZART: Concerto No. 24 for Piano and Orchestra SIBELIUS: Symphony No. 2
Saturday August 16 8:30 p.m.	EUGENE ORMANDY conducting VAN CLIBURN, piano PENDERECKI: To the Victims of Hiroshima—Threnody CHOPIN: Concerto No. 1 for Piano and Orchestra MAHLER: Symphony No. 1 "The Titan" (with newly-discovered "Blumine" Movement)
Sunday August 17 3:30 p.m.	FRANZ ALLERS conducting LEE VENORA, soprano JOANNA SIMON, mezzo-soprano HARRY DANNER, tenor

July 22 — Festival Quartet and Pianist.

YALE CONCERTS. Ellen Battell Steeckel Estate, Norfolk. Chamber and Orchestra Concerts, Fridays, 8:30 p.m. July 4-Aug. 22. Also Aug. 17, Litchfield County Choral Union (3:30 p.m.); Aug. 23, Concert of Contemporary Music (2:30 p.m.).

July 4 — Works of Schubert, Bartok, Martinu and Copland.

Massachusetts

BERKSHIRE MUSIC FESTIVAL. Tanglewood. As well as the Boston Symphony schedule shown on this page, there will be Saturday moorning rehearsals open to the public, daily performances by the Berkshire Music Center students and faculty, a two week Festival of Contemporary Music, and five Tuesday programs to popular appeal and relevance to the contemporary music scene. All to be announced in the weekly Calendars.

NEW MARLBORO MUSIC CENTER. New Marlboro. Chamber Music Concerts. Saturday evenings. July 12-Aug. 23.

PEABODY CONSERVATORY CONCERTS. Smith College, Northampton. June 23-Aug. 1.

TALIN MUSIC FESTIVAL. Music Inn, Lenox. Concerts of Baroque and Contemporary music for chamber orchestra. July and August.

TYRINGHAM GALLERIES. Tyringham. Folk Music. Sundays at 8:30 p.m. July through Aug.

UNIVERSITY OF MASSACHUSETTS. Amherst. 8 p.m.

July 1, 24, 29; Aug. 5 — Hollander String Quartet

July 8 — Preservation Hall Jazz Band

July 15 — Jeanne-Marie Darre, pianist

Aug. 12 — The Romeros

Aug. 23 — Jack Landron (2 p.m.)

Vermont

AMERICAN RECORDER SOCIETY. Haybarn Theater, Goddard College, Plainfield. Concert July 25.

COMPOSERS' CONFERENCE AND CHAMBER MUSIC CENTER. Carriage Barn, Bennington College, Bennington. Concerts will be given at 8:15 p.m. on Aug. 10, 13, 16, 20 and 23. (No admission charge).

CRAFTSBURY CHAMBER PLAYERS. Sterling School, Craftsbury Common. Thursdays, 8:30 p.m. July 3-Aug. 21.

KINHAVEN MUSIC SCHOOL. Weston. Student concerts Sundays at 2:30 p.m. Faculty concerts Saturdays, 8 p.m. July 5-Aug. 17.

LANE SUMMER SERIES. Ira Allen Chapel, University of Vermont, Burlington. 8:30 p.m.

July 9 — Francisco Espinosa, guitarist.

July 29 —Youngtimers.

MARLBORO MUSIC FESTIVAL. Marlboro. Orchestra and Chamber Music Concerts on Saturdays at 8:30 p.m. and Sundays at 3 p.m. July 5-Aug. 15. Two special concerts Aug. 8 and 15. Bach Cantata program led by Blanche Honnegger-Moyse July 26. Pablo Casals will conduct, dates not known in advance.

SOUTHERN VERMONT ART CENTER, Manchester. 8:30 p.m. (exceptions noted).

July 6 — Vermont State Symphony

July 13 — Lake Geeorge Opera Quartet (3:30 p.m.)

July 20 — The Berkshire Boy Choir

July 27 — Baroque Music - Brattleboro Music Center (3:30 p.m.)

Aug. 3 — Lake George Opera? Don Pasquale

Aug. 10 — Quadro Parnasse Concert Artists (3:30 p.m.)

Aug. 17 — Boston Sinfonietta,

Aug. 24 — Jacqueline Schweitzer, pianist (3:30 p.m.)

Series tickets can be purchased for 8:30 concerts, others, general admission.

ST. MICHAEL'S COLLEGE. Winooski. 8 p.m. (No admission charge).

June 29 — Takako Nishizaki, violinist (Alliot Hall)

July 13 — Music for Trumpet and Piano (Alliot Hall)

July 27 — College-Community Chorus (Chapel)

A SUMMER COLLEGIUM IN EARLY MUSIC. Windham College, Putney. Student recitals Fridays. Faculty concerts Saturdays. 8 p.m. Aug. 3-30.

VERMONT STATE SYMPHONY ORCHESTRA. Field House, Middlebury College, Middlebury, 8:15 p.m. July 7.

Connecticut

BAROQUE FESTIVAL ENSEMBLE. Choate School, Wallingford. 8:30 p.m. Aug. 8.

THE BERKSHIRE QUARTET. Music Mtn., Falls Village. Saturdays, 3 p.m. June 28-Aug. 30.

July 5 — Haydn. Quartet in G, Opus 76, No. 1; Bartok, Quartet No. 6; Smetana, Quartet "From My Life."

HARTFORD FESTIVAL OF MUSIC. Auditorium, Hartford Tower, Hartford Insurance Group. Wednesdays, 8:30 p.m. July 2-23.

July 2 — Works of Handel, Mozart and Alvin Etler.

HARTT COLLEGE OF MUSIC. University of Hartford, West Hartford. Chamber Music. Sundays, 8:30 p.m. June 22-Aug. 17 (except July 6).

June 29 — Beethoven program.

SILVERMINE GUILD CHAMBER MUSIC CENTER. New Canaan. 8 p.m.

July 13 — Leonid Hambro, pianist.

July 27 — Julius Baker, flute; Emily Oppenheimer, harp.

Aug. 10 — Zelda Manacher, mezzo.

Aug. 24 — Leah Effenbach, pianist and Chamber Orchestra, Paul Wolfe, conductor

STARLIGHT FESTIVAL OF MUSIC. Yale Law School Courtyard, New Haven. 8:30 p.m.

July 1 — The American Brass Quintet

July 8 — Festival Quartet, Pianist and Violinist.

July 15 — The New York Rock and Roll Ensemble.

FILMS

SPA THEATER. Saratoga Performing Arts Center. 7:30 p.m. Other times noted.

June 29, 30, July 1 — "Frankenstein" (8:45)

July 2, 3 — "Dracula" (8:50)

July 4, 5 — "King Kong" (9:15)

July 6, 7, 8 — Ingmar Bergman: "Summer Interlude" (8:55)

July 9, 10 — Ingmar Bergman: "Monika" (8:55)

July 11, 12 — Ingmar Bergman: "Secrets of Women" (9:20)

July 13, 14, 15 — Valentino: 'The Eagle" (8:45)

July 16, 17 — Valentino: "Son of the Eagle" (8:50 and 10:15)

LITTLE CINEMA. Berkshire Museum, Pittsfield, Mass. Mon. thru Wed. 8:15 p.m. Thurs. thru Sun. 7 and 9. Mats. on Wed. 2 p.m.

June 29-July 1 — "Great Catherine," Peter O'Toole, Zero Mostel, Jeanne Moreau

July 2-15 — "Francois Truffaut: "Stolen Kisses"

July 16-29 — "Otley,' Tom Courtenay, Romy Schneider

July 30-Aug. 5 — "War and Peace." part I

Aug. 6-12 — "War and Peace," part II

and class on current ballet performances. SPAC, July 2, 8, 15, 22, 7 p.m. Ticket holders for any ballet performance during the week may attend. Wed. —The House that SPAC Built and rehearsal preparations for A midsummer Night's Dream.

THEATER OF MODERN DANCE, SPAC, Spa Summer Theater, mat. 2:30 p.m.; eve. 8:30 p.m.

Alvin Ailey American Dance Theater. Aug. 2 mat., Aug. 3 eve.

Repertory Dance Theater (Utah). Aug. 9 mat., Aug. 10 eve. Paul Sanasardo Dance Company. Aug. 16 mat. Aug. 17 eve.

DAVID MCCLAIN DANCE THEATER, Beaupre Creative Arts Center, Devon Rd. & Rt. 7, Stockbridge. July 2-6. Wed., Thurs., Sat., Sun. — 8:40 p.m.; Thurs. and Sat. — 3 p.m.

JACOB'S PILLOW DANCE FESTIVAL, Off Rt. 20, 9 miles from Lee, Mass. Mat. 3 p.m.; eve. performance 8:40 p.m. July 3-5 (Thurs. mat., Fri. mat. and eve., Sat. mat and eve.) Boston Ballet Company in repertoire.

Bruce Marks; Norman Walker & Co.; Lotte Goslar, mime and comedy.

July 15-19. Ruth Mata & Eugene Hari, satirical program in multi-media; Norman Walker & Co.

July 22-26 Maria Alba's Spanish Dance Company.

July 29-Aug. 2. Gruppe Motion Berlin — music, dance, sound, film; Teresa with Spanish Dancers and Flamenco Guitarist.

Aug. 12-Tug. 16. Dancers of American Ballet Theater; Afro-American Dance Co.

Aug. 21-Aug. 23. American Dance Company; Jacob's Pillow Dancers.

Aug. 28-Aug. 30. Patricia McBride and Edward Villella; Nala Najan and Anuradha; Jacob's Pillow Dancers.

UNIV. OF VERMONT LANE SERIES. Program featuring Villella and McBride, supported by Bhaskar and Shala, classical Indian dancers. Memorial Auditorium, Burlington, July 14, 8:30 p.m.

SOUTHERN VERMONT ART CENTER, Maria Alba and Company of Spanish Dancers. SVA, Manchester, Aug. 31, 8:30 p.m.

New York City Ballet at Saratoga

Thursday July 3 8:30 p.m.	A MIDSUMMER NIGHT'S DREAM	**Thursday July 17 8:30 p.m.**	FIREBIRD LA SOURCE BRAHMS-SCHOENBERG QUARTET
Friday July 4 8:30 p.m.	A MIDSUMMER NIGHT'S DREAM	**Friday July 18 8:30 p.m.**	JEUX MONUMENTUM/ MOVEMENTS FANTASIES SYMPHONY IN C
Saturday July 5 8:30 p.m.	A MIDSUMMER NIGHT'S DREAM	**Saturday July 19 8:30 p.m.**	JEWELS (Ballet in three acts)
Sunday July 6 3:30 p.m.	A MIDSUMMER NIGHT'S DREAM	**Sunday July 20 3:30 p.m.**	FIREBIRD LA SOURCE BRAHMS-SCHOENBERG QUARTET
Tuesday July 8 8:30 p.m.	SWAN LAKE DANCES AT A GATHERING WESTERN SYMPHONY	**Tuesday July 22 8:30 p.m.**	BUGAKU AGON PAS DE DEUX STARS AND STRIPES
Wednesday July 9 8:30 p.m.	LA SONNAMBULA FOUR TEMPERAMENTS TSCHAIKOVSKY SUITE	**Wednesday July 23 8:30 p.m.**	TROIS VALSES ROMANTIQUES AFTERNOON OF A FAUN PRODIGAL SON LA VALSE
Thursday July 10 8:30 p.m.	IRISH FANTASY DIVERTIMENTO #15 SLAUGHTER ON TENTH AVENUE	**Thursday July 24 8:30 p.m.**	ALL-TSCHAIKOVSKY PROGRAM SERENADE SWAN LAKE MEDITATION BALLET IMPERIAL
Friday July 11 8:30 p.m.	SWAN LAKE DANCES AT A GATHERING WESTERN SYMPHONY	**Friday July 25 8:30 p.m.**	BUGAKU AGON PAS DE DEUX STARS AND STRIPES
Saturday July 12 8:30 p.m.	LA SONNAMBULA FOUR TEMPERAMENTS TSCHAIKOVSKY SUITE	**Saturday July 26 8:30 p.m.**	TROIS VALSES ROMANTIQUES AFTERNOON OF A FAUN PRODIGAL SON LA VALSE
Sunday July 13 3:30 p.m.	IRISH FANTASY DIVERTIMENTO #15 SLAUGHTER ON TENTH AVENUE	**Sunday July 27 3:30 p.m.**	ALL-TSCHAIKOVSKY PROGRAM SERENADE SWAN LAKE MEDITATION BALLET IMPERIAL
Tuesday July 15 8:30 p.m.	JEUX MONUMENTUM/ MOVEMENTS FANTASIES SYMPHONY IN C		
Wednesday July 16 8:30 p.m.	JEWELS (Ballet in three acts)		

OVER

Erich Leinsdorf conducts at the Bereshire Festival in nearby Tanglewood.

NEWHOUSE NEWSPAPERS: Newark Star-Ledger, Staten Island Advance

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

JUL 13 1969

Tanglewood Season Includes Holiday Weekend

Two special concerts conducted by Arthur Fiedler with the Boston Pops Festival Orchestra will extend the Tanglewood season this year, adding two Labor Day weekend programs. The two additional concerts are Saturday, August 30 at 8 p.m. and Sunday afternoon August 31 at 2:30 in the Shed. Tickets are now on sale along with tickets for the 24 Boston Symphony Orchestra concerts of the Berkshire Festival.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, opens the 1969 season with three all Mozart concerts, each featuring one of Mozart's last three symphonies and one of his late piano concertos. Christoph Eschenbach, John Browning, and Claude Frank are the opening weekend soloists.

Each Friday evening concert will be preceded by a Weekend Prelude at 7 p.m. The Weekend Preludes are: Paul Zukofsky (violin) and Gilbert Kalish (piano), July 18; Earl Wild (piano), July 25; Boston Symphony Chamber Players (Wind Quintet), August 1; Berkshire Boy Choir, August 8; Boston Symphony Chamber Players, August 15; Beverly Sills (soprano), August 22.

Guest conductors invited to Tanglewood by Mr. Leinsdorf include: Charles Wilson, assistant conductor of the Orchestra (July 27); French composer Pierre Boulez (August 2); Israeli Daniel Barenboim (August 3); Karel Ancerl, newly appointed conductor of the Toronto Symphony Orchestra (August 8); Josef Krips, conductor of the San Francisco Symphony (August 10); Max Rudolf, conductor of the Cinncinati Symphony Orchestra (August 16); Henry Lewis, conductor of the New Jersey Symphony, (August 17); and Milton Katims, conductor of the Seattle Symphony Orchestra, (August 22).

A brochure containing programs, soloists, conductors and ticket information is available by writing the Berkshire Festival, Symphony Hall, Boston, Mass. 02115.

ALBANY TIMES UNION
Sunday, June 29, 1969

CALDWELL, N.J.
PROGRESS
W. 6,000

JUL 17 1969

Musicians Shown In Library Display

STOCKBRIDGE — The Stockbridge Library has on display in the main hall photographs of many of the performing artists at Tanglewood this summer.

Booklets containing program information are available along with the latest books from the music department of the library. The display will remain through this month.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 11 1969

CRITIC-AT-LARGE

There's a Selection Of Music Festivals

By BYRON BELT

Not only is the grass always greener elsewhere, in summer it is greener than usual, and the further away the greener it seems.

Byron Belt

Whn the weather is inviting, those interested in the arts find that the muses are on the move, and they rightly wish to follow.

Sampling European fare as we have recently done has not dampened our enthusiasm for the scene closer to home; it merely augments our desires.

For those with autos, there are several attractive places where art, dance and/or music may be found conveniently, and for those without travel agencies are beginning to provide adequate transportation. Frequently the package tours, with reserved seating, housing and the like make for the least troublesome and most attractive way to enjoy the summer arts.

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WATERLOO VILLAGE MUSIC FESTIVAL: The most convenient summer series in an interesting area is the two-year-old festival in the restored pre-Revolutionary village near Stanhope, New Jersey, in the Allamuchy Mountains. About an hour's journey from most central areas, Waterloo Village offers houses, a barn, tavern, an extremely handsome church, grist mill and apothecary shop, all filled with priceless antiques, all open to serve the public.

It is best to arrive at Waterloo Village at least two hours before the 8:30 concerts in the handsome festival tent. Seating within the accoustically superb enclosure is $6.50, $5.50 and $4.50, and several thousand can be accommodated on the spacious lawns for $2.50.

Van Cliburn and the National Symphony conducted by Howard Mitchell, will be the popular attractions on Saturday July 19th. Lovely Roberta Peters and famed tenor Jan Peerce will appear on August 2nd and Eddy Arnold brings his special brand of entertainment on August 9th. Julius Rudel will conduct a Viennese Night on August 23rd and Gary Graffman will be his soloist. The season will conclude on August 30th with an attraction yet to be announced.

* * *

GARDEN STATE ARTS CENTER: Located at Exit 116 of the Garden State Parkway in Telegraph Hill Park, is the center designed by Edward Durell Stone. The busy summer schedule includes many pops attractions, but among those appealing most probably to our readers are concerts by the New York Philharmonic and the American Ballet Theatre. The full schedule may be obtained by writing P. O. Box 116, Holmdel, New Jersey 07733.

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CONNECTICUT COLLEGE AMERICAN DANCE FESTIVAL: The New London campus of Connecticut College is transformed each summer into one of the most creative and important dance centers in the world. This marks the 22nd American Dance Festival, with the season's kick-off scheduled for next Saturday evening.

Twyla Tharp & Dancers will perform at 7 p.m. out-of-doors as part of a double bill which will feature the Yvonne Rainer company in the Crozier-Williams Center theatre at 8:30.

The Paul Taylor Dance Company will perform on July 26th and again on August 2nd, with a specially commissioned work given its world premiere on the latter date. The Alvin Ailey American Dance Theater will perform on August 9th and 16th and other companies will share the evenings of August 1st and 15th.

Gary Graffman is piano soloist at the Waterloo Village Festival next month.

Taylor, Ailey and others are in residence teaching at the college for two-week periods, but the public at large is invited to partake of the weekend performances at modest prices.

* * *

MARLBORO MUSIC FESTIVAL: The distinguished summer activities of Rudolf Serkin and his musical friends (including Pablo Casals, Jaime Laredo and others too numerous to mention) are in their nineteenth season in Marlboro, Vermont. Since performances are always completely sold out and the trip a rather long one, it would be advisable to place a call (802/254-2394) prior to making plans. At press time tickets were available only for August 8th and 15th.

The big summer festivals in this part of the country are those located in New York State at Saratoga Springs, and near Lenox, Massachusetts at Tanglewood. In additon to the overwhelming quantity and quality of the attractions at these two giants, the peripheral activity is of unusual interest as well.

* * *

THE BERKSHIRE FESTIVAL-TANGLEWOOD: The great Boston Symphony Orchestra makes Tanglewood its summer home, and between the spectacular scenery, 24 concerts by the orchestra and innumerable other factors, Tanglewood stands as the very lively Grande Dame of American summer festivals.

In addition to Erich Leinsdorf, in his final season as director of the Festival as well as the related Berkshire Music Center, conductors include the New York Philharmonic's newly appointed music director Pierre Boulez (on August 2nd) Charles Wilson, Daniel Barenboim, Karel Ancerl, Josef Krips, Max Rudolf, Milton Katims and New Jersey Symphony conductor Henry Lewis, who conducts on August 17th with his wife Marilyn Horne as soloist.

Tanglewood performances are given in the Shed every Friday at 9 p.m., Saturday at 8 and Sunday at 2:30. Friday's are particularly appealing, for at 7 there is a Weekend Prelude featuring festival guests in recital. These performances are included in the price of tickets for the orchestral concerts.

This Friday, for example, Paul Zukofsky and Gilbert Kalish will perform music of Webern and Busoni for violin and piano. On August 1st the superb Berkshire Boy Choir will appear and on the 22nd soprano Beverly Sills.

Leinsdorf highlights include a concert version of Verdi's "Otello," starring Richard Cassilly, Maralin Niska and Sherill Milnes on July 26th, and a concluding Beethoven Ninth Symphony on August 24th. Arthur Fiedler will conduct two special Labor Day weekend concerts on August 30th and 31st, and unusual events abound during the season.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 16 1969

By
Edgar S. Van Olinda

"Yes, Virginia, there IS a Santa Claus." And, also, there IS a pot of gold at the end of the rainbow, provided such a multi-colored arch in the sky starts at the Berkshire Music Festival and ends at the Four Chimneys restaurant in Old Bennington, especially on a Sunday afteroon in July or August Then the music lovers are augmented by the lads who have hit the daily double in the pre-Saratoga flat track in Pownal, Vt.

The Four Chimneys gustatory complex is easily distinguishable for the quartet of red brick heat and smoke vents (there are actually five) which stan dout in cheerful relief above the white Colonial facade of the former mansion set on a landscaped plot of ground. The several dining rooms, wine cradles and glass-strewn mahogany are the result of the vision and initiative of inn keeper Jimmie Rallis, former member of the culinary staff of the Ten Eyck Hotel during the owner-management of the Rockwell family. The restaurant is comfortably air conditioned. Jimmie could not improve the food so he installed all the creature comforts that moodern electronics have conjured up.

The popular greeter is that old pro, Paul Wentick, who is as familiar to this tri-state clientele as the Bennington monument. The viands are lovingly processed by the master de cuisine, Maurice Champaign under the watchful eyes of Mr. Rallis who is pretty skillful himself with a skillet. If some self-styled gourmet cannot find something on the extensive menu to stimulate his taste buds, Mr. Rallis will roll up his sleeves, don his apron and produce a real chef d'oeuvre.

The Four Chimneys has become the Mecca for those attending Tanglewood, especially the Sunday afternoon concerts by the famed Boston Symphony Orchestra, under the regrettably final season's directorship of Erich Leinsdorf. Devotees of Bach, Beethoven and Brahms, plus a goodly sprinkling of Mozart and Bach, receive great material sustenance after two hours of spirituaal revelry.

The trip from Tanglewood, via Pittsfield, Williamstown, Pownal and Bennington is through some of the most beautiful scenery in the eastern part of the United States with magnificient views of the Berkshires, and the Green Mountains.

History and art-minded Albanians and alumni of Williams College may receive a vicarious thrill on the way to the Four Chimneys to stop off at the Sterling and Francine Clark Art Institute or re-examine the former Van Rnesselaer mansion which stood on the Hudson River in the northern section of Albany. The building was taken down, stone by stone and shipped to Williamstown where it was re-erected in 1863 as the home of the Sigma Phi fraternity. It stands in the rear of the Congregational Church. Sudden thought: If one has the yen to receive a bird's eye view of Vermont, there is an elevator in the Bennington Monument to whisk the more elderly to the top.

26.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 12 1969

New England Newsclip

As I Hear It

More Power to 'Em

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To be sure, no BSO member in 1881 owned an auto, a radio or a television set. His house didn't have automatic heat. His wife washed clothes and dishes by hand and dried his shirts on a clothesline and his coffee cup on a dish towel. He went rarely, if at all, to the movies but stereopticon or magic-lantern travel lectures were high points in a man's entertainment year and for an evening's relaxation with "the boys," there were many fraternal orders. These included the Eagles, Woodmen of the World, Royal Arcanum, Ancient Order of Oddfellows, Hibernians and many others where a friendly glass of beer was to be had for five cents and there was always a chair vacant for a fourth man at pinochle.

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PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

As I Hear It

Watersheds

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AROUND THE HUB *Continued*

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New England Newsclip

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Lots of Music Left in Them Thar Hills

By JOHN F. KYES
Gazette Music Critic

There's plenty of music still echoing among the hills of New England in August, some of it close to convenient expressways, some tucked away on rugged side-roads.

Closest to home are the peppy Family Concerts of band music at Green Hill Park on Sunday afternoons.

Or, as a contrast, one might plan a vacation trip well beyond the limits of New England, to the muisc-laden "Man and His World" exposition at Montreal, or the splendid new National Arts Center in Ottawa, where Marlene Dietrich appears in person Aug. 4-10 in connection with a festival of her films, and a Canadian revue, "Love and Maple Syrup," making use of revolutionary new techniques, is presently nightly (except Mondays) following its success in London.

Speedways, and a couple of hours of brisk driving beyond Pittsfield, will bring one to the Saratoga Performing Arts Center at Saratoga Springs, N.Y., where the big half of the summer is just starting.

The New York City Ballet has finished its month at Saratoga, but pairs of programs by three other dance companies are scheduled for the first three weekends of August.

Saratoga Concerts

The Philadelphia Orchestra opened its Saratoga season July 30, with William Smith conducting a student matinee. Eugene Ormandy's conducting began July 31, and continues on Aug. 9, 10, 13, 14, 16, 22 and 24. Arthur Fiedler conducts a "Pops" program Aug. 23. Other guest conductors: Istvan Kertesz, Andre Kostelanetz, Daniel Barenboim, Andre Previn, Franz Allers, Julius Rudel. There are soloists galore, also many one-night added events of a popular nature.

In the Berkshires, Jacob's Pillow continues its 10-week season through Aug. 30, with Center Ballet of Buffalo making its local debut Aug. 5-10.

Tanglewood's Boston Symphony major concerts and Berkshire Music Center presentations are presented through Aug. 24, and Arthur Fiedler will conduct the Boston "Pops" on Aug.5, 30 and 31.

Chamber Music

Chamber music is to be found in such centers as the Yale Concerts in Norfolk, Conn. (up to Aug. 23) also Music Mountain at Falls Village, Conn. (up to Aug. 30) and spots nearer Pittsfield.

The famed music festival (Rudolf Serkin and Pablo Casals) at Marlboro, Vermont offers concerts through Aug. 15.

New Hampshire Music Festival, at towns around Lake Winnepesaukee, extends through Aug. 10.

Dartmouth College's Congregation of the Arts at Hopkins Center, Hanover, N.H., finds Roberto Gerhard of Spain in residence for two weeks from Aug. 11 to 23.

Brilliant programs by Dartmouth Festival Orchestra, featuring much contemporary music, are led by Mario di Bonaventura.

Aug. 24-30 brings the Institute of Church Music at Colby College, Waterville, Maine.

City Organist

Philip Beaudry, formerly of Worcester, will play the famous old Boston organ in Methuen Memorial Music Hall on Aug. 27.

New England Conservatory of Music presents summer programs at Castle Hill is Ipswich on Aug. 15-16, Sept. 5-6 and Oct. 10.

Musical comedies and operettas are not included in Carousel Theater's season at Framingham this year, but they may be had in profusion at "music tents" on the North and South Shores, Cape Cod, and at Storrowtown Village on the Eastern States Exposition grounds in West Springfield.

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 2 1969 New England

As I Hear It

Country Newspaper

By Jay C. Rosenfeld

IT IS THE normal province of big city journals and periodicals to report the many artistic and cultural events which naturally gravitate to their areas. But not all incidents of historical importance take place in metropolises.

The residences of high ranking ecclesiastics and of members of small ruling families often gave small towns in Europe an importance their size did not warrant. Among those dignitaries of both estates were some with strong interests in the arts.

Even during the middle ages and the Renaissance, Salzburg, standing at the crossroads of the great European trade routes, played an important part in the history of music. Yet, from the beginning of the 19th century until 1870, it lived only on the greatness of its past, highlighted by the memories of Haydn, Leopold and Wolfgang Mozart. That year saw the establishment of the international foundation of the Mozarteum, and opened a period of intensified artistic activity.

The Weimar to which Charles Augustus invited Goethe in 1782 was a small town distinguished by the presence of an enlightened ruler. The Bayreuth to which Ludwig II invited Wagner in 1872 was also a small town with a ruler of more than ordinary cultural vision. For their respective reasons, each of these communities became a mecca of scholars and artists from the entire culturally sophisticated world. Even now these cities have populations of only about forty thousand.

* * * *

IN 1918, Pittsfield, the shire town of Berkshire, had a population of about 41,000. Its newspaper had then been in continuous daily publication since 1892. The county had long been the summer home of wealthy and important families from the large cities of the Eastern seaboard. In the era preceding World War I, the estates required the services of gardeners and domestics of all ranks. Yet, few households retained persons of cultural talents. Only one engaged a musician to play the pipe organ built into the vaulted halls of the mansion. The owner of another estate, a wealthy widow, had an interior decorator on her staff whom she later married.

In the last year of World War I, a wealthy musician came to Pittsfield because of the poor health of her husband. She was born and bred in Chicago, had even played the Schumann Piano Concerto with an orchestra under Theodore Thomas at the World Exposition of 1893. She soon brought to Pittsfield four musicians from the Chicago orchestra and formed a string quartet for her personal pleasure. She promptly expanded her interest in chamber music and generously proceeded to share her enjoyment with all others in the vicinity.

* * * *

THE ESTABLISHMENT of a musical colony with adequate residences for the artists and a concert hall of ideal size on South Mountain brought Mrs. Elizabeth Sprague Coolidge to the attention of the whole musical world. Her imaginative and aggressive plans concentrated on chamber music and made her the most admired and respected musical philanthropist of her day. Others may have devoted larger sums for buildings or to organizations, but Mrs. Coolidge became personally involved, applied her whole time, resources and knowledge.

When the Congress of the United States accepted her offer to build and endow a chamber music auditorium in a courtyard of the Library of Congress in Washington, she extended the scope of opportunities for composers and performers to a degree which had not existed. The list of chamber ensembles she favored, in this country and in Europe, is a nonpareil roster. During her lifetime she commissioned much of the chamber music of quality written at the time. The list includes Bartok, Copland, Ravel, Schoenberg and Stravinsky.

It was the privilege of this small-town newspaper to observe and chronicle the establishment and growth of this unique institution in international music history.

* * * *

IN 1934 a group of summer residents—they were more often called "cottagers" (and what cottages!)—put into action what had probably started as a tea-party rumination. "Why not have some symphony concerts in the Berkshires!" The New York Philharmonic would be finishing its Stadium series in mid-August and Henry Hadley, an assistant conductor of the orchestra and a composer of stature, was available. "Music under the moon" was romantic. But two evening hours under the August heavens in the Berkshires was not the most desirable circumstance under which to hear music. (The orchestra sat under a protecting shell.) After two exciting but not very extraordinary short seasons, poor Hadley died.

What to do? Someone suggested inviting the Boston Symphony. The majority of the festival committee was sure of the answer. But to its astonishment and jubilation the orchestra and Koussevitzky accepted. The first four years, the BSO played under tents erected on various estates. In 1937, a cloudburst occurred during the "Ride of the Valkyries." Koussevitzky declared an ultimatum. "A permanent roof or no music!"

* * * *

THE CAMPAIGN to raise the necessary money and the erection of the great Shed were accomplished in jig time. The 1938 Festival was played under solid and secure protection for the first time. Its growth and expansion are common knowledge. The unique feature of Tanglewood, the estate which was finally donated to the BSO, was that the entire orchestra, with all its principals and its permanent conductor, came to play programs of seriousness that equaled those of their winter concerts in Symphony Hall.

The establishment of the Berkshire Music Center was the achievement of a dream Koussevitzky had long nourished. The invitation to Aaron Copland to head the "Academy," as Koussevitzky liked to call it, and to Boris Goldovsky to head the opera department launched the Music Center. Thus Tanglewood became a pioneer and leader in musical pursuits.

This enterprise, too, was a venture which this small-town newspaper was privileged to observe and report. Truly the mountains came to Mahomet.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969 New England

Conductor had everything but a red cape

By ROBERT S. VAN FLEET
Ottaway News Service

SARATOGA, N.Y. — A good conductor of a symphony is like a Hemingway fighter of bulls. He has grace. He has power. Precision.

And I suppose an aficionado of the bulls would add sensitivity.

This comparison, while undoubtedly not new, occurred to me last weekend as Daniel Barenboim conducted the Philadelphia Orchestra at the breathtakingly lovely Saratoga Performing Arts Center.

The young conductor, 24, and his cellist wife are a rage of the current summer season, both at Tanglewood in Massachusetts and at Saratoga.

He certainly has grace and power and precision and sensitivity. It is easy to think of him as a new Leonard Bernstein.

The Saratoga "festival" is now in its fourth season. The center, located in the state park at Saratoga Springs just off Interstate Route 87, is 30 minutes (at 62 miles an hour) north of Albany.

The setting for the summer fare of ballet and symphony (and a little pop and rock) is as near perfect as the millions of dollars contributed by the State of New York, the Rockefellers and other benefactors can make it.

While Tanglewood is rich in tradition and maturity, Saratoga is lush and bright and efficient. The covered pavilion, open on two sides and the back, seats more than 5,000. The lawns around it have room for another 15,000.

The unusual character of the place is the bowl-like terrain that allows even those sitting on the grass at $2 to see the stage.

Thus, they have a view of the dance during July when the New York City Ballet takes up summer residence and the orchestra during August when the Philadelphia and Eugene Ormandy come to town.

But the excitement of the evening was Barenboim. A remarkable pianist, he conducted from the piano (mainly with jerks and nods of his head) as he and two other soloists and a small portion of the orchestra played a Brandenburg Concerto by Bach.

Then he took the full orchestra through Schubert's Fifth Symphony and finally, gloriously, through the Second Symphony by Brahms.

A symphony conductor is fascinating because he is an example of the pure exercise of power. When he tells a whole 33-member violin section to shush, they just better well shush.

When he isometrically strains a harmony from the brasses and woodwinds, the sound is almost visible.

As for the bullfighter comparison, Barenboim at times stamped on the beat, he snapped is heels together like a military man coming to attention, and he even drew his arm back to sight down along the baton at the brasses.

During the Schubert, I thought he probably doesn't have the flamboyance of a Bernstein, but decided I was wrong when he got to Brahms. Of course, there's nothing very gung-ho about Schubert.

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520 (S) 14,72[illegible]

AUG 17 1969 New England Newsclip

Notes and Footnotes

FRANKLY, WHEN we heard that a chap at the Berkshire Music Center at Tanglewood played tunes on his skull, we were skeptical. However, after brooding over it awhile, we went to Tanglewood and made some discreet inquiries at the Music Center office in the main house. The girl at the desk wasn't in the least surprised at our inquiry.

She looked into the next room, asked if Sam was there. He was, and in no time we met Sam Brylawski of Washington, D.C., who could, indeed, play a tune on his skull. He showed us. It rather shook us up.

Sam is a tall, lean young man, and when he makes music he first clenches his fists. Then he forms his mouth into an "O" and starts pounding the top of his head ruthlessly. He varies the shape of his mouth and the tempo of his beating fists to produce tunes which emerge from his lips in a sort of hollow popping manner. He started with the "William Tell Overture." It was unmistakeable. We cringed.

"It doesn't hurt at all," he assured us, adding that he has a two-octave scale in his skull. "I can play anything I can hum," he added, and said he became aware of his talent three years ago. "It also works through my teeth, jaws and nose, but I prefer using my head." He has appeared on a Baltimore television station, on radio, and has played before audiences, when it has to be amplified. "It has a marimba ring over a mike," he told us.

Sam asked us for a request number, and we picked "Get Me to the Church on Time" from "My Fair Lady." He hammered it out readily. For orthodox music, he plays the trumpet, but not as a Music Center student. He works in the Center office.

Before playing for any length of time, Sam says he has to limber up his wrists, rather like a violinist tuning up. When his hair is wet, he finds the tunes aren't so good. "It cushions the sound," said he.

Sam is on the watch for new music that lends itself to head-playing, and even hopes some young musician may compose some for him. It's certainly a new field.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 19 1969

28

DAILY RECORD
MORRISTOWN, N. J.
D. 36,915
AUG 12 1969

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By DORIANNE PERRUCCI

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The 1969 Festival closes with Erich Leinsdorf's farewell concert as music director of the Boston Symphony for which he has chosen Beethoven's Ninth Symphony, preceded by the magnificent Royal Hunt and Storm from "The Trojans" by Berlioz. Beverly Sills, Florence Kopleff, John Alexander, Justino Diaz, the Berkshire Chorus, and the Tanglewood Choir will sing.

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Programs run the gamut of contemporary classics and new music in an enormous range of forms, styles, and techniques. The Contemporary Trends Concerts will bring the Jefferson Airplane, B. B. King, and special guest stars, The Who, with the Joshua Light Show, on August 12.

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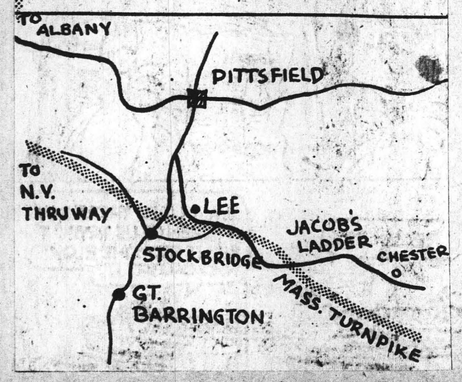

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TURN TO TODAYS CLASSIFIED AUTOMOTIVE PAGES FOR TREMENDOUS BUYS ON NEW AND USED CARS.

GAZETTE
WORCESTER, MASS.
(E) 94,901
AUG 13 1969
New England Newsclip

Biggest Festival of Them All

By JOHN F. KYES
Gazette Music Critic

ROCHESTER, Mich. — Among America's summer music festivals, which one offers the most extensive program of classical music? Tanglewood? Saratoga? Guess again.

In this college community, about 25 miles from Detroit, Meadow Brook Music Festival at Oakland University has presented symphonic concerts since July 3 and will continue through Aug. 31 at the rate of four per week, usually to audiences of between 4,000 and 8,000. The only interruption in the nine-week season was from Aug. 5 to Aug. 10, when the American Ballet became the main performer.

The impressive total is 38 major events, 32 concerts and six ballet programs. Of the concerts, 28 are given by the Detroit Symphony Orchestra under Sixten Ehrling, Roger Wagner, Henry Lewis and Julius Rudel.

The last four concerts (an innovation this year) are by the New York Philharmonic under Karel Ancerl and Seiji Ozawa.

The ballet programs use the Detroit Symphony Orchestra as accompaniment.

Impressive Soloists

The impressive list of soloists includes pianists Cliburn, Ashkenazy, Watts, Janis, sopranos Schwarzkopf and Horne, violinists Rabin and Perlman, and many others.

This "marvelous mushroom" sprang up in 1964, its plans spearheaded by representatives of the automotive industry, in cooperation with Oakland University and Kresge Foundation.

The story of the University, founded in 1957, is in itself one of marvelous growth, from 570 students in 1959 to nearly 6,000 this fall.

Both the university and the festival have received important gifts of land and money from public-spirited individuals. Also, the Kresge Foundation contributed $76,000 to the festival in 1964, $50,000 in 1965 and $500,000 in 1969, for all building extensions or improvements.

The Howard C. Baldwin Pavilion, seating 2,138, was named in memory of that civic leader and foundation trustee.

Lawns adjoining the pavilion are suited for audiences up to 6,000.

150,000 a Year

The festival has been drawing about 150,000 each year.

James D. Hicks, previously assistant manager of the Detroit Symphony, became Meadow Brook's manager in 1964, and this fall moves on to manage the Louisville Symphony Orchestra. He has worked with Chancellor D. B. Varner of the University, and with each year's chairmen and committees.

1969 festival chairmen are Mr. and Mrs. Marvin L. Katke. Katke is an executive of Ford Motor Co.

Prices for festival concerts are extremely low, $4 in the pavilion, $3 in the pit and $2.50 on the lawn.

Such schedules are made possible by more than 30 major donors, over 400 contributing sponsors, and by advertising space sold in the 160-page free program book.

Like several other major American summer festivals, Meadow Brook has its own school of music. The 93-piece orchestra of students and faculty members is brought to an exciting degree of virtuosity by James Levine, assistant conductor of the Cleveland Orchestra. Choral programs, chamber music and master classes involve nationally known leaders and performers.

Imagine Tanglewood moved as close to Boston as Westboro, and located in one of New England's college towns, and you have some idea of the freshness and spontaneity Meadow Brook has brought to the immense and music-loving Detroit area.

VISITOR'S GUIDEPOST
BOSTON, MASS.
AUG 15 1969
New England Newsclip

music

Fort Mudge Memorial Dump — Works it out on the steps of the new City Hall, August 1 at noon. One City Hall Square, Boston.

Tuesday Tanglewood Trends — Rock music rocks the Berkshires. August 12 Bill Graham presents the Fillmore North-cast; **Jefferson Airplane, B. B. King** and **The Who,** enhanced by the **Joshua Light Show.** Tickets through the box office (Tanglewood, Lenox, Mass. 01240) go from $4 to $6.50 but you can sit on the lawn for $3. More information at (413) 637-1600.

Tanglewood — The summer home of the **Boston Symphony Orchestra** is a 210-acre estate set in the rolling hills of the Berkshires in western Massachusetts. Erich Leinsdorf conducts "the aristocrat of orchestras" Friday evenings at 9, Saturdays at 8 and Sundays at 2:30. Guest conductors and soloists appear throughout the season. A brochure with complete concert and ticket information is available from the Festival Ticket Office, Symphony Hall, Boston, 02115.

Esplanade Concerts — Take a turn for the **military** with a series of Wednesday night performances by the gentlemen of the Coast Guard, Fort Devens, Boston's First Naval District and the Air Force. All performances begin 8 pm at the Hatch Shell unless interrupted by counter-concerts or a national emergency.

The Carousel Theatre — Welcomes the **Temptations and Gladys Knight and the Pips** thru August 2. Make reservations at 872-3577.

Hammond Museum — Takes advantage of its extraordinary acoustics and presents an organ concert by **Virgil Fox** on August 6. Kenneth Wilson's **Summer Pops** take up residence thru August, and perform every Friday at 8:30 pm. Phone in advance reservations at 283-2080. Located off Hesperus Avenue in Gloucester.

Freedom Trail Organ Concerts— R. Rice Nutting kindly performs Sundays at 6:45 pm and Wednesdays at 12:10 pm on the Emanee Electric thru August 3. It's free

28

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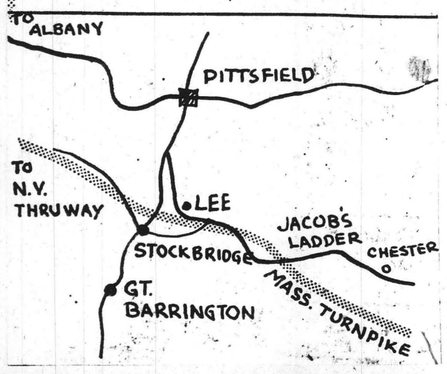

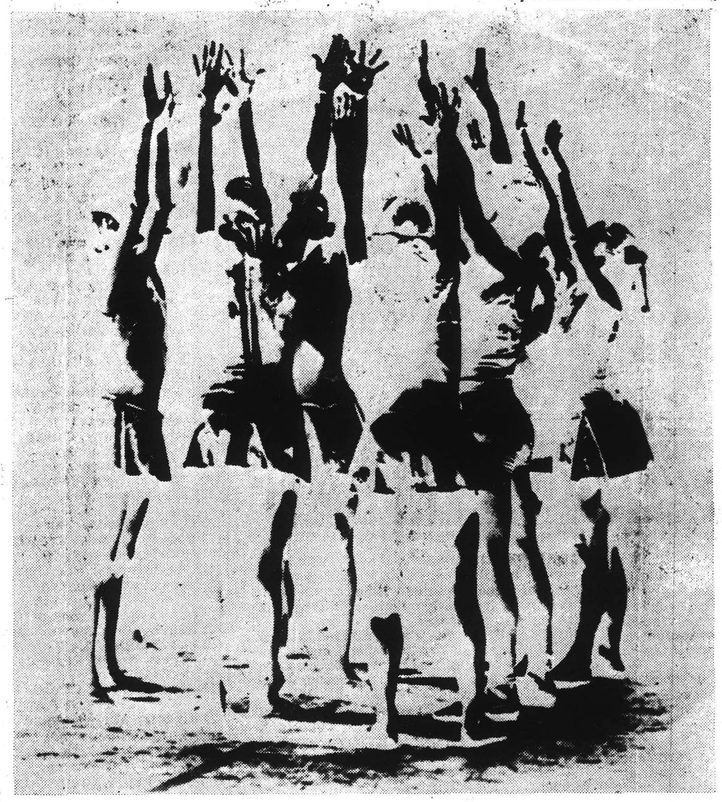

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The impressive total is 38 major events, 32 concerts and six ballet programs. Of the concerts, 28 are given by the Detroit Symphony Orchestra under Sixten Ehrling, Roger Wagner, Henry Lewis and Julius Rudel.

The last four concerts (an innovation this year) are by the New York Philharmonic under Karel Ancerl and Seiji Ozawa.

The ballet programs use the Detroit Symphony Orchestra as accompaniment.

Impressive Soloists

The impressive list of soloists includes pianists Cliburn, Ashkenazy, Watts, Janis, sopranos Schwarzkopf and Horne, violinists Rabin and Perlman, and many others.

This "marvelous mushroom" sprang up in 1964, its plans spearheaded by representatives of the automotive industry, in cooperation with Oakland University and Kresge Foundation.

The story of the University, founded in 1957, is in itself one of marvelous growth, from 570 students in 1959 to nearly 6,000 this fall.

Both the university and the festival have received important gifts of land and money from public-spirited individuals. Also, the Kresge Foundation contributed $76,000 to the festival in 1964, $50,000 in 1965 and $500,000 in 1969, for all building extensions or improvements.

The Howard C. Baldwin Pavilion, seating 2,138, was named in memory of that civic leader and foundation trustee.

Lawns adjoining the pavilion are suited for audiences up to 6,000.

150,000 a Year

The festival has been drawing about 150,000 each year.

James D. Hicks, previously assistant manager of the Detroit Symphony, became Meadow Brook's manager in 1964, and this fall moves on to manage the Louisville Symphony Orchestra. He has worked with Chancellor D. B. Varner of the University, and with each year's chairmen and committees.

1969 festival chairmen are Mr. and Mrs. Marvin L. Katke. Katke is an executive of Ford Motor Co.

Prices for festival concerts are extremely low, $4 in the pavilion, $3 in the pit and $2.50 on the lawn.

Such schedules are made possible by more than 30 major donors, over 400 contributing sponsors, and by advertising space sold in the 160-page free program book.

Like several other major American summer festivals, Meadow Brook has its own school of music. The 93-piece orchestra of students and faculty members is brought to an exciting degree of virtuosity by James Levine, assistant conductor of the Cleveland Orchestra. Choral programs, chamber music and master classes involve nationally known leaders and performers.

Imagine Tanglewood moved as close to Boston as Westboro, and located in one of New England's college towns, and you have some idea of the freshness and spontaneity Meadow Brook has brought to the immense and music-loving Detroit area.

VISITOR'S GUIDEPOST
BOSTON, MASS.

AUG 15 1969 New England Newsclip

music

Fort Mudge Memorial Dump — Works it out on the steps of the new City Hall, August 1 at noon. One City Hall Square, Boston.

Tuesday Tanglewood Trends — Rock music rocks the Berkshires. August 12 Bill Graham presents the Fillmore North-cast: **Jefferson Airplane, B. B. King** and **The Who,** enhanced by the **Joshua Light Show.** Tickets through the box office (Tanglewood, Lenox, Mass. 01240) go from $4 to $6.50 but you can sit on the lawn for $3. More information at (413) 637-1600.

Tanglewood — The summer home of the **Boston Symphony Orchestra** is a 210-acre estate set in the rolling hills of the Berkshires in western Massachusetts. Erich Leinsdorf conducts "the aristocrat of orchestras" Friday evenings at 9, Saturdays at 8 and Sundays at 2:30. Guest conductors and soloists appear throughout the season. A brochure with complete concert and ticket information is available from the Festival Ticket Office, Symphony Hall, Boston, 02115.

Esplanade Concerts — Take a turn for the **military** with a series of Wednesday night performances by the gentlemen of the Coast Guard, Fort Devens, Boston's First Naval District and the Air Force. All performances begin 8 pm at the Hatch Shell unless interrupted by counter-concerts or a national emergency.

The Carousel Theatre — Welcomes the **Temptations and Gladys Knight and the Pips** thru August 2. Make reservations at 872-3577.

Hammond Museum — Takes advantage of its extraordinary acoustics and presents an organ concert by **Virgil Fox** on August 6. Kenneth Wilson's **Summer Pops** take up residence thru August, and perform every Friday at 8:30 pm. Phone in advance reservations at 283-2080. Located off Hesperus Avenue in Gloucester.

Freedom Trail Organ Concerts— R. Rice Nutting kindly performs Sundays at 6:45 pm and Wednesdays at 12:10 pm on the Emance Electric thru August 3. It's free

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

THIS WEEK AT THE
BERKSHIRE FESTIVAL
Tanglewood
LENOX, MASS.

TODAY,
SUNDAY, AUGUST 17
2:30 SHED
HENRY LEWIS *conductor*
MARILYN HORNE *soprano*
Berlioz: 'Le Corsaire' Overture
Nuits d'ete
Mozart: Parto, parto from 'The Clemency of Tito'
Rossini: Cruda sorte from 'The Italien girl in Algeria'
Tchaikovsky: Francesca da Rimini

FRIDAY, AUGUST 22
7 pm SHED
WEEKEND PRELUDE
BEVERLY SILLS *soprano*
CHARLES WILSON *pianist*
Music by Handel, Strauss, Schubert and Rossini
9 pm SHED
BOSTON SYMPHONY ORCHESTRA
MILTON KATIMS *conductor*
Rossini: 'La Gazza Ladra'
Tchaikovsky: Symphony no. 4
Vaughn Williams: Fantasia on a theme of Thomas Tallis
Ravel: 'Daphnis and Chloe' suite no. 2

SATURDAY, AUGUST 23
10:30 am SHED
BSO–Open Rehearsal
8 pm SHED
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
MALCOLM FRAGER *pianist*
Varese: Deserts
Beethoven: Piano concerto no. 4
Stravinsky: Firebird suite

SUNDAY, AUGUST 24
2:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Berlioz: Royal hunt and storm from 'Les Troyens'
Beethoven: Symphony no. 9
BEVERLY SILLS, FLORENCE KOPLEFF, JOHN ALEXANDER, JUSTINO DIAZ, TANGLEWOOD CHOIR, BERKSHIRE CHORUS

Tickets: $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and $8.50 (Box seat. Box contains 6 chairs. Special parking provided.)
Ticket to Friday concert includes admission to Weekend Prelude.
Admission to lawn: $3 (available day of concert.)
Open Rehearsal: $2.50 (Unreserved, available day of concert.)
All children regardless of age must have tickets.

BERKSHIRE MUSIC CENTER

The Festival of Contemporary Music
TODAY,
SUNDAY, AUGUST 17
9 pm SHED
BERKSHIRE MUSIC CENTER ORCHESTRA
ERICH LEINSDORF *conductor*
Berg: Wozzeck

MONDAY, AUGUST 18
9 pm THEATRE
COMPOSERS FORUM
Music by composers studying at BMC

TANGLEWOOD-ON-PARADE
AUGUST 19 SHED
from 2 pm
continuous programs by the BERKSHIRE MUSIC CENTER until ...
THE GALA CONCERT at 8 pm
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
guest conductors
CHARLES WILSON
GUNTHER SCHULLER
narrator
SAM LEVENSON
Tickets: $4, 4.50, 5, 5.50, 6 and $6.50 (Box seat)
Admission to lawn: $3
(Available 6 pm day of concert.)

THURSDAY, AUGUST 21
9 pm THEATRE
Vocal Concert-Opera Scenes

SATURDAY, AUGUST 23
2:30 pm THEATRE
BERKSHIRE MUSIC CENTER ORCHESTRA
Conducting Fellows

SUNDAY, AUGUST 24
10:30 pm THEATRE
Chamber Music

BOSTON POPS FESTIVAL ORCHESTRA
ARTHUR FIEDLER *conductor*
SATURDAY, AUGUST 30 at 8 pm
SUNDAY, AUGUST 31 at 2:30 pm
Tickets: $4, 4.50, 5, 5.50, 6, Box seat $6.50

Programs subject to change.

For further ticket information:
TANGLEWOOD
LENOX, MASS. 01240
(413) 637-1600
Baldwin Piano RCA Records

THE NEW YORK TIMES, SUNDAY, AUGUST 17, 1969

MASSACHUSETTS

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox.

Today 2:30 p.m. — Boston Symphony Orchestra. Henry Lewis, conductor; Marilyn Horne soprano. Program: Berlioz, "Corsaire" Overture and "Nuits d'Ete;" Mozart," Parto, parto "from "The Clemency of Tito;" Rossini, "Cruda sorte" from "The Italian Girl in Algeria;" Tchaikovsky, "Francesea da Rimini."

Tues. 8 p.m. — Tanglewood-on-Parade: Boston Symphony Orchestra, Erich Leinsdorf, conductor. Guest Conductors: Gunther Schuller, Charles Wilson. Narrator: Sam Leverson.

Fri. 7 p.m. — Weekend Prelude: Beverly Sills, soprano.

Fri. 9 p.m. — Boston Symphony Orchestra, Milton Katims conducting. Program: Rossini, "La Gazza Ladra," Overture; Tchaikovsky, Symphony No. 4; Vaughan Williams, Fantasia on a theme by Thomas Taillis; Ravel, "Daphnis et Chloe" No. 2.

Sat. 10:30 a.m. — Boston Symphony Orchestra Open Rehearsal

Sat. 8 p.m. — Boston Symphony Orchestra, Erich Leinsdorf, conductor; Malcolm Frager, piano. Program: Varese. Deserts; Beethoven, Piano Concerto No. 4; Stravinsky, "Firebird" suite Next Sun. 2:30 p.m. — Boston Symphony Orchestra, Erich Leinsdorf conducting (last concert of season).

BERKSHIRE MUSIC CENTER, Tanglewood, Lenox. (Theater-Concert Hall unless otherwise noted).

Today 10 a.m. — Chamber Music

Today 9 p.m. — Festival of Contemporary Music: Berkshire Music Center Orchestra, Erich Leinsdorf conducting. Program: Berg's Opera "Wozzeck" performed by Vocal Fellows (Shed)

Mon. 9 p.m. — Composers Forum — music by composers studying at Berkshire Music Center

Wed. 9 p.m. — Boston University Tanglewood Institute Concert

Thurs. 9 p.m. — Vocal Concert — Opera Scenes

Sat. 2:30 p.m. — Berkshire Music Center Conducting Fellows

Next Sun. 10 a.m. — Chamber Music

ALBANY TIMES UNION
Sunday, August 17, 1969

STATEN ISLAND ADVANCE
Sunday, August 17, 1969

New image for Aspen, Colo.

More than just music..

By LYNN SHERR

ASPEN, Colo. (AP) — Overhead, the wings of a giant tent undulate slowly in the warm summer wind.

On three sides, enormous mountains turn the valley into a land-locked island. Close by, delicate aspen trees rustle softly, their leaves shimmering silver and green in the bright sunlight.

A human finds music here: now in the peaceful sounds of nature; or now in the vibrant creations of man, as the orchestra under the tent reaches the crescendo of a Schumann symphony.

Some say this is the way man's music is meant to be heard: close to the sky, in counterpoint with the breeze. Thus, the summer music festivals: Tanglewood, in the Berkshires; Marlboro, in the Green Mountains; Newport, on the New England coast.

At Aspen, nearly 8,000 high in the Rocky Mo the summer festival than just serious m feeling, an atmos sive sense tha way of life.

Aspen makir is

finable accent. "Rehearsals are more fun."

Settling into a bench warmed by the high morning sun, he talks about Aspen and its special mystique. "Primarily, this is an educational institution. Secondly, it is geared to professional musicians for high-level music-making.

"Every year, one looks forward to meeting people here," he explains. "There is a kind of close relationship here between teachers and pupils that leaves no dividing line. It is an unbelievably relaxed and casual atmosphere."

Part of the explanation i all performers teach; a ers perform. "Here ulty members ar bers of the a says. "Here ers by the

LIKE

century youth," he says. can't stand people who say ro is for the peons—it's for the pe ple, just like the troubad were. Without folk music, w have no Beethoven, no Hay no Bach. Where did music from? From the people."

As for Aspen and t music: "Art is no speak to all t can't have in the fie sympho No er

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 19 1969 New England

Beverly Sills

. . . appears three times in the Boston Symphony's last festival week at Lenox, Mass.: tonight in "Tanglewood on Parade," Friday in weekend prelude recital, and Sunday afternoon as a soloist in Beethoven's Ninth Symphony.

Tanglewood: something for almost everyone

By Louis Snyder

Lenox, Mass.

ARTS
ENTERTAINMENT

Last week Tanglewood offered a variety of things to a multiplicity of people.

After Monday's stunning performance by Berkshire Music Center forces, directed by Erich Leinsdorf, of Berg's "Wozzeck," which drew about 1,500, there was Tuesday's final Contemporary Trends concert, headlined by Jefferson Airplane, which broke a festival attendance record with 21,500, more or less. On Wednesday, Tanglewood's first full evening of dance was presented by members of the festival fellowship program with performers from the Boston University Institute and Indian Hill Summer Arts Workshop. On Thursday, another program in the festival of contemporary music presented three first performances out of five numbers. The weekend concerts by the Boston Symphony were directed by Mr. Leinsdorf, David Zinman, and Henry Lewis, with soprano Marilyn Horne as the Sunday afternoon soloist.

Bouquets and buffets

The Boston Symphony Orchestra was also playing host in and around Tanglewood from Monday through Thursday to the Music Critics Association, whose annual meeting had been arranged by Miles Kastendieck, its 1968-69 president. In a clock-spanning series of panels, symposia, demonstrations, and off-the-record social gatherings, critics from almost 50 United States publications learned more about their craft and one another, and were variously praised, blamed, advised, castigated, and consigned to oblivion by editors, performers, administrators, composers, educators, and their own colleagues.

In addition to the bouquets and the buffets (of both kinds), the critics were guests at other specially arranged events. Theodore Antoniou, a young Greek composer of talent and purpose, who is a Berkshire Center Fellow this summer, offered a taped performance of his "Events II," which was given a successful premiere in a Tanglewood contemporary music concert the previous week. The unlikely setting was the Nathaniel Hawthorne House studio overlooking Stockbridge Bowl, but the original owner could hardly have objected to the convincing exposition of his work given by Mr. Antoniou or the galvanic work itself, which, even in such close confines, was a strong musical statement of that conviction.

'You are there'

Close quarters, this time at the Lenox Club, brought together critics and their hosts, officials of the BSO and Acoustic Research, Inc., for a demonstration of four channel stereo broadcast techniques, in which WCRB, Waltham, and WGBH, Boston cooperated. Sounds, of the BSO and Boston Pops, from the dim past to the recent present, came at the auditors from one to four speakers at a time, with the hoped-for "yo are there" result. The new methods, whic will be used by the two stations to broad cast Saturday evening Symphony Hall con certs during the coming season, should b the next best thing to making it to the hall

Critics also had an intimate look at Bald win's "Electronic Concert Grand," whic had made its Tanglewood debut in July vi Earl Wild's performance of the Scharwenk Piano Concerto No. 1. On this occasion, th master of ceremonies was the Italian com poser, Luciano Berio, whose studies in com bining electronic sound with that of con ventional instruments are the basis of hi composition. With David Levine, a Wulsi Memorial Fellow, at the piano, and late Mr. Berio and a group of performing critics the harmonics, pedals (five instead o three), and amplifying properties of the in strument were examined and tested wit appropriate curiosity and amusement occa sioned by Baldwin's announced pianistic "kick into the 20th century."

Sympathetic ears

Another kick into the 20th century, the Festival of Contemporary Music, again drew its special audience to a concert on Aug. 14. Three first performances — Robert Lewis's Divertimento for Six Instruments, Phillip Rhodes's "Autumn Setting" for soprano and string quartet, and Edwin Dugger's Intermezzi—were offered to sympathetic ears, if not always comprehending ones on first hearing. Two works which had been done before—James Yannatos's intriguing "Suite for Six" and Mr. Berio's lengthy "Differences"— began the program, and reminded us that, thanks to the Berkshire Music Center and the Fromm Music Foundation, contemporary music does have a chance to be heard not just once but even more often.

MASSACHUSETTS

BERKSHIRE MUSIC FESTIVAL., Tanglewood. Lenox.

Today 2:30 p.m. — Boston Symphony Orchestra, Erich Leinsdorf, conductor. Program: Berlioz, Royal hunt and storm from "The Trojans"; Beethoven, Symphony No. 9, Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; Justino Diaz, bass; Berkshire Chorus and Tanglewood Choir.

Sat. 8 p.m. — Boston Pops Festival Orchestra, Arthur Fiedler, conductor; Eugene Indjic, pianist. Works by Tchaikovsky. Offenbach, Walteufel, Chabrier, Bach, Lennon-McCartney, Bart.

Next Sun. 2:30 p.m. — Boston Pops Festival Orchestra, Arthur Fiedler, conductor; Anthony Paratore, pianist. Works by Wagner, Rossini, Vaughan Williams, Offenbach, Gershwin, Lennon-McCartney, Webb.

ALBANY TIMES UNION
Sunday, August 24, 1969

30.

INSIDE INFORMATION

Don't Give Up Hope Yet

By PHILIP R. SCHEIER

A SCANT FEW HOURS from this area is a wooded land of music and beauty which goes by the name of Tanglewood, the summer home of the Boston Symphony at Lenox, Mass.

A visit there this past weekend confirmed earlier impressions that a day at Tanglewood is always a memorable musical expenrience. Of course it's the fine music by a fine orchestra, but it's more than that.

It's also the feeling of a shared experience either in the huge Music Shed, which seats some 6,000 or else sprawled out on the adjoining lawns, as the music comes flooding out of the band shell.

Listening to the music while sitting on the rolling green lawns is an eye opener for most first-time visitors. Here, couples, and entire families, have a musical picnic as they encamp on the grass, complete with food hampers, portable bars and lawn chairs and attend a concert . . . the easy way. But the evening concerts are only a small part of the daily programs, which also include special recitals during the day by various musical groups. All told, it makes for a fine weekend.

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MERCURY
MEDFORD, MASS.
(E) 8,900
AUG 26 1969

NEWS
MALDEN, MASS.
(E) 11,000
0-4
AUG 26 1969

EVE. NEWS
MELROSE, MASS.
(E) 9,800
AUG 26 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 29 1969
New England Newsclip

NEWTON—On Sunday, Aug. 24, there were 43,000 people at Sutton to watch a golf match, 25,000 at Fenway for baseball, 5000 at Longwood for Tennis, and 4000 at Tanglewood for the B.S.O. Obviously these people were attracted by high level promotion of top grade talent. I never heard of a golf tournament offering top talent, that lost money. In season, when the B.S.O. is in summer concert, you're lucky to find a room close to Albany, N.Y. The professional talent that is palmed off by the Boston Red Sox and the Patriots, explains why the two teams anticipate a stadium to operate at a loss.

PETER G. DWYER

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
SEP 6 1969

As I Hear It

Study! Aim! Fire!

By Jay C. Rosenfeld

A YOUNG MAN entering medical school was asked if he planned to specialize on anything. He replied, "Yes, on the skin and its contents."

Another young man I know of applied for a job on a metropolitan newspaper. The person who interviewed him asked what he knew. The applicant cited his very recent college diploma. He was told "there are thousands like you." The applicant, instead of being dejected, as well as rejected, went straight to the Russian Institute at Columbia and enrolled.

* * * *

I AM AN AVID reader of obituaries, not at all for necrophilic reasons but because I am interested in careers. Men who study for professions naturally pursue them but lots of men, with academic records, start on one ploy, swerve or jump to another and finally land on ground high, dry and solid enough to warrant mention in the *New York Times.*

There is no assured path to success, unfortunately. Happily, the also-rans among us have plenty of company. There are two ingredients for an education. One must take Aim and then must stick to it with Fire in his spirit. In the early 19th century some men who attained eminence—such as Longfellow, Holmes, Edward Everett—went to Europe to specialize and complete their education. European youth made the "Grand Tour" of the continent. No matter which is the choice of vocation one must establish some historical benchmarks. The history of law, or medicine, or architecture, or literature requires familiarity with the profession's pioneers. There is a weaving process; the fabric of study must be as strong in the woof as in the warp; cause and effect are essential to learning; isolated facts and dates mean nothing; all study is interwoven.

MY MOTHER had a memory system which was better than the records at City Hall. She knew her circle and the whole community reliably. Mrs. Wolff's Norman was born the same week as her second daughter; Mrs. Newman's George the week after her first son. Such pertinence is requisite in all study. For instance, I always can remember when Columbus discovered America because it was the year Spain expelled all its Jews. I know when Pasteur was working on his investigation for the treatment of hydrophobia because Wagner was putting on Parsifal about the same time.

I know when certain monarchs ruled various countries because it was during their regimes that Bach, Mozart or Beethoven worked. For the same reason, I suppose, a student of electric engineering would have to learn about Faraday, Maxwell, Benjamin Franklin and Steinmetz; an aspiring medico would have to know about Pasteur, Welch, Osler and Virchow; and a legal probationer about Coke, Blackstone, Holmes and Brandeis.

* * * *

A TRUE SCHOLAR can never say to himself (nor to anyone else), "I am educated." Education is a never-ending process. No one of us would like to consult a lawyer whose knowledge ended with his sheepskin nor a doctor who practiced the methods in effect when he graduated from medical college. A musician who wrote in the formulas used by the masters who dominated the 18th and 19th centuries would find himself ridiculed or pitied. One old man who was asked why he devoted all his waking hours to study answered that he was "cramming for his finals."

One reads of this man or that who "read" law in the office of the town's leading jurist, or of the young man who got his medical training in an analogous way. The training of boys such as Mozart, Rossini and Mendelssohn was hardly more definitely pursued. All three impatiently jumped the tedious years of the alphabet and grammar and started in immediately writing music which has endured to this day. Today, however, even those who compose in what is called chance or indeterminate musical language write from full and basic knowledge. Fakers and charlatans in music are just not accepted.

* * * *

BOULEZ, who conducted this past month at Tanglewood, did not play any of his own music, and nothing of Stockhausen, Cage, Babitt or Carter was heard on any other program during the summer. Leinsdorf did play some Varese to bewildered, if tolerant, ears, but the challenges which current music proposes are supported by their creators with almost irrevocable logic and lucidity. The point is that no one can hope to delude the public very long and saturation in the vocation of one's choice is quintessential.

Years ago there appeared advertisements in national magazines with the headline, "They all laughed when I sat down at the piano." It was a solicitation of enrollment in a mail-order piano lesson course which promised that in a short time the student could play certain popular pieces acceptably. I never encountered any "graduate" of such a course, but since the ads kept appearing for several years, I assume there must have been an ample class of pupils. Bypassing in this instance the unfailing gullibility of the pubilc, it still is indisputable that learning for its own sake, beyond its potential of affording a possessor the means of earning a living, is a reward in its own right. The constant command should be: Study! Aim! Fire!

CUE
NEW YORK, N. Y.
W. 244,000
AUG 30 1969

CUE REPORTS FROM

THE BERKSHIRE MUSIC FESTIVAL

THE tallest Tanglewood tale is not one of those by Nathaniel Hawthorne. It is the story of the Berkshire Festival at Tanglewood, which has just completed its thirty-second season on 210 magnificent acres the descendants of William Aspinwall Tappan (the original owner) gave to Serge Koussevitzky and the Boston Symphony Orchestra in 1936. It was in a cottage restored and now plunked down on the edge of the Tappan estate that Hawthorne planned his Tales, but could even that master of imaginative manipulation have foreseen "the Tanglewood weekend"—a sylvan ritual of music, lawn, and meadow ringed abundantly by majestic trees and contained as if in a mammoth bowl by the Berkshire Mountains? No wonder this father-of-them-all festival, one on which most others are modeled, continues to thrive and expand.

In addition to the main Music Shed, which can seat 6037, the festival boasts a theatre used for both opera and concerts, a chamber music hall, and facilities used by the Boston Symphony's summer educational complex, the Berkshire Music Center. The extensive lawn picnics before, during, and after the concerts are by no means the least festive of the many aspects of Tanglewood. Small children and the elderly, the stylishly-attired and the earnest young music student, the tourist and the local resident—literally wining and dining by candlelight or munching on home cooking spilling from hampers—they all look relaxed, unselfconsciously posed, waiting for an American Manet to come along and paint them.

But the concerts were my principal business, and, with the weekend prelude on Friday, these got off to a damp start. The hounds of humidity bayed throughout the Berkshires, making everything and everyone vaporish, including some of the Boston Symphony Chamber Players (Joseph Silverstein, Burton Fine, Jules Eskin, Henry Portnoi) and pianist Gilbert Kalish, who were featured in the prelude. The briefer of Schubert's B flat major string trios sounded wan and lost, and the trout of Schubert's Trout Quintet, which followed, swam in tepid waters rather than in and out of the rapids and sparkling spray the composer wrote into his score.

At 9 p.m., conductor Erich Leinsdorf and the Bostonians addressed themselves to Beethoven's Sixth and Third Symphonies, and the enervation vanished. These were noble, solid, sensible, and balanced readings which kept the large audience, prone to applaud between movements and at times almost *within* movements, rapt. Mr. Leinsdorf is leaving the Boston, but he leaves among the legacies his distinctive manner of shaping Beethoven. He also surprised me at times during the "Pastoral." He is not noted for histrionics, but therein he was mimetic. There's a dash of Marcel Marceau in Erich Leinsdorf.

On Saturday night, David Zinman took up the baton in the place of an indisposed Max Rudolf. This was my first opportunity to hear him conduct and so it was an occasion of special interest to me. A New Yorker by birth and only thirty-three years old, Mr. Zinman has already created a stir with the Boston and in Europe, where he leads the Netherlands Chamber Orchestra. If the concert was merely intermittently arresting and often puzzling, it should be noted that this protégé of the late Pierre Monteux had inherited the bill, making one substitution of the Haydn Eighty-Third for another Haydn symphony. Mr. Zinman is a handsome, tall, and trim gentleman who initially lunged at the orchestra and Haydn as if he were a Prussian commander sprucing up the goose-step. It was leaden and wrong-headed Haydn, lacking wit, bite, or polish. Bartók's "Dance Suite" following was muddy and undifferentiated and clumsy. Tchaikovsky's Sixth Symphony, the supercharged "Pathétique," provided a finale of fireworks. It was, in some ways, one of the most vulgar outpourings of the already-outpoured I have ever heard. It was also electrifying, just as it was the most intensely *personal* interpretation I heard all weekend. At one point, Mr. Zinman yelled out with passion, and he drew from the players a matching passion, especially from the unsurpassed brass section of the BSO. I began thinking of another young man who once excited speculation at Tanglewood, a Mr. Leonard Bernstein, and speculated for myself that all of us may be seeing a similar career burgeon for David Zinman in the seasons to come.

As I approached the grounds for the Saturday morning open rehearsal of the Sunday matinee, I was told that the crowd already assembled was unusually large. I had expected as much, for few Tanglewoodites would have to be told that Marilyn Horne and her conductor-husband, Henry Lewis, were likely to provide a memorable Sunday afternoon. At the rehearsal, Miss Horne was as uninhibited and informal as the Lewises' four-year-old daughter, Angela, who with impish delight watched her parents bring *rehearsal* auditors to their feet. Elegant in a red gown on Sunday, Miss Horne brought the entire applauding orchestra to *its* feet, something I've rarely witnessed. Well, it was a perfectly-rounded concert that deserved every moment of a long ovation. After a nimble "Le Corsaire" Overture by Berlioz, Mr. Lewis provided iridescent accompaniment for the composer's "Les nuits d'été" cycle and for Miss Horne. This was haunting, fragrant, subtle—another Horne triumph. With a Mozart and a Rossini aria, the soprano, as so often I've seen her do, literally ignited her listeners. But she did not have the last hurrah. Mr. Lewis did. Into Tchaikovsky's "Francesca da Rimini," he inlaid sonority upon sonority until he was ready to reveal a shimmering intaglio. His, too, is a tremendous talent.

The arts enjoy a long summer's lease throughout this Massachusetts area, but in these halls of the Berkshire Mountains kings, Tanglewood is still the emperor.

—GREER JOHNSON

30.

INSIDE INFORMATION

Don't Give Up Hope Yet

By PHILIP R. SCHEIER

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* * * *

MERCURY
MEDFORD, MASS.
(E) 8,900

AUG 26 1969

NEWS
MALDEN, MASS.
(E) 11,000

AUG 26 1969

EVE. NEWS
MELROSE, MASS.
(E) 9,800

AUG 26 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 29 1969

New England Newsclip

NEWTON—On Sunday, Aug. 24, there were 43,000 people at Sutton to watch a golf match, 25,000 at Fenway for baseball, 5000 at Longwood for Tennis, and 4000 at Tanglewood for the B.S.O. Obviously these people were attracted by high level promotion of top grade talent. I never heard of a golf tournament offering top talent, that lost money. In season, when the B.S.O. is in summer concert, you're lucky to find a room close to Albany, N.Y. The professional talent that is palmed off by the Boston Red Sox and the Patriots, explains why the two teams anticipate a stadium to operate at a loss.

PETER G. DWYER

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 6 1969

As I Hear It

Study! Aim! Fire!

By Jay C. Rosenfeld

A YOUNG MAN entering medical school was asked if he planned to specialize on anything. He replied, "Yes, on the skin and its contents."

Another young man I know of applied for a job on a metropolitan newspaper. The person who interviewed him asked what he knew. The applicant cited his very recent college diploma. He was told "there are thousands like you." The applicant, instead of being dejected, as well as rejected, went straight to the Russian Institute at Columbia and enrolled.

* * * *

I AM AN AVID reader of obituaries, not at all for necrophilic reasons but because I am interested in careers. Men who study for professions naturally pursue them but lots of men, with academic records, start on one ploy, swerve or jump to another and finally land on ground high, dry and solid enough to warrant mention in the *New York Times*.

There is no assured path to success, unfortunately. Happily, the also-rans among us have plenty of company. There are two ingredients for an education. One must take Aim and then must stick to it with Fire in his spirit. In the early 19th century some men who attained eminence—such as Longfellow, Holmes, Edward Everett—went to Europe to specialize and complete their education. European youth made the "Grand Tour" of the continent. No matter which is the choice of vocation one must establish some historical benchmarks. The history of law, or medicine, or architecture, or literature requires familiarity with the profession's pioneers. There is a weaving process; the fabric of study must be as strong in the woof as in the warp; cause and effect are essential to learning; isolated facts and dates mean nothing; all study is interwoven.

MY MOTHER had a memory system which was better than the records at City Hall. She knew her circle and the whole community reliably. Mrs. Wolff's Norman was born the same week as her second daughter; Mrs. Newman's George the week after her first son. Such pertinence is requisite in all study. For instance, I always can remember when Columbus discovered America because it was the year Spain expelled all its Jews. I know when Pasteur was working on his investigation for the treatment of hydrophobia because Wagner was putting on Parsifal about the same time.

I know when certain monarchs ruled various countries because it was during their regimes that Bach, Mozart or Beethoven worked. For the same reason, I suppose, a student of electric engineering would have to learn about Faraday, Maxwell, Benjamin Franklin and Steinmetz; an aspiring medico would have to know about Pasteur, Welch, Osler and Virchow; and a legal probationer about Coke, Blackstone, Holmes and Brandeis.

* * * *

A TRUE SCHOLAR can never say to himself (nor to anyone else), "I am educated." Education is a never-ending process. No one of us would like to consult a lawyer whose knowledge ended with his sheepskin nor a doctor who practiced the methods in effect when he graduated from medical college. A musician who wrote in the formulas used by the masters who dominated the 18th and 19th centuries would find himself ridiculed or pitied. One old man who was asked why he devoted all his waking hours to study answered that he was "cramming for his finals."

One reads of this man or that who "read" law in the office of the town's leading jurist, or of the young man who got his medical training in an analogous way. The training of boys such as Mozart, Rossini and Mendelssohn was hardly more definitely pursued. All three impatiently jumped the tedious years of the alphabet and grammar and started in immediately writing music which has endured to this day. Today, however, even those who compose in what is called chance or indeterminate musical language write from full and basic knowledge. Fakers and charlatans in music are just not accepted.

* * * *

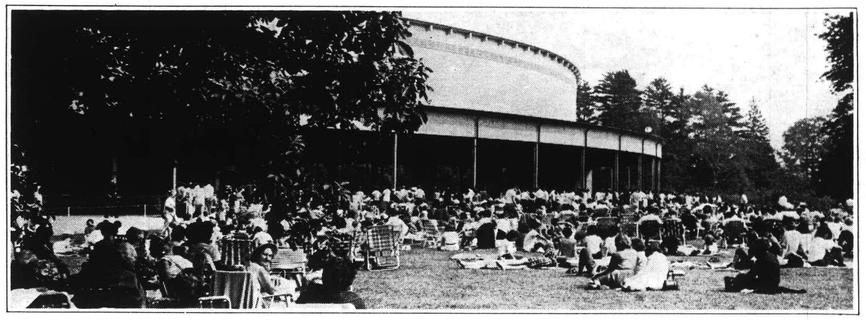
BOULEZ, who conducted this past month at Tanglewood, did not play any of his own music, and nothing of Stockhausen, Cage, Babitt or Carter was heard on any other program during the summer. Leinsdorf did play some Varese to bewildered, if tolerant, ears, but the challenges which current music proposes are supported by their creators with almost irrevocable logic and lucidity. The point is that no one can hope to delude the public very long and saturation in the vocation of one's choice is quintessential.

Years ago there appeared advertisements in national magazines with the headline, "They all laughed when I sat down at the piano." It was a solicitation of enrollment in a mail-order piano lesson course which promised that in a short time the student could play certain popular pieces acceptably. I never encountered any "graduate" of such a course, but since the ads kept appearing for several years, I assume there must have been an ample class of pupils. Bypassing in this instance the unfailing gullibility of the pubilc, it still is indisputable that learning for its own sake, beyond its potential of affording a possessor the means of earning a living, is a reward in its own right. The constant command should be: Study! Aim! Fire!

CUE
NEW YORK, N. Y.
W. 244,000

AUG 30 1969

CUE REPORTS FROM



THE BERKSHIRE MUSIC FESTIVAL

THE tallest Tanglewood tale is not one of those by Nathaniel Hawthorne. It is the story of the Berkshire Festival at Tanglewood, which has just completed its thirty-second season on 210 magnificent acres the descendants of William Aspinwall Tappan (the original owner) gave to Serge Koussevitzky and the Boston Symphony Orchestra in 1936. It was in a cottage restored and now plunked down on the edge of the Tappan estate that Hawthorne planned his Tales, but could even that master of imaginative manipulation have foreseen "the Tanglewood weekend"—a sylvan ritual of music, lawn, and meadow ringed abundantly by majestic trees and contained as if in a mammoth bowl by the Berkshire Mountains? No wonder this father-of-them-all festival, one on which most others are modeled, continues to thrive and expand.

In addition to the main Music Shed, which can seat 6037, the festival boasts a theatre used for both opera and concerts, a chamber music hall, and facilities used by the Boston Symphony's summer educational complex, the Berkshire Music Center. The extensive lawn picnics before, during, and after the concerts are by no means the least festive of the many aspects of Tanglewood. Small children and the elderly, the stylishly-attired and the earnest young music student, the tourist and the local resident—literally wining and dining by candlelight or munching on home cooking spilling from hampers—they all look relaxed, unselfconsciously posed, waiting for an American Manet to come along and paint them.

But the concerts were my principal business, and, with the weekend prelude on Friday, these got off to a damp start. The hounds of humidity bayed throughout the Berkshires, making everything and everyone vaporish, including some of the Boston Symphony Chamber Players (Joseph Silverstein, Burton Fine, Jules Eskin, Henry Portnoi) and pianist Gilbert Kalish, who were featured in the prelude. The briefer of Schubert's B flat major string trios sounded wan and lost, and the trout of Schubert's Trout Quintet, which followed, swam in tepid waters rather than in and out of the rapids and sparkling spray the composer wrote into his score.

At 9 p.m., conductor Erich Leinsdorf and the Bostonians addressed themselves to Beethoven's Sixth and Third Symphonies, and the enervation vanished. These were noble, solid, sensible, and balanced readings which kept the large audience, prone to applaud between movements and at times almost *within* movements, rapt. Mr. Leinsdorf is leaving the Boston, but he leaves among the legacies his distinctive manner of shaping Beethoven. He also surprised me at times during the "Pastoral." He is not noted for histrionics, but therein he was mimetic. There's a dash of Marcel Marceau in Erich Leinsdorf.

On Saturday night, David Zinman took up the baton in the place of an indisposed Max Rudolf. This was my first opportunity to hear him conduct and so it was an occasion of special interest to me. A New Yorker by birth and only thirty-three years old, Mr. Zinman has already created a stir with the Boston and in Europe, where he leads the Netherlands Chamber Orchestra. If the concert was merely intermittently arresting and often puzzling, it should be noted that this protégé of the late Pierre Monteux had inherited the bill, making one substitution of the Haydn Eighty-Third for another Haydn symphony. Mr. Zinman is a handsome, tall, and trim gentleman who initially lunged at the orchestra and Haydn as if he were a Prussian commander sprucing up the goose-step. It was leaden and wrong-headed Haydn, lacking wit, bite, or polish. Bartók's "Dance Suite" following was muddy and undifferentiated and clumsy. Tchaikovsky's Sixth Symphony, the supercharged "Pathétique," provided a finale of fireworks. It was, in some ways, one of the most vulgar outpourings of the already outpoured I have ever heard. It was also electrifying, just as it was the most intensely *personal* interpretation I heard all weekend. At one point, Mr. Zinman yelled out with passion, and he drew from the players a matching passion, especially from the unsurpassed brass section of the BSO. I began thinking of another young man who once excited speculation at Tanglewood, a Mr. Leonard Bernstein, and speculated for myself that all of us may be seeing a similar career burgeon for David Zinman in the seasons to come.

As I approached the grounds for the Saturday morning open rehearsal of the Sunday matinee, I was told that the crowd already assembled was unusually large. I had expected as much, for few Tanglewoodites would have to be told that Marilyn Horne and her conductor-husband, Henry Lewis, were likely to provide a memorable Sunday afternoon. At the rehearsal, Miss Horne was as uninhibited and informal as the Lewises' four-year-old daughter, Angela, who with impish delight watched her parents bring *rehearsal* auditors to their feet. Elegant in a red gown on Sunday, Miss Horne brought the entire applauding orchestra to *its* feet, something I've rarely witnessed. Well, it was a perfectly-rounded concert that deserved every moment of a long ovation. After a nimble "Le Corsaire" Overture by Berlioz, Mr. Lewis provided iridescent accompaniment for the composer's "Les nuits d'été" cycle and for Miss Horne. This was haunting, fragrant, subtle—another Horne triumph. With a Mozart and a Rossini aria, the soprano, as so often I've seen her do, literally ignited her listeners. But she did not have the last hurrah. Mr. Lewis did. Into Tchaikovsky's "Francesca da Rimini," he inlaid sonority upon sonority until he was ready to reveal a shimmering intaglio. His, too, is a tremendous talent.

The arts enjoy a long summer's lease throughout this Massachusetts area, but in these halls of the Berkshire Mountains kings, Tanglewood is still the emperor.

—GREER JOHNSON

An injection of new life away from

MUSIC

Peter Heyworth takes to the hills and visits three American summer schools.

EVERYONE has heard of the horrors of the New York summer, when the city stifles under a killing blanket of heat and humidity. But to judge from the weather this year the climate in the other cities of the north-eastern American seaboard is not all that much better, so that it is not surprising that in July musical life in this part of the world packs its bags and heads for the wooded mountains and lakes of New England. In these idyllic surroundings it manages to escape some of the pressures that beset the big city orchestras, and in doing so provides some of America's most lively music-making.

Tanglewood, superbly set in the Berkshire Hills of western Massachusetts, is the most famous of these refuges. Here, some 30 years ago, Koussevitsky founded what is essentially a double-pronged operation. For Tanglewood is the summer home both of the Boston Symphony Orchestra and of the Berkshire Music Center, a summer school for students.

At week-ends the orchestra performs conventional programmes in an open-sided shed that can seat up to 6,000 people. But this is only the public side of Tanglewood. For the remainder of the week the Boston players coach at the Berkshire Music Center, whose student orchestra this year put on a subfestival of contemporary music under the direction of Gunther Schuller. I heard the opening concert, and the complete assurance and virtuosity with which these young players dispatched a testing assembly of contemporary scores speaks volumes for the level of instrumental instruction in the United States.

One hundred and fifty miles to the north of Tanglewood in what was, until it was opened up quite recently by airlines and motorways, the wilds of New Hampshire, lies **Dartmouth College,** an Ivy League institution which seven years ago built itself an arts centre, complete with theatre, gallery and concert hall, that many a medium-sized British city would, with good reason, envy. Here each summer, as the musical component of a festival called the Congregation of the Arts, Mario di Bonaventura directs a summer school for young orchestral players that specialises in contemporary music.

So far as standards of performance are concerned, Dartmouth, which is a smaller scale affair with less financial backing and younger students, cannot rival Tanglewood. But it pursues a far more purposeful artistic policy. Instead of performing an amorphous miscellany of recent music, every year Mario di Bonaventura bases his programmes on three composers, each of whom is present for a fortnight, attends rehearsals, lectures and is generally about the campus. In the past he has brought to Dartmouth figures as substantial as Kodály, Lutoslawski, Martin and Henze. This year he has been able to secure the presence of Dallapiccola, Sessions and Roberto Gerhard.

Dartmouth offers a pattern that English universities might profitably investigate, because it provides a means whereby students (and critics in so far as they figure in the picture) can get to know the composer's music in depth. My own stay at Dartmouth overlapped with that of Roger Sessions, whose music I must, to my shame, confess to having underestimated in the past. The chance to hear his chamber and orchestral concerts in particular helped me to understand why a composer who remains virtually unperformed in Britain occupies so prominent a position in American musical life.

Westwards, in a remote corner of Vermont, lies **Marlboro.** [illegible] years ago Adolf Busch and Rudolf Serkin established the [illegible] musicians. They came from all over the world (though naturally in the main from America). Some are young artists of exceptional promise, others leaders of orchestras [illegible] that Serkin [illegible] faster-moving orchestral world is due to the sort of performance difficulties that Schoenberg's music suffered from until quite recently. I would not care to say. Once bitten, twice shy. But his chamber music, along with Sessions's, seems to me to merit more attention than we (with the exception of William Glock and the BBC) have so far given it in Britain.

Marlboro refuses adamantly to announce programmes in advance and that is, of course, its [illegible] insistence that what is [illegible] should be the fruit, and not the purpose, of the whole undertaking seems to me completely justified. For only in this way can artists be liberated for a brief spell from the deadening treadmill of scheduled performances, which determine their existence for the remainder of the year.

[illegible] live in conditions of the utmost [illegible] and make music together, for the most part in small chamber groups, each of which is presided over by a musician of particular eminence. Every weekend a couple of public concerts, given in [illegible] magnificent acoustics, are put together from the performances that are considered to have reached completion.

[illegible] evening I spent there, I would prefer to take pot luck at Marlboro than the most elaborate *à la carte* meal elsewhere. The concert began with a glorious account of Mozart's little [illegible] played String Quintet in B flat [illegible] ensemble and intonation (and what intonation!) were flawless. But there was more than polish here. The other musical impulse that lay behind the realisation of the least detail of the extraordinary sweep and vitality of the phrasing, the vigour of the inner parts [illegible] be felt to be believed. Yet there was no shadow of overemphasis. The character of each movement was established with incomparable naturalness, [illegible] unfolded with [illegible] understanding [illegible] heat, a work of art so totally [illegible] rare experience.

[illegible] more was to come. This year, Pablo Casals is in residence at Marlboro. When I learnt that this legendary figure, now in his ninety-third year, was to conduct a Beethoven symphony, I must admit that my heart sank at the prospect of what I assumed would be no more than an act of piety to an old man who still yearned to make music; and as a frail-bent figure painfully made his way to the podium I felt that my worst suspicions were about to be confirmed.

Never have I made a profounder error, for Casals proceeded to conduct a performance of the Seventh that in sheer vigour of line and rhythm, in its sense of inner tensions and outward drama is unequalled by any other I have heard. The sheer inevitability of the music swept all before it and in the last movement a great fountain of life and energy seemed to spring into existence at the behest of this miraculous old man.

But Marlboro is [illegible] than a source of great occasions such as this. [illegible] are indeed they are peripheral to its true purpose, which is to bring refreshment and new life to a musical world that each year grows more standardised and machine-made. I hope to write more about this later, in another context.

CONSENSUS: EVENTS

Compiled by WILLIAM H. WELLS

what the experts report is the best of musical, dramatic and other events—as reviewed by prominent publications in the field.

TANGLEWOOD HIGHLIGHTS — Summer 1969

ERICH LEINSDORF's final summer as music director for the Boston Symphony and its related Berkshire Music Center was plagued with bad weather, but blessed by a more than usual number of outstanding performances.

Opera turned out the dominant factor of the season. While we did not attend the generally acclaimed "Abduction from the Seraglio," we were able to hear Leinsdorf's incandescent version of Verdi's "Otello" and his absolutely overpowering reading of Berg's "Wozzek."

"Otello" featured Richard Cassilly in the title role, and his unique blend of power and compassion mark him as probably the finest potential dramatic tenor of our day. Sherrill Milnes' Iago was lushly vocalized but only modestly characterized, while Maralin Niska was a sometimes shrill but generally sympathetic Desdemona.

Within the framework of semi-staged action, "Otello" was a triumph largely thanks to the intense yet lyrical master hand of Leinsdorf, who secured some of the finest playing the Boston Symphony provided all season.

The surprise hit of the summer was Berg's towering "Wozzeck," performed by the youthful Berkshire Music Center Orchestra, and conducted by Leinsdorf for his first time. The semi-staged performance in the gloomy Tanglewood shell proved astonishingly effective.

Richard Taylor in the title role, and Alexandra Hunt as Marie were both outstanding among the young professional singers, and there seemed general agreement among enthusiastic audiences for two under-publicized presentations (and among some 50 critics attending a week's symposia!) that the cast and orchestra were considerably superior to the Met's most recent efforts with Berg's masterpiece. A few stylistic questions aside, "Wozzeck" was one of the major accomplishments of Leinsdorf's fruitful years in Boston.

Instrumental Highlights

Charles Wilson, who returns to N.Y. City Opera this season as principal resident conductor, demonstrated his outstanding skills in a program which featured a sumptuously exciting Sibelius Second Symphony and a Beethoven "Emperor" in whch Vladimir Ashkenazy pleased almost everyone more than he did me.

The distinguished Russian seemed a bit pale after Earl Wild had presented a flaming recital of rarely heard virtuoso music that literally set off skyrockets in the sedate old shed just an hour before Andre Watts demonstrated once again his superior brand of pianism in a grandly scaled performance of the Brahms Second Piano Concerto with Leinsdorf in top form.

Jacqueline du Pre mesmerized one of the season's largest crowds with her impassioned interpretation of the introspective beauties of Elgar's superb Cello Concerto. Daniel Barenboim's flamboyant conducting did fair justice to the orchestral portions without matching what Barbirolli accomplishes on his Angel recording with Miss du Pre.

Another husband-wife combination, Marilyn Horne and Henry Lewis floundered on the delicate beauties of the Berlioz "Les nuits d'ete," but had a huge success with a small audience in Mozart's *Parto, parto* and *Cruda sorte* from Rossini's "Italian Woman in Algiers."

Pierre Boulez drilled the BSO into expensive over-time, but the result was one of the oustanding orchestral concerts of many seasons. In familiar Boulez interpretations of Debussy ("Jeux" and "La Mer") the Bostonians shimmered under his batonless wizardry, and in a Haydn Sinfonia Concertante and Bartok's Two Rhapsodies for Violin and Orchestra, Joseph Silverstein was outstanding in a covey of expert BSO soloists.

Every Boulez concert convinces us that New York may very well have accomplished the musical coup of the century in securing such an inspired and imaginative conductor for the Philharmonic.

The Berkshire Boy Choir

Each summer for the past three seasons a distinguished master of a major British boy and men choir has been brought to Stockbridge, Massachusetts to direct The Berkshire Boy Choir.

The BC was founded by businessman John Stookey to provide a major shot in the arm to what has long appeared to be the dying tradition of male choirs in America.

This year 47 boys and 14 men were rounded up from choirs all over the country, and Allan Wicks, master of the choirs at Canterbury Cathedral, was invited to spend 9 weeks in preparing the chorus and touring to various spots in the East.

We heard the BC in full programs at both the Saratoga and Tanglewood festivals, and in the handsome setting of the Spanish chapel at The Cloisters. Each program revealed the tremendous potential of such a select group, and in the short time at his disposal Mr. Wicks accomplished a near miracle.

Major works in the repertory included Aaron Copland's lean and challenging "In the Beginning," Benjamin Britten's "Ode to St. Cecilia," and the Monteverdi Mass "In illo tempore." These works, along with many shorter pieces from Schütz through Vaughan Williams, Holst, and a young Cambridge composer Allen Ridout, were all performed with seraphic tone and remarkable power and intensity under Wicks' demanding direction.

Summer Festivals Get Better and Better

By GEORGE GELLES
Special to the H-T.

Summer festivals are coming of age, and if the mid-season months once gloried in "easy livin'," those days are stone dead. For looking back over the past two months, one realizes that our seasonal festivals are starting to take new tacks, and in so doing are making new demands.

Each year the musical public increases in size, sophistication and experience. If few orchestra boards are bold enough to offer real adventure in programming, virtually all are becoming increasingly aware of the need for a varied diet, including both unfamiliar works from the past two centuries and ones from our own.

Thus, the Boston Symphony under Erich Leinsdorf last season looked at the Romantic keyboard virtuoso-composer Scharwenka, for instance, at Schoenberg and Varese. And when these composers were then played at Tanglewood, they proved that the unfamiliar piece needn't double as box office dirge.

But though Tanglewood flirted with the out-of-the-way, it was basically true to form, a meat-and-potatoes affair where standard fare was abundantly served. One had to go to the smaller operations for more provocative programming, to those newly blossomed series that over the past half dozen years have added fresh dimensions to the summer landscape.

EACH HAD its special character. The "Romantic Revival" set in the mansions of Newport (R.I.) concentrated on neglected works from the salon. If the choice of programs wasn't to my mind always ideal and the performing forces in large part semi-professional, the ambiance offered by the mansions themselves and the relaxed pace of the proceedings helped make my one visit a pleasure.

Canvassing the country for the past several seasons have been the "Music from Marlboro" tours, but they never even hinted how marvelous Marlboro really is. Its forte, of course, is chamber music, and it draws to Marlboro College the best of the young professionals. Rehearsals are held under the watchful eyes and ears of Rudolf Serkin, Artistic Director of the Festival, Felix Galimir and other elder statesmen, and only at mid-week do the weekend's programs start to take charge.

Thus, it's agony trying to learn what one might hear, but when the risk is taken and the trip to Vermont made, it's hard to go wrong. And I'll remember for a good long time the performance of Beethoven's "Choral Fantasy" that Leon Kirchner led at Marlboro's closing concert.

The Congregation of the Arts at Dartmouth College tries to be the most forward-looking festival, but makes it on paper only. This summer, as with several in the past, three established composers spent two weeks apiece in residence—Roger Sessions and Luigi Dallapiccola were among them—and programs were built around representative works of theirs.

Yet far too often, the performances led by Mario di Bonaventura were grossly inadequate. Though his orchestra might have played well, it didn't, and his interpretations of new music were rarely more than half-baked. I'm grateful for the chance to have heard scores seldom played, but the performances were most always disappointments.

I could easily continue. There was the excellent little New Hampshire Music Festival, the Bennington (Vt.) Composers' Conference, the Yale School of Music Concerts at Norfolk (Ct.), the series sponsored by the Harvard Summer School. Each challenged the listener in a different way, each had its reward, each made the summer months a little richer.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 21 1969

30a

An injection of new life away from it all

MUSIC

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EVERYONE has heard of the horrors of the New York summer, when the city stifles under a killing blanket of heat and humidity. But to judge from the weather this year the climate in the other cities of the north-eastern American seaboard is not all that much better, so that it is not surprising that in July musical life in this part of the world packs its bags and heads for the wooded mountains and lakes of New England. In these idyllic surroundings it manages to escape some of the pressures that beset the big city orchestras and in doing so provides some of America's most lively music making.

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Dartmouth offers a pattern that English universities might profitably investigate, because it provides a means whereby students (and critics insofar as they figure in the picture) can get to know a composer's music in depth. My own stay at Dartmouth overlapped with that of Roger Sessions, whose music I must, to my shame, confess to having underestimated in the past. In the course of a series of chamber and orchestral concerts I came to understand why a composer who remains virtually unperformed in Britain now occupies so prominent a position in American musical life.

In particular I learnt to recognize the eloquence of his characteristically long-lined, lyrical writing, to admire the contrapuntal resource and expressive range of his music and the ability to sustain a far reaching and complex argument. Whether the sense of congestion and colourlessness that sometimes seems to dog his faster-moving orchestral writing is due to the sort of performance difficulties that Schoenberg's music suffered from until quite recently I would not care to say. Once bitten, twice shy. But his chamber music, alone recent Sessions to be a composer of stature. At the age of 73 he merits more attention than we (with the exception of William Glock and the BBC) have so far given him in Britain.

Westwards, in a remote corner of Vermont, lies **Marlboro'**, where 19 years ago Adolf Busch and Rudolf Serkin established what was, in effect, a retreat for musicians of the highest calibre. They came from all over the world (though naturally in the main from America). Some are young artists of exceptional promise, some leaders of orchestras, some famous names in their own rights. For six weeks they live in conditions of the utmost simplicity and make music together, for the most part in small chamber groups, each of which is presided over by a musician of particular experience. Every weekend a couple of public concerts, given in a small barn with magnificent acoustics, are put together out of performances that are considered to have reached completion.

Marlboro refuses adamantly to announce programmes in advance and this is, of course, a little irritating for visitors. But Serkin's insistence that what is played should be the fruit, and not the purpose, of the whole undertaking seems to me completely justified. For only in this way can artists be liberated for a brief spell from the deadening treadmill of scheduled performances, which determine their existence for the remainder of the year.

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But more was to come. This year Pablo Casals is in residence at Marlboro'. When I learnt that this legendary figure, now in his ninety-third year, was to conduct a Beethoven symphony I must admit that my heart sank at the prospect of what I assumed would be no more than an act of piety to an old man who still yearned to make music; and as a frail bent figure painfully made his way to the podium I felt that my worst suspicions were about to be confirmed.

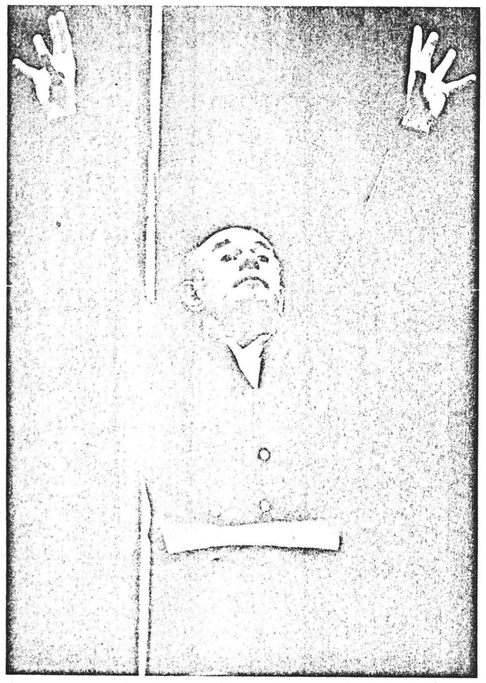
Never have I made a profounder error, for Casals proceeded to conduct a performance of the Seventh that in sheer vigour of line and rhythm, in its grasp of inner tensions and outward drama is unequalled by any other I have heard. The sheer inevitability of the music swept all before it, and in the last movement a great fountain of life and energy seemed to spring into existence at the behest of this miraculous old man.

But Marlboro' is more than a source of great occasions such as this. In a sense indeed, they are peripheral to its true purpose, which is to bring refreshment and new life to a musical whirl that each year grows more standardised and machine-made. I hope to write more about this later, in another context.

CONSENSUS: EVENTS

Compiled by WILLIAM H. WELLS

what the experts report is the best of musical, dramatic and other events—as reviewed by prominent publications in the field.



TANGLEWOOD HIGHLIGHTS — Summer 1969

ERICH LEINSDORF's final summer as music director for the Boston Symphony and its related Berkshire Music Center was plagued with bad weather, but blessed by a more than usual number of outstanding performances.

Opera turned out the dominant factor of the season. While we did not attend the generally acclaimed "Abduction from the Seraglio," we were able to hear Leinsdorf's incandescent version of Verdi's "Otello" and his absolutely overpowering reading of Berg's "Wozzek."

"Otello" featured Richard Cassilly in the title role, and his unique blend of power and compassion mark him as probably the finest potential dramatic tenor of our day. Sherrill Milnes' Iago was lushly vocalized but only modestly characterized, while Maralin Niska was a sometimes shrill but generally sympathetic Desdemona.

Within the framework of semi-staged action, "Otello" was a triumph largely thanks to the intense yet lyrical master hand of Leinsdorf, who secured some of the finest playing the Boston Symphony provided all season.

The surprise hit of the summer was Berg's towering "Wozzeck," performed by the youthful Berkshire Music Center Orchestra, and conducted by Leinsdorf for his first time. The semi-staged performance in the gloomy Tanglewood shell proved astonishingly effective.

Richard Taylor in the title role, and Alexandra Hunt as Marie were both outstanding among the young professional singers, and there seemed general agreement among enthusiastic audiences for two under-publicized presentations (and among some 50 critics attending a week's symposia!) that the cast and orchestra were considerably superior to the Met's most recent efforts with Berg's masterpiece. A few stylistic questions aside, "Wozzeck" was one of the major accomplishments of Leinsdorf's fruitful years in Boston.

Instrumental Highlights

Charles Wilson, who returns to N.Y. City Opera this season as principal resident conductor, demonstrated his outstanding skills in a program which featured a sumptuously exciting Sibelius Second Symphony and a Beethoven "Emperor" in whch Vladimir Ashkenazy pleased almost everyone more than he did me.

The distinguished Russian seemed a bit pale after Earl Wild had presented a flaming recital of rarely heard virtuoso music that literally set off skyrockets in the sedate old shed just an hour before Andre Watts demonstrated once again his superior brand of pianism in a grandly scaled performance of the Brahms Second Piano Concerto with Leinsdorf in top form.

Jacqueline du Pre mesmerized one of the season's largest crowds with her impassioned interpretation of the introspective beauties of Elgar's superb Cello Concerto. Daniel Barenboim's flamboyant conducting did fair justice to the orchestral portions without matching what Barbirolli accomplishes on his Angel recording with Miss du Pre.

Another husband-wife combination, Marilyn Horne and Henry Lewis floundered on the delicate beauties of the Berlioz "Les nuits d'ete," but had a huge success with a small audience in Mozart's *Parto, parto* and *Cruda sorte* from Rossini's "Italian Woman in Algiers."

Pierre Boulez drilled the BSO into expensive over-time, but the result was one of the oustanding orchestral concerts of many seasons. In familiar Boulez interpretations of Debussy ("Jeux" and "La Mer") the Bostonians shimmered under his batonless wizardry, and in a Haydn Sinfonia Concertante and Bartok's Two Rhapsodies for Violin and Orchestra, Joseph Silverstein was outstanding in a covey of expert BSO soloists.

Every Boulez concert convinces us that New York may very well have accomplished the musical coup of the century in securing such an inspired and imaginative conductor for the Philharmonic.

The Berkshire Boy Choir

Each summer for the past three seasons a distinguished master of a major British boy and men choir has been brought to Stockbridge, Massachusetts to direct The Berkshire Boy Choir.

The BC was founded by businessman John Stookey to provide a major shot in the arm to what has long appeared to be the dying tradition of male choirs in America.

This year 47 boys and 14 men were rounded up from choirs all over the country, and Allan Wicks, master of the choirs at Canterbury Cathedral, was invited to spend 9 weeks in preparing the chorus and touring to various spots in the East.

We heard the BC in full programs at both the Saratoga and Tanglewood festivals, and in the handsome setting of the Spanish chapel at The Cloisters. Each program revealed the tremendous potential of such a select group, and in the short time at his disposal Mr. Wicks accomplished a near miracle.

Major works in the repertory included Aaron Copland's lean and challenging "In the Beginning," Benjamin Britten's "Ode to St. Cecilia," and the Monteverdi Mass "In illo tempore." These works, along with many shorter pieces from Schütz through Vaughan Williams, Holst, and a young Cambridge composer Allen Ridout, were all performed with seraphic tone and remarkable power and intensity under Wicks' demanding direction.

Summer Festivals Get Better

By GEORGE GELLES
Special to the H-T.

Summer festivals are coming of age, and if the mid-season months once gloried in "easy livin'," those days are stone dead. For looking back over the past two months, one realizes that our seasonal festivals are starting to take new tacks, and in so doing are making new demands.

Each year the musical public increases in size, sophistication and experience. If few orchestra boards are bold enough to offer real adventure in programming, virtually all are becoming increasingly aware of the need for a varied diet, including both unfamiliar works from the past two centuries and ones from our own.

Thus, the Boston Symphony under Erich Leinsdorf last season looked at the Romantic keyboard virtuoso-composer Scharwenka, for instance, at Schoenberg and Varese. And when these composers were then played at Tanglewood, they proved that the unfamilar piece needn't double as box office dirge.

But though Tanglewood flirted with the out-of-the-way, it was basically true to form, a meat-and-potatoes affair where standard fare was abundantly served. One had to go to the smaller operations for more provocative programming, to those newly blossomed series that over the past half dozen years have added fresh dimensions to the summer landscape.

EACH HAD its special character. The "Romantic Revival" set in the mansions of Newport (R.I.) concentrated on neglected works from the salon. If the choice of programs wasn't to my mind always ideal and the performing forces in large part semi-professional, the ambiance offered by the mansions themselves and the relaxed pace of the proceedings helped make my one visit a pleasure.

Canvassing the country for the past several seasons have been the "Music from Marlboro" tours, but they never even hinted how marvelous Marlboro really is. Its forte, of course, is chamber music, and it draws to Marlboro College the best of the young professionals. Rehearsals are held under the watchful eyes and ears of Rudolf Serkin, Artistic Director of the Festival, Felix Galimir and other elder statesmen, and only at mid-week do the week-end's programs start to take charge.

and Better

Thus, it's agony trying to learn what one might hear, but when the risk is taken and the trip to Vermont made, it's hard to go wrong. And I'll remember for a good long time the performance of Beethoven's "Choral Fantasy" that Leon Kirchner led at Marlboro's closing concert.

The Congregation of the Arts at Dartmouth College tries to be the most forward-looking festival, but makes it on paper only. This summer, as with several in the past, three established composers spent two weeks apiece in residence—Roger Sessions and Luigi Dallapiccola were among them—and programs were built around representative works of theirs.

Yet far too often, the performances led by Mario di Bonaventura were grossly inadequate. Though his orchestra might have played well, it didn't, and his interpretations of new music were rarely more than half-baked. I'm grateful for the chance to have heard scores seldom played, but the performances were most always disappointments.

I could easily continue. There was the excellent little New Hampshire Music Festival, the Bennington (Vt.) Composers' Conference, the Yale School of Music Concerts at Norfolk (Ct.), the series sponsored by the Harvard Summer School. Each challenged the listener in a different way, each had its reward, each made the summer months a little richer.

HERALD TRAVELER
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Tanglewood

Von Eva Lister-Lynn
Regisseurin am Deutschen Theater, Montreal

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Das Berkshire Music Festival ist das „Country House" des Boston Symphonie Orchesters. Im Jahre 1934 von seinem damaligen Musikdirektor Serge Koussevitzky gegründet, bietet es Musikliebhabern jeden Sommer, von Anfang Juli bis Ende August, ein äußerst reiches Programm, mit den besten Solisten der Welt. Oistrach, Aschkenasi, Stern, Kliburn sind in Tanglewood häufige Gäste, eine Tatsache, die vom Tanglewood-Publikum als eine Selbstverständlichkeit hingenommen wird.

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Etwas weiterhin schleppt ein junges Mädchen in nettem Mini Skirt, langes Haar zusammengerafft, ein riesiges Instrument. Unseren Lift akzeptiert sie dankbar und erklärt uns auf unsere Fragen, dass sie eine Cello-Schülerin am „Berkshire Music Center" ist, der Sommerakademie für Fortgeschrittene, gegründet von „The Big Man", Serge Koussevitzky.

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see remarks on BMG

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Tanglewood & New Music

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Von Eva Lister-Lynn
Regisseurin am Deutschen Theater, Montreal

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Matsumura

BERNARD JACOBSON

Centers promoting New Music in the USA

The United States is bursting with music festivals. More than a hundred of them are listed in the annual directory published by the magazine "Musical America", and new ones spring up every year in all parts of the country. The popularity of these festivals is partly due to the climate: in most areas the summer is long and hot. Anyone who can spends a good deal of it in the countryside. Concert-going in the open air, or at least in air-conditioned halls away from the main centres of population, replaces attendance at the urban auditoriums, which are used only during the cooler months. Thus it is that, whereas European music festivals attract visitors to the big cities, American festivals usually take people away from them.

Largely because it is what their audiences want, most of the festivals concentrate on music of the classical and romantic periods. A few, however, have assumed the responsibility of making a constructive contribution to the cause of the contemporary composer, and it is the purpose of this article to give an outline of the way three of these exploratory enterprises run. Just as the biggest concentration of festivals in general is to be found in New York State and the neighbouring states of New England, so two of these three unusual festivals belong to the New England region: one is the Congregation of the Arts at Dartmouth College in Hanover, New Hampshire; the other is the Berk-

Centres d'Eclosion de la Musique Nouvelle aux USA

Les Etats-Unis subissent une explosion de festivals musicaux; plus d'une centaine sont inscrits dans le répertoire annuel de la revue « Musical America » et, chaque année, il s'en crée de nouveaux dans tout le pays. La popularité de ces festivals est due en partie au climat: dans la plupart des régions, l'été est long et chaud. Celui qui peut se le permettre en passe une grande partie à la campagne. Les concerts en plein air ou tout au moins dans des salles à air conditionné, loin des centres fréquentés, remplacent ceux des salles urbaines, utilisées seulement durant les mois moins torrides. Voilà pourquoi les festivals musicaux américains éloignent généralement les visiteurs des grandes villes alors que les festivals européens les y attirent.

La plupart des festivals concentrent leur programme sur la musique des périodes classiques et romantiques, principalement pour satisfaire le goût du public. Cependant, certains ont assumé la responsabilité de contribuer de façon constructive à la diffusion de la musique contemporaine; le but de cet article est de donner un aperçu de l'organisation de trois de ces expériences. De même que la concentration la plus importante de festivals s'observe dans la région de New York et dans les états voisins de la Nouvelle Angleterre, deux de ces trois festivals exceptionnels ont lieu en Nouvelle Angleterre: la « Congregation of Arts » au Dartmouth College à Hanovre, New Hampshire et le « Berkshire Festi-

Zentren der Neuen Musik in USA

Die USA werden derzeit von Musikfestivals förmlich überschwemmt. Mehr als hundert Festspiele sind in dem Leitfaden verzeichnet, den die Zeitschrift „Musical America" jährlich veröffentlicht, und jedes Jahr kommen in allen Teilen des Landes neue hinzu. Die Beliebtheit solcher Veranstaltungen beruht zum Teil auf dem Klima: In den meisten Gegenden ist der Sommer lang und heiß. Jeder verbringt nach Möglichkeit den größten Teil dieser Zeit auf dem Lande. Konzertbesuche im Freien oder zumindest in vollklimatisierten Sälen fern der großen Ballungszentren ersetzen den Besuch der städtischen Konzertsäle, die nur während der kühleren Monate benutzt werden. Daher kommt es, daß im Gegensatz zu europäischen Musikfestspielen, die das Publikum in die Großstädte locken, die amerikanischen Festivals gewöhnlich eine Abwanderung der interessierten Kreise aufs Land mit sich bringen.

Größtenteils um den Wünschen ihrer Hörer Rechnung zu tragen, konzentrieren sich die meisten Festivals auf die Darbietung von Musik der klassischen und romantischen Epoche. Einige Festivals jedoch lassen sich auch die zeitgenössische Musik und ihre Schöpfer angelegen sein; in diesem Artikel soll aufgezeigt werden, wie drei dieser Unternehmen funktionieren. Ebenso wie die größte Konzentration von Festivals ganz allgemein im Staate New York und den benachbarten Staaten Neu-Englands zu finden

Alberto Ginastera

shire Festival at Tanglewood in Massachusetts. The third festival we shall consider is the Aspen Music Festival in the mountainous western state of Colorado.

The clearest and perhaps most remarkable picture of involvement with modern music is presented by the youngest of these three institutions, the Dartmouth Congregation. Begun as recently as 1963, it has already earned the esteem of many eminent composers. The Argentinian Alberto Ginastera, for instance, has called Dartmouth "not only a magnificent summer school but the most important music festival in the world dedicated to contemporary music."

There are solid statistical grounds for this judgment, and I shall come to them in a moment. But the first clue to Dartmouth's quality lies in its very name: Congregation of the Arts. For one thing, it concerns itself with music not in isolation but in association with the other arts. The spacious, airy Hopkins Center in which it is held contains not only

val » à Tanglewood, Massachusets. Le troisième festival dont nous parlerons est l'« Aspen Music Festival » dans la région occidentale montagneuse du Colorado.

La plus récente de ces trois institutions, la « Congregation » de Dartmouth présente un des exemples les plus remarquables de contribution à la musique moderne. Sa création date de 1963, mais elle a déjà gagné l'estime de plusieurs compositeurs éminents. L'Argentin Alberto Ginastera, par exemple, nomma Dartmouth « non seulement une magnifique école d'été, mais le festival de musique le plus important du monde consacré aux œuvres contemporaines ».

Ce jugement s'appuie sur de solides statistiques et j'y reviendrai dans un moment. Mais la clé des qualités de Dartmouth est dans son titre même: « Congrégation des Arts ». La musique n'y est pas un art isolé mais associé à d'autres arts. Le spacieux Hopkins Center dans lequel se déroule le festival compte, en plus de l'auditoire principal — 1100 sièges, une excellente acoustique — une vaste chaîne de théâtres, des salles de conférences, des salles de répétitions, des galeries d'art, des studios pour gravures et autres arts. Le programme annuel tient entièrement compte de ces avantages, meublant chaque moment creux de shows artistiques, de représentations théâtrales, de rétrospectives de cinéma présentant les travaux de metteurs en scène aussi divers que Jean Renoir et Fred Zinnemann. Il y a un important échange d'activités entre les différents secteurs — des étudiants de sculpture qui ne manquent pas un concert, des musiciens qui se détendent en peignant ou en assistant à des soirées de théâtre, des étudiants résidant pour diverses raisons, qui suivent

ist, so gehören auch zwei dieser drei ungewöhnlichen Unternehmen in dieses Gebiet: das eine Festival ist die „Congregation of the Arts" am Dartmouth-College in Hanover, New Hampshire, das zweite das Berkshire-Festival in Tanglewood, Massachusetts. Das dritte, das wir betrachten wollen, ist das Aspen-Musik-Festival im westlichen Kordillerenstaat Colorado.

Den klarsten und vielleicht bemerkenswertesten Eindruck vom Engagement für die zeitgenössische Musik gibt die jüngste der drei Institutionen, die „Dartmouth Congregation". Erst 1963 gegründet, hat sie sich bereits die Wertschätzung zahlreicher hervorragender Komponisten erworben. So hat beispielsweise der argentinische Komponist Alberto Ginastera Dartmouth „nicht nur als eine prächtige Sommerschule, sondern als das wichtigste Festival für zeitgenössische Musik in der ganzen Welt" bezeichnet.

Für dieses Urteil gibt es einleuchtende statistische

Gründe, auf die ich sogleich zu sprechen komme. Doch der erste Anhaltspunkt für die Qualität der am Dartmouth-College gebotenen Leistungen liegt schon im Namen: „Congregation of the Arts" (Vereinigung der Künste). Zunächst einmal beschäftigt man sich hier nicht ausschließlich mit Musik, sondern auch mit den anderen Künsten. Das geräumige luftige Hopkins Center umfaßt nicht nur den großen Spaulding-Konzertsaal mit 1100 Plätzen und einer ausgezeichneten Akustik, sondern auch eine Reihe von Theatern, Hörsälen, Übungsräumen, Galerien und Studios. Die gebotenen Möglichkeiten werden voll ausgenutzt. Dauernd gibt es Ausstellungen, Theateraufführungen und Filme, die etwa einen Querschnitt durch Arbeiten so verschiedener Regisseure wie Jean Renoir und Fred Zinnemann zeigen. Für Abwechslung und lebhaften Meinungsaustausch auf allen Gebieten ist gesorgt — es gibt Bildhauereistudenten, die nie ein Konzert versäumen, Musiker, die sich durch Malen oder den Besuch von Theater-

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the principal Spaulding Auditorium, with 1,000 seats and excellent acoustics, but a wide range of theatres, lecture halls, practice rooms, art galleries, and studios for graphic and other arts. The annual program makes full use of these facilities, filling every spare moment with art shows, repertory theatre performances, and film retrospectives presenting the work of directors as diverse as Jean Renoir and Fred Zinnemann. There is much give and take of activity among the various fields—there are sculpture students who never miss a concert, musicians who relax by painting or seeing plays, and students in residence for such unrelated purposes as attending summer law courses who take advantage of the whole spectrum of artistic presentations.

par exemple des cours d'été de droit et qui profitent des avantages du programme artistique.
Et puis, il y a le choix significatif du mot « congrégation » plutôt que « festival ». Dartmouth aime, bien sûr, attirer des spectateurs. Mais la riche université qui dirige la congrégation la considère plutôt comme un projet éducatif que comme pourvoyeur de loisirs, de toute façon d'un niveau élevé. Et lorsque les participants eux-mêmes se donnent pour but principal la réalisation artistique, la satisfaction du public en sera d'autant plus profonde.
L'organisation musicale de la Congrégation fut placée, dès le début, entre les mains du directeur musical du Dartmouth College, Mario di Bonaventura. Elève de Nadia Boulanger, d'Igor Markevich et de Luigi Dallapiccola, il cumule les fonctions de

Spaulding Auditorium

And then there is the significant choice of the word "congregation" rather than "festival". Dartmouth likes, of course, to attract spectators. But the wealthy and respected university that runs the Congregation sees it rather as an educational project than as a purveyor of entertainment, on however lofty a plane. Paradoxically, as often happens when the pursuit of artistic achievement by the participants themselves is the principal concern, the result is a far more profound satisfaction for the audience too.

The musical organisation of the Congregation has, from the start, been in the hands of Dartmouth College's director of music, Mario di Bonaventura. A former student of Nadia Boulanger, Igor Markevich and Luigi Dallapiccola, he is a rare combination of conductor, teacher, and administrator. His work has brought him several awards, and he is beginning to develop an international career as a conductor—last September he was the first American ever to conduct at the autumn music festival in Warsaw.

His central pursuit, however, is the Dartmouth Congregation. He spends several months of each year travelling around Europe and America listening to music, meeting composers, and building new projects. His conception of the problems involved is bold but practical. "Everyone talks these days", he says, "about the so-called gap between composers and public. What tends to be forgotten is the gap, at least equally important, between composers and performers. When students come here for the first time, I often find that they have no real notion of what composers are trying to do today. It's this situation that our programme is

chef d'orchestre, de professeur et d'administrateur, ce qui est rare. Par son travail il s'est acquis beaucoup d'estime et il commence une carrière internationale de chef d'orchestre. En septembre dernier, il fut le premier Américain à avoir dirigé au Festival Musical d'Automne de Varsovie.

Mais son intérêt principal va à la congrégation de Dartmouth. Il passe plusieurs mois par année à voyager à travers l'Europe et l'Amérique pour écouter de la musique, voir des compositeurs et faire de nouveaux projets. Sa conception des problèmes est audacieuse mais du domaine des possibilités. « Chacun parle aujourd'hui », dit-il, « d'un certain fossé qui sépare les compositeurs du public. Ce que l'on a tendance à oublier, c'est qu'il existe un fossé tout aussi important entre les compositeurs et les exécutants. Lorsque des étudiants viennent ici pour la première fois, je trouve souvent qu'ils n'ont pas de véritable notion de ce qu'essaient de faire les compositeurs aujourd'hui. C'est cette situation que nous devons affronter. Lorsque nous invitons un compositeur, nous nous efforçons d'explorer sa production en profondeur. Souvent on joue jusqu'à une douzaine de ses œuvres durant ses deux semaines de séjour. Il en dirige quelques-unes lui-même, il les supervise toutes. Et, en plus des conférences qu'il donne, il se tient souvent à la disposition des étudiants. »

Voyons un peu comment cela fonctionne en pratique. Durant les six premières années de la Congrégation, de 1963 à 1968 (avec un programme préliminaire d'une semaine en septembre 1962, lors de l'ouverture du Hopkins Center) trente-huit œuvres furent jouées en première mondiale à Dartmouth. A côté d'une douzaine de compositeurs

aufführungen entspannen, demgegenüber gibt es aber auch ortsansässige Jurastudenten, die ebenfalls von den weitgespannten künstlerischen Darbietungen profitieren.

Erhebliche Bedeutung kommt der Wahl des Wortes „Congregation" zu. Natürlich möchte Dartmouth Zuschauer anlocken. Aber die wohlhabende und angesehene Universität, die die „Congregation of the Arts" durchführt, möchte die Veranstaltung als Lehr- bzw. Bildungsvorhaben gewertet und nicht zu einem Unterhaltungsprogramm herabgewürdigt wissen, unabhängig davon, wie hoch das Niveau auch sein mag. Paradoxerweise, wie es oft geschieht, wenn das Streben nach künstlerischer Leistung für die Teilnehmer selber das Hauptanliegen bildet, ist das Ergebnis auch für die Zuhörer sehr befriedigend.

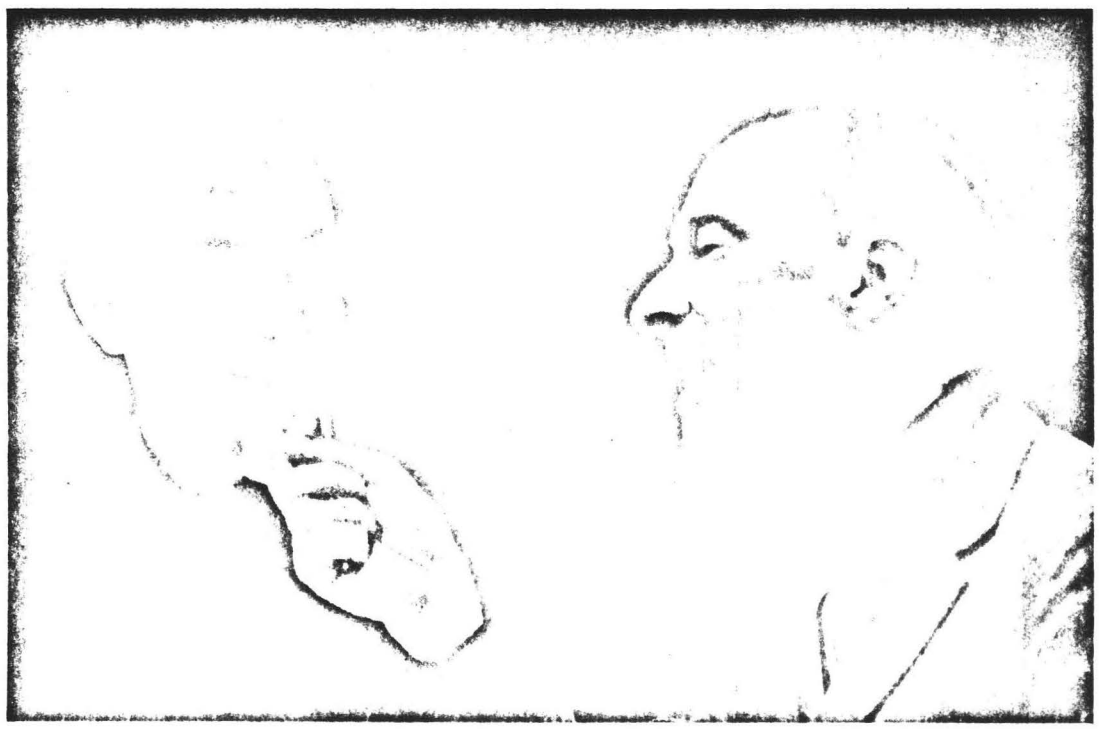
Die musikalische Organisation der „Congregation" liegt von Anfang an in den Händen des Musikdirektors am Dartmouth College, Mario di Bonaventura. Als Schüler von Nadia Boulanger, Igor Markewitsch und Luigi Dallapiccola stellt er eine seltene Mischung aus Dirigent, Lehrer und Verwaltungsfachmann dar. Seine Arbeit hat ihm einige Auszeichnungen eingebracht, und er ist auf dem besten Wege, eine internationale Karriere als Dirigent zu machen: Im September vorigen Jahres war er der erste Amerikaner, der jemals beim Warschauer Herbst dirigierte.

Seine Hauptarbeit gilt jedoch der „Dartmouth Congregation". Einige Monate jeden Jahres reist er in Europa und Amerika umher, hört Musik, trifft sich mit Komponisten und arbeitet neue Pläne aus. Seine Konzeption ist durchaus neuartig, aber auch zweckmäßig. „Jeder", sagt er, „redet heute über die sogenannte Kluft zwischen Komponisten und Publikum. Was dabei anscheinend vergessen wird, ist die zumindest ebenso wichtige Kluft zwischen

designed to meet. For one thing, when we invite a composer, we really try to explore his output in depth. Often as many as a dozen of his works will be performed during the two weeks he is here. Some he conducts himself, all of them he supervises. And besides lecturing, he is often available to the students informally too."

How this works in practice is best seen from the figures. In the first six years of the Congregation, from 1963 to 1968 (with a preliminary week-long programme in September, 1962, when Hopkins Center opened), thirty-eight works received their

américains, notons les Polonais Bacewicz, Baird, Penderecki, le Danois Niels Viggo Benetzon, l'Allemand Blacher, les Italiens Malipiero et Petrassi et le Français Milhaud. Il y eut également 35 premières pour les Etats-Unis: six œuvres de Bentzon, trois de Blacher, cinq de Henze, une de Kodály, quatre de Lutoslawski et trois de Frank Martin. Ces premières furent réalisées dans le cadre du programme des compositeurs résidants. Chaque année, trois compositeurs séjournent deux semaines de suite, au début, au milieu et à la fin des huit semaines de festival. En plus des six noms cités, les composi-

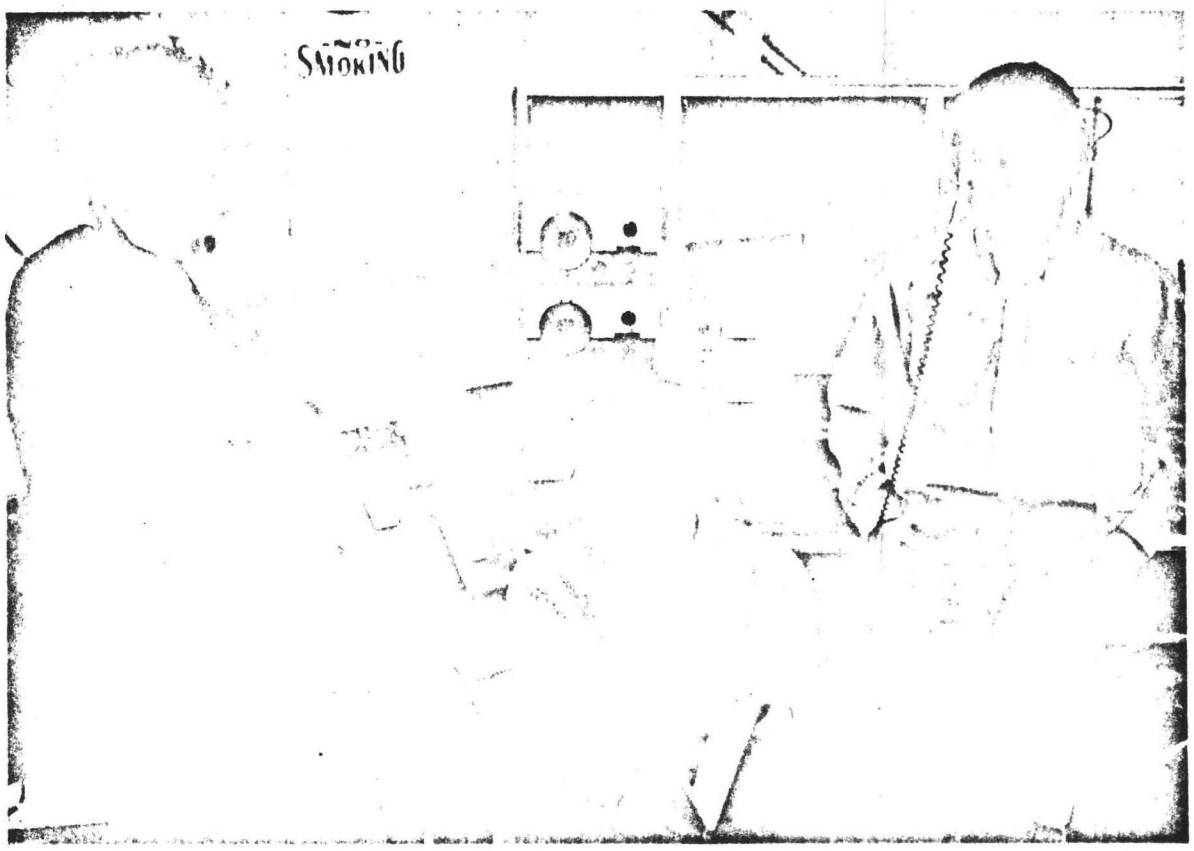


Bonaventura, Lutoslawski

Komponisten und ausübenden Musikern. Wenn Studenten zum ersten Mal hierherkommen, stelle ich oft fest, daß sie keine wirkliche Vorstellung von dem haben, was die Komponisten heute auszusagen versuchen. Dieser Situation soll unser Programm abhelfen. Wenn wir einen Komponisten einladen, bemühen wir uns, seine Produktion wirklich auszuloten. Oft werden nicht weniger als ein Dutzend seiner Werke in den zwei Wochen seiner Anwesenheit aufgeführt. Einige dirigiert er selber, alle werden jedoch unter seiner Leitung aufgeführt. Und neben seinen Vorlesungen steht er den Studenten ganz zwanglos zur Verfügung."

Wie dies nun in der Praxis funktioniert, läßt sich am besten aus den Zahlen ersehen. In den ersten sechs Jahren der „Congregation", d. h. von 1963 bis 1968 (mit einem einwöchigen Vorprogramm im September 1962, als das Hopkins Center eröffnet wurde), erlebten achtunddreißig Werke in Dart-

mouth ihre Uraufführung. Abgesehen von einem Dutzend amerikanischer Komponisten waren die Polen Bacewicz, Baird und Penderecki, der Däne Niels Viggo Bentzon, der Deutsche Blacher, die Italiener Malipiero und Petrassi sowie der Franzose Milhaud vertreten. Außerdem fanden fünfunddreißig amerikanische Erstaufführungen statt, darunter sechs Werke von Bentzon, drei von Blacher, fünf von Henze, ein Werk von Kodály, vier Werke von Lutoslawski und drei von Frank Martin. Alle diese Komponisten wohnten im Rahmen der an sie ergangenen Einladungen in Hanover; dieses „composer-in-residence"-Programm bildet den schöpferischen Kern des Ganzen. Drei Komponisten wohnen jedes Jahr am Ort ihrer Tätigkeit, und zwar jeweils zwei Wochen zu Beginn, in der Mitte und am Ende des achtwöchigen Programms. Weitere Komponisten, die eine Einladung nach Dartmouth angenommen haben, sind Easley Blackwood, Elliott



Who would have thought that one can have fun with electronic music. Students in the Dartmouth Studio.

world premieres at Dartmouth. Apart from a dozen American composers, those represented have included the Poles Bacewicz, Baird, and Penderecki, the Dane Niels Viggo Bentzon, the German Blacher, the Italians Malipiero and Petrassi, and the Frenchman Milhaud. In addition there were thirty-five United States premieres, including six works by Bentzon, three by Blacher, five by Henze, one by Kodály, four by Lutoslawski, and three by Frank Martin. All these latter have been in connection

teurs qui ont accepté une invitation à Dartmouth sont Easley Blackwood, Elliott Carter, Carlos Chavez, Copland, Henry Cowell, Ross Lee Finney, Ginastera, Krenek, Peter Mennin, Vincent Persichetti et Walter Piston. 318 œuvres contemporaines furent exécutées ces six dernières années, 189 d'entre elles par dix-sept compositeurs en séjour. En outre, les 7 premières Congrégations (1969 compris) ont commandé 32 œuvres; Bonaventura a tenté d'enrichir rationnellement le répertoire en encourageant les

Carter, Carlos Chavez, Copland, Henry Cowell, Ross Lee Finney, Ginastera, Krenek, Peter Mennin, Vincent Persichetti und Walter Piston. In diesen sechs Jahren wurden 318 zeitgenössische Werke aufgeführt, davon 189 durch siebzehn am Ort wohnende Komponisten. Als ob damit nicht genug sei, wurden von den ersten sieben „Congregations" (einschließlich 1969) außerdem noch zweiunddreißig Werke in Auftrag gegeben; hierbei hat Bonaventura versucht, einen praktischen Beitrag zum Repertoire zu leisten, indem er Komponisten aufforderte, in solchen vernachlässigten Formen wie der Kammersymphonie und dem Klarinettenkonzert zu schreiben.

Bei allem Nachdruck auf zeitgenössischer Musik betont Bonaventura: „Moderne Musik darf nicht als ein gesonderter Fall behandelt werden. Sie muß

neben den klassischen Werken bestehen und muß ihre Beziehung zur Tradition unter Beweis stellen. So wollte ich zum Beispiel sehen, wie Henzes Erste Symphonie neben Mozarts ‚Prager' klingt; daher setzte ich beide einfach auf ein und dasselbe Programm". Unter den sechzehn Konzerten, die jeden Sommer gegeben werden, findet sich kaum jemals ein Programm, in dem ausschließlich zeitgenössische Musik geboten wird.

Dem Symphonie-Orchester der „Congregation" gehören Mitglieder von Symphonie-Orchestern des ganzen Landes an — aus Houston, New Orleans, Cincinnati und anderen Orten —, die die Botschaft moderner Musik mit in ihre eigenen Orchester zurückbringen. Es gibt ferner etwa achtzig College- und Konservatoriumsstudenten (viele mit Stipendien) sowie Einheimische, die zusammen mit einer

with Dartmouth's composer-in-residence program, which is the creative core of its format. Three composers are in residence each year, for two weeks apiece at the beginning, middle, and end of the eight-week progamme. In addition to the six just named, composers who have accepted Dartmouth's invitation include Easley Blackwood, Elliott Carter, Carlos Chavez, Copland, Henry Cowell, Ross Lee Finney, Ginastera, Krenek, Peter Mennin, Vincent Persichetti, and Walter Piston. In those six years, 318 contemporary works were performed, 189 of them by seventeen composers-in-residence. As if that were not enough, the first seven Congregations (including 1969) have commissioned thirty-two works, and in this area Bonaventura has tried to make a rational contribution to the repertoire by encouraging composers to write in such neglected forms as the chamber symphony and the clarinet concerto.

With all this emphasis on the contemporary, Bonaventura stresses that "Modern music mustn't be treated like a kind of isolation case. It has to stand up alongside classical works, and it has to demonstrate its relationship to tradition. For instance, I wanted to see how Henze's First Symphony would sound next to Mozart's 'Prague', so I simply put them together." Among the sixteen concerts presented at Dartmouth each summer, there is hardly ever a programme in which contemporary music stands by itself.

The Dartmouth Symphony Orchestra includes a number of players from symphony orchestras around the country—Houston, New Orleans, Cincinnati, and other places—who help by carrying the message back to their own organisations. There are also about eighty college and conservatory students (many on scholarships) and local residents,

compositeurs à écrire des morceaux dans des formes aussi négligées aujourd'hui que la symphonie de chambre ou le concerto pour clarinette.

En mettant ainsi l'accent sur le contemporain, Bonaventura souligne que « la musique moderne ne doit pas être traitée comme un cas isolé. Elle doit être confrontée aux œuvres classiques pour que soient décelés ses liens avec la musique traditionnelle. Par exemple, j'ai voulu voir quel effet ferait la Première Symphonie de Henze à côte de la Symphonie de Prague de Mozart. Aussi je les ai mises au même programme ». Dans les 16 concerts présentés chaque été à Dartmouth, il n'y a presque aucun programme composé exclusivement de musique contemporaine.

L'Orchestre Symphonique de Dartmouth comprend un certain nombre de musiciens d'orchestres symphoniques du pays — Houston, New Orleans, Cincinnati et d'autres villes — qui rapportent ensuite dans leur propre orchestre l'expérience de la musique contemporaine. Il y a aussi environ quatre-vingts étudiants d'universités et de conservatoires (plusieurs d'entre eux sont boursiers) et des résidents locaux qui forment, avec un noyau de chefs de pupitre, les possibilités musicales de la Congrégation. Un étudiant aura souvent, par exemple, à jouer du second hautbois à côté de son professeur et pourra observer de près comment son professeur vient à bout des difficultés d'exécution. Au sujet de la qualité du jeu, Bonaventura rapporte: « Henze et Blacher — ainsi que Krenek et Frank Martin — ont été plus touchés par l'exécution de leurs œuvres à Dartmouth que par celle de plusieurs de nos grands orchestres ce qui nous a créé des difficultés avec les grands orchestres patentés. On nous a souvent tenu rigueur de ce que notre entreprise supportée par aucune fondation ou subvention du Gouvernement soit

Elite von Konzertmeistern das Orchester bilden. Es passiert oft, daß ein Student etwa die zweite Oboe auf dem Platz neben seinem Lehrer spielt, wobei er aus nächster Nähe beobachten kann, wie der Lehrer die Schwierigkeiten neuer Musik meistert.

Was das spieltechnische Niveau betrifft, weiß Bonaventura zu berichten, daß „wir durch Henzes, Blachers, Kreneks und Frank Martins Bemerkungen, hiesige Aufführungen ihrer Werke seien den Bemühungen einiger unserer größten Orchester überlegen gewesen, uns die Sympathien im ‚Musikgeschäft' teilweise verscherzt haben. Es wird uns sehr übelgenommen, daß dieses durch Stiftungs- oder Regierungsgelder in keiner Weise unterstützte ‚parvenühafte' Unternehmen Aufführungen von derart ungewöhnlicher Qualität zustande bringt. Als die ‚graue Eminenz' hinter diesen unsauberen

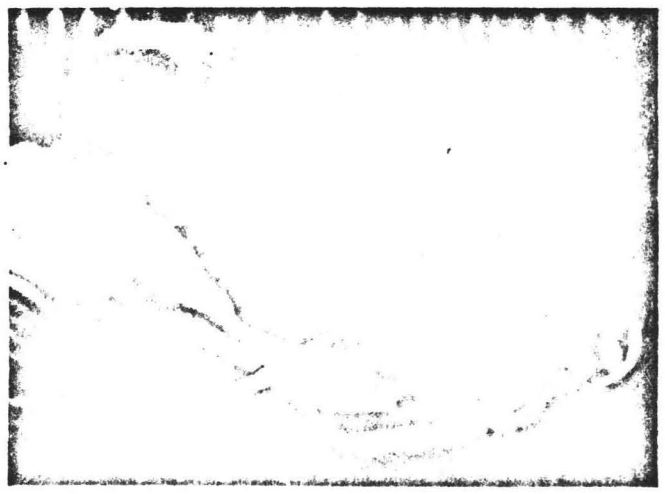
Machenschaften wiederhole ich: Man braucht zur vorhandenen Literatur ‚lediglich' die passenden Musiker."

Hans Werner Henze beschrieb die bei seinem Aufenthalt 1967 gesammelten Eindrücke so: „Ich finde es sehr ergreifend: Es ist wie jene gänzlich der Kunst geweihte Landschaft, von der Goethe einst sprach." Und über die Bedeutung seines Aufenthaltes in Hanover für ihn selbst meinte Henze: „Man kann hier soviel über sich selber lernen. Wenn man einmal alle anderen Vorzüge dieses Ortes beiseite läßt, ist es doch so: Jede Minute jeder Stunde jedes Tages, den man sich hier aufhält, wird man mit seiner eigenen Vergangenheit konfrontiert. Es gibt so vieles neu zu überdenken, neu zu werten, neu zu beurteilen. Und wenn man abreist, ist man zwangsläufig ein anderer Mensch als bei der An-

together with a nucleus of first-desk men who form the Congregation's music faculty. A student will often find himself playing, say, second oboe in the next chair to his teacher, and he can observe at close quarters how the teacher copes with the conditions of actual performance. As for the standard of playing, Bonaventura reports that "Henze's and Blacher's remarks—Krenek's and Frank Martin's, also—to the effect that performances given them here were superior to the efforts of several of our major orchestras have actually alienated us in the 'music business'. It is greatly resented that this 'upstart' venture, unsupported by any Foundation or government money, should produce performances of such unusual quality. As the 'eminence grise' behind this foul play, I repeat: one need 'only' match literature to performers."

The all-round nature of the Dartmouth experience was well expressed by Hans Werner Henze during his 1967 residence: "I find it very touching: it's

Hans Werner Henze



parvenue à des réalisations d'une qualité inhabituelle. En tant « qu'éminence grise » de cette entreprise, je ne peux que répéter: il suffit de trouver les interprètes préparés à cette littérature musicale. »

Durant son séjour en 1967, Hans Werner Henze a bien exprimé le caractère universel de l'expérience de Dartmouth: « Je trouve cela très touchant: je ne peux m'empêcher de penser à Goethe qui, dans l'une de ses nouvelles, décrit un paysage entièrement dédié à l'art ». Et parlant de sa valeur pour le compositeur, il dit: « L'on peut y apprendre tant de choses sur soi-même. Ne faisons pas trop de compliments et disons simplement: chaque minute, chaque heure et chaque jour que vous passez ici, vous êtes enveloppé de votre propre passé. Il y a tellement à repenser, à réévaluer, à reclasser. Au moment du départ, vous n'êtes plus le même qu'à votre arrivée. Oui, c'est une expérience réellement créatrice ». Lorsqu'on demande à Henze s'il y avait quelque chose de comparable en Europe, sa réponse ne se fit pas attendre: « Non ».

Si à Dartmouth la musique contemporaine tient la première place, à Tanglewood elle n'est qu'un aspect d'une organisation beaucoup plus ample et compliquée. Les 210 âcres de propriété rurale de Tanglewood furent données en 1936 à l'Orchestre Symphonique de Boston par Mrs. Andrew Hepburn et Miss Mary Aspinwall Tappan comme quartier pour le Festival Symphonique de Berkshire, existant alors depuis deux ans. L'orchestre Symphonique de Boston donne chaque été vingt-quatre concerts dans la salle de concerts de semi plein-air—environ 6.000 sièges sans compter les pelouses environnantes; l'orchestre de chambre du Boston Symphony et des artistes invités s'y exécutent également.

En 1940, Serge Koussevitzky, alors directeur musical de l'Orchestre, fonda le Centre Musical de Berk-

kunft. Ja, es ist ein wahrhaft schöpferisches Erlebnis." Auf die Frage, ob es irgendetwas in Europa gebe, das sich mit Dartmouth vergleichen ließe, antwortete Henze mit einem prompten, schlichten und uneingeschränkten „Nein!".

Im Gegensatz zu Dartmouth, wo die zeitgenössische Musik im Mittelpunkt des Interesses steht, bildet sie in Tanglewood lediglich einen Aspekt innerhalb eines umfangreicheren und komplizierter gegliederten Planes. Das 210 Morgen große Landgut Tanglewood wurde dem Bostoner Symphonieorchester im Jahre 1936 von Mrs. Andrew Hepburn und Mary Aspinwall Tappan als Wirkungsstätte für das „Berkshire Symphonic Festival" vermacht, das damals gerade zwei Jahre bestand. In der halboffenen Musikhalle mit rund 6000 Plätzen und zusätzlichem Raum auf den umgebenden Rasenflächen finden jetzt jeden Sommer vierundzwanzig Wochenendaufführungen des Bostoner Symphonieorchesters sowie Konzerte mit den Boston Symphony Chamber Players und in Tanglewood zu Gast weilenden Künstlern statt.

1940 gründete Serge Koussevitzky, der damalige musikalische Leiter des Orchesters, das „Berkshire Music Center" als Ausbildungsstätte für junge Musiker. Nach seinem Tode im Jahre 1951 trat Charles Munch an seine Stelle; Erich Leinsdorf (der in der nächsten Saison seine Tätigkeit aufgibt) leitet das „Berkshire Music Center" seit 1963. Das „Berkshire Festival" als Ganzes befaßt sich nur am Rande mit zeitgenössischer Musik, und lediglich im Rahmen des „Music Center" finden Aufführungen zeitgenössischer Musik statt. Der Kompositionsabteilung stand fünfundzwanzig Jahre Aaron Copland

like Goethe's idea, in one of his novels, of a landscape entirely devoted to art." And speaking of its value to the composer, he said: "You can learn so much about yourself here. Leaving aside all the other compliments this place has had, the thing is this: every minute of every hour of every day that you're here, you are involved with your own past. There is so much rethinking, so much reassessment, so much re-evaluation to do. And when you leave you are bound to be a different person from when you came. Yes, it's a truly creative experience." When asked whether there was anything in Europe he could compare Dartmouth with, Henze's answer was a prompt, simple, and unqualified "No!"

In contrast to Dartmouth, where it is the centre of focus, contemporary music at Tanglewood is just one aspect of a much larger and more complicated set-up. The 210-acre country estate of Tanglewood was given to the Boston Symphony Orchestra in 1936 by Mrs. Andrew Hepburn and Miss Mary Aspinwall Tappan as a home for the Berkshire Symphonic Festival, then two years old. In the semi-open-air Music Shed, with seats for nearly 6,000 and additional room on surrounding lawns, the Festival now presents twenty-four weekend performances each summer by the Boston Symphony Orchestra and concerts by the Boston Symphony Chamber Players and guest artists.

In 1940 Serge Koussevitzky, then music director of the Orchestra, founded the Berkshire Music Center as a professional and artistic training ground for young musicians. After his death in 1951, he was succeeded by Charles Munch, and Erich Leinsdorf (who leaves next season) has been director of the Center since 1963. The Berkshire Festival as a whole is only marginally concerned with contemporary music, and it is within the framework

Erich Leinsdorf

shire comme centre de perfectionnement professionnel et artistique pour de jeunes musiciens. Après sa mort, en 1951, Charles Munch lui succéda; Erich Leinsdorf (qui s'en ira lors de la prochaine saison) est le directeur du Centre depuis 1963. Le Festival de Berkshire dans son ensemble ne s'occupe que secondairement de la musique contemporaine et cela dans le cadre du Centre Musical. La section de composition fut dirigée pendant les vingt-cinq premières années par Aaron Copland. Après son départ, en 1965, Gunther Schuller, l'un des plus grands compositeurs d'Amérique, lui succéda à la tête des activités de musique contemporaine. Chef d'orchestre distingué, expert en jazz et pionnier des rapprochements « third-stream » entre le jazz et l'expression symphonique, éducateur aux idées nouvelles et stimulantes quant à la façon d'enseigner la musique pour former ce qu'il nomme « le musicien total », Schuller accepta en 1967 la présidence du Conservatoire de New England. Alors que l'Université de Boston assure au Centre Musical de Berkshire des cours de musique conventionnelle et des cours en d'autres arts, le Conservatoire de New England, mené par Schuller, s'occupe de musique

vor. Als er 1965 in den Ruhestand trat, wurde die Leitung der Abteilung für zeitgenössische Musik von Gunther Schuller, einem der führenden amerikanischen Komponisten, übernommen. Als ausgezeichneter Dirigent, Jazz-Experte und Vorkämpfer der „third-stream"-Annäherung zwischen Jazz und Symphonik sowie als Lehrer mit frischen und anregenden Ideen in bezug auf das, was er die Ausbildung von „Vollblutmusikern" nennt, übernahm Schuller 1967 die Direktion des „New England Conservatory". Während die Universität von Boston für das „Berkshire Music Center" die Seminare und Kurse in herkömmlicher Musik sowie in anderen Künsten durchführt, vertritt das „New England Conservatory" mit Schuller an der Spitze die Sache der zeitgenössischen Musik. Neben den regelmäßigen Kompositionskursen vermitteln Seminare über nichtabendländische Musik, Jazz, die jüngsten Neuerungen in der Theorielehre und über fortschrittliche Instrumentaltechniken ein charakteristisches Bild von Schullers objektiver und unvoreingenommener Auffassung.

Was die eigentliche Aufführungspraxis betrifft, zieht man es in Tanglewood anders als in Hanover vor, zeitgenössische Musik „unverwässert" zu präsentieren. Seit 1963 (als Schuller zum ersten Mal in Tanglewood auftrat) ist das Hauptereignis das einwöchige (jetzt auf zwei Wochen ausgedehnte) Festival für Zeitgenössische Amerikanische Musik, das im Jahre 1968 in Erkenntnis des sich ständig erweiternden musikalischen Horizonts das einschränkende Wort „amerikanisch" fortan fallenließ.

In der Frühzeit des „Center" wurde die Vergabe von Kompositionsaufträgen in erster Linie von der

of the Music Center that the contemporary activities take place. The Composition Department was headed for the first twenty-five years by Aaron Copland. When he retired in 1965, the direction of contemporary music activities was taken over by Gunther Schuller. A fine conductor, an expert on jazz and pioneer of "third-stream" rapprochements between jazz and symphonic media, and an educator with fresh and stimulating ideas on how music can be taught to produce what he calls "total musicians", Schuller in 1967 took up the post of president at the New England Conservatory. While Boston University provides the Berkshire Music Center's conventional music courses and courses in other arts, it is the New England Conservatory, spearheaded by Schuller, that looks after contemporary matters. Apart from the regular contemporary composition courses seminars in non-Western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques have exemplified Schuller's outward-looking approach.

As far as actual performances are concerned, Tanglewood, unlike Dartmouth, prefers to present contemporary music undiluted. Since 1963 (which was also the year when Schuller made his entrance on the Tanglewood scene), the principal channel has been the one-week (now expanded to two weeks) Festival of Contemporary American Music, which in 1968 dropped the "American" from its title in recognition of broadening horizons.

In the early years of the Center, the main brunt of commissioning was borne by the Koussevitzky Music Foundation. One very distinguished result of the Foundation's generosity was Benjamin Britten's "Peter Grimes", which, after its world premiere at Sadler's Wells, London, in 1945, received its first

contemporaine. En plus des cours réguliers de composition contemporaine, des séminaires de musique non-occidentale, le jazz, des innovations récentes dans l'enseignement de la théorie et des techniques instrumentales avancées sont autant d'exemples de l'esprit large et prévoyant de Schuller.

Si nous considérons les exécutions de Tanglewood, nous remarquons qu'à la différence de Dartmouth, la musique contemporaine y est présentée de façon non diluée. Depuis 1963 (année également de l'arrivée de Schuller à Tanglewood) le canal principal fut le Festival de Musique Contemporaine Américaine d'une durée d'une semaine (il s'échelonne maintenant sur deux semaines) qui, en 1968, supprima de son titre le mot « Américaine », acceptant ainsi d'élargir son horizon.

Durant les premières années du Centre, la Fondation Musicale Koussevitzky subventionna les principales commandes. On lui doit, par exemple, le « Peter Grimes » de Benjamin Britten, qui, après sa première mondiale au Sadler's Wells à Londres en 1945, fut joué l'année suivante pour la premiere fois en Amérique, sous la direction de Leonard Bernstein à Tanglewood. Jusqu'en 1960, la fondation Koussevitzky fit la commande de nombreuses œuvres, comprenant des opéras de Meyerowitz, Toch, Mennini et Bucci, plusieurs de ces travaux furent exécutés à Tanglewood.

Entretemps une autre agence de commandes fit son apparition, la Fondation Musicale Fromm, fondée et dirigée par Paul Fromm, un importateur de vin de Chicago qui fit don des bénéfices de son entreprise aux enfants nécessiteux et à la musique contemporaine. Dès 1957, la Fondation Fromm se chargea de subventionner des concerts de musique contemporaine à Tanglewood, elle fit également une série de

Koussewitzky-Musikstiftung getragen. Ein sehr bemerkenswertes Resultat der Großzügigkeit dieser Stiftung war Benjamin Brittens Oper „Peter Grimes", die nach ihrer Uraufführung am Londoner „Sadler's Wells Theatre" im Jahre 1945 ihre amerikanische Erstaufführung im folgenden Jahr unter der Leitung von Leonard Bernstein in Tanglewood erlebte. Bis 1960 vergab die Koussewitzky-Stiftung zahlreiche Kompositionsaufträge, darunter Opern von Meyerowitz, Toch, Mennini und Bucci; viele dieser Auftragswerke wurden in Tanglewood aufgeführt.

Inzwischen war eine weitere Stiftung, die Kompositionsaufträge vergibt, in Erscheinung getreten: die Frommsche Musikstiftung, ein von Paul Fromm, einem Chikagoer Weinimporteur, gegründetes und geleitetes Unternehmen. Die Einnahmen aus seinem Geschäft verwendet Paul Fromm zur Unterstützung

von Waisenkindern und zur Förderung zeitgenössischer Musik. 1957 begann die Frommsche Stiftung ein Programm zur Förderung von Aufführungen zeitgenössischer Musik in Tanglewood und vergab außerdem eine Reihe von Kompositionsaufträgen, die noch immer im Mittelpunkt der Tätigkeit des „Berkshire Music Center" stehen. Mit einer Unterbrechung von drei Jahren, nämlich von 1961 bis 1963, als keine Aufträge vergeben wurden, entstanden in den Jahren 1957 bis 1969 achtunddreißig Auftragswerke, hauptsächlich aus der Feder jüngerer amerikanischer Komponisten. Easley Blackwood, Irving Fine, David Diamond, Ingolf Dahl, Luciano Berio, Mario Davidovsky und Murray Schafer gehören zu den einem größeren Kreis bekannt gewordenen Komponisten, die aus dem Programm Nutzen gezogen haben, während einige andere erst anfangen, sich einen internationalen Namen zu

American performance under Leonard Bernstein's direction at Tanglewood the following year. Down to 1960, the Koussevitzky Foundation awarded large numbers of commissions, including operas by Meyerowitz, Toch, Mennini, and Bucci, and many of the works that resulted were performed at Tanglewood.

Meanwhile another commissioning agency had come on the scene. This is the Fromm Music Foundation, founded and headed by Paul Fromm, a Chicago wine-importer who has devoted his business profits to the causes of deprived children and contemporary music. In 1957, the Fromm Foundation started a programme to support the perform-

commandes qui forment une des activités centrales du Centre Musical de Berkshire. Entre 1957 et 1969 (avec trois années d'interruption entre 1961 et 1963 durant lesquelles il n'y en eut pas) trente-huit commandes, composées principalement par de jeunes Américains, furent exécutées. Easley Blackwood, Irving Fine, David Diamond, Ingolf Dahl, Luciano Berio, Mario Davidovsky et Murray Schafer sont les noms les plus connus parmi ceux qui ont bénéficié du programme de subventions; de nombreux autres compositeurs commencent maintenant à pouvoir faire leurs preuves sur la scène internationale. La Fondation Fromm a également effectué un travail fort utile en favorisant la parution de disques

Gunther Schuller leading a rehearsal at Tanglewood

ance of contemporary music at Tanglewood, and it also instituted a series of commissions which is still central to the Berkshire Music Center's activity. With a gap of three years from 1961 to 1963, when there were no commissions, the years from 1957 to 1969 have produced thirty-eight commissions, principally from younger American composers. Easley Blackwood, Irving Fine, David Diamond, Ingolf Dahl, Luciano Berio, Mario Davidovsky, and Murray Schafer are among the more widely known of those who have benefitted from the programme, and several others are now beginning to make their mark on the international scene. Another area in which the Fromm Foundation has done valuable work is in subsidising commercial recordings of contemporary music, whether commissioned by the Foundation or not.

Like Dartmouth, Tanglewood has an impressive list of visiting composers, though the number of their works performed is smaller. Hindemith shared the contemporary composition courses with Copland in 1940 and 1941, and the visitors since then have been Stravinsky, Honegger, Barber, Milhaud, Messiaen, Ibert, Dallapiccola, Chavez, Toch, Sessions, Blacher, Petrassi, Babbitt, Foss, Kirchner, Berio, Gerhard, Fortner, Hamilton, Lutoslawski, Xenakis, Berger, Carter, Martino, Rochberg, Perle, and Krenek. Ross Lee Finney, Seymour Shifrin, Earle Brown, Robert Cogan, Mario Davidovsky, and Andrew Imbrie have contributed on a part-time basis, and Alexander Goehr and Luciano Berio are the guests for 1969.

Repertoire breakdown for 1968, a typical eight-week session of the Music Center, shows that of 120 works performed, exactly one-third were by contemporary composers. This figure is roughly

commerciaux de musique contemporaine, donnés ou non en commission par la Fondation.

Comme à Dartmouth, de nombreux compositeurs se rendent à Tanglewood, bien qu'on y joue moins de leurs œuvres. En 1940 et 1941, Hindemith et Copland se partagèrent les cours de composition contemporaine, et depuis, Tanglewood accueillit Stravinsky, Honegger, Barber, Milhaud, Messiaen, Ibert, Dallapiccola, Chavez, Toch, Sessions, Blacher, Petrassi, Babbitt, Foss, Kirchner, Berio, Gerhard, Fortner, Hamilton, Lutoslawski, Xenakis, Berger, Carter, Martino, Rochberg, Perle et Krenek. Ross Lee Finney, Seymour Shifrin, Earle Brown, Robert Cogan, Mario Davidovsky et Andrew Imbrie y ont contribué temporairement et Alexander Goehr et Luciano Berio sont les hôtes de 1969.

Un aperçu du répertoire de 1968, une session typique de huit semaines du Centre Musical, montre que sur 120 œuvres jouées, un tiers exactement sont des morceaux de compositeurs contemporains, c'est-à-dire environ deux fois moins que durant la même période à Dartmouth.

Si ces statistiques semblent accorder plus d'importance à Dartmouth, il ne faut pas oublier que le principal effort du Festival de Berkshire porte sur d'autres domaines, par exemple sur le programme de l'Orchestre Symphonique de Boston, qui ne comporte qu'une petite proportion de compositions contemporaines. Le Festival de l'Ecole Musicale d'Aspen dans le Colorado est également orienté surtout vers le répertoire classique et romantique, en dépit de ses travaux importants sur le vingtième siècle. Sur 140 travaux enregistrés au programme d'Aspen en 1968, on n'en compte environ qu'un cinquième de contemporains.

Aspen, qui célèbre en 1969 son vingtième anniver-

machen. Ein weiteres Gebiet, auf dem die Fromm-Stiftung wertvolle Arbeit geleistet hat, ist die finanzielle Unterstützung von Schallplattenaufnahmen zeitgenössischer Werke, unabhängig davon, ob sie von der Stiftung in Auftrag gegeben worden waren oder nicht.

Wie Dartmouth kann auch Tanglewood eine eindrucksvolle Liste von Gastkomponisten vorweisen, obwohl die Zahl ihrer aufgeführten Werke geringer ist. 1940 und 1941 beteiligte sich Hindemith gemeinsam mit Copland an den Kompositionskursen; zu den Komponisten, die seit jener Zeit zu Gast waren, gehören Strawinsky, Honegger, Barber, Milhaud, Messiaen, Ibert, Dallapiccola, Chavez, Toch, Sessions, Blacher, Petrassi, Babbitt, Foss, Kirchner, Berio, Gerhard, Fortner, Hamilton, Lutoslawski, Xenakis, Berger, Carter, Martinů, Rochberg, Perle und Krenek. Ross Lee Finney, Seymour Shifrin, Earle Brown, Robert Cogan, Mario Davidovsky und Andrew Imbrie leisteten ebenfalls einen zeitlich begrenzten Beitrag. Alexander Goehr und Luciano Berio sind die Gastkomponisten des Jahres 1969.

Eine Aufschlüsselung des Programms für 1968, eines typischen achtwöchigen Semesters des „Center", zeigt, daß unter 120 aufgeführten Werken genau ein Drittel von zeitgenössischen Komponisten stammte. Diese Zahl stellt etwa die Hälfte des vergleichbaren Anteils zeitgenössischer Musik während des gleichen Zeitabschnitts in Dartmouth dar.

Wenn die statistischen Angaben für Dartmouth zu sprechen scheinen, so sollte man sich daran erinnern, daß das Berkshire-Festival seine Hauptstärke auf anderen Gebieten hat und offenbar auch durch die Programme des Bostoner Symphonieorchesters bestimmt ist, die naturgemäß einen wesentlich ge-

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half the comparable proportion during a similar period at Dartmouth.

If these statistics appear weighted toward Dartmouth's credit, it should be remembered that the Berkshire Festival's main strength lies in other areas, and also, obviously, in the programmes of the Boston Symphony Orchestra, which naturally include a substantially lower proportion of contemporary works. The Aspen Music Festival and School in Colorado is likewise oriented towards a predominantly classical and romantic repertoire, in spite of its important work in the twentieth-century field. A count of 140 works listed in Aspen's 1968 program reveals that about one-fifth were contemporary.

Aspen, which celebrates its twentieth anniversary in 1969 and has been under the guidance of its dean, Gordon Hardy, since 1963, has not involved itself in commissioning ventures like those of Dartmouth and Tanglewood, and consequently cannot claim many world premieres. On the other hand, the Festival's Conference on Contemporary Music has enjoyed the residence of many well-known composers, both American and European. Inevitably, since the supply of good composers is not infinite, several of the same names crop up here as in the Dartmouth and Tanglewood lists. Visitors to Aspen have included Berio, Carter, Chavez, Copland, Diamond, Foss, Henze, Kirchner, Krenek, Mennin, Messiaen, Persichetti, Piston, Rieti, Sauguet, Schuman, Searle, Sessions, and Tippett, and Dallapiccola is the invited guest for 1969. In earlier seasons, there were sometimes two or three composers-in-residence, but since 1966 only one has been invited each year.

At the same time, Aspen's composition courses are

Gordon Hardy

saire, et que son doyen, Gordon Hardy, dirige depuis 1963, ne s'est pas lancé dans des aventures de commandes comme l'ont fait Dartmouth et Tanglewood, et ne peut, par conséquent, s'enorgueillir de nombreuses premières mondiales. Par contre, les Conférences du Festival sur la Musique Contemporaine ont incité plusieurs compositeurs célèbres à y séjourner, des Américains aussi bien que des Européens. Inévitablement, comme le nombre des bons compositeurs n'est pas illimité, on retrouvera à Aspen bien des noms que nous avons déjà vus sur les listes de Dartmouth et de Tanglewood: Berio, Carter, Chavez, Copland, Diamond, Foss, Henze, Kirchner, Krenek, Mennin, Messiaen, Persichetti, Piston, Rieti, Sauguet, Schuman, Searle, Sessions et Tippett; Dallapiccola est l'hôte de 1969. Avant 1966, il y avait parfois deux ou trois compositeurs en séjour, mais depuis, le Festival n'en a invité qu'un par an.

Parallèlement, les cours de composition d'Aspen sont renforcés par la présence permanente de Darius Milhaud et de Charles Jones, qui se sont partagé la direction depuis la fondation de l'Ecole, et

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ringeren Anteil zeitgenössischer Musik enthalten. Auch das Aspen-Musik-Festival in Colorado legt das Schwergewicht auf die klassischen und romantischen Werke, obwohl es gleichzeitig einen wichtigen Beitrag zur Musik des 20. Jahrhunderts leistet. Die im Programm von Aspen für das Jahr 1968 aufgeführten Werke stammen etwa zu einem Fünftel aus der Feder zeitgenössischer Komponisten.

Das Aspen-Festival, das 1969 sein zwanzigjähriges Bestehen feiert und seit 1963 unter der Leitung von Gordon Hardy steht, hat bisher im Gegensatz zu Dartmouth und Tanglewood keine Kompositionsaufträge vergeben und kann daher nicht mit zahlreichen Uraufführungen aufwarten. Andererseits konnte sich die im Rahmen dieses Festivals jeweils stattfindende Konferenz über zeitgenössische Musik der Anwesenheit vieler bekannter Komponisten sowohl aus Amerika als auch aus Europa erfreuen. Da die Zahl guter Komponisten nicht unbegrenzt ist, tauchen hier unvermeidlich zum Teil dieselben Namen auf wie in den Gästelisten von Dartmouth und Tanglewood. Zu den Besuchern in Aspen gehörten Berio, Carter, Chavez, Copland, Diamond, Foss, Henze, Kirchner, Krenek, Mennin, Messiaen, Persichetti, Piston, Rieti, Sauguet, Schuman, Searle, Sessions und Tippett; Dallapiccola ist für 1969 eingeladen. Früher hatten mitunter zwei oder drei Komponisten ihren vorübergehenden Wohnsitz in Aspen, doch seit 1966 wird jedes Jahr nur einer eingeladen.

Außerdem erhalten die Kompositionskurse in Aspen durch die ständige Anwesenheit von Darius Milhaud und Charles Jones Gewicht, die sich seit Gründung der angegliederten Schule die Leitung dieser Kurse geteilt haben; eine Reihe von Werken dieser beiden Komponisten wurde beim Aspen-Festival

strengthened by the permanent presence of Darius Milhaud and Charles Jones, who have shared their direction since the School was founded, and a number of works by these two composers have had their first performances at the Festival. Several large-scale works by visiting composers have also received United States premieres, among them the operas "The Diary of a Madman" and "The Country Doctor" by Searle and Henze, and Tippett's Concerto for Orchestra. Most of the important premieres recently have been conducted by Walter Susskind, who became Festival concerts director in 1964 and music director three years later.

Ultimately, the value of any music festival or any music school depends on who can be attracted to perform, teach, or contribute works at it. Thus Dartmouth, Tanglewood, and Aspen each have their own special attractions to offer in any particular year. But all three of them make a continuing effort for the beleaguered cause of twentieth-century music, and on the contemporary concert scene, which is as dismal in the United States as anywhere else, they provide one of the few consistently bright spots. □

quelques-unes des œuvres de ces deux compositeurs ont été jouées pour la première fois au Festival. Plusieurs travaux importants de compositeurs invités furent également exécutés à Aspen en premières américaines, parmi eux les opéras « Le Journal d'un Fou » et « Le Médecin de Campagne » de Searle et Henze ainsi que le Concerto pour Orchestre de Tippett. Walter Susskind, qui devint en 1964 chef d'orchestre du Festival et directeur musical trois ans plus tard, dirigea la plupart des récentes premières.

Finalement, la valeur de tout festival musical ou de toute école musicale dépend des interprètes que l'on y attire, des professeurs et des compositeurs. Aussi Dartmouth, Tanglewood et Aspen ont chacun leur domaine d'attraction. Mais toutes les trois font un effort continuel pour servir la cause de la musique du vingtième siècle. Ils fournissent l'un des rares éléments consistants dans le domaine des concerts actuels, domaine par trop commun et fade aux Etats-Unis comme partout ailleurs. □

aufgeführt. Einige umfangreiche Werke von Gastkomponisten erlebten in den Vereinigten Staaten Aufführungen, darunter Searles „Tagebuch eines Wahnsinnigen" und Henzes „Landarzt" sowie Tippetts Konzert für Orchester. Die meisten wichtigen Erstaufführungen fanden in letzter Zeit unter der Stabführung von Walter Susskind statt, der 1964 Leiter der Festival-Konzerte wurde und drei Jahre später die gesamte musikalische Leitung übernahm. Letztlich hängt der Wert jedes Musikfestivals oder jeder Musikschule davon ab, wer als Musiker, Dirigent, Lehrer oder Komponist gewonnen werden kann. Dartmouth, Tanglewood und Aspen können in jedem Jahr mit eigenen künstlerischen Attraktionen und Höhepunkten aufwarten. Alle drei Orte wetteifern in dem ständigen Bemühen um die vielumworbene Musik des 20. Jahrhunderts und stellen im Konzertleben der Gegenwart, das in den Vereinigten Staaten genauso trostlos ist wie auch sonst überall, einen der wenigen erfreulichen Lichtblicke dar. □

◀ *Rudolf Firkusny in the Aspen Amphitheatre*

SPAC Concert Attendance Dip Seen Caused by Rain, Inflation

This month's rainy weather, in combination with the inflationary economic situation, has caused a 30 per cent drop in attendance at concerts by the Philadelphia Orchestra at Saratoga Performing Arts Center.

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This was disclosed yesterday by E. Craig Hankenson Jr., general manager of the center, who said the two factors have compounded one another to present a "worrisome" situation.

Hankenson said center officials are "disturbed" because income from the orchestra performances will not approach the budgeted figure. The result, he explained, will be that this year's deficit will be lager than anticipated.

The 5,100-seat amphitheater — summer home of the orchestra and New York City Ballet — had anticipated a loss of $320,000. White it appears that the season's deficit will be more, Hankenson said the loss will not approach the 1968 deficit of $378,000.

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"We have been hurt by the horrible weather," Hankenson emphasized, "but we are certainly not faced with a crisis situation. The larger deficit simply means that we will be required to raise more money to meet our expenses."

Now in its fourth season, the center still deepnds heavily on large contributions from individuals, businesses and foundations to offset its annual operating deficit.

Comparing the Saratoga Festival with its nearest summer symphony neighborhood, the Tanglewood Music Festival near Lenox, Mass., Hankenson pointed out:

"Tanglewood has been there for 40 years and it has taken them a long time to build a firm nucleus of an audience. Over the years, many persons have built summer homes in the Berkshires so they could go to Tanglewood every weekend. We expect that Saratoga will build the same following here, but this won't happen in a decade. We must be patient."

* * *

Like Saratoga, Tanglewood has had its own attendance problems caused b ythe weather this summer, Hankenson noted, as have the Ravina Festival at Chicago and Blossom Festival near Cleveland.

The ballet performances at SPAC in July showed a three per cent increase in box office receipts, up from $220,000 last year to $236.00. Hankenson said the 22 performances attracted only 1,100 fewer persons than attended the 24 performances by the ballet last season.

The center manager said the average nightly attendance for the ballet, following the opening production, was "much better" than in 1968.

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A readjustment of ticket prices—to create a new maximum and greater number of minimum-priced seats, enabled the center to increase its ballet box office receipts without improving overall attendance.

Box office receipts for the special events of the Saratoga season have also been off this year because of the rainy weather, Hankenson stated.

Hankenson said the center needs at least 5,000 at each performance to break even. In addition to the 5,100 amphitheater seats, the surrounding lawns have room for another 7,000 persons.

* * *

He said the immediate goal is to reduce the annual deficit to a "manageable" figure of $200,000. The center, operating on a $1.25 million budget this year, experiences a five per cent increase in costs annually.

"Even through the ballet season we were optimistic that we would have the financially excellent season that we were expecting," Hankenson remarked. "But the weather became extremely bad during the last week of July, just as the orchestra was arriving."

The weather was cold, threatening or raining for every orchestra date during the first two weeks of concerts this month.

Illustrating the impact of the weather, Hankenson noted that only 1,800 tickets for the Verdi Requiem had been sold by Tuesday morning. Late yesterday afternoon, after two sunny days, advance sales were up to 3,177.

* * *

"There hasn't been a big surge of this kind at the box office all season," he commented.

He pointed cut that the high cost of living has caused many families to cut back on entertainment to make ends meet. "Unfortunately," he added, "classical entertainment is usually the first to go."

"We appreciate the two fantastic organizations which have made the Saratoga center their permanent summer home," he concluded, "and we naturally expect people to flock here and fill every performance. But it is going to take years."

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 15 1969

Their Summer Begins

No Rest for Wicked, or Musicians

By HENRY RAYMONT
New York Times News Service

LENOX, Mass. — For most people the summer vacations are ending. But for conductors, symphony orchestras and concert soloists they have not even begun.

Once a time of repose — an interval in which musicians replenished drained energies and prepared new repertories for the coming season — summers have now become a time of frantic travel, a battle against humidity, mosquitos and airline schedules.

The cause of all this is the proliferation of outdoor summer festivals, each trying to outdo the other by featuring famous concert stars, big orchestras and innovative programs. What made it possible, of course, is the jet plane which all summer long has been shuttling artists from coast to coast and continent to continent.

Here in Lenox, where Erich Leinsdorf ended the Tanglewood music festival's 1969 season with a rousing performance of Beethoven's Ninth symphony, musicians were scattering to all parts of the world.

Leinsdorf is off for Buenos Aires to begin rehearsals for 15 performances of the famed Teatro Colon Opera House, of "Der Rosenkavalier," "Wozzeck," and "Parsifal."

Leafing through a bulky notebook, Leinsdorf listed aloud his summer schedule, including his concerts with the Boston Symphony Orchestra here and earlier appearances in Europe:

"Since July 1, I conducted 15 different programs and 16 rehearsals with the Boston, as well as two performances of 'Wozzeck' with 13 rehearsals by the Berkshire Music Center. The two last weeks of June I was in England to lead the London Symphony Orchestra in its 65th anniversary concert at festival hall. They say there's no rest for the wicked and musicians must be very wicked."

The Romeros, a Spanish classic guitar quartet made up of Celedonio Romero and his three sons, were less fortunate when they tried to get to Saratoga Springs, N.Y. from Los Angeles to play a concert with Eugene Ormandy and the Philadelphia Orchestra two weeks ago. The 30-hour journey from Los Angeles was described by Celin Romero:

"The trouble began when we had to circle over Kennedy Airport Friday night and missed our connecting flight to Albany. So we rented a car at about 10 p.m. , about 12 hours after we left Los Angeles. We drove up the N.Y. Thruway in torrential rain and at 3 in the morning, pum, we had a flat tire. But what a terrible thing, there was no spare. For three hours we sat in the car, crammed with our guitars.

"I can't tell you what we said. There were some special Spanish words which don't translate. Then at 6 in the morning cars began to pass and somebody must have called for help because half-an-hour later a towtruck took us to Albany where everybody was very friendly." "Imagine," Angel Romero interrupted. "Cars breaking down in America and people so friendly when in Spain we think no machines ever break down in America and people have no time to be friendly."

Ormandy completed the story: "The rehearsal began at 10 a.m. Saturday morning and nobody had heard from the Romeros. Eugene Istomin who was playing the Emperor concerto with me was preparing to stand in for them when the car arrived. They had not slept for 36 hours but their playing was as vital as ever."

BANNER
BENNINGTON, VERMONT
(E) 6,200

SEP 5 1969 N Eng

Music

What We're Sending Out

By JOAN SIMMONS
Times-Union Music Critic

At the end of one musical season the mind drifts to wondering where the music of the next will be coming from. In the face of current trends, particularly financial, that are influencing music-making, it is more than an idle question and its answer may become vitally important in the not too distant future.

In the interim, the just-issued Cultural Presentations Report by the Advisory Council on the Arts has raised some very basic problems with questions of their own involving the kinds of music Americans are sending abroad.

In an opening statement to the report, which covers exported art for the year 1967-68, Roy E. Larsen, chairman of the Advisory Committee (and chairman of the Executive Committee of Time, Inc), rather plaintively describes the current situation of the fifteen-year-old Cultural Presentations program of the State Department.

THE BUDGET HAS BEEN CUT from a high of $2,800,000 in 1966 to a low of $1,000,000 for fiscal 1970. Because of the cutback Larsen says, more and more of the touring performers have to be folksingers or amateur school groups or other inexpensive organizations.

Larsen estimates that a minimum of $3,000,000 annually is necessary to do the job properly and concludes by recommending that the project should be dropped rather than conducted badly.

At first glance Larsen would appear to have legitimate although hardly exclusive, complaints. It is on further thought and closer examination of the entire report that Larsen's only half-serious recommendation for ending the program begins to seem like a valid idea.

The 78-page report lists 21 groups and individuals from the Alvin Ailey American Dance Theater and the Washington National Symphony to the University of California Jazz Quintet which were sponsored during the 1967-68 term.

Each group is listed separately in alphabetical order. Each entry opens with a brief blurb about the group and its tour that could have been written by its own public relations man. This is followed by a collection of raves and testimonials from embassies and newspapers in the visited areas a la critical testimonials in a movie ad.

ONLY PASSING mention is given to any projects involving the contact with or participation of nationals in the visited countries. And only in a statistical table on page 74 is any reference given to the number of people witnessing the performances.

An example of the ludicrous superficiality of the report (completed for Congress and the public) is the opening paragraph on the Indian tour of the Los Angelss Philharmonic. "The return to India of a native son, who had become world famous," wrote the American Embassy in New Delhi, "was a stirring event for all Indian (sic), and they took great pride in the fact."

What kind of an assessment is that? And what kind of an agent is an America diplomatic embassy to be making such an assessment on a touring American orchestra?

IT WOULD SEEM that a more proper and valuable report would seek to determine more difficult but more intrinsic attributes of such a trip as: what did the touring company get out of it? What did they learn? What was the impact on the people? And forget what the American embassy or the host government had to say in official propaganda.

In the statistics it is interesting to note that only four groups played to over 50,000 people, and three of those just barely. The average total audience runs around 10,000. But an American circus, in amongst the musicians and dancers, played to 200,000.

In his report Larsen regrets that due to shrinking funds fewer countries and fewer performances can be included in the program and that these performances are more often limited to folk singers, etc., rather that orchestras, thereby not giving a "full and fair picture" of what is going on in American culture.

Quite the reverse, it may be a very accurate picture of American culture life and this is quite the brunt of the misapprehension of the entire program.

THE VALUE of orchestras abroad can be held in serious doubt when the report itself contains such statements as, "concert audiences . . . were weighted in the direction of the concert-going elite." That's an awful lot of effort for nothing.

But the Cultural Presentations project of the State Department is not the only arts agency that is suffering in cutbacks on operating funds. The National Endowment for the Arts, which takes care of such things as cultural presentations to the people of the United States, has had its financial sources strangulated and faces extinction. Somehow government-sponsored arts abroad, as an example of the cultural life of the United States, puts Uncle Sam ahead of himself if he can't get the arts to the American people. Or, more importantly, if the American people aren't supporting them.

AND WHY NOT export folk singers and their like? That is what is happening in American culture. Places like the Saratoga Performing Arts Center with the Philadelphia Orchestra and the New York City Ballet and Tanglewood with the Boston Symphony couldn't survive without the folk singer, the pop, rock and soul.

For the summer that just ended, Tanglewood's orchestral attendance was down while its overall attendance was up. A difference of nearly 30,000 people was made up by the fans of folk-rock-soul. Their total number was a little more than one-third that of those who went to hear the orchestra in one of the oldest bastions of classical music in America.

CULTURAL EXCHANGE programs of the sort sponsored by Larsen's committee, while not a necessity, are unquestionalby a positive good. But if the intentions and operations of the project are as Larsen and the report state them, it is a good thing for the wrong reason, and as Larsen says, would better be discontinued than carried on inappropriately.

It is possible to give Larsen the benefit of the doubt in that he may have been resorting to arguments that he thought might win his case for more money from Congress. Why else would anyone despair of the failure of the project chiefly as a loss of prestige to the United States?

A far more reaching blow to prestige was made by combining cultural and athletic exchanges in the same report. Twenty-one of the report's 78 pages are devoted to sports.

ALBANY TIMES UNION
Sunday, September 7, 1969

31

Tanglewood crowd lessened by rain

Attendance at the Boston Symphony's Berkshire Festival at Tanglewood was a victim of the Summer's generally rainy weather. About 175,400 persons bought tickets for the eight week-end concerts and Saturday open rehearsals — down about 13,200 from 1968.

But the over-all Tanglewood attendance of 236,937 was up from last year's 222,293, thanks to two record-breaking concerts — 21,500 for the Jefferson Airplane and The Who and 14,120 for music director Erich Leinsdorf's farewell program of the Beethoven Ninth.

BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

SEP 3 1969 New England

Rock Concerts Jump Attendance At Tanglewood

Although regular attendance at Tanglewood was down for the season, the rock concerts helped to push the total attendance to 236,937, which was up from last year's 222,293.

A total of 175,400 patrons attended the eight weekend concerts and Saturday morning rehearsals, which was 13,200 less than last year.

Biggest crowd of the season was drawn by the Jefferson Airplane, 21,500, a Tanglewood record. Erich Leinsdorf's farewell concert as regular conductor of the Boston Symphony Orchestra drew 14,120.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

SEP 5 1969

22.

Music on the Offbeat

Koussevitzky Had a Dream

By Raymond Morin

AS THE BELL clanged, a sleek limousine glided down the narrow road alongside Tanglewood's massive fan-shaped music shed.

House lights were promptly dimmed.

The car circled the rear of the shed and stopped at the stage entrance. A black-caped figure of medium height got out, entered the building, handed his cape to a valet, and greeted George Judd, manager of the Boston Symphony.

All audience eyes were focused on the stage door.

A kind of electricity was generated when Serge Koussevitzky, the eminent conductor, stepped through that door.

Tanglewood has never been the same since his death in 1951. Nor have podiums, anywhere.

Koussevitzky faced his first orchestra when he was 7. It was in Tver, his home town near Moscow on the banks of the Volga.

He had received music lessons from his father, a professional musician, and had written a composition. When he conducted it, the real exhilaration was in commanding the orchestra, not in hearing his own music come to life.

At 9, he joined the string section of an orchestra. Two years later, he became substitute conductor, and at 14 had his own orchestra associated with a theatrical troupe.

AMBITION AND VISION that later made Koussevitzky a world figure, asserted themselves in his early teens. Tver offered too little. He ran away from home with three rubles in his pocket and applied for a scholarship at the Philharmonic School in Moscow.

Only a scholarship for double bass was available. He accepted it, graduated with honors, and became the foremost virtuoso of string bass since Dragonetti.

But the life of a performing celebrity and teacher was not for Koussevitzky. He was saturated still with the desire to conduct.

Koussevitzky went to Germany and studied conducting at the Hochschule. His free hours were spent poring over scores and memorizing them. He haunted the orchestra halls of Berlin. His idol was the elegant, beautifully of Nikisch.

Every conductor who tried later to emulate Koussevitzky's style became a baton grandson of Nikisch.

They swelled their neck veins, grew purple in the face, crouched, shook passionately to extract more vibrato from the strings, and outdid the Signal Corps with grandiose gestures.

Most became vaudeville caricatures of the master.

KOUSSEVITZKY WAS 31 when he married Natalie Oushkoff, the daughter of a wealthy tea merchant. They had met four years earlier at a Koussevitzky double-bass recital.

This was Koussevitzky's second marriage. He had been secretive about the first, to a ballet dancer named Nadejda Galat. It had been in a time of poverty and ended in the divorce court in 1905.

It's said that when Koussevitzky's second father-in-law asked him what he'd like for a wedding present, he said a symphony orchestra.

He got one.

For four months, Koussevitzky traveled about 2,300 miles along the Volga with his 75-member orchestra playing for hard-faced peasants who had never heard an orchestra before. Even the instruments were unknown curiosities.

The first of three such tours cost more than $100,000.

Some were so moved at these concerts that they sobbed and fainted. One rustic was fascinated by the trombones. After the concert, he noticed one trombonist apparently having difficulty "taking his instrument apart." He rushed to the stage, grabbed the instrument and tore it to pieces with one gigantic tug.

"There you are, sir," he said trimphantly to the trombonist whom he had "helped."

Koussevitzky was the musical hero of Paris when he was invited to become the permanent conductor of the Boston Symphony in 1924.

The same orchestra that Nikisch had conducted from 1889 to 1893!

Heads rolled when Koussevitzky took over at Boston. Only the most musically fit survived. America and Europe were combed for the finest procurable musicians.

Koussevitzky transformed the Boston Symphony into one of the world's great orchestras.

THE BERKSHIRE Music Festival was founded on an estate in Stockbridge in 1934. It assumed national importance soon after Koussevitzky came in 1936, when it moved to new grounds at Tanglewood.

Koussevitzky realized a lifelong dream in 1940 when he founded the Berkshire Music Center at Tanglewood. It has reached a national zenith in music education for students from all over the world.

The man never faltered in his belief in new music and his determination to bring it recognition. Poor audience response and persons who walked out on

KOUSSEVITZKY dismissed a wind player for some sour notes, a dialogue that left no doubt as to who was in charge.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 27 1969

...se him to w... ...sion.

We've never had more stimulating interviews than with Koussevitzky. They were in his winter home in Brookline and the summer estate at Lenox, called "Seranak."

Seranak stands for SERge And NAtalie Koussevitzky.

One time at Seranak, we were shown in to Koussevitzky during a "prerehearsal." He was seated before a music stand on which was the score of a Bruckner symphony.

He conducted his imaginary orchestra as he "heard" the music.

During that interview, he told us of his hopes for Tanglewood. Some of them never materialized.

It was in 1950, the year before Koussevitzky died.

He envisioned a Greek-style theater seating 25,000 at Tanglewood.

"We will have our own stage masters," he said, "and our composers and conductors. They will find a way to create a tragedy of our times, not less tragic than those of ancient Greece."

SOON AFTER the story appeared in The Worcester Telegram and was carried by the wire services, an executive of the Boston Symphony came along and said:

"The next time you see Koussevitzky, ask him where the money's coming from to build his amphitheater."

Koussevitzky was a hard taskmaster at rehearsals.

We recall a closed rehearsal of Beethoven's Seventh Symphony when the timpanist came in ahead of the beat. "Koussy" left the podium, made his way through the players, approached the timpanist menacingly and asked:

"Vy did you do dot?"

Gabbing wasn't allowed at a Koussevitzky rehearsal. Even a whisper brought on, "Don't spik! I say, don't spik! If you spik I go home."

Another time when he lashed out at a trombonist, the player remained tactfully silent.

"Vy don't you spik? Vy don't you say something?" Koussevitzky thundered.

Koussevitzky dismissed a wind player for sour notes. As the reprimanded one was leaving the stage, he bravely exclaimed, "Nuts to you!"

"It is too late for apologies," replied Koussy.

ONE TIME, as he was about to rehearse Debussy's "The Afternoon of a Faun," he looked in the direction of the flute player to give him an encouraging look. The flute solos are difficult.

There was a new player.

"Do you know this piece?" asked Koussy.

"Nope."

"You've got a big surprise coming to you," said Koussy.

At one point it was suggested that movies be shown after Tanglewood concerts in hopes that people would leave the grounds more gradually and lessen traffic jams.

Koussy told us about it, and added this dictum.

"They play Mickey Mouse, I no conduct!" ★

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1969

A MOZART MIRACLE AT TANGLEWOOD

BY GEORGE MOVSHON

Beverly Sills (with Leinsdorf): a delectable Constanze.

BACK IN THE imperial days of the British Raj, high officials took to the hills when the hot weather came—the Indian Indian summer, of course. Administrators would leave behind them the sweltering plain and the sweating millions to make for Simla, the estival colonial capital located in cool uplands. This practice may have died out in independent India, where governors and governed stick it out in Delhi and see it through together; but nine thousand miles to the west, in the former colony of Massachusetts, a comparable imperialist procedure endures to this very day, and is likely to continue. Each summer the paladins and warriors of the Boston Symphony Orchestra, a hundred musicians plus wives, sweethearts, administrators, stagehands, and other assorted camp-followers, uproot themselves from the Hub and plant the flag 150 miles westward, amid the green hills of the Berkshire range. Their Simla is of course Tanglewood, a lawn upon which twenty thousand listeners may sit, lie, or sprawl; a shed to protect from the rain the richer six thousand among them: a platform for the music makers, backed by a tricky acoustic lens to fling their sounds to the multitude.

The Berkshire Festival started in the mid-Thirties and has become firmly established as the paragon of summer music institutions. It is not the oldest of the American music-feasts—Ravinia claims that honor—but it is surely the best known. Nearly a quarter of a million listeners come each season to one of the twenty-four Boston Symphony concerts, of which there are three each weekend plus an open rehearsal. Thousands more are drawn to the mid-week events, Pop, Folk, Rock, and Lesser Classical that now flesh out the Monday-through-Thursday gap.

The symphonic programs are not less serious or lower-browed than those given in Boston during the winter season, and none of the three successive music directors—Koussevitzky, Munch, and Leinsdorf—ever condescended to the theory that the span of a music-lover's attention shrinks in hot weather. The works are substantial and catholic, the soloists and guest conductors highly renowned: Boulez, Barenboim, Ancerl, and Krips were among those announced for the 1969 season. But Erich Leinsdorf, now in his final months as music director of the Boston Symphony, has done most of the work.

Eighteenth-century exercise

My Tanglewood weekend was a return to the Music Shed after an absence of twenty years, and I had forgotten how gentle, and yet how purposeful, the atmosphere is. The Shed is not unattractive as a building, the grass is agreeable to sit upon, the diffusion of sound about as efficient as could be desired. Skies above the Berkshires are remarkably free of airline traffic, and even mosquitoes seem less rapacious than their cousins elsewhere.

The second weekend of the 1969 season was entirely an eighteenth-century exercise, no doubt conceived by the music director in high aesthetic terms as an exploration of the links between Bach, Handel, and Mozart, but probably hailed enthusiastically by the business manager as a great opportunity to give half the men some time off: there was Bach on the Friday evening, the Four Suites for Orchestra and nothing but the Four Suites for Orchestra. A severely tailored affair.

Leinsdorf's Bach texture is a little thick and clotted for my taste, but the satin smoothness of the strings did much to make amends; and the serene nobility of the Air from the Third Suite—surely one of the eternal melodies—made a wonderful impression. At other times, I felt the need for more lilt, a greater variety of musical experience than Leinsdorf was offering us; but the evening was in general a satisfying one.

Die Entführung

Saturday night was devoted entirely to a concert performance in German of *Die Entführung aus dem Serail*, an extended miracle of youthful invention by the Mozart of 1782, and an opera calculated to do well in the concert hall where its dramatic awkwardness is not quite so obvious. The casting offered a rare chance to catch Beverly Sills in a Mozart part, one very well suited to her voice and style.

She made a delectable Constanze, shaping her phrases with unfailing beauty and impeccable grace, adding some sensible embellishment occasionally, but keeping it always in good proportion. Hers is not a big voice—not really powerful enough for a fully satisfying *"Martern aller Arten"*—but she is a sorceress and can make you believe that it is.

Her partner was George Shirley, a thickening sort. The singers acted sometimes, and did nothing at others. The speaking part of Pasha Selim was cut, thus making nonsense of much of the stage activity. It might have been far better to make Pasha Selim the narrator, and have the story recounted by him in the form of a flashback; or, if not that, any simple and dignified linking continuity would have served. What a pity.

Despite a soggy crust, the pie itself was well worth while. We shall miss Leinsdorf's enterprises of this sort, especially those of us who sympathize with his efforts to bring more opera into the concert hall. In recent winters and summers, he has given us the opportunity of hearing the original version of Beethoven's *Fidelio*, and the first form of Richard Strauss's *Ariadne auf Naxos*—both of them memorable and rare treats. Which other conductor takes such trouble?

Changes to come

This fall, the baton of the Boston Symphony passes to William Steinberg, the newly appointed music director;

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

OCT 21 1969

Tanglewood Friends' Donations Doubled Gifts of Previous Year

Gifts from the Friends of Music at Tanglewood brought in $30,000 this year, doubling the amount given in 1968. This was reported at the semiannual meeting of the Council of Tanglewood Friends held over the weekend at the Main House at Tanglewood.

Robert C. Alsop, chairman of the Council, presided at the meeting.

Individuals

Individual gifts doubled over last year with some 700 people contributing, it was reported. Business gifts were 20 times what they were the previous year. The business community contributed $20,000.

Manager Thomas D. Perry Jr. reported on future plans of the Boston Symphony and the Berkshire Music Center. He and Harry J. Kraut, associate manager, spoke about the leadership of Seiji Ozawa, the Japanese conductor, Gunther Schuller, composer-educator, and Leonard Bernstein, when they take over artistic leadership at Tanglewood next summer.

Among those present at the meeting were Mr. and Mrs. Alsop, Mr. and Mrs. Samuel Boxer, Mr. and Mrs. Stephen V. C. Morris, Mr. and Mrs. Gardner Brown, Mr. and Mrs. Peter Van S. Rice, Mr. and Mrs. William Ryan, Mr. and Mrs. James Hart, Mr. and Mrs. Frederic Lord, Mr. and Mrs. Lawrence Howitt, John H. P. Gould, Mrs. J. D. Hatch, Walter Howard, Mrs. C. D. Jackson and Mr. and Mrs. Lawrence K. Miller.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1969

32a

TO BE, OR NOT TO BE? BU HELPS

BY CRAIG STINSON

HOW DOES a high school kid with musical talent decide whether or not a musical career is for him? It's a serious problem. There are undoubtedly a great many musical people around pursuing nonmusical careers, primarily because at a critical stage in their lives they underestimated their abilities and overestimated the competition. To say nothing of all the people who got pressured into musical jobs without being suited for them.

Helping young people evaluate themselves as musicians and determine their suitability for careers as professional instrumentalists is one of the chief purposes of Boston University's Young Artists Program at Tanglewood. The BU program plucks a number of the most promising young musicians, aged fifteen to seventeen, out of communities all across the country, and places them for eight weeks of the summer in a thoroughly professional environment. After a couple of months of private study with Boston Symphony personnel, of careful coaching in chamber and orchestral work, and of exposure to the intense musical milieu of Tanglewood, the youngsters are able to return to their high schools with at least a chance of realistically appraising their potential as musicians.

The program was initiated four summers ago as BU's contribution to the educational works surrounding the Berkshire Music Festival. The moving force was Dr. Lee Chrisman, chairman of music education at BU's School of Fine and Applied Arts.

Dr. Chrisman now devotes a sizeable portion of each academic year to traveling about the United States, scouring out-of-the-way places for instrumental talent. This year, after logging some 20,000 miles and holding innumerable auditions, Dr. Chrisman selected seventy-four young men and women to come to Tanglewood.

Mr. Stinson is a contributor to the Boston Globe.

Talent vs. money

The number, as one might expect, is determined by the availability not of talent but of financial resources. The bill per student runs between $800 and $1,000. BU's support of the program is limited to administration and supplying some teaching personnel; the money for tuition and living expenses has to come from elsewhere.

A few of the students, of course, can pay their own way. By far the majority cannot. "In four years we have learned one thing," says Dr. Chrisman. "There seems to be a correlation between a youngster with great talent and families without the finances to afford the boy or girl a summer of study in Lenox. If we want the good ones we have to provide financial aid."

Fortunately, Dr. Chrisman brings to his job considerable fund-raising know-how, as well as an ear for musical promise. He has raised the number of students involved in the program from twenty the first summer to its present enrollment primarily by organizing support on the community level. The Women's Associations for Symphony Orchestras (representing all the American symphonies with budgets of $500,000 or more) have helped by initiating local fund-raising projects. And American Airlines has chipped in with some scholarships.

The curriculum

The seventy-four who made it into the program last summer lived in junior college dormitories in the town of Lenox. The structured part of their musical lives consisted of lessons with members of the Boston Symphony (augmented by a few members of the BU faculty), chamber music sessions (including twice-weekly concerts for the public), and participation in an orchestra conducted by James Yannatos. Yannatos, who spends the regular academic term conducting the Harvard-Radcliffe Orchestra, tried to expose the young artists to a wide range of repertoire, with emphasis on twentieth-century music and nineteenth-century staples.

Orchestra rehearsals were held four times a week, with a liberal amount of time devoted to sight-reading the literature. Yannatos and the students worked up three full-fledged programs in eight weeks, plus a couple of smaller, less ambitious ones. In addition to their concerts at Tanglewood, the orchestra traveled to Boston for a performance at BU in mid-August. On Wednesday nights the young artists took part in special master classes, designed to give them further exposure to the professional expertise of the members of the Boston Symphony.

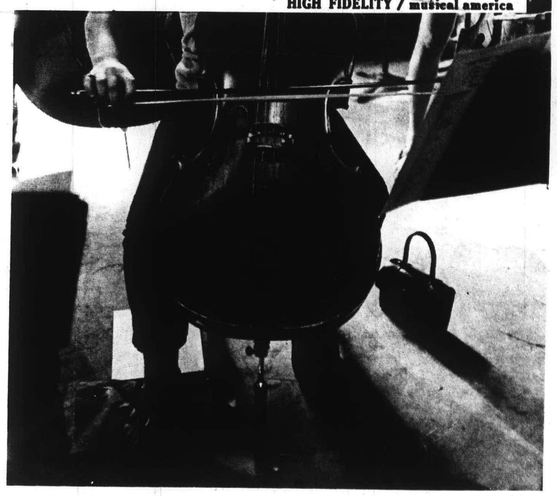
In addition to, and perhaps just as important as, these structured activities, the kids were given the run of the Tanglewood estate—which meant free access to all rehearsals and performances by the Boston Symphony and the Berkshire Music Center Orchestra, as well as the opportunity to rub shoulders with some of the best professional musicians in the country. As for relations between the two generations, Yannatos told me that some of the BSO people were miffed at first about having to spend time with high school students. Their views changed, however, and in the end the only complaints came from a few of the elders who got left out of the teaching program.

isolated from academic and parental distractions, free to concentrate on music.

There were gripes too, naturally. Yvonne Caruthers, a cellist from Spokane, Washington, expressed some discontent with the preponderance of modern music on the orchestral programs. Miss Cisin complained of dormitory curfews, lack of transportation facilities, and the inevitable backstabbing among competing musicians.

Everyone agreed, however, that the faculty were both first-rate instrumentalists and good teachers.

As for helping young people make career decisions, there can be no doubt at all of the program's value. As Miss Cisin put it, "I was pretty sure when I came here, and I still am; but a lot of people aren't so sure. By the end of the summer they've either been pushed up or pushed down so far that they make up their minds." △



Practicing is easy—out of reach of parents and schoolbooks.

HIGH FIDELITY
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OCT 1969

A MOZART MIRACLE AT TANGLEWOOD

BY GEORGE MOVSHON

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1969

32a

TO BE, OR NOT TO BE? BU HELPS

BY CRAIG STINSON

HOW DOES a high school kid with musical talent decide whether or not a musical career is for him? It's a serious problem. There are undoubtedly a great many musical people around pursuing nonmusical careers, primarily because at a critical stage in their lives they underestimated their abilities and overestimated the competition. To say nothing of all the people who got pressured into musical jobs without being suited for them.

Helping young people evaluate themselves as musicians and determine their suitability for careers as professional instrumentalists is one of the chief purposes of Boston University's Young Artists Program at Tanglewood. The BU program plucks a number of the most promising young musicians, aged fifteen to seventeen, out of communities all across the country, and places them for eight weeks of the summer in a thoroughly professional environment. After a couple of months of private study with Boston Symphony personnel, of careful coaching in chamber and orchestral work, and of exposure to the intense musical milieu of Tanglewood, the youngsters are able to return to their high schools with at least a chance of realistically appraising their potential as musicians.

The program was initiated four summers ago as BU's contribution to the educational works surrounding the Berkshire Music Festival. The moving force was Dr. Lee Chrisman, chairman of music education at BU's School of Fine and Applied Arts.

Dr. Chrisman now devotes a sizeable portion of each academic year to traveling about the United States, scouring out-of-the-way places for instrumental talent. This year, after logging some 20,000 miles and holding innumerable auditions, Dr. Chrisman selected seventy-four young men and women to come to Tanglewood.

Mr. Stinson is a contributor to the Boston Globe.

Talent vs. money

The number, as one might expect, is determined by the availability not of talent but of financial resources. The bill per student runs between $800 and $1,000. BU's support of the program is limited to administration and supplying some teaching personnel; the money for tuition and living expenses has to come from elsewhere.

A few of the students, of course, can pay their own way. By far the majority cannot. "In four years we have learned one thing," says Dr. Chrisman. "There seems to be a correlation between a youngster with great talent and families without the finances to afford the boy or girl a summer of study in Lenox. If we want the good ones we have to provide financial aid."

Fortunately, Dr. Chrisman brings to his job considerable fund-raising know-how, as well as an ear for musical promise. He has raised the number of students involved in the program from twenty the first summer to its present enrollment primarily by organizing support on the community level. The Women's Associations for Symphony Orchestras (representing all the American symphonies with budgets of $500,000 or more) have helped by initiating local fund-raising projects. And American Airlines has chipped in with some scholarships.

The curriculum

The seventy-four who made it into the program last summer lived in junior college dormitories in the town of Lenox. The structured part of their musical lives consisted of lessons with members of the Boston Symphony (augmented by a few members of the BU faculty), chamber music sessions (including twice-weekly concerts for the public), and participation in an orchestra conducted by James Yannatos. Yannatos, who spends the regular academic term conducting the Harvard-Radcliffe Orchestra, tried to expose the young artists to a wide range of repertoire, with emphasis on twentieth-century music and nineteenth-century staples.

Orchestra rehearsals were held four times a week, with a liberal amount of time devoted to sight-reading the literature. Yannatos and the students worked up three full-fledged programs in eight weeks, plus a couple of smaller, less ambitious ones. In addition to their concerts at Tanglewood, the orchestra traveled to Boston for a performance at BU in mid-August. On Wednesday nights the young artists took part in special master classes, designed to give them further exposure to the professional expertise of the members of the Boston Symphony.

In addition to, and perhaps just as important as, these structured activities, the kids were given the run of the Tanglewood estate—which meant free access to all rehearsals and performances by the Boston Symphony and the Berkshire Music Center Orchestra, as well as the opportunity to rub shoulders with some of the best professional musicians in the country. As for relations between the two generations, Yannatos told me that some of the BSO people were miffed at first about having to spend time with high school students. Their views changed, however, and in the end the only complaints came from a few of the elders who got left out of the teaching program.

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There were gripes too, naturally. Yvonne Caruthers, a cellist from Spokane, Washington, expressed some discontent with the preponderance of modern music on the orchestral programs. Miss Cisin complained of dormitory curfews, lack of transportation facilities, and the inevitable backstabbing among competing musicians.

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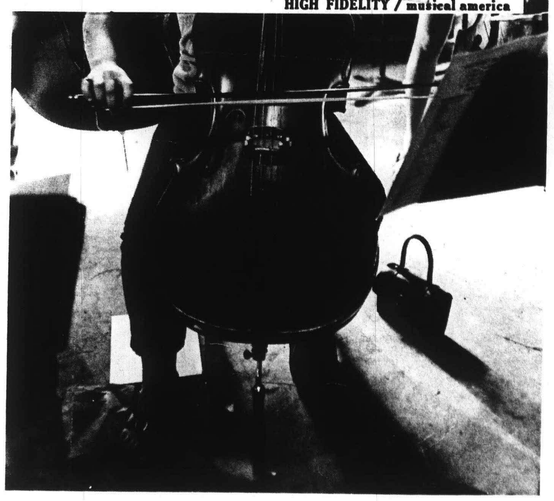

Practicing is easy—out of reach of parents and schoolbooks.

HIGH FIDELITY
MUSICAL AMERICA
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Lenox

A MOZART MIRACLE AT TANGLEWOOD

BY GEORGE MOVSHON

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BACK IN THE imperial days of the British Raj, high officials took to the hills when the hot weather came—the Indian Indian summer, of course. Administrators would leave behind them the sweltering plain and the sweating millions to make for Simla, the estival colonial capital located in cool uplands. This practice may have died out in independent India, where governors and governed stick it out in Delhi and see it through together; but nine thousand miles to the west, in the former colony of Massachusetts, a comparable imperialist procedure endures to this very day, and is likely to continue. Each summer the paladins and warriors of the Boston Symphony Orchestra, a hundred musicians plus wives, sweethearts, administrators, stagehands, and other assorted camp-followers, uproot themselves from the Hub and plant the flag 150 miles westward, amid the green hills of the Berkshire range. Their Simla is of course Tanglewood, a lawn upon which twenty thousand listeners may sit, lie, or sprawl; a shed to protect from the rain the richer six thousand among them: a platform for the music makers, backed by a tricky acoustic lens to fling their sounds to the multitude.

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
130,000

1969

OUR NEW CASTRONOMIQUE IS MAGNIFIQUE.

Have you tried the elegant new Voisin Cuisine lately? Turbot Soufflé, stuffed with lobster. Filet of Beef, Wellington. Pe-rigourdine. Bouille-

ductions frame," around the music. The spoken dialogue was totally eliminated. Good. A narration was specially written to take its place. Great—for you cannot enjoy these arias and duets if they come grinding out one after the other like so many sausages. But the script was embarrassingly awful, and often damaged the surrounding music instead of supporting it. Writer Andrew Rathburn and narrator Mac Morgan must share the blame for needless and corny rubbish, much of it coy copy of "the plot is thickening" sort. The singers acted sometimes, and did nothing at others. The speaking part of Pasha Selim was cut, thus making nonsense of much of the stage activity. It might have been far better to make Pasha Selim the narrator, and have the story recounted by him in the form of a flashback; or, if not that, any simple and dignified linking continuity would have served. What a pity.

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This fall, the baton of the Boston Symphony passes to William Steinberg, the newly appointed music director; long do they stay? What do they read? Tanglewood's administrators recently decided to seek answers to those questions, and launched a modest and homespun survey to get them. It was planned by Boston's assistant manager Harry Kraut and carried out during the first weekend of the 1968 festival (a Mozart weekend) by the teams of college students to WQXR and WNCN. △

The median age of the audience is in the upper thirties.

Women outnumber men in the ratio of eleven to nine.

Bostonians who come to Tanglewood also like to read the *Boston Globe* and the *Monitor*. The New Yorkers are, overwhelmingly, readers of *The New York Times* and listeners to WQXR and WNCN. △

Yannatos himself claims to prefer conducting youngsters. "They have a certain vibrancy," he says, "that you don't get—well, you could get with professionals, only you have to go through so many obstacles."

There are, to be sure, some technical limitations to dealing with unseasoned talent, as Yannatos freely admits. "You can go so far, then you either have to throw in the towel, or scream and beat heads to get them over the hill."

From what I saw, there were no indications that the genial conductor had been beating anything other than time.

Pushed up or down

On a warm weekend in August I visited the Young Artists program, heard a chamber concert, and sampled opinions of some of the participants.

The concert included a Liszt Etude, a movement from the Mozart G minor Piano Quartet, and the complete *Trout* Quintet of Schubert. Performances revealed a high level of technical competence and an equally high level of stage jitters. Seasoning seems to be about nine-tenths of what these musicians need now.

Outside, in the calm of a Berkshire afternoon, the kids spoke enthusiastically about the BU program and its effect on their lives. Several told me that they had never worked so hard and so productively before. Toby Cisin, a sixteen-year-old blonde, petite French hornist from Bethesda, Maryland, praised the idyllic condition of being isolated from academic and parental distractions, free to concentrate on music.

There were gripes too, naturally. Yvonne Caruthers, a cellist from Spokane, Washington, expressed some discontent with the preponderance of modern music on the orchestral programs. Miss Cisin complained of dormitory curfews, lack of transportation facilities, and the inevitable backstabbing among competing musicians.

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Roman Totenberg gives Mozart a workout with young musicians.

Practicing is easy—out of reach of parents and schoolbooks.

326

A Good Year? Of Course, If You Ignore . . .

By JOAN SIMMONS
Times-Union Music Critic

The truth about the situation at the summer music festivals is more often more accurately relayed in the variety of ways employed to cloud the issue than in any specific statistics.

The American preoccupation with success doesn't allow anybody to admit frankly they had a bad year even in an area which is so inaccurately measured by anything as matter of fact as numbers, particularly money numbers.

TO BE HONEST, it was less than a good year on the summer circuit and nobody need look much beyond the weather bureau statistics to understand why.

The Saratoga Performing Arts Center released the attendance figures for the 1969 season this past week amidst a wealth of explanations and good hopes for 1970. A deficit figure was only estimated.

Tanglewood released attendance figures, no deficit figure, and a wealth of repertoire statistics hard on the close of the season in August. There were no real excuses but their figures were more encouraging.

The only numbers included in the Jacob's Pillow Dance Festival end of season summary were those indicating the number of world premieres and the number of dance students. Keeping the purpose of the festival in mind these are the more pertinent figures.

The ~~Lake George Opera Festival sent~~ GO only a statement saying it was the "most successful" season in their history. The question is, by what standard? Artistically, they would have little quarrel. Financially, there seemed to be an awful lot of empty seats.

THE SUCCESS OF A SUMMER music festival, or any other kind of artistic event, is not measured by the number of people who attended. However its money, and therefore its survival, are. There is something about the smell of success or failure that attracts more of the same and most area festivals are working hard at maintaining the same front. The charade is understandable and probably practical as long as there is some realistic thinking going on behind it.

It doesn't take an expert to pinpoint the most successful area of anybody's season. The attendance at events in the Saratoga Performing Arts Center amphitheater went up only at the special events, by 7,000. Peter, Paul and Mary fans come out in the rain even when Beethoven fans don't.

Between them the New York City Ballet and the Philadelphia Orchestra gave 38 performances before 111,753 people. There were 22 special events, including four disastrous post-season programs, presented for the benefit of 107,331 people. This should not be interpreted as a mandate for more popular programming at the expense of ballet and orchestra but should be accepted realistically as fact. NE

At Tanglewood 175,468 people attended or-

ALBANY TIMES-UNION
Sunday, October 13, 1968

Music

A Good Year?

Continued From Page 1

chestra concerts and rehearsals during the eight-week season. While the number is down from 1968 it is still much more comfortable than that at Saratoga, a much younger and less established festival. Overall attendance at Tanglewood, however, was up due to its immersion for the second season in its own series of special events attended by 61,469 people, a very healthy figure for only seven performances.

THE NUMBERS GAME is easy to play and unfavorable comparisons are almost unavoidable. The question is, is it necessary? The numbers are very important to those who are planning next season's schedule, artists and emphasis, but of relatively little meaning to the general public. People who simply follow the crowd don't need box office figures to point the way.

It is a very human trait for even an artistic organization to want to know where it stands, particularly when it must answer to a business-oriented board and the quantity is much easier to measure than the quality. But wouldn't it be refreshing to see some future season summarized entirely in terms of artistic merit?

Jacob's Pillow had the right idea this year. Perhaps they could afford it, having had their share of sold-out houses during the past summer.

At any rate, the public isn't going to think in terms of artistic measures until all the festivals do.

Bartok

The 25th anniversary year of Bela Bartok's "Concerto for Orchestra" will be celebrated by a special program on NET FESTIVAL, in color Wednesday, April 16, 7:30 p.m., Channel 17.

Called "Bartok at Tanglewood: Concerto for Orchestra," the ninety-minute program compares a rehearsal of the Concerto by the Berkshire Music Center Student Orchestra to a performance of it by the Boston Symphony Orchestra, for which the work was originally written. NE

Erich Leinsdorf conducts the rehearsal and the performance, both of which took place at the Shed at Tanglewood, on the grounds of the Berkshire Music Center in Lennox, Mass., during the summer of 1968.

CLARENCE PRESS
Wednesday, April 9, 1969

SYRACUSE HERALD AMERICAN
Sunday, April 13, 1969

Concerto scheduled

A televised performance of the Boston Symphony performing Bela Bartok's Concerto for Orchestra marks the 25th anniversary of the piece as WCNY-TV presents the special musical program Wednesday at 7:30 p.m.

The 90-minute program compares a rehearsal of the work by Berkshire Music Center students at Tanglewood and by the symphony for which the work was written.

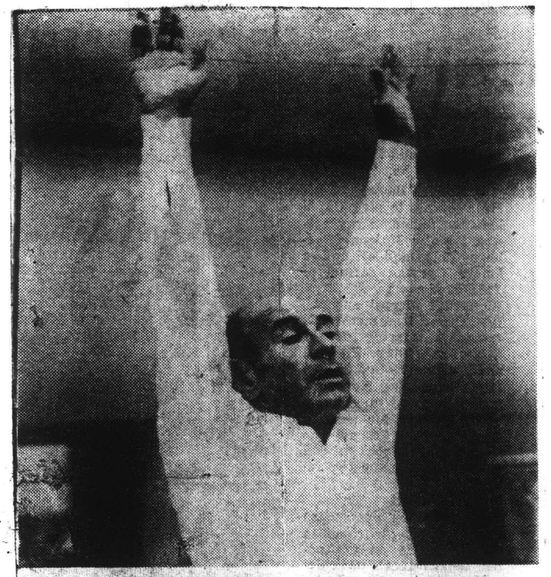
Erich Leinsdorf, the orchestra's conductor, will be on the podium for both rehearsal and performance which were in the shed at Tanglewood, Lenox, Mass., last summer.

Star-Bulletin & Advertiser
HONOLULU, HAWAII
D. 160,147

APR 20 1969

Maestro

Erich Leinsdorf commemorates the 25th anniversary of Bartok's Concerto for Orchestra with a program comparing a rehearsal of the work by the Berkshire Music Center Student group and the Boston Symphony's interpretation, for whom it was originally written. Leinsdorf (above) conducts both performances—in a telecast to be screened Tuesday night by KHET (Channels 11, 10 and 4) at 9 o'clock.



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TROY MORNING RECORD
Saturday, April 12, 1969

These announcements (above) are pre-season Tanglewood showings of performances ~~made~~ taped during the 1968 Tanglewood season.

Wisconsin State Journal
MADISON, WISC.
D. 66,949 SUN. 104,944

MAY 27 1969

Music Festival to Be Featured

"Summer Showcase 1969," a new Sunday evening NET series focusing on some of the country's outstanding music festivals and other cultural events, will premiere on WHA-TV (Channel 21) on June 1.

Eighteen weeks of programs, from 90 minutes to two hours, will range the United States and will include festivals from classical music and opera to folk music, dance, and jazz. The series will be produced under a $1 million grant from the Corp. for Public Broadcasting and the Ford Foundation.

Among festivals contemplated for inclusion in Summer Showcase are the Berkshire Music Festival in Tanglewood, Mass., where Erich Leinsdorf will be making his final appearance as conductor of the Boston Symphony.

CASH BOX
NEW YORK, N. Y.
W. 16,000

MAY 3 1969

Tuning In On. . .

WQXR - New York

'33 Years Of Classical Class'

In recent years, radio outlets across the country have been changing formats with increasing rapidity. WQXR-New York, however, has achieved consistent success by maintaining its fine music programming during the entire 33 years of its broadcasting history.

WQXR, the radio station of the New York Times, began operating on 50,000 watts in 1956, making the outlet the first fine music station to operate at the maximum power assigned to U.S. commercial radio stations. WQXR-FM, broadcasting WQXR's programs simultaneously, went on the air in 1939 as the first Frequency Modulation outlet in New York City. When the FCC ruled that AM and FM stations must separate their programs 50% of the broadcast day, WQXR began its separation on January 1, 1967, the date the ruling went into effect.

As is well known by New Yorkers, the bulk of WQXR's programming is classical music. The backbone of the outlet's schedule is the standard symphonic repertoire, which includes works by such classical chartmakers as Beethoven, Brahms, Schumann, Mendelssohn, Tchaikovsky, Dvorak, Rimsky-Korsakoff, and Stravinsky. WQXR aired the first concert from the new Philharmonic Hall in Lincoln Center, and features weekly broadcasts of the N. Y. Philharmonic concerts, broadcasts of Boston Symphony Orchestra concerts from Boston and Tanglewood, the Boston Pops spring and summer concerts, taped concerts of the Philadelphia, Pittsburgh, and Cleveland Orchestras, and the Peabody Award winning music "specials." These "specials" honored personalities and events in the musical world, in many instances introducing well-known artists and persons associated with the event.

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ADVOCATE
STAMFORD, CONN.
CIRC. 31,000

APR 10 1969 New England

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

APR 9 1969 New England

PRESS (e)
BRISTOL, CONN.
CIRC. 17,150

APR 9 1969 New England

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ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

JUN 19 1969 New England

CHRONICLE-CITIZEN
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WEEKLY CIRC. 8,450

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Old Timers' Night includes a broad selection of light classics, popular tunes of the day, and sing-along favorites. Arthur Fiedler, since 1930 leader of the Boston Pops Orchestra, conducts the concert.

ELMIRA STAR GAZETTE
Saturday, June 21, 1969

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TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

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JEWISH ADVOCATE
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WEEKLY 24,000

JUN 26 1969 New England

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUN 26 1969 New England

Wisconsin State Journal
MADISON, WISC.
D. 66,949 SUN. 104,944

MAY 27 1969

Music Festival to Be Featured

"Summer Showcase 1969," a new Sunday evening NET series focusing on some of the country's outstanding music festivals and other cultural events, will premiere on WHA-TV (Channel 21) on June 1.

Eighteen weeks of programs, from 90 minutes to two hours, will range the United States and will include festivals from classical music and opera to folk music, dance, and jazz. The series will be produced under a $1 million grant from the Corp. for Public Broadcasting and the Ford Foundation.

Among festivals contemplated for inclusion in Summer Showcase are the Berkshire Music Festival in Tanglewood, Mass., where Erich Leinsdorf will be making his final appearance as conductor of the Boston Symphony.

CASH BOX
NEW YORK, N. Y.
W. 16,000

MAY 3 1969

Tuning In On. . .

WQXR - New York

'33 Years Of Classical Class'

In recent years, radio outlets across the country have been changing formats with increasing rapidity. WQXR-New York, however, has achieved consistent success by maintaining its fine music programming during the entire 33 years of its broadcasting history.

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CIRC. 31,000

APR 10 1969 New England

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WORCESTER, MASS.
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WEEKLY CIRC. 7,600

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NORTH ADAMS, MASS.
(E) 13,500

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WEEKLY 24,000

JUN 26 1969 New England

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUN 26 1969 New England

34.

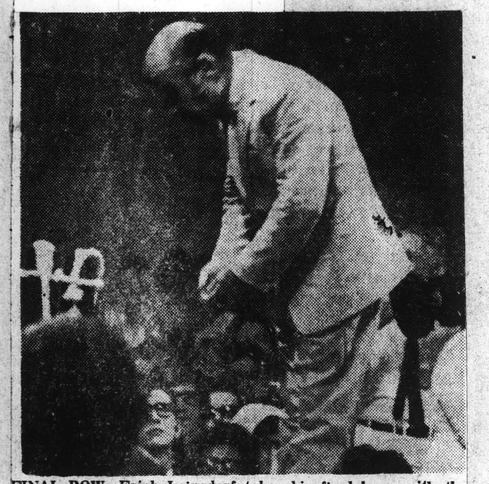
BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 1 1969 New England

Radio To Air BSO Concerts

The Boston Symphony Orchestra concerts at Tanglewood this summer will be broadcast live over radio station WAMC-FM (90.3 mc) in Albany.

Broadcast time, starting July 4, will be Fridays at 9 p.m., Saturdays at 8 p.m., and Sunday afternoons at 2:30.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 31 1969



FINAL BOW—Erich Leinsdorf takes his final bows with the Boston Symphony Orchestra at Tanglewood on Aug. 24. The program will be shown tonight on Channel 17's Sounds of Summer series. (Photo by Jim Leggett)

More announcements on pp. 79+80. (also pre-announcements - 73-74)

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WEEKLY 10,000
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JUL 3 1969 New England

Tanglewood Concerts Feature Rare Work

American pianist Earl Wild repeats his acclaimed performance of Scharwenka's long-neglected First Piano Concerto with the Boston Symphony Orchestra Friday, July 18, at 9 p.m. on WGBH Radio (89.7 FM).

The concert is one of three full-length Boston Symphony programs WGBH will air this week, live and in stereo, direct from the Music Shed at the Orchestra's summer home in Lenox.

The first Festival concert of the week Sunday, July 13 at 2:30 p.m. will be conducted by David Zinman and features Symphony for Strings in C by Graaf, Bach's concerto for Flute, Violin and Harpsichord in A Minor, Handel's Concerto Grosso in G, Op. 6 No. 1 and Symphony No. 36 by Mozart, "The Linz." Soloists in the Bach will be Doriot Anthony Dwyer, flute; Joseph Silverstein, violin and Robert Levin, harpsichord.

The Friday concert, July 18, 9 p.m., will be conducted by Erich Leinsdorf and will feature the Scharwenka concerto along with the Overture to Rossini's opera "Italian in Algiers" and Stravinsky's "Rite of Spring." The next evening, July 19 at 8 p.m., Mr. Leinsdorf will be joined by famed Soviet pianist Emil Gilels. Included in the program is music from Prokofiev's "Romeo and Juliet."

REPORTER
FOXBORO, MASS.
WEEKLY 5,250
JUL 9 1969 New England Newsclip

WGBH Broadcasts from Tanglewood

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VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.
JUL 9 1969

Inside Stuff—Radio-TV

A pair of Goldman Band concerts, one at Brooklyn's Prospect Park July 16 and the other at Manhattan's Central Park the following night, will mark the 75th birthday of arranger-composer Robert Russell Bennett. Highlight of "The Musical World of Robert Russell Bennett" will be the first public performance of a new work, "Down To the Sea In Ships," an orchestral suite for band that has grown out of the orchestral score he composed for the NBC-TV "Project 20" special of the same title which aired this past season. The suite was prompted by the publishers, Warner Bros.-Seven Arts Music. Bennett, who became associated with NBC in 1952 as arranger of the Richard Rodgers score for "Victory At Sea," has remained with the network as music director of its "Project 20" unit.

Reeves Telecom Corp. has combined three of its operations into a single new division, whose president will be Bruce R. Lang, formerly asst. to Richard L. Geismar, prez of the parent company. The new entity, Reeves Production Services Division, embraces Reeves Sound Studios, Reeves Video Division and Actron Corp., putting under a single aegis the company's production and post-production services for tape, film and audio shows and commercials. Other principals are John F. Vorisek, exec veepee who previously was prexy of Reeves Sound Studios; E. Grey Hodges, senior v.p. of marketing, previously acting general manager of the video division; and John H. Barwick, senior v.p. and formerly prexy of Actron Corp.

Lorne Greene, longtime star of "Bonanza," was named a Companion of the Order of Canada last week (and can put "O.C." after his name). He received the honor along with 11 non-showbiz prominents from Canada.

WLS Radio last week became the first Chi radio station to offer free shared computer time to clients, agencies and timebuyers for up-to-date market analysis. Cox Broadcasting, CBS, NBC and several magazines offer a similar service, but the Chi ABC-owned station is the first single station to do so. The system, called Instant Market profile (IMP), was designed by WLS' research and associate sales development director William Rice and utilizes a General Electric Mark I time-sharing service. The stored ARB and Brand Rating Index (BRI) data on the top ten Chi radio stations provide rating and viewer statistics for any station or combination of stations for any time period and also give cross-checks on reach and frequency estimates.

A German Radio & TV Exhibition is being staged in the city of Stuttgart Aug. 29-Sept. 7 showcasing latest developments in the German broadcasting and recording industries and featuring daylong presentations of color tv programs. Both of the country's networks are setting up complete studios to demonstrate how programs are staged. Admission prices are to be low: 75c for adults, about half that for children.

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NEWS-TRIBUNE
WALTHAM, MASS.
(E) 16,245
AUG 21 1969 New England

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POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000
JUL 26 1969 New England

Berkshire Music Is Scheduled On Radio

By FRED H. RUSSELL

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The concerts, taped at the music center at Tanglewood in Lenox, Mass., will be conducted by the Boston Symphony's music director, Erich Leinsdorf and by several guest conductors Guest soloists will also be featured.

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Albany Knickerbocker News
Wednesday, July 23, 1969

MAIL BAG

Station WAMC Offers Classical Music

TO THE EDITOR:

We blinked, to say the least, when we saw a recent KN-US headling: 'Cllassical Music Station Needed for Metroland." It was atop a mailbag letter from William and Roberta Batts lamenting the demise of WFLY as the area's "only classical music radio station."

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The way we see it, Metroland has indeed had two classical music stations right along. NOW it has one. But without public support (WAMC is a non-commercial station which depends on its liesteners for financial assstance), the day could com when even that one migh disappear. Wt hope those among your readers wht feel they've been abandoned by the Troy station will tuen us in.

ROBERT WALLACE
Program Director, Station WAMC

Albany

PAGE ONE
AUDIO TIMES
NEW YORK, N. Y.
SEMI-MONTHLY 9,000
SEP 15 1969

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(Continued on page 15)

4 Channel Stereo . . .

(Continued from page 1)

he's behind the violins and in front of the tympani," he said.

Four-channel stereo is about to break upon us. In the next issue of AUDIO TIMES, we'll have complete details on how it works, how the WCRB and WGBH broadcasts are utilized in the home, comments from industry leaders.

34

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 1 1969 New England

Radio To Air BSO Concerts

The Boston Symphony Orchestra concerts at Tanglewood this summer will be broadcast live over radio station WAMC-FM (90.3 mc) in Albany.

Broadcast time, starting July 4, will be Fridays at 9 p.m., Saturdays at 8 p.m., and Sunday afternoons at 2:30.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 31 1969

FINAL BOW—Erich Leinsdorf takes his final bows with the Boston Symphony Orchestra at Tang'ewood on Aug. 24. The program will be shown tonight on Channel 17's Sounds of Summer series. (Photo by Jim Leggett)

More announcements on pp. 79-80. (also pre-announcements - 73-74)

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

JUL 3 1969 New England

Tanglewood broadcast

All 24 concerts by the Boston Symphony Orchestra at Tanglewood will be broadcast by WGBH-FM, live and in stereo this summer, starting Friday, July 4 at 9 p.m.

The concerts, direct from the famed 6000-seat Music Shed at the Berkshire Music Center in Lenox, Mass., continue through August and mark Erich Leinsdorf's final months as music director of the Berkshire Festival.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 25,000

JUL 3 1969 New England

Tanglewood Concerts Feature Rare Work

American pianist Earl Wild repeats his acclaimed performance of Scharwenka's long-neglected First Piano Concerto with the Boston Symphony Orchestra Friday, July 18, at 9 p.m. on WGBH Radio (89.7 FM).

The concert is one of three full-length Boston Symphony programs WGBH will air this week, live and in stereo, direct from the Music Shed at the Orchestra's summer home in Lenox.

The first Festival concert of the week Sunday, July 13 at 2:30 p.m. will be conducted by David Zinman and features Symphony for Strings in C by Graaf, Bach's concerto for Flute, Violin and Harpsichord in A Minor, Handel's Concerto Grosso in G, Op. 6 No. 1 and Symphony No. 36 by Mozart, "The Linz." Soloists in the Bach will be Doriot Anthony Dwyer, flute; Joseph Silverstein, violin and Robert Levin, harpsichord.

The Friday concert, July 18, 9 p.m., will be conducted by Erich Leinsdorf and will feature the Scharwenka concerto along with the Overture to Rossini's opera "Italian in Algiers" and Stravinsky's "Rite of Spring." The next evening, July 19 at 8 p.m., Mr. Leinsdorf will be joined by famed Soviet pianist Emil Gilels. Included in the program is music from Prokofiev's "Romeo and Juliet."

REPORTER
FOXBORO, MASS.
WEEKLY 5,250

JUL 9 1969 New England Newsclip

WGBH Broadcasts from Tanglewood

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To be held every Friday at 9 pm, Saturday at 8 pm and Sunday afternoon at 2:30 pm, the 1969 Berkshire Festival opens with two all-Mozart programs. On July 4 Mr. Leinsdorf will conduct Mozart's Symphony No. 29, K. 201; Piano Concerto in C, K. 467 with Christoph Eschenbach as soloist; and Symphony No. 39, K. 543.

The following evening, Saturday, July 5 at 8 pm, he has chosen Mozart's Symphony No. 35 in D, K. 385, "The Haffner", Piano Concerto in A, K. 488 with John Browning as soloist and Symphony No. 40, K. 550.

Now in its 34th season, the Berkshire Festival will be heard not only in Boston, but throught much of New England and New York State on Eastern Educational Radio Network stations WFCR (Amherst, Mass.), and WAMU-FM (Albany, N.Y.) and on WGBH-FM in Boston.

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 9 1969

Inside Stuff—Radio-TV

A pair of Goldman Band concerts, one at Brooklyn's Prospect Park July 16 and the other at Manhattan's Central Park the following night, will mark the 75th birthday of arranger-composer Robert Russell Bennett. Highlight of "The Musical World of Robert Russell Bennett" will be the first public performance of a new work, "Down To the Sea In Ships," an orchestral suite for band that has grown out of the orchestral score he composed for the NBC-TV "Project 20" special of the same title which aired this past season. The suite was prompted by the publishers, Warner Bros.-Seven Arts Music. Bennett, who became associated with NBC in 1952 as arranger of the Richard Rodgers score for "Victory At Sea," has remained with the network as music director of its "Project 20" unit.

Reeves Telecom Corp. has combined three of its operations into a single new division, whose president will be Bruce R. Lang, formerly asst. to Richard L. Geismar, prez of the parent company. The new entity, Reeves Production Services Division, embraces Reeves Sound Studios, Reeves Video Division and Actron Corp., putting under a single aegis the company's production and post-production services for tape, film and audio shows and commercials. Other principals are John F. Vorisek, exec veepee who previously was prexy of Reeves Sound Studios; E. Grey Hodges, senior v.p. of morketing, previously acting general manager of the video division; and John H. Barwick, senior v.p. and formerly prexy of Actron Corp.

Lorne Greene, longtime star of "Bonanza," was named a Companion of the Order of Canada last week (and can put "O.C." after his name). He received the honor along with 11 non-showbiz prominents from Canada.

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POST
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(E) 33,000 (S) 87,000

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Wednesday, July 23, 1969

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Albany

PAGE ONE

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(Continued on page 15)

AUDIO TIMES
NEW YORK, N. Y.
SEMI-MONTHLY 9,000

SEP 15 1969

4 Channel Stereo . . .

(Continued from page 1)

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35.

BSO Concerts last Week

Tanglewood Begins 1969 Season With Leinsdorf Conducting Mozart

Tanglewood begins 1969 season with Berkshire Music Center opening exercises and first weekend of Berkshire Festival Concerts.

Erich Leinsdorf conducts three all-Mozart programs, July 4, 5, 6.

TANGLEWOOD, LENOX, MASSACHUSETTS — The 1969 Boston Symphony Orchestra Tanglewood season gets under way in Tanglewood's Theatre-Concert Hall on Sunday afternoon, June 29, with the traditional Opening Exercises of the Berkshire Music Center.

On Friday, July 4 at 9 p.m., Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, conducts the first of three all-Mozart programs as this season's opening Berkshire Festival concert.

Each of the first weekend's all-Mozart programs includes one of the last three symphonies and a late piano concerto. On July 4, Mr. Leinsdorf conducts the symphosy no. 39, and the 26-year old German pianist Christoph Eschenbach makes his Boston Symphony and Tanglewood debuts playing the concerto in C, K. 467. The symphony no. 29 opens the program. On Saturday July 5 at 8 p.m., John Browning is soloist in the piano concerto no. 23 in A, K. 488, and Mr. Leinsdorf conducts the symphony no. 40. The opening work is the 'Haffner' symphony. On Sunday afternoon, July 6, the soloist is Claude Frank, who will play Mozart's last piano concerto, in B flat, K. 595. Mr. Leinsdorf conducts Mozart's last symphony, the 'Jupiter'. Six of Mozart's German Dances, K. 571, open the program.

Each Tanglewood weekend begins with a Weekend Prelude, a brief concert at 7pm on Friday evenings. On July 4, Lillian Kallir and Claude Frank will perform Bach and Mozart music for two pianos joined by the Violone Ensemble, a five-man string group which is one of the Ensembles of the Boston Symphony Orchestra. A ticket for the 9pm Boston Symphony concert admits the holder to the Weekend Prelude, for which seats are unreserved. The Preludes are particularly popular with concert goers who picnic on the Tanglewood lawn before the Friday evening concert.

Saturday morning, July 5, at 10.30 am, is the first of this season's Open Rehearsals. Seats are unreserved, and their sale, the morning of the concert, benefits the Boston Symphony's Pension Fund.

On Sunday afternoon, June 29, at 2.30, Erich Leinsdorf will be the principal speaker at the Opening Exercises of the Berkshire Music Center, the Boston Symphony's summer academy for advanced music study. Mr. Leinsdorf retires from the dual post of Music Director of the Boston Symphony and Director of the Berkshire Music Center at the end of this summer. His address deals with the Center's work during his 1962-69 tenure and with present and future needs to link the earlier modern music of the 20th century with advanced contemporary music.

The Opening Exercises will also be addressed by Thomas D. Perry Jr., Manager of the Boston Symphony Orchestra and by Robert C. Alsop, Chairman of the Friends of Music at Tanglewood. Randell Thompson's Alleluia, a part of each opening ceremony since it was composed for the initial Exercises in 1940, will be sung by the students, directed by Charles Wilson, head of the Vocal Music activities of the Center, and Assistant Conductor of the Boston Symphony.

TRANSCRIPT
NORTH ADAMS, MASS.
JUL 3 1969 New England

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JUL 7 1969 New England

Symphony Soloist

Claude Frank, pianist.

During the first week-end of Berkhsire Festival Concerts, Erich Leinsdorf will conduct three all - Mozart programs, July 4, 5, 6. On Sunday afternoon, July 6, the soloist is Claude Frank, who will play Mozart's last piano concerto, in B flat, K. 593. Mr Leinsdorf conducts Mozart's last symphony, the 'Jupiter.' Six of Mozart's German Dances, K. 571, open the program.

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BEE
LEWISTOWN, CONN.
WEEKLY 11,000
JUL 4 1969 New England

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
JUL 7 1969

Mozart weekend at Tanglewood

By MICHAEL STEINBERG
Globe Critic

LENOX — The 1969 Berkshire Festival, the last under Erich Leinsdorf's direction, began this past weekend at Tanglewood with the Boston Symphony playing three concerts of music by Mozart. Leinsdorf conducted all three programs, which included the last three symphonys as well as the Haffner and Number 29 in A major and the set of German Dances, K.571. Soloists were the pianist Christoph Eschenbach, John Browning and Claude Frank, respectively, in the concertos in C major, K.467, A major, K.488, and B flat major, K.595.

The great C major Concerto, which the Boston Symphony, being "molto snob," disdained to identify as the "Elvira Madigan," is festive and intimate at the same time. It is one of the few concertos with trumpets, but they make their most telling comment in pianissimo.

The first Allegro is enormously sophisticated in its working out, but even for Mozart the inspiration behind seven or eight themes sounds especially spontaneous. It is also a movement of unusual expressive range: Who, having experienced the hushed excitement of the first measures or the charming G major couplet that is introduced by the piano, could anticipate anything like the melancholy E minor solo in the development, a clear and touching print-through from the tragic 27 days older D minor Concerto?

For this moment, and not even for it alone, I reject the late John Burk's contention in his program notes that this is Mozart's "most carefree piano concerto."

The finale, which may be Mozart's gayest, amazes, like the first movement, with its prodigious inventiveness of one detail after another. Here as well, because the matter itself is so rich, the shadows are, too. Between the Allegros there stands a slow movement in F major, Mozart's most ecstatic, most romantic aria, an astonishing stream of melody, underlined by bold, heart-piercing harmony, by restless, troubled figurations, the whole movement incomparable for sheer sensuous beauty.

So subtle and rich, K.467 is a singularly difficult concerto to play. I should say, in fact, even remembering gratefully the best moments in the interpretations of Schnabel, Barenboim, Bishop, Fischer, that before Friday I had never heard a really satisfying performance of it; then, however, the ensemble achievement of Eschenbach with Leinsdorf and the Boston Symphony seemed to me marvelous. My immediate, if not my considered, reaction was that this was the Mozart playing I had been waiting for all my life, that even a good many hours later I could think of only one comparably fulfilling experience with the Mozart concerto, and that was Claude Frank's performance with Leinsdorf at Tanglewood in 1966 of the other C major, K.503.

The most treasurable thing to me about Eschenbach's performance of K.467 was its sense of scale, his ability to realize the range from grandure to delicacy without making it sound gross, as a few pianists do, or producing a colorless tinkle, as many do.

Echenbach could take a 20th century Steinway and in the best sense make it suggest an 18th century Stein. The playing was concentrated yet relaxed, aware in matters both of expression and architecture, creatively and continually varied within the limits of a generally cool and crisp manner, and filled with an unusual lot of high spirits. The natural and brilliant piano playing was itself a joy. Leinsdorf provided a finely-made lively, and carefully integrated context for Echenbach's playing, and the Boston Symphony's participation except for the principal oboes rather course espressivo and some disagreeable blatting from the trumpets, was excellent.

The Week-end prelude earlier Friday evening, was also exceptionally enjoyable The pianists Claude Frank and Lilian Kallir played Bach's C major Concerto with five Symphony string players who work together as the Violone Ensamble, and also Mozart's D major sonata for two pianos. Bach is a rare and cerainly wonderful piece with a finale that is an exciting intersection of the fugal and the concertante styles. Both works were done with intelligence and tremendous verve.

Leinsdorf Begins Last Season

Boston Symphony Opens Tanglewood

By JOAN SIMMONS
Times-Union Music Critic

The Boston Symphony Orchestra opened the season at Tanglewood Friday night with a few Fourth of July fireworks of its own. The spectacular display of an exceptionally well-played concert came with Christoph Eschenbach's performance of Mozart's Piano Concerto No. 1 in C, K. 467.

The 28-year-old German pianist gave a highly promising exhibition of his talents in his debut with the Boston Symphony Friday. His American debut was made earlier this year with the Cleveland Symphony and he already has a long list of European credits and prizes to his name.

CHRISTOPH ESCHENBACH

Mozart's Piano Concerto No. 21, specifically the second movement, is more familiarly known as the "Love Theme" from the film "Elvira Madigan." More than one member of the audience was tempted to hum along but was soon left in silent, rapt listening.

ESCHENBACH is a young performer not fully matured but he has a vibrance of keyboard presence and a remarkably clean, unfussy technique. His playing follows smooth flowing lines that have the feel of perfect progression and his crashing finale was greeted by a roar from the good-sized opening night audience. Prolonged applause and shouts of "bravo" trailed off reluctantly into the intermission break.

The Boston Symphony itself was in unusually good form also Friday night. Coordinated attention to detail and a zest of performance marked the orchestra that a year ago had the tendency to sound as damp and soggy as the surrounding lawns.

Opening all-Mozart program with the Symphony No. 29 in A the chamber-sized orchestra immediately gained control of a full, tempered sound touched by unusually sensitive strings. It was most listenable Mozart as was the Symphony No. 39 in E Flate which concluded a program which promised a good season ahead.

ERICH LEINSDORF appeared to be nearly bouncing with good spirits as he commenced his final season as conductor and music director of the BSO. His appearance was greeted by heavy and appreciative applause preceding the concert. In communicating with the orchestra he seemed to evoke with ease the response he wished, resulting in the sound already discussed.

The weekend's concerts at Tanglewood continued on Saturday night and Sunday afternoon in the chamber orchestra format which has become a long-standing tradition for the first two weeks of the season while the remainder of the orchestra gives pops concerts in Boston.

ON SATURDAY night, also under the direction of Leinsdorf, a second all-Mozart program featured John Browning playing the Piano Concerto No. 23 in A accompanied by Symphonies No. 35 and 40.

Sunday afternoon Claude Frank performed Mozart's Piano Concerto No. 27 in B Flat which was combined with Six German Dances and the Symphony No. 41, the "Jupiter," with Leinsdorf again conducting.

For the third summer a "Weekend Prelude" is being included in the total weekend offering. Presented at 7:00 p.m. Friday for the benefit of early arrivals, the prelude allows the concert-proper to be held off until 9:00 p.m. to accommodate weekend travelers.

This first Prelude Friday night presented the combined pianistic talents of Claude Frank and Lilian Kallir assisted by a violin ensemble playing Bach's Concerto for Two Pianos and Strings in C and Mozart's Sonata for Two Pianos in D.

Despite the not quite cooperating weather the Tanglewood opening was witnessed by a full shed and a considerable lawn crowd. Possibly because of the weather, it was also attended by a full share of mosquitos.

THE BERKSHIRE Music Festival season continues on Tuesday night with the first of the "Contemporary Trends" programs of the season with Janis Joplin and Orpheus at 8:00 p.m. in the shed.

36

Concert Review

Berkshire Festival Opening

BY MARTHA BEAVER

The Berkshire Festival at Tanglewood in Lenox, summer home of the Boston Symphony Orchestra and the Berkshire Music Center, opened its first weekend of concerts last Friday with all Mozart programs.

The bonus "Prelude," which precedes every Friday concert at 7 p.m. was given by pianists Claude Frank and Lillian Kallir, who included a Bach Concerto for two pianos and strings in C. They were assisted admirably by the Violone Ensemble including, two violins, viola, cello and bass.

Mozart's Sonata for two pianos in D was their other offering. Compatible in style, their finely drawn nuances, even their tonal strength, were impeccably complemented. The pianists, were nonetheless victims of acoustical imperfections. The basically clear structure and profound joys of Bach, the eloquent and elegant phrases of Mozart were evidenced, but only through a diffusion, even an impressionist aura, of sounds. This was not disagreeable in the slower movements, when musical action is less than the faster-paced. Knowing the sensitive and excellent musicianship of both Frank and Kallir, disappointment was keen.

The screen which is drawn around the smaller musical groups has been changed from the rather large one of former concerts, and both tops of the pianos were open, but lined up instead of being allowed to dovetail in the natural manner. Could this have been part of the acoustical difficulties? I miss hearing these first concerts in the Theatre-Concert Hall, which is so much more suited to the smaller ensembles and soloists.

After standing to greet their conductor, Erich Leinsdorf, who retires from the dual post of music director of the BSO and director of the Berkshire Music Center at this summer's end, the musicians set the mood for the evening concert with Mozart's slender yet enchanting Symphony No. 29 in A, composed when he was 18. Open, artful, inventive, all four movements were delicately unrolled by Leinsdorf with finely balanced shape and spirit.

Then followed a young German pianist, Christoph Eschenbach, in his first appearance with the symphony and at Tanglewood, playing Mozart's Piano Concerto No. 21 in C. Its Andante was familiar to many through its use in the movie "Elvira Madigan." There are enough "daring modernities" in it to understand why. They were considered such in Mozart's time, and hearing them in the concerto's context seems quite audacious even now.

Eschenbach revealed a gem-like tone, diamond brilliant, clear, but without resonant warmth. With deeply thoughtful concentration he extracted and entwined phrases with fine technical skill and musicianly vigor. In drawing his nuances, the young pianist tended to lose endings at times with the completion of a phrase, in too-soft tones; although I prefer an overall graceful sweep to a heavily articulated finish. Balance of voices was not always deftly established, particularly in the first movement. Perhaps nervousness accounted for this. In blending with the various instruments, those lovely moments in the second, with oboe and flute, and finally full ensemble (the orchestra is necessarily diminished), Eschenbach showed great musical sensitivity. The young artist never let emotion get the upper hand. He was in good control throughout, answering to and feeling with the thoughtfully styled directions of Leinsdorf.

The concert ended with Symphony No. 39 in E flat, one of Mozart's last three great symphonies — all works of perfection and quite different.

This weekend's concerts will open tonight, at 9 with Leinsdorf conducting the four suites of Bach. The bonus prelude at 7 will be given by Joseph Silverstein, concertmaster, and principal cellist Juels Eskin, playing two Bach compositions for unaccompanied strings.

Saturday evening, Leinsdorf will conduct a complete concert performance in German of Mozart's Opera, The Abduction from the Seraglio. Beverly Sills sings the role of Constanze; George Shirley is Belmonte, and Anne Elgar, Jerold Siena, and Raymond Michalski sing the other principal parts. The Tanglewood Choir also participates.

David Zinman, young American conductor of the Netherlands Chamber Orchestra, will conduct Sunday afternoon at 2:30. Included will be Mozart's Linz symphony, works by Graaf and Handel, Bach's Triple concerto in A minor with soloists Doriot Anthony Dwyer, Silverstein, and Harpsichordist Robert Levin. Open rehearsal Saturday morning is at 10:30.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 11 1969 New England

Hartford Times
Jul 6

Tanglewood Season Opens With All-Mozart Program

By GEORGE W. STOWE

The miracle of Mozart was once again evident when Erich Leinsdorf opened the 1969 Tanglewood season in Lenox, Mass. with a program devoted entirely to the composer's works.

And Friday night's concert in the Shed seemed to be much better attended than some of the early programs of the past few years. Perhaps it was the choice of works, which included two sympmphonies—Nos. 29 and 39—and the Piano Concerto No. 21, which has achieved a great deal of fame due to the use of the slow movement in the film, "Elvira Madigan."

* * *

Christoph Eschenbach, the young German pianist, was the soloist in the concerto and he aroused a prolonged ovation from the audience at the Friday night program. There was good reason for it; the pianist has amazing finger dexterity and at the same time the tonal fluidity that is suitable for Mozart.

In fact, I cannot remember the final movement taken at the quicksilver tempo that Eschenbach and Leinsdorf adopted. And yet the articulation was clean and smooth and the tone was never in the least bit percussive.

* * *

The "Elvira Madigan" theme of the second movement was not shortchanged. Eschenbach had everything under control and the Boston Symphony played with a suavity and unanimity here that represented this great orchestra at its best.

Mozart's Symphony No. 29 has always been one of this reviewer's favorite works in this form. (I will never forget the caressing warmth that Bruno Walter brought to the slow movement). And if there is a more joyous finale than the one to be found in this symphony, I do not know of it.

On this occasion Leinsdorf gave us a performance that was utterly devoid of sentimentality. In fact, I found the Andante somewhat lacking in warmth. However, the finale was genuinely exhilarating and played with the suavity and finesse that are the hallmarks of Leinsdorf's style.

The Symphony in E flat (No. 39) is, of course, one of the composer's most admired creations. The slow introduction, which was probably inspired by Haydn (whose "Paris" symphonies had appeared just before Mozart wrote this work), prepares the listener for the many delights to follow.

And the performance found the orchestra in top technical form. The only deterrent to complete enjoyment was the occasional sound of July 4th fireworks in the background. All things considered, it was a most auspicious beginning for Erich Leinsdorf's final season as director of the Tanglewood concerts.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 7 1969

Albany Knickerbocker News
Monday, July 7, 1969

Tanglewood begins

Leinsdorf pleases with summer stock in trade

by Rodney Myrvaagnes

The Tanglewood season opened July fourth with both a wet fizzle and an engaging bang. The grounds were as beautiful as ever except for a few patches of browned grass, and the crowd was predominantly New York, as always. The caterer was new, which is probably to the good. (Restaurant Associates now puts up an "American Picnic" for $2.50 and a "French Pique Nique" for $3.50. You can always bring your own, as we did, and if you want anything alcoholic with your picnic you must bring that, as there is none available.)

The early concert, called "Weekend Prelude," was performed at 7 o'clock by pianists Claude Frank and Lillian Kallir, with the Violone Ensemble in the Bach. First was the Bach Concerto for two pianos (saying it enough times will make it so) and strings in C (BWV 1061). There are a number of valid reasons possible for transcribing music for another instrument, and if there is a reason it should become evident in the performance. No reason became evident in this performance, in which it did not become idiomatic piano music, but lost all its harpsichord character. The playing was certainly competent, however, the trills were right sideup, and might have been enjoyable ten years ago.

The Mozart sonata for two pianos (K.448), on the other hand, I don't believe I would ever have liked as they did it. It was massive, almost gross throughout, and suggested a fourhand reduction of a Beethoven symphony.

The principal concert at 9 was like a breath of fresh air after the prelude. Except for a sloppy first four bars in Mozart's Symphony 29, in which the staccato notes sounded legato because the players weren't together, the strings sounded like a huge quartet, with everything together and lovingly placed where Leinsdorf thought it should go. The ensemble playing went downhill as more winds were added, and by the end of the evening the full passages of Symphony 39 were quite confused.

The high point of the evening, and a very high point indeed, was the piano concerto in C (K467). Sullied by its association with the film, "Elvira Madigan," the now familiar piece was redeemed here by Christoff Eschenbach's elegant pianism, and the beauty of the concerto itself, which swamps all associations. In the minor quibble department, Eschenbach left out some trills which appeared in my score and which seem reasonable, and some long series of sixteenth notes could have been phrased, but weren't. It was still delightful, and some of the best Mozart playing I have heard. Make it a point to hear Mr. Eschenbach again at the first opportunity.

"They've been playing like angels all weekend," said David Levenson, assistant to the B.S.O. Press Director, and the description couldn't have been more accurate. The opening two weekends of the orchestra's summer season at Tanglewood were devoted mostly to works of Mozart and Bach, and — at least at the first Saturday concert — the heavenly music was matched by performances little short of divine.

All three concerts during the first weekend were devoted to Mozart: two symphonies and a piano concerto. The program on Saturday presented the Haffner (#35) and G-minor (#40) Symphonies and the A-major (#23) piano concerto. The performances — under retiring Music Director Erich Leinsdorf — were all examples of clarity and understanding, and they confirmed the conductor's reputation as a Mozart specialist.

The Haffner Symphony is often considered a poorer relation of the other late symphonies — perhaps because Mozart "patched it together" from movements of a longer serenade. It is nonetheless a warm and charming piece which fully deserves the attention it is now — belatedly — receiving. In Leinsdorf's interpretation — alternately delicate and robust — it danced with a grace and naturalness which made it the most successful performance of the evening.

The second work on the program — the A-major concerto — enjoyed much the same treatment as the Haffner. Leinsdorf's attention to dynamics, phrasing, and balance was as exemplary here as in the symphony. Unfortunately, the pianist — John Browning — rarely exercised the soloists prerogative to provide an interpretive contrast to the orchestral tutti. The result was a performance in which everything was a bit too homogenized, in which a theme which was repeated several times by the orchestra and piano was always phrased in the same predictable way. Browning never took advantage of his opportunities to re-interpret in his solo passages material originally stated by the orchestra, and his playing was consequently deficient in spontaniety.

The performance was otherwise generally satisfying both technically and musically, but the fascinating interplay between soloist and orchestra which characterizes truly great concerto performances was missing. The drama, lyricism, and playfulness of Mozart were all present in the Leinsdorf-Browning interpretation, but the degrees of characterization were less subtly differentiated than they should have been, and therefore the performance lacked the last measure of interpretive excitement.

The G-minor Symphony is of course one of Mozart's greatest creations. So much of the romantic movement is presaged in this symphony, that the conductor is likely to forget that it is still constructed along essentially classical lines. He must, therefore, remain constantly aware of the work's eighteenth-century polish as well as its nineteenth-century passion.

Leinsdorf't balance of these opposite elements was convincing, and if the interpretation was not deeply personal or memorable, at least is also did not interfere with the character of the work.

—RALPH LOCKE

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

JUL 16 1969 N Eng.

At the Concert

Mozart's Works Hit at Tanglewood

By EDWARD FRENCH

Contrary to the predictions of some authorities, serious music, especially that of the classical school, is very much alive as the attendance of some 21,000 enthusiastic patrons at the first weekend of concerts at Tanglewood by the Boston Symphony Orchestra would confirm. An additional sign of health was the large percentage of young people, particularly at the Sunday afternoon concert.

This first weekend was devoted entirely to music by Mozart and included three of his greatest symphonies and three of his major piano concerti with three of the younger ranking pianists as soloists.

Christoph Escherbach made his debut with the Boston Symphony Orchestra at the Friday evening concert. A previous American appearance was with the Cleveland Orchestra earlier this year. This young pianist from West Germany has a fine European reputation based largely on his performance of music by Mozart, Beethoven, Schumann and Schubert.

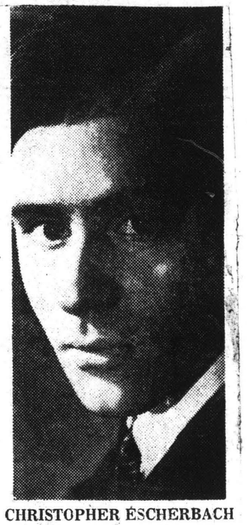
MR. ESCHENBACH played the Piano Concerto No. 21 in C major, K.467, one of Mozart's sunniest and most carefree works. He is admirably suited to this music as his tone is lovely, he has the necessary technical fluency and bright crisp sound for the passage work and the melodic sense so essential in the slow movement. The Andante of this concerto is like an ideal aria freed of all the limitations of the human voice. The last movement was taken at a very rapid tempo, but with no loss of clarity or rhythmical balance.

On Saturday evening John Browining, who is better known here for his performances of Rachmaninoff and Prokofieff, played the Piano Concerto No. 23 in A major, K.488. Other music on this program included the "Haffner" Symphony and the most tragic of Mozart symphonies, the G minor, K.550.

The soloist for the Sunday afternoon concert was Claude Frank who has become a favorite of Tanglewood audiences during the past few seasons. His choice was the last piano concerto that Mozart wrote, No. 27 in B flat major, K.595, a subtle work having the highest mastery in invention, welding the solo and tutti parts into the richest, closest relation and having the most transparent sonority.

Mr. Frank played with the technical assurance, style and musicality that we have come to expect from him. His distinctively beautiful tone sensitivity and phrasing made the Largh-

JOHN BROWNING



CHRISTOPHER ESCHERBACH

etto a memorable musical experience while the last movement had a bounce and buoyancy that gave it a splendid contrast to the lyric slow movement.

THE ACCOMPANIMENTS provided the soloists by Mr. Leinsdorf and the orchestra were miracles of precision and lightness.

It was very apparent that the conductor has a special affection for Mozart and successfully communicated it to his men as everything had style, exceptional polish and conviction.

The strings have never sounded better and the winds had a roundness of tone at all dynamic levels. This was particularly apparent in the masterful performance of the Symphony No. 41 in C, K.551 popularly known as the "Jupiter." The difficult contrapuntal final movement had unusual grace and clarity. A most auspicious beginning for the current season.

Next Friday evening the program will be purely orchestral and include the Four Suites by Bach.

Saturday night will bring a concert performance of Mozart's opera "Die Entfuhrung aus dem Serail" with Beverly Sills, George Shirley, Anne Elgar, Jerold Sienna, Mac Morgan, Raymond Michalski and the Tanglewood Choir.

Sunday afternoon brings music by Graaf, Handel, Mozart and the Bach Concerto for flute, violin and harpsichord with Doriot Anthony Dwyer, Joseph Silverstein, and Robert Levin as soloists.

CLAUDE FRANK

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 5 1969

MUSIC

TANGLEWOOD—Saturday July 5: BSO conducted by Leinsdorf in all-Mozart program of 'Haffner" Symphony, K. 385; Piano Concerto in A, K. 488; Symphony No. 40, K. 550, with Jchn Browning, 8 p.m., Shed . . . Open rehearsal, 10:30 a.m. . . . **Sunday, July 6:** BSO conducted by Leinsdorf in all-Mozart program of Six German Dances, K. 571; Piano Concerto in B Flat, K. 595; "Jupiter" Symphony, K. 551, with Claude Frank, 2:30 p.m., Shed . . . **Friday, July 11:** Weekend Prelude, with Joseph Silverstein and Jules Eskin, 7 p.m., Shed; the BSO conducted by Erich Leinsdorf in a program of Bach suites, 9 p.m., Shed . . . **Saturday, July 12:** Erich Leinsdorf conducts the BSO in Mozart's "The Abduction from Seraglio," with soloists Sills, Shirley, Elgar, Siena, Michalski, and the Tanglewood Choir, 8 p.m., Shed . . . **Sunday, July 13:** David Zinman conducts the BSO in a program of Graff's Symphony for Strings; Bach's Triple Concerto in A Minor, with soloists Dwyer, Silverstein and Levin; Handel's Concerto Grosso Op. No. 6, No. 1, and Mozart's "Linz" Symphony, K. 425, 2:30 p.m., Shed.

36-a

First Open Rehearsal Attracts 2531 Listeners to Tanglewood

By WALTER MAYFIELD
Republican Staff Writer

LENOX — Quiet, crisp, green lawns—acres of them— greeted the 2531 persons attending this summer's first open rehearsal of the Boston Symphony Orchestra Saturday morning at Tanglewood.

Started At 10.30

Neatly lined gravel paths crunched beneath sandals, baby carriages, sneakers, bare feet and shoe heels when the gates to the 10.30 a. m., event opened.

An air of expectancy and readiness hangs over Tanglewood in these first few days of the season.

Fresh, dark red carpeting has been tacked into place on the conductor's podium and the one; small step leading up to it.

Some green moss is growing on the shed's dark brown earth beneath the audience's chairs down front on one side, not yet worn away by music lovers' feet.

New Paint on Girders

New coats of white paint have been given to the girders holding up the shed's roof and to the waist high posts where fresh lengths of rope are tied to guide visitors' steps.

Wide, maroon block letters have been neatly applied to designate rows and sections.

Tall, stately pines towered over the heads of young couples holding hands and carrying picnic lunches and blankets, old women with their aluminum folding chairs, and camp counselors with their young charges who have come over from nearby camps.

Orchestra Unpacking Tunes

Members of the orchestra begin to appear on stage, arranging music stands and unpacking their violins. More lights are turned on over their heads.

The black, triangular sound-baffles hang overhead, looking like bats scurring from a cave deep in the recesses of backstage.

More people arrive. A heavy set, old man takes off his shirt before lying down on a blanket in order to absorb the sun's rays which are beginning to break through gray mists overhead.

Scarves with brightly patterned colors wave in the breeze from around girls' waists and men's necks.

A young woman is setting up wooden directors' chairs for her elderly woman companion and herself. Both wear sweaters.

Leinsdorf Appears

Most of the musicians are now on stage. Erich Leinsdorf is walking into view. The audience applauds. The conductor smiles and acknowledges his musicians.

There is more warm up time. Then the instruments are tuned and it is time to start. The music begins, then suddenly ends. Leinsdorf has instructions for the players.

A second beginning and a second stop for more instructions.

Now they have it. Leinsdorf does not stop them again. When they are finished with the first piece, there is polite applause which the conductor does not formally acknowledge at the rehearsal.

Claude Frank Rehearses

Doors on the right of the stage swing open and workmen roll out a walnut-colored, concert grand piano. Someone carries its bench.

The piano's top is opened, not all the way up but only about 12 inches.

When pianist Claude Frank—a former refugee from Germany who later served in the U. S. Army during World War Two, according to the program left over from Friday night's opening concert—appears there is applause all 'round, even from members of the orchestra.

Women sitting under the shed and outside on the turf stop talking with each other and look. Frank is shaking hands with Leinsdorf and then they whisper something to each other.

Leinsdorf introduces the pianist to the first violinist and other musicians sitting in the first row before he sits down at the keyboard.

Chatting

When the symphony and Frank begin to play some of the women go back to their talking. The sunbathers turn over, adjusting their eye coverings.

A college-age girl reads a paperback book and somewhere a child starts to cry, then is hushed up.

Some couples go by speaking French. Families with restless children stroll over the lawns, pausing to let their youngsters play under the trees where the limbs touch the ground.

Some visit the glass reception room, book store and cafeteria near the main gate. Others walk down to the Hawthorne Cottage, a reylica of Nathaniel Hawthorne's "Little Red House" in which he lived in 1850-51.

Wrote Books There

While living in Leuox, Hawthorne wrote "The House of Seven Gables," and "The Wonder Book" and planned "Tanglewood Tales." The original cottage was destroyed by fire in 1891 and the present one was built and given to the orchestra by the National Federation of Music Clubs.

Over the tops of hemlock hedges which surround much of the former "gentleman's estate" can be seen Lake Mahkeenac and Monument Mountain to the south.

Attendants are quietly skewering litter on their poles and dropping it into plastic lined bags slung over their shoulders. Everything will be in order for the Saturday night concert.

Then Comes Lunch

The music stops and the rehearsal is over. Leinsdorf strolls off stage and the musicians begin packing up.

Several hundred morning rehearsal visitors sitting down front get up and begin filling up the rows past the 6000 seats, most of which have been empty during the morning.

On the lawn lunch hampers are opened, drink are poured and sandwiches are passed around. Everyone sits down to eat.

Following Friday custom, the main concert at 9 was preceded by a Weekend Prelude at 7, when Claude Frank and his wife Lillian Kallir, pianists well known here, played music of Bach and Mozart, the former with the assistance of the Violone Ensemble of five Boston Symphony string players.

An especially long intermission resulted when backstage officials waited for a key player, delayed en route from Boston.

Variety of Mood

Frank and Kallir, after offering sturdy and logical Bach, charmed the audience with variety of mood and skilled technique in Mozart's "Sonata for Two Pianos in D," K. 448. Unity of purpose and perfect dovetailing of parts resulted in the first two movements.

Phrase shapings varied slightly in the finale, but the total effect was that of delicious harmonies.

Eschenback, delightfully free from mannerisms, applied marvelous technical skill to the music as written, without flamboyancy. The rapid and perfect runs in the finale were models of form and singing quality.

Joyous Music

In an evening which brought four "Andante" movements of great beauty, the one in the "Piano Concerto in C," No. 21, K. 467, was the sole approach to pathos. The evening in general abounded with joyous music.

Mozart's "Symphony No. 29 in A," K. 201, had splendid carefree vim and youthful vigor. Leinsdorf brought out in "Symphony No. 39 in E flat," K. 543, the more mature approach of the composer, well voiced except for monotonous use of timpani.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 6 1969

Cool Mozart Opens Tanglewood Season

By R. C. HAMMERICH

LENOX — It was given to a young, slender, quiet, undemonstrative pianist from Germany to fill Tanglewood's first 1969 audience (6359) with the elegant spirit of Mozart Friday night.

CHRISTOPH ESCHENBACH

First Appearance

He was Christoph Escenbach, 29, from Breslau, who was making his first appearance at Tanglewood. He played Piano Concerto No. 21 in C (K. 467).

It was a cool view of Mozart, intelligent, articulate, sparkling expressive, even graceful . . . especially during the middle ("elvira madigan") movement . . . but mostly plaint and beautiful rather than warmly expressive.

In the meantime there was the Boston Symphony Orchestra under the precise guidance of Erich Leins dorf who is beginning the final two months of his tenure as music director.

Clean and Clear

The orchestra's strings are as incredibly clean and clear as ever. There were about 36 of them (plus winds) on stage Friday. (About half of the orchestra is playing at the Esplanade in Boston for the first couple of Tanglewood weekends.)

Leinsdorf set a freely easy pace for the opening symphony, No. 29 (K. 201), and the opening movements were light and airy . . . full of feathery, floating tones.

The finale was somewhat lumpy but not because of the players. There are times when Mozart sounds that way.

Substitution

The start of Symphony No. 39 after intermission was delayed about 15 minutes because of a missing clarinet player.

The regular occupant of the second chair, Pasquale Cardillo became ill shortly before the concert and a replacement was summoned from the second half of the orchestra in Boston, but he was too late.

The empty chair was filled nicely by Laurence Wheeler, 22, a fellow on the roster of the Berkshire Music Center.

Smooth, Uncluttered

Like the 29th which opened the concert, the performance of the 39th Symphony gave me no reason to change my feeling about how Leinsdorf deals with Mozart when standing in front of the Boston players.

The music was smooth, uncluttered, precise, expressive, comfortably paced and warm but unsentimental. I don't agree with those who think Leinsdorf's Mozart is cold. It is aristocratic and friendly, presumably like the composer.

Claude Frank and Lilian Kallir, pianists who often play together publicly, had the honor to serve as the center of attraction for the first official concert of the Tanglewood season . . . the weekend prelude which began at 7.

With five members of the orchestra's string sections they played Bach's Concerto for Two Pianos (harpsichords; and Strings in c major, and without the strings they played Mozart's Sonata for Two Pianos in D (K.448)

It was a tossup which was more delightful. The pianists played with clean articulation and light fingers, with steady rhythmic control and lyrical flow.

There was, it must be admitted, a somewhat suprprising degree of similarity evident in Bach and Mozart, not only because the musicians seemed to be approaching them in the same manner, but also because there are, in truth similarities in the music.

John Browning Tonight

Best, for my ears, were the beautifully melodic (next best was the third movement of the Bach). Of more than passing interest were the touches of "contemporary" dissonance in the opening movements of Mozart's sonata.

Tonight John Browning will be soloist for Mozart's Piano Concerto No. 23, and Leinsdorf will lead the orchestra through Mozart's Symphonies No. 35 ("Haffner"; and No. 40.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 5 1969

6359 in Attenda

Berkshire Opens

By JOHN F. KYES
Gazette-Music Critic

LENOX — Aided by perfect weather, the opening of the 32nd Berkshire Festival drew the unusually large number of 6,359 to Tanglewood last night.

Erich Leinsdorf, beginning his last summer as music director, conducted ensembles of between 40 and 50 Boston Symphony players in works of

Gazette Review

Mozart. The soloist was 29-year-old German pianist Christophe Eschenbach, who won many "bravos."

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 5 1969

Pianist Triumphs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The opening concert Friday night of the Berkshire Music Festival's 32nd summer season was a triumph for Mozart and a 26-year old German pianist by the name of Christoph Eschenbach who made his Tanglewood and Boston Symphony debut, with Erich Leinsdorf conducting.

It was also an evening that will long be remembered by Laurence Wheller, a 22-year old Berkshire Music Center fellowship student.

Wheeler substituted literally at the last minute for Boston Symphony clarinetist Pasquale Cardillo who was unable to appear because of sudden illness.

Near-Ovation

The audience of 6,359 gave Eschenbach a near-ovation.

It attested to the young pianist's musicianship that he dismissed all license and self-aggrandizement in Mozart's C Major Concerto.

Although no disclosure was made of the fact, the two bristling cadenzas were the pianist's own. Even here, the only digression was a slight trace of romanticism that may have raised an eyebrow or two. Eschenbach played the concerto as an adventure in pure sound. The brasses had a little more than enough to say in the introduction, but elsewhere orchestra and conductor backed the soloist to the hilt and didn't stand in his way.

Ordinarily, this concerto provides no ammunition whatever for the dramatic virtuoso. Eschenbach attained that status with beauty of sound, finesse of phrase, exact replicas of the composer's notes, and a digital dexterity that was nothing short of sensational.

His Mozart remained pure, unfettered and honest.

Lots of Efficiency

The program united some of Mozart's most carefree works. Symphonies Nos. 29 and 39 are loaded with light-hearted ebullience.

Leinsdorf's Mozart was straight from the loom. It allowed for no folderol. Direction was stereotyped in tempos, shadings and dynamics. The orchestra played both symphonies like a well-oiled machine. There was plenty of efficiency and little inspiration.

This is not to say that the orchestra would have sounded as well under any conductor. But the music could have received more sparkle, even fire in the finales of both symphonies.

Symphony in A Major careened its way lightly and flowingly. Muted strings made luscious matter of the slow movement. The finale raced along its merry way to the concluding scale sweep and abrupt chords. The old Mozart jokes are still good applause-getters.

Serious moments appeared briefly in the slow movement of the 39th Symphony.

Reserve Energy

The minuet bustled along with effervescence, paving the way for a finale that sounded as if it used up the evening's reserve energy.

Weekend Prelude was played by Claude Frank and Lillian Kallir, duo-pianists. They were assisted by the Violone Ensemble Inbach'a concerto for two pianos and strings in C Major.

The pianists soloed in Mozart's sonata for two pianos in D Major.

Festival Friday Night Concert Review
Program
(All Mozart)
Symphony No. 29 in A Major, K. 201
Piano Concerto No. 21 in C. Major, K. 467
Christoph Eschenbach Pianist
Symphony no. 39 in E Flat Major, K. 543

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 6 1969

Varied Personalities

Mozart Holiday At Tanglewood

By McLAREN HARRIS
HT Music Editor

LENOX—Every year, it seems, someone erects yet another sign directing visitors from the east on the Massachusetts Turnpike through Stockbridge or West Stockbridge on their way to Tanglewood, notwithstanding the fact the shortest (and busiest) route is still from Exit 2 through Lee and Lenox. Whichever way one came last weekend, however, the "No Vacancy" signs sprouted like wildflowers.

Tanglewood's first weekend attendance, surprisingly, was down from that of last year, reflecting Thursday night's sparsely-populated opening at Saratoga. Although Friday's Berkshire Festival audience was counted at more than 6000, nearly a third of these perched on the lawn, leaving many empty seats inside the Music Shed.

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 7 1969

36-a

First Open Rehearsal Attracts 2531 Listeners to Tanglewood

By WALTER MAYFIELD
Republican Staff Writer

LENOX — Quiet, crisp, green lawns—acres of them— greeted the 2531 persons attending this summer's first open rehearsal of the Boston Symphony Orchestra Saturday morning at Tanglewood.

Started At 10.30

Neatly lined gravel paths crunched beneath sandals, baby carriages, sneakers, bare feet and shoe heels when the gates to the 10.30 a. m., event opened.

An air of expectancy and readiness hangs over Tanglewood in these first few days of the season.

Fresh, dark red carpeting has been tacked into place on the conductor's podium and the one; small step leading up to it.

Some green moss is growing on the shed's dark brown earth beneath the audience's chairs down front on one side, not yet worn away by music lovers' feet.

New Paint on Girders

New coats of white paint have been given to the girders holding up the shed's roof and to the waist high posts where fresh lengths of rope are tied to guide visitors' steps.

Wide, maroon block letters have been neatly applied to designate rows and sections.

Tall, stately pines towered over the heads of young couples holding hands and carrying picnic lunches and blankets, old women with their aluminum folding chairs, and camp counselors with their young charges who have come over from nearby camps.

Orchestra Unpacking Tunes

Members of the orchestra begin to appear on stage, arranging music stands and unpacking their violins. More lights are turned on over their heads.

The black, triangular sound-baffles hang overhead, looking like bats scurring from a cave deep in the recesses of backstage.

More people arrive. A heavy set, old man takes off his shirt before lying down on a blanket in order to absorb the sun's rays which are beginning to break through gray mists overhead.

Scarves with brightly patterned colors wave in the breeze from around girls' waists and men's necks.

A young woman is setting up wooden directors' chairs for her elderly woman companion and herself. Both wear sweaters.

Leinsdorf Appears

Most of the musicians are now on stage. Erich Leinsdorf is walking into view. The audience applauds. The conductor smiles and acknowledges his musicians.

There is more warm up time. Then the instruments are tuned and it is time to start. The music begins, then suddenly ends. Leinsdorf has instructions for the players.

A second beginning and a second stop for more instructions.

Now they have it. Leinsdorf does not stop them again. When they are finished with the first piece, there is polite applause which the conductor does not formally acknowledge at the rehearsal.

Claude Frank Rehearses

Doors on the right of the stage swing open and workmen roll out a walnut-colored, concert grand piano. Someone carries its bench.

The piano's top is opened, not all the way up but only about 12 inches.

When pianist Claude Frank—a former refugee from Germany who later served in the U. S. Army during World War Two, according to the program left over from Friday night's opening concert—appears there is applause all 'round, even from members of the orchestra.

Women sitting under the shed and outside on the turf stop talking with each other and look. Frank is shaking hands with Leinsdorf and then they whisper something to each other.

Leinsdorf introduces the pianist to the first violinist and other musicians sitting in the first row before he sits down at the keyboard.

Chatting

When the symphony and Frank begin to play some of the women go back to their talking. The sunbathers turn over, adjusting their eye coverings.

A college-age girl reads a paperback book and somewhere a child starts to cry, then is hushed up.

Some couples go by speaking French. Families with restless children stroll over the lawns, pausing to let their youngsters play under the trees where the limbs touch the ground.

Some visit the glass reception room, book store and cafeteria near the main gate. Others walk down to the Hawthorne Cottage, a reylica of Nathaniel Hawthorne's "Little Red House" in which he lived in 1850-51.

Wrote Books There

While living in Leuox, Hawthorne wrote "The House of Seven Gables," and "The Wonder Book" and planned "Tanglewood Tales." The original cottage was destroyed by fire in 1891 and the present one was built and given to the orchestra by the National Federation of Music Clubs.

Over the tops of hemlock hedges which surround much of the former "gentleman's estate" can be seen Lake Mahkeenac and Monument Mountain to the south.

Attendants are quietly skewering litter on their poles and dropping it into plastic lined bags slung over their shoulders. Everything will be in order for the Saturday night concert.

Then Comes Lunch

The music stops and the rehearsal is over. Leinsdorf strolls off stage and the musicians begin packing up.

Several hundred morning rehearsal visitors sitting down front get up and begin filling up the rows past the 6000 seats, most of which have been empty during the morning.

On the lawn lunch hampers are opened, drink are poured and sandwiches are passed around. Everyone sits down to eat.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 6 1969

Cool Mozart Opens Tanglewood Season

By R. C. HAMMERICH

LENOX — It was given to a young, slender, quiet, undemonstrative pianist from

CHRISTOPH ESCHENBACH

Germany to fill Tanglewood's first 1969 audience (6359) with the elegant spirit of Mozart Friday night.

First Appearance

He was Christoph Escenbach, 29, from Breslau, who was making his first appearance at Tanglewood. He played Piano Concerto No. 21 in C (K. 467).

It was a cool view of Mozart, intelligent, articulate, sparkling expressive, even graceful . . . especially during the middle ("elvira madigan") movement . . . but mostly plaint and beautiful rather than warmly expressive.

In the meantime there was the Boston Symphony Orchestra under the precise guidance of Erich Leins dorf who is beginning the final two months of his tenure as music director.

Clean and Clear

The orchestra's strings are as incredibly clean and clear as ever. There were about 36 of them (plus winds) on stage Friday. (About half of the orchestra is playing at the Esplanade in Boston for the first couple of Tanglewood weekends.)

Leinsdorf set a freely easy pace for the opening symphony, No. 29 (K. 201), and the opening movements were light and airy . . . full of feathery, floating tones.

The finale was somewhat lumpy but not because of the players. There are times when Mozart sounds that way.

Substitution

The start of Symphony No. 39 after intermission was delayed about 15 minutes because of a missing clarinet player.

The regular occupant of the second chair, Pasquale Cardillo became ill shortly before the concert and a replacement was summoned from the second half of the orchestra in Boston, but he was too late.

The empty chair was filled nicely by Laurence Wheeler, 22, a fellow on the roster of the Berkshire Music Center.

Smooth, Uncluttered

Like the 29th which opened the concert, the performance of the 39th Symphony gave me no reason to change my feelings about how Leinsdorf deals with Mozart when standing in front of the Boston players.

The music was smooth, uncluttered, precise, expressive, comfortably paced and warm but unsentimental. I don't agree with those who think Leinsdorf's Mozart is cold. It is aristocratic and friendly, presumably like the composer.

Claude Frank and Lilian Kallir, pianists who often play together publicly, had the honor to serve as the center of attraction for the first official concert of the Tanglewood season . . . the weekend prelude which began at 7.

With five members of the orchestra's string sections they played Bach's Concerto for Two Pianos (harpsichords; and Strings in c major, and without the strings they played Mozart's Sonata for Two Pianos in D (K.448)

It was a tossup which was more delightful. The pianists played with clean articulation and light fingers, with steady rhythmic control and lyrical flow.

There was, it must be admitted, a somewhat suprprising degree of similarity evident in Bach and Mozart, not only because the musicians seemed to be approaching them in the same manner, but also because there are, in truth similarities in the music.

John Browning Tonight

Best, for my ears, were the beautifully melodic (next best was the third movement of the Bach). Of more than passing interest were the touches of "contemporary" dissonance in the opening movements of Mozart's sonata.

Tonight John Browning will be soloist for Mozart's Piano Concerto No. 23, and Leinsdorf will lead the orchestra through Mozart's Symphonies No. 35 ("Haffner"; and No. 40.

UNION
SPRINGFIELD, MASS.
(M) 77,227

JUL 5 1969

6359 in Attend[illegible] Berkshire [illegible]pens

By JOHN F. KYES
Gazette-Music Critic

LENOX — Aided by perfect weather, the opening of the 32nd Berkshire Festival drew the unusually large number of 6,359 to Tanglewood last night.

Erich Leinsdorf, beginning his last summer as music director, conducted ensembles of between 40 and 50 Boston Symphony players in works of

Gazette Review

Mozart. The soloist was 29-year-old German pianist Christophe Eschenbach, who won many "bravos."

Following Friday custom, the main concert at 9 was preceded by a Weekend Prelude at 7, when Claude Frank and his wife Lillian Kallir, pianists well known here, played music of Bach and Mozart, the former with the assistance of the Violone Ensemble of five Boston Symphony string players.

An especially long intermission resulted when backstage officials waited for a key player, delayed en route from Boston.

Variety of Mood

Frank and Kallir, after offering sturdy and logical Bach, charmed the audience with variety of mood and skilled technique in Mozart's "Sonata for Two Pianos in D," K. 448. Unity of purpose and perfect dovetailing of parts resulted in the first two movements.

Phrase shapings varied slightly in the finale, but the total effect was that of delicious harmonies.

Eschenback, delightfully free from mannerisms, applied marvelous technical skill to the music as written, without flamboyancy. The rapid and perfect runs in the finale were models of form and singing quality.

Joyous Music

In an evening which brought four "Andante" movements of great beauty, the one in the "Piano Concerto in C," No. 21, K. 467, was the sole approach to pathos. The evening in general abounded with joyous music.

Mozart's "Symphony No. 29 in A," K. 201, had splendid carefree vim and youthful vigor. Leinsdorf brought out in "Symphony No. 39 in E flat," K. 543, the more mature approach of the composer, well voiced except for monotonous use of timpani.

GAZETTE
WORCESTER, MASS.
(E) 94,001

JUL 5 1969

Pianist Triumphs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The opening concert Friday night of the Berkshire Music Festival's 32nd summer season was a triumph for Mozart and a 26-year old German pianist by the name of Christoph Eschenbach who made his Tanglewood and Boston Symphony debut, with Erich Leinsdorf conducting.

It was also an evening that will long be remembered by Laurence Wheller, a 22-year old Berkshire Music Center fellowship student.

Wheeler substituted literally at the last minute for Boston Symphony clarinetist Pasquale Cardillo who was unable to appear because of sudden illness.

Near-Ovation

The audience of 6,359 gave Eschenbach a near-ovation.

It attested to the young pianist's musicianship that he dismissed all license and self-aggrandizement in Mozart's C Major Concerto.

Although no disclosure was made of the fact, the two bristling cadenzas were the pianist's own. Even here, the only digression was a slight trace of romanticism that may have raised an eyebrow or two. Eschenbach played the concerto as an adventure in pure sound. The brasses had a little more than enough to say in the introduction, but elsewhere orchestra and conductor backed the soloist to the hilt and didn't stand in his way.

Ordinarily, this concerto provides no ammunition whatever for the dramatic virtuoso. Eschenbach attained that status with beauty of sound, finesse of phrase, exact replicas of the composer's notes, and a digital dexterity that was nothing short of sensational.

His Mozart remained pure, unfettered and honest.

Lots of Efficiency

The program united some of Mozart's most carefree works. Symphonies Nos. 29 and 39 are loaded with light-hearted ebullience.

Leinsdorf's Mozart was straight from the loom. It allowed for no folderol. Direction was stereotyped in tempos, shadings and dynamics. The orchestra played both symphonies like a well-oiled machine. There was plenty of efficiency and little inspiration.

This is not to say that the orchestra would have sounded as well under any conductor. But the music could have received more sparkle, even fire in the finales of both symphonies.

Symphony in A Major careened its way lightly and flowingly. Muted strings made luscious matter of the slow movement. The finale raced along its merry way to the concluding scale sweep and abrupt chords. The old Mozart jokes are still good applause-getters.

Serious moments appeared briefly in the slow movement of the 39th Symphony.

Reserve Energy

The minuet bustled along with effervescence, paving the way for a finale that sounded as if it used up the evening's reserve energy.

Weekend Prelude was played by Claude Frank and Lillian Kallir, duo-pianists. They were assisted by the Violone Ensemble Inbach'a concerto for two pianos and strings in C. Major.

The pianists soloed in Mozart's sonata for two pianos in D Major.

Festival Friday Night Concert Review Program
(All Mozart)
Symphony No. 29 in A Major, K. 201
Piano Concerto No. 21 in C. Major, K. 467
Christoph Eschenbach Pianist
Symphony no. 39 in E Flat Major, K. 543

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 6 1969 N Eng

Varied Personalities

Mozart Holiday At Tanglewood

By McLAREN HARRIS
HT Music Editor

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The concertos themselves are possessed of differing personalities. No. 21 impresses as the most spontaneous, full of freely-moving melody and counterpoint. The A major is perhaps the best for organization and pure inventiveness, with a finale which engages the listener's attention anew with each bar. No. 27 in B flat is called the most serious-toned of the three, having been composed in Mozart's last year of life.

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,235 (S) 286,557

JUL 7 1969

36-6

Music Review

Opening Weekend at Tanglewood

By JAY C. ROSENFELD

CONCERTS DEVOTED exclusively to Mozart on three successive days inaugurated the 1969 Tanglewood season. A piano concerto was sandwiched between two symphonies on each program with three brilliant soloists at the keyboard in turn. Yesterday afternoon the soloist was Claude Frank, in Concerto No. 27 in B Flat, K.595; Saturday night it was John Browning in No. 23 in A, K.488; and Friday evening, a newcomer to Tanglewood, Christoph Eschenbach, in No. 21 in C, K.467.

* * *

THE SMALLER nucleus of the Boston Symphony Orchestra which habitually plays at these opening Mozart and Bach programs responded to the fastidious baton of their musical director, Erich Leinsdorf, with immaculate articulation and produced a tone of deep warmth, even in the subdued moods for which the conductor called in a substantial share of the performances.

Each last half of the programs was devoted to one of the great trilogy of Mozart's final symphonies, the ones written within a very few months in 1788. Never was the pure loveliness of their inspiration more transparent. Each program began with an earlier symphony, except for the program yesterday afternoon in which Leinsdorf played Six German Dances, K.571, a first performance by the Boston orchestra and quite possibly the last.

Leinsdorf ended yesterday's program with the C Major Symphony K.551, the one with which he had made his Tanglewood debut seven summers ago. The impression the new conductor made at that time was deep and effective; the performance yesterday had been changed now to accent a more meticulous refinement, practically to chamber music standards, touching on the precious. Yet no one who likes his Mozart more boisterous would have been displeased with the rousing molto allegro with which the finale was played.

On Friday night the same bold energy was applied to the finale of the D Major Symphony—the "Haffner." As yesterday, the audience response was one of such spontaneous combustion that Leinsdorf departed from the almost inviolable rule of dignified symphony concerts and repeated the movement, to the great satisfaction of the audience.

The musical formula for rousing an audience is fairly routine: take a swift tempo and give the trumpets and the tympani their head. However, if any movement of that "Haffner" were to be chosen to be repeated, I would have picked the slow movement, in which there is no trumpet nor drum of any kind. In it Leinsdorf reached an exquisitely delicate and plaintive murmur which was the most sublime moment of the evening.

* * *

FRIDAY EVENING (and the festival) began with the beloved A Major Symphony, No. 29, K201, written when Mozart was 18. What more gentle and tender music can there be? Leinsdorf exercised his interpretative option and decided to play it with the bows on the strings, and also at quite a slow ceremonious, tempo. In the two centuries since Mozart wrote this symphony, reams of paper have been filled marvelling at the maturity of a youngster able to set down such enchanting verses. It becomes a moot question whether this symphony warrants such a sophisticated reading as Leinsdorf gave it. It could be a bewitching youthful dance. Is it as truly a stately *pas de quatre* danced by aging diplomats at court?

Mozart used winds sparingly in the symphonies, rarely requiring the same number or same complement, but with unerring judgment he gave each symphony its character not only in content but in texture.

* * *

THE TWO SOLOISTS who were familiar artists on the Tanglewood stage lived up to their established reputations with complete fidelity. Eschenbach, the newcomer, introduced a technical competence of a transcendent degree, achieving a prodigious evenness of scale and a sense of tonal values and interrelationships not surpassed by many artists. The three concertos conform to the same pattern. A brisk opening chapter after, in each case, a long orchestral introduction, then a song-like and quite unadorned central slow movement and a rollicking finale.

Frank entered into the spirit of his assignment with an infectious *joie-de-vivre*. Browning was no less immersed in his allotment with equal verve and brilliance except that Mozart chose to alternate the orchestra and the solo in short antiphonal statements, thus appropriating some of the soloist's motor propulsion. Each soloist was vociferously applauded and recalled.

Tanglewood Gate 20,835 for Weekend

Attendance at Tanglewood for the opening weekend was 20,835, a few hundred more than for the opening last year. There were 6,359 at Friday night's concert, 2,531 for the Saturday morning rehearsal, 5,939 Saturday night and 6,016 Sunday afternoon.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 7 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 422,200

JUL 7 1969

LEINSDORF'S SELECTIONS

Mozart Tanglewood Concertos Excellent

By GEORGE GELLES
MUSIC CRITIC

LENOX — Quite the nicest thing about the opening Mozart weekend at Tanglewood was the choice of piano concertos that Erich Leinsdorf made, for whereas the symphonies he played with the BSO were those one might have expected—the last three, plus the 'Haffner' and the second A Major, K.201—the concerti gave a finely perceived picture of three clearly differing modes of late Mozartian thought.

The concerti we got were those in C Major (K. 467), in A Major (K. 488), and in B flat (K. 595), the first two from the mid 1780's, the third from the last year of Mozart's life, 1791, and they are pieces that bare their characters in two interrelated ways, through orchestration and key.

Above the basic body of strings and a common wind compliment of horns, bassoons, and a single flute, Mozart makes small and significant changes. The C Major Concerto, for example, adds the bright and ceremonial colors of oboes, trumpets and drums, relating the piece in its pomp to the earlier K. 415, whereas in the A Major Concerto only clarinets are used with the wind band, and as in so many other instances where Mozart uses clarinets and/or A Major, he is at his very sweetest, most mellifluous (though as we also find elsewhere, the sunny outer movements here enclose an inward-looking restrained statement in the relative F sharp minor).

And lastly, in the B flat Concerto, Mozart asks for oboes only with the winds, with this palette matching the original scoring of the late G Minor Symphony, and indeed, this concerto is among the most grandly planned and symphonically integrated of the entire series.

At the season's opening concert on Friday night, the young German Christoph Eschenbach made his Boston Symphony debut with the C Major, and judging by the reception from audience and orchestra alike, I'm sure he'll be back often. After a tentative, nervous-sounding start, much of the playing was really marvelous. Eschenbach has all he needs for a sensational career: technique to burn; a solid rhythmic sense; beautiful sound; temperament; and rarest of all, a keen musical intelligence.

As we heard in the Mozart (and as we know from recordings), he projects and sustains lines wonderfully, as the best of vocalists might, giving them direction and purpose, is full of imaginative ideas about the music (even if his cadenzas were from a world of which Mozart never dreamed), and at his very best, does work that is daring and breath-taking. Such a moment came at his entrance in the finale, where he slipped from the Eingang to the theme proper with stunning grace and dexterity; it was clearly the most impressive minute of music heard all weekend.

When Claude Frank played the B Flat Concerto in town this past season, I remember his approach as mousey and lacking lacking in the security and straight-forward good common sense that one expects from him. His performance on Sunday afternoon was better, with the last two movements coming off exceptionally well (and who else would dare to be so simple and understated in the slow movement?). But the opening allegro was still under par, more secure than before, though not fully grasped and technically incomplete.

However, many thanks to Frank and his wife Lilian Kallir for a ravishing reading of Mozart's D Major Sonata for Two Pianos (K. 448) heard at the Prelude concert on Friday evening. These two work wonderfully together, seeming absolutely agreed as to the musical meaning of the pieces they play, and setting a standard of interpretation—and meeting it consistently — that is notably high.

John Browning, who played the A Major Concerto on Saturday night, was hopelessly outclassed by both Frank and Eschenbach. His musical intelligence is modest and his pianism ordinary, sparked neither by wit nor real grace. How very flat, for instance, was the opening phrase of the first movement, unshaped and without direction. The record company blurb advertises Browning as the "Golden Boy" of today's pianists, but take a hint, it's fool's gold through and through.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 7 1969

SCHENECTADY GAZETTE, MONDAY, JULY 7, 1969

Tanglewood Soloists Vie In Mozart Competition

By R. C. HAMMERICH

LENOX — Perhaps three all-Mozart concerts are too much Mozart for some listeners — not for me.

Frank Welcome Soloist

The Boston Symphony Orchestra's opening weekend at Tanglewood ended Sunday afternoon with the composer's last symphony, No. 41, "Jupiter," (K. 551). It was preceded by his last piano concerto, No. 27 (K. 595), and by a little collection of pieces called Six German Dances (K. 571), played for the first time by the Boston orchestra.

Claude Frank was soloist for the piano concerto, and a

CLAUDE FRANK

welcome fellow he is indeed. He has played several Mozart concertos at Tanglewood, always with the greatest of finesse and taste.

Frank has a nice feel for Mozart's blend of purity and affection. It shows most in his handling of the lyrical middle movements, which is not to say that he doesn't negotiate the happy flurries of runs and trills and lacy decorations with glistening accuracy and joy.

Suitable Performance

I have heard Frank do Mozart concertos with greater effect than that achieved Sunday afternoon, but goodness comes in degrees, and his performance Sunday matched Tanglewood's weather — clean, bright, neutrally warm, benevolent, peaceful, satisfying.

Comparison of the weekend's three performances of Mozart concertos is inevitable among Tanglewood's regular patrons.

My first vote is cast for Christoph Eschenbach because of his sensitivity without schmaltz Friday with the "Elviramadigan" Concerto (K. 467). Browning wins no vote because of his romanticism.

Peasant Style

The little waltzy dances which opened the program were pure delight. They were written by Mozart for use at Emperor Joseph 2d's masquerade parties at carnival time in Vienna in 1789.

In style they follow the peasant Laendler and precede the sophisticated Strauss waltzes and are a perfect blend of the aristocratic and popular tastes of the time.

The "Jupiter" symphony, as expected, was mostly beautiful (except for the pompous passages, of course) . . . What is one to expect when one of the half dozen world's greatest orchestras plays one of the most important works of the world's greatest composer?

The 10 a. m. chamber music session in the theater offered a couple of hours of music by a trio, quartet and septet from the Berkshire Music Center — very young, highly accomplished, soon-to-be professionals.

The trio played a sonata for horn, trumpet and trombone by Poulenc, a pleasant extended fanfare with a middle section consisting largely of a plaintive trumpet melody.

The string quartet played a quartet by Schubert, a minor, Opus 29, and the septet played a 45-minute work by Beethoven called Septet for Strings and Woodwinds in E Flat Major, Opus 20, a long and lovely work.

The septet included violin, viola, cello, clarinet, bassoon, horn and bass, four of them played by girls.

The quartet and septet showed similar characteristics, clear and controlled articulation, surprisingly clean unity considering their lack of time together, beautiful tone production and a shy shortage of bite during assertive passages.

Their names are Michael Johns, Philip Collins, Harry Maddox, Yosef Yankelev, Carol Paine, Abigail Stoughton, Masayoshi Kataoka, Edith Haladjoff, Marjorie Rupp, Neal La Monaco, Phillip Bashor, Susan Wadsworth, Robert Watt and Michele Saxon.

About 300 listeners showed up for the Sunday morning session. 100 lolled on the lush grass in the sun at the rear of the theater.

The 6016 who appeared at the shed Sunday afternoon brought the week's attendance to 20,835.

Next weekend the programs will be more 18th Century, all Bach on Friday, a concert version of Mozart's opera "The Abduction From the Seraglio" Saturday night and a g conductor, David Zinman a program of Graaf, Handel and Mozart afternoon.

Tanglewood Debut Features Mozart

By MILTON ZAPOLSKI

This past weekend saw the opening of Tanglewood's 1969 session. Three concerts comprised the prelude to the new Berkshire Festival season, all of them devoted to music by Mozart. Friday evening's performance included three works, the symphonies 29 and 39 and the piano concerto number 21.

* * *

Symphony No. 29 began the occasion, but unforunately conductor Erich Leinsdorf was a bit too aggressive in his interpretation. Tempos were on the brisk side, and a tendency towards tension marred an otherwise well thought out rendition. Observing Leinsdorf's podium manner, one noted his alert cueing was often a beat or two ahead of an actual instrumental entrance. The psychological effect, predictably, was to eliminate all relaxation in the musicians and cause them to play in a tense, brittle manner. Conductors occasionally use this technique to keep an otherwise slack or reposing score constantly moving, but in Mozart where relaxation and unhurried thoughtfulness constitute much of the very appeal of the music, such methods elicit sad results indeed.

Of course, certain parts of the score were delivered in wonderful fashion: the trio of the minuet was wonderfully alive, and the finale featured a superb integration of the alternating dramatic moods and happy rondo refrain.

* * *

The real highlight of the program, though, was the 21st piano concerto with Christoph Eschenbach as soloist. Not an instant of it was uninspired. To the introduction Leinsdorf brought the compound moods of anxiety, majesty, and sheer abandon that characterize this extremely difficult to conduct passage. Eschenbach responded in turn with an equally comprehensive account, catching nearly all the subtleties and providing a passionate, convincing solo that was as well-structured as it was musical. These qualities were most in evidence during the floating andante (lifted for the movie score to Elvira Madigan, by the way), which surely offered some of the most sensitive and delicate piano artistry (as well as poetic orchestral illumination) that ever graced the movement. The finale proved no less rewarding: the pianist's fluid technique, backed by a knowledgeable presentation of the gleeful modulations (also some wonderful backing from Leinsdorf and the orchestra) made this music sound fabulously organic (too often it falls apart in the hands of lesser talents).

Symphony No. 39 closed the Friday concert, and if you could accept Leinsdorf's fast introduction and somewhat deliberate first movement tempo, then possibly the performance would seem ideal. The andante just glowed, and the bumptious finale revealed a keen sense of humor Leinsdorf is sometimes forgotten to have.

Saturday evening's offering also consisted of three works, the symphonies number 35 and 40 and the piano concerto No. 23.

The Haffner began the program, and it received a lovely performance. Leinsdorf's frequent observation of repeats paid unexpected dividends in that they conferred upon the music an even firmer sense of balance and proportion. Furthermore, the conductor's delicate rubato was close to perfection itself: in the andante, for example, he flushed out the violin appogiaturas and trills like birds in a thicket, then could slow the pace ever so slightly to give breadth and depth to the solo wind, magnificent conducting. And the finale, for a change, was taken at a real presto and not just a fast allegro. So much was the audience impressed and enthusiastic that Leinsdorf encored the finale, this time even faster (but without repeats). To the best of my knowledge, this was the first time the conductor has done that in his tenure with the orchestra.

* * *

John Browning was piano soloist for the 23rd concerto, and the order of the day was melodiousness and deep emotional feeling. Once again it was the slow movement that made the biggest impression, Browning sensitively conveying the dark and somber opening. The brighter, very happy central core was magnificently brought off by the soloist and conductor, and the BSO winds provided lush playing indeed. At the return of the opening music the sad, dejected anguish Browning captured proved a rare interpretive moment; such tragedy is very difficult to realize effectively. The outer movements offered many pleasant moments, but that adagio was really something.

* * *

Saturday's concert concluded with the 40th symphony, possibly Mozart's greatest symphonic composition and certainly one of his finest works. Leinsdorf conducted the piece magnificently, stressing its opposing moods of brooding intensity and visionary revelation. By observing repeats in all but the 2nd movement he again brought out the work's symmetrical construction. Better still, the conductor's involvement in the agonizingly emotional score was a wonder to behold. The andante was of unsurpassable loveliness, and the stretto minuet all but brought down the walls of the universe. The best conductors achieve a kind of tension in this movement; Leinsdorf got fanatically brutal chaos, and that was much more to the point. The amazing thing was that he could balance this apocalytic eruption with a sublime trio of rapt stillness and peaceful quietude that even with the various player problem was no less intense.

* * *

Sunday afternoon's concert offered the first BSO performance of the six German Dances, K. 571 the 27th Piano Concerto, and the Jupiter Symphony.

New to this reviewer, the Dances were a sheer delight. They sounded like precious miniatures whose humble purpose of entertainment was somehow elevated to much more aesthetic regions. Cast in fast triple time, they are models of craftsmanship and content and should definitely be programmed more often.

36-c

Festival Features Mozart

By RAYMOND MORIN
Telegram Music Critic

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Mozart In A Hedonist Setting

TWO PIANISTS AT TANGLEWOOD — CHRISTOPH ESCHENBACH, SHOWN ON LEFT, ENTRANCED THE TANGLEWOOD AUDIENCE IN A DEBUT PERFORMANCE FRIDAY EVENING. CLAUDE FRANK PLAYED IN THE "WEEKEND PRELUDE" AND IN THE SUNDAY CONCERT.

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The 29-year-old German pianist received the kind of audience acclaim usually given big-name artists playing heroic romantic concerti for his performance of the Mozart Concerto No. 21 in C, K. 467. (For the moment this may be known as the "Elvira Madigan" concerto because of its use in the film score and the misuse of its andante movement in hack pop versions.)

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The two symphonies were played with spirit and fine orchestral sound. No. 29 is a cheerful little symphony that contains simple but effective melodic ideas, and the predominant string parts were played with disciplined precision. No. 39 seems to be a Leinsdorf favorite. He leads it with buoyant good humor, underlining the horn parts in the finale.

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Most of the movements were on the rapid side, with a certain hardness appearing in the first movement of the "Haffner" and the finale of the symphony No. 40 in G minor, K. 550, which concluded the program. On the other side, there was the airy quality of the "Haffner's" finale, and the fine mellow blend of the opening of No. 40 — a symphony of more subdued and profound expression than the richly-scored No. 35 with its fanfares and flourishes.

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TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUL 7 1969 Ne Engl

PROGRAMS
(All Mozart)

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John Browning, pianist
Symphony No. 40 in G minor, K. 550

Sunday Afternoon
Six German Dances, K. 571
Piano Concerto, No. 27 in B flat, K.595
Claude Frank, pianist
Symphony No. 41 in C major, K. 551 (Jupiter)

LEINSDORF SAMPLER

By GEORGE GELLES
MUSIC CRITIC

Mozart Smorgasbord

LENOX—With the opening weekend of his last Tanglewood season given solely to Mozart, Erich Leinsdorf fairly sampled the spectrum of the composer's symphonic music; each of the concerts ended with one of the last three symphonies, and each began with a smaller orchestral work: the late A Major Symphony, K. 201, the 'Haffner' Symphony, K. 385, and the Six German Dances, K. 571, on Friday, Saturday and Sunday respectively.

There are, first of all, two observations to be made, one positive, one negative, that in concert balanced each other out. First, Leinsdorf seemed more concerned than usual with what he was doing, more involved with his scores, and second, the orchestra, in general, was quite bad.

To start with this latter, there was dreadful playing heard each day, and from the same sources: the solo clarinetist, Cioffi, seemed incapable of playing in tune, and stone deaf to his aberration; the solo oboe, Gomberg, phrased consistently in a common and vulgar manner, and his tone quality was not of a piece with the ensemble; and the first violin section as a whole produced a wooden sound lacking warmth and vibrancy.

The weekend's worst performance came on Sunday with the German Dances, a not negligible set of six waltzes distinguished, among other ways, by some sophisticated rhythmic play in the fifth piece and an unbeatably simple and altogether winning close to the sixth. What we got was surely a sightreading, nothing more, for there were obviously missed entrances among the winds and no unanimity of thought as to bowing among the violins. Leinsdorf seemed annoyed afterwards, and he had every reason to be embarrassed.

But Leinsdorf himself, for the most part, did work that was creditable even if was rarely my favorite sort of Mozart. His reading of the big E flat Symphony, for instance, had a first movement that was well shaped and nicely paced, even though the lead back to the recapitulation didn't come off, and the G Minor, too, had an opening allegro that was particularly good, though interestingly enough it had the same weak spot as did the E flat: at the reprise, where the development and first theme so wonderfully dovetail, there was not nearly enough definition of line and clarification of these two strands.

Most every performance had its bizarreries, its peculiar Leinsdorfisms that tempt one to think that the man is bored with the music, and is led to fussing by boredom. Here are some of them: in the G Minor finale, the horns, with nothing of importance, were made to stick out of the fabric in a grotesque manner (just before the double bar and at the corresponding spot at the movement's end); in the A Major Symphony, the Minuet was led at such an exaggeratedly fast pace that the relationship between it and its Trio was lost; and in the "Haffner," Leinsdorf chose to repeat the first movement exposition, yet this is one of the exceedingly few symphonies in which Mozart didn't even allow for the possibility of a repeat (due, here, no doubt, to the monothematic nature of the movement), as the manuscrip facsimile, published last year, clearly shows. And to repeat here and not in the movement of K. 201, where a second hearing of the opening is clearly needed, is both illogical and musically weak.

I should add that in the piano concerti, discussed in these pages yesterday, Leinsdorf was variable. His best work was with Claude Frank in the B flat Concerto; they played the piece together several times this past winter, and the accompaniment is by now very good indeed, strong and supple and sure of the soloist's next move.

With the most creative of the pianists, Christoph Eschenbach, Leinsdorf seemed least sure. In part it's a question of familiarity; they simply didn't know one another, but in part, too, Eschenbach had something of the unpredictable about him, something that kept the listener bound, and that required a finer accompaniment than the BSO, in short rehearsal time, was able to provide.

And with John Browning and the A Major Concerto, Leinsdorf and the orchestra both seemed bored, and I don't blame them.

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Touches Of Brass

Sunday afternoon's program completed the cycle with Claude Frank soloing in the piano concerto No. 27 in B-flat, K. 595, six German dances, K. 571, and the symphony No. 41 in C, K. 551, the "Jupiter." Six-thousand-sixteen attended on a sunny afternoon.

The concerto, Mozart's last, again demonstrated Claude Frank's affinity for Mozart, though the performance was generally low key and he dropped a few notes and muddied some passages along the way, unusual for him. The horn work in the final movement was not the sharpest either. To compensate, there was the beauty of the Larghetto movement, with thoughtful, clear-toned playing by Frank and the liquid scoring for winds, and Frank's customary felicity for shaping phrases.

The majestic "Jupiter" symphony, Mozart's finale in this form, was a fit conclusion to this miniature Mozart festival. Leinsdorf led a splendid performance, not only in the unfolding of the last movement's fugue with its triumphant touches of brass, but also in the slow movement — one of the loveliest of the weekend. The strings were particularly luminous, giving Leinsdorf the spare, clean lines he favors for Mozart.

The German dances are among the many examples of charming music for ballroom and parties Mozart left; he could produce these apparent trifles with the same art lavished on more important pieces, and they hold wit and lilting rhythms. At the end of this set comes a surprise — a burst of "Turkish Music" with drum, cymbal and tamourine

JOURNAL
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Concerts At Tanglewood

Friday — July 4
By D. D.

The Berkshire Festival at Tanglewood opened its season this evening with the first of a series of all-Mozart programs, and featured the young German pianist Christoph Eschenbach, who is currently on tour in this country. For the first work Mr. Leinsdorf chose the Symphony number 29, a youthful, high-spirited piece, which in addition to its exuberant appeal, whets the appetite for more. A more serious, and thought-provoking work, the Piano Concerto in C, received a distinguished, highly sensitive reading at the hands of Mr. Eschenbach. A deep, personal involvement with this music was the framework within which was woven the delicate theme lines and exquisite melodic patterns. The artist's technical virtuosity, although well in evidence, was always controlled and focussed upon the lyric qualities inherent in this beautiful work. The program ended with the Symphony number 39, one of the famous last "three". The orchestra now thoroughly in form sailed into this music with evident pleasure! Mr. Leinsdorf, more at home in the larger orchestral works of Mozart, provided an entirely satisfying rendition of the symphony.

Saturday — July 5
By D. D.

For the second evening in a row the strains of Mozart echoed through the shed and over the lawns of Tanglewood. For the second time a record number of listeners responded with tremendous enthusiasm to music once destined for the happy few. The Haffner Symphony, a work of the composer's middle period was given a vigorous reading, perhaps excessively so in parts, certain climaxes being a bit brass-heavy and overwrought, particularly the last few cadences. The high point of the evening was undoubtedly John Browning's performance of the Piano Concerto in A. The introspective approach of Eschenbach was an interesting contrast to the more outgoing, nervous style of Mr. Browning, whose playing blended with the orchestral accompaniment with no lapse in continuity between the introductory movement, the fast stepping final allegro and the beautifully paced adagio. The second part of the program was filled by the well-known Symphony number 40 in G minor. Mr. Leinsdorf usually reserves the most exciting for the last, and this was no exception. A bit too theatrical, perhaps, with heavy brass emphasis, the reading was, nonetheless, a model of clarity and precision, a refreshing approach to an old stand-by.

Sunday — July 6
By S. L.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf concluded its opening weekend at Tanglewood this Sunday afternoon by presenting an all Mozart program. Mozart was also the featured composer at the other three concerts this weekend.

The opening work was "Six German dances," K. 571 (incidentally a first performance by the Boston Symphony Orchestra.) These delightful and light pieces seemed to befit the sunny afternoon and the numerous people lounging on the lawns of Tanglewood.

Next pianist Claude Frank performed the Piano Concerto no. 27 in B flat, K. 595 with seeming ease. This concerto is Mozart's final piano concerto and is marked by a certain feeling of melancholy and introspection. Although not one of the most popular of Mozart's piano concertos, there are many beautiful passages, especially in the chord modulation passages.

Mr. Frank's technique and phrasing are highly admirable.

However, one would better appreciate the performance if the spectator were not to watch Mr. Frank's somewhat exaggerated histrionic gestures and his behind the scenes conducting. The orchestra blended well with the piano and provided excellent support.

The afternoon ended on a high note with the well-known "Jupiter" symphony.

36-c

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MUSIC CRITIC

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To start with this latter, there was dreadful playing heard each day, and from the same sources: the solo clarinetist, Cioffi, seemed incapable of playing in tune, and stone deaf to his aberration; the solo oboe, Gomberg, phrased consistently in a common and vulgar manner, and his tone quality was not of a piece with the ensemble; and the first violin section as a whole produced a wooden sound lacking warmth and vibrancy.

The weekend's worst performance came on Sunday with the German Dances, a not negligible set of six waltzes distinguished, among other ways, by some sophisticated rhythmic play in the fifth piece and an unbeatably simple and altogether winning close to the sixth. What we got was surely a sightreading, nothing more, for there were obviously missed entrances among the winds and no unanimity of thought as to bowing among the violins. Leinsdorf seemed annoyed afterwards, and he had every reason to be embarrassed.

But Leinsdorf himself, for the most part, did work that was creditable even if was rarely my favorite sort of Mozart. His reading of the big E flat Symphony, for instance, had a first movement that was well shaped and nicely paced, even though the lead back to the recapitulation didn't come off, and the G Minor, too, had an opening allegro that was particularly good, though interestingly enough it had the same weak spot as did the E flat: at the reprise, where the development and first theme so wonderfully dovetail, there was not nearly enough definition of line and clarification of these two strands.

Most every performance had its bizarreries, its peculiar Leinsdorfisms that tempt one to think that the man is bored with the music, and is led to fussing by boredom. Here are some of them: in the G Minor finale, the horns, with nothing of importance, were made to stick out of the fabric in a grotesque manner (just before the double bar and at the corresponding spot at the movement's end); in the A Major Symphony, the Minuet was led at such an exaggeratedly fast pace that the relationship between it and its Trio was lost; and in the "Haffner," Leinsdorf chose to repeat the first movement exposition, yet this is one of the exceedingly few symphonies in which Mozart didn't even allow for the possibility of a repeat (due, here, no doubt, to the monothematic nature of the movement), as the manuscrip facsimile, published last year, clearly shows. And to repeat here and not in the movement of K. 201, where a second hearing of the opening is clearly needed, is both illogical and musically weak.

I should add that in the piano concerti, discussed in these pages yesterday, Leinsdorf was variable. His best work was with Claude Frank in the B flat Concerto; they played the piece together several times this past winter, and the accompaniment is by now very good indeed, strong and supple and sure of the soloist's next move.

With the most creative of the pianists, Christoph Eschenbach, Leinsdorf seemed least sure. In part it's a question of familiarity; they simply didn't know one another, but in part, too, Eschenbach had something of the unpredictable about him, something that kept the listener bound, and that required a finer accompaniment than the BSO, in short rehearsal time, was able to provide.

And with John Browning and the A Major Concerto, Leinsdorf and the orchestra both seemed bored, and I don't blame them.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 422,300

JUL 8 1969

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 8 1969

Touches Of Brass

Sunday afternoon's program completed the cycle with Claude Frank soloing in the piano concerto No. 27 in B-flat, K. 595, six German dances, K. 571, and the symphony No. 41 in C, K. 551, the "Jupiter." Six-thousand-sixteen attended on a sunny afternoon.

The concerto, Mozart's last, again demonstrated Claude Frank's affinity for Mozart, though the performance was generally low key and he dropped a few notes and muddied some passages along the way, unusual for him. The horn work in the final movement was not the sharpest either. To compensate, there was the beauty of the Larghetto movement, with thoughtful, clear-toned playing by Frank and the liquid scoring for winds, and Frank's customary felicity for shaping phrases.

The majestic "Jupiter" symphony, Mozart's finale in this form, was a fit conclusion to this miniature Mozart festival. Leinsdorf led a splendid performance, not only in the unfolding of the last movement's fugue with its triumphant touches of brass, but also in the slow movement — one of the loveliest of the weekend. The strings were particularly luminous, giving Leinsdorf the spare, clean lines he favors for Mozart.

The German dances are among the many examples of charming music for ballroom and parties Mozart left; he could produce these apparent trifles with the same art lavished on more important pieces, and they hold wit and lilting rhythms. At the end of this set comes a surprise — a burst of "Turkish Music" with drum, cymbal and tamourine

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,613

JUL 10 1969

Concerts At Tanglewood

Friday — July 4
By D. D.

The Berkshire Festival at Tanglewood opened its season this evening with the first of a series of all-Mozart programs, and featured the young German pianist Christoph Eschenbach, who is currently on tour in this country. For the first work Mr. Leinsdorf chose the Symphony number 29, a youthful, high-spirited piece, which in addition to its exuberant appeal, whets the appetite for more. A more serious, and thought-provoking work, the Piano Concerto in C, received a distinguished, highly sensitive reading at the hands of Mr. Eschenbach. A deep, personal involvement with this music was the framework within which was woven the delicate theme lines and exquisite melodic patterns. The artist's technical virtuosity, although well in evidence, was always controlled and focussed upon the lyric qualities inherent in this beautiful work. The program ended with the Symphony number 39, one of the famous last "three". The orchestra now thoroughly in form sailed into this music with evident pleasure! Mr. Leinsdorf, more at home in the larger orchestral works of Mozart, provided an entirely satisfying rendition of the symphony.

Saturday — July 5
By D. D.

For the second evening in a row the strains of Mozart echoed through the shed and over the lawns of Tanglewood. For the second time a record number of listeners responded with tremendous enthusiasm to music once destined for the happy few. The Haffner Symphony, a work of the composer's middle period was given a vigorous reading, perhaps excessively so in parts, certain climaxes being a bit brass-heavy and overwrought, particularly the last few cadences. The high point of the evening was undoubtedly John Browning's performance of the Piano Concerto in A. The introspective approach of Eschenbach was an interesting contrast to the more outgoing, nervous style of Mr. Browning, whose playing blended with the orchestral accompaniment with no lapse in continuity between the introductory movement, the fast stepping final allegro and the beautifully paced adagio. The second part of the program was filled by the well-known Symphony number 40 in G minor. Mr. Leinsdorf usually reserves the most exciting for the last, and this was no exception. A bit too theatrical, perhaps, with heavy brass emphasis, the reading was, nonetheless, a model of clarity and precision, a refreshing approach to an old stand-by.

Sunday — July 6
By S. L.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf concluded its opening weekend at Tanglewood this Sunday afternoon by presenting an all Mozart program. Mozart was also the featured composer at the other three concerts this weekend.

The opening work was "Six German dances," K. 571 (incidentally a first performance by the Boston Symphony Orchestra.) These delightful and light pieces seemed to befit the sunny afternoon and the numerous people lounging on the lawns of Tanglewood.

Next pianist Claude Frank performed the Piano Concerto no. 27 in B flat, K. 595 with seeming ease. This concerto is Mozart's final piano concerto and is marked by a certain feeling of melancholy and introspection. Although not one of the most popular of Mozart's piano concertos, there are many beautiful passages, especially in the chord modulation passages.

Mr. Frank's technique and phrasing are highly admirable.

However, one would better appreciate the performance if the spectator were not to watch Mr. Frank's somewhat exaggerated histrionic gestures and his behind the scenes conducting. The orchestra blended well with the piano and provided excellent support.

The afternoon ended on a high note with the well-known "Jupiter" symphony.

36 d

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 10 1969

Tanglewood, Marlboro, Dartmouth

Festival time: Leinsdorf, Casals, Dallapiccola

By Louis Snyder

As inevitably as do-re-mi, three major New England festivals opened a summer of music-making last weekend.

On Friday, at Tanglewood in Lenox, Mass., Erich Leinsdorf began the final phase of his musical directorship of the Boston Symphony with a Mozart concert, which also served as the debut with the orchestra of the young German pianist, Christopher Eschenbach.

On Saturday, in Vermont, Pablo Casals made one of his rare conducting appearances in a combined chamber music and orchestral program at Marlboro.

On Sunday, Dartmouth College's Congregation of the Arts in Hanover, N.H. presented its festival orchestra, with Mario di Bonaventura directing a program which included three works by Luigi Dallapiccola, its first composer-in-residence of the summer.

Let no one assume that when you've investigated one festival you know them all. They are, in fact, as different as do-re-mi.

Eschenbach stars

Like "do," Tanglewood was the first of these three to be heard 35 years ago when music festivals were something one had to go abroad for. Through the years, certain constants have remained — the Boston "sound," the Valhalla-like setting, and a certain conservatism in programming. Audiences of varying sizes still seem to thrive on all three, as the 6,359 present on Friday indicated.

Friday's news was Mr. Eechenbach's debut in the Mozart Concerto No. 21 in C. Under his touch, this music achieved what was not always apparent in the orchestral playing during the rest of the evening—a clarity and balance that had its sources within the performer himself. With a technique that is strong, and a tone (in this instance) that was becomingly crystalline, he made of the concerto a fresh and lovely statement, in which Mr. Leinsdorf and the orchestra concurred.

Two symphonies, the early No. 29 and the late No. 39, were played as Mr. Leinsdorf is accustomed to have the orchestra do them — meticulously, almost ceremonially, but with only a sprinkle of humanity. There are, of course, infinite possibilities in Mozart, so one extracts what he chooses for interpretative purposes. And who shall say what is "right"? The audience was obviously pleased with everything and everyone, most especially with Mr. Eschenbach, whom it took immediately to its collective heart.

Evergreen Casals

There was a heartwarming occasion the next night, too, some 70 miles to the north at Marlboro, Vt. Here professionals, new and veteran, have assembled for 19 years to collaborate on one another's most dreamed-of musical projects, with results that are homespun only in the closeness and simplicity of the surroundings.

One of the evergreen ornaments of Marlboro since 1960 has been Pablo Casals, who occasionally appears unannounced as conductor of the festival orchestra, and did so on Saturday.

With eyes closed, ignorant of the circumstances, one would have recognized this performance of Brahms's Variations on a Theme by Joseph Haydn as a special one. A sustained songfulness, an almost audible deep breath between variations, each of which emerged with an almost personal individuality, and an overall concept of majesty and strength, made this a hearing to cherish. Casals was accorded standing ovations before and after the orchestra's exemplary performance—first out of admiration and expectation; last in astonishment and humility.

Two sextets of boldly different stripe made up the opening half of the Marlboro program. First was Beethoven's virile, ebullient woodwind Sextet in E-flat major, Op. 71, given a rousing and at the same time neatly balanced performance by Harold Wright and Larry Combs, clarinets; Stephen Maxym and Charles Holdeman, bassoons; and Myron Bloom and John Serkin, horns.

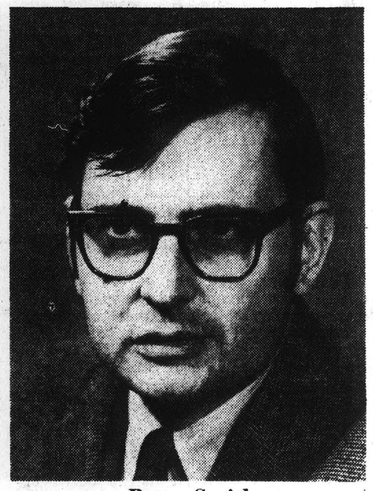
Summer camp?

Then came an intriguing curiosity, Tchaikovsky's "Souvenior de Florence," which actually burst out of the realm of conventional chamber music by virtue of its tempestuous instrumental demands, met with dedicated virtuosity by Pina Carmirelli and Donald Weilerstein, violins; Martha Strongin Katz and Caroline Levine, violas; and Paul Katz and Richard Sher, cellos.

From its startling, turbulent beginning, this late work is far from the pressed-violets "Souvenir" Tchaikovsky-deprecators might have expected. True, there are characteristic touches—a lush melody for cello, later reprised by the first violin; pizzicati to arouse balletomanes; and an almost symphonic texture that belied the presence of only six players. There are also moments of pure camp (how could he, you think!) followed by absorbing passages of Tchaikovsky at his best. It's anything but syrupy travelogue music — if he had set "Gianni Schicchi" it might have sounded something like this—and now that this "Souvenir" is out of the archives, it deserves more frequent performances of the kind seriously conceived at Marlboro.

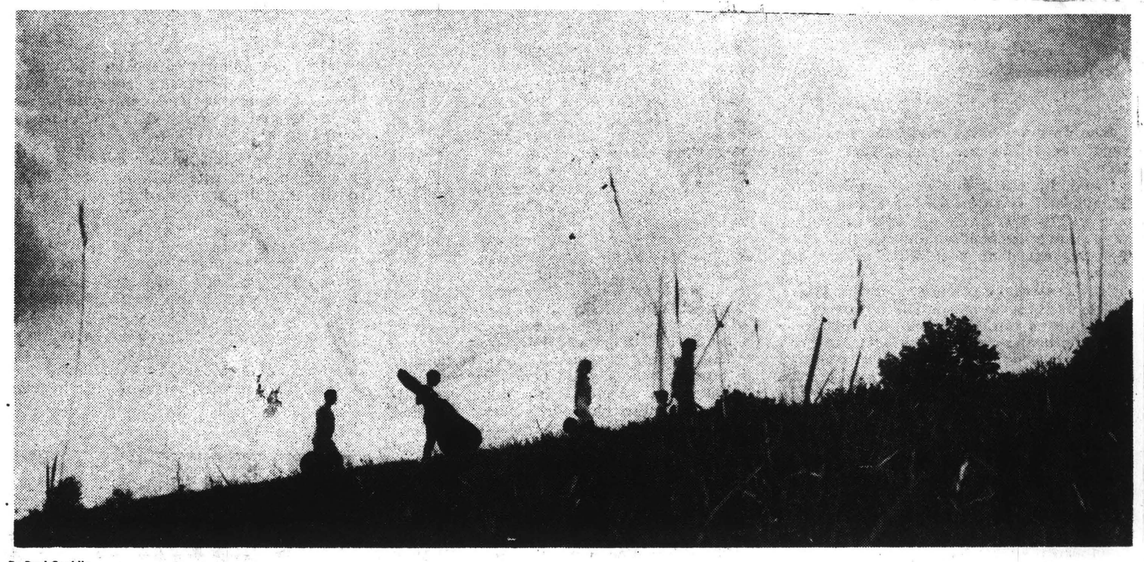
Youngest of the festivals, Dartmouth has begun its seventh Congregation of the Arts with a new general administrator, Peter Smith, who has succeeded Warner Bentley, retiring after 41 years at the college. In addition to an extensive music program, the eight-week Congress has scheduled a dazzling series of events in theater, films, and visual arts available in the handsome, workable Hopkins Center.

Sunday night's concert brought together the Festival Orchestra, in which both faculty and students participate under Mr. di Bonaventura's direction. Astonishing that, in a week, he had rehearsed and polished a program of great variety and no little complexity.



Peter Smith

. . . is the new general administrator of Hopkins Center, home of Dartmouth's Congregation of the Arts.



By Paul Conklin

Musicians everywhere

Young and veteran professionals, like these at Vermont's Marlboro Music Festival, have again become part of the country landscape this summer throughout New England.

Horn and holiday

It has been the fate of Ferruccio Busoni in the United States to be tolerated for his transcriptions and have his own works neglected. Not that the "Sarabande and Cortege" from his opera, "Doktor Faust," which opened the program, are easily assimilated. It is somber music, full of troubled and troubling phrases, fascinating in a morbid sort of way, and stunningly conveyed by conductor and orchestra. Is a Busoni revival on the way?

Barry Tuckwell, who is one of the great horn players of the world and is a member of the Congregation's faculty for the second year, was soloist in Haydn's First Concerto for Horn. This lovely work spread warmth and freshness after Busoni's pale cast of thought, and Mr. Tuckwell, who played his own cadenzas brilliantly, was equally dazzling in his ability to express and shade sound and meaning. The audience was lavish in its recognition of this spectacular performance.

Before the intermission, Charles Ives's "Washington's Birthday" from his "Holidays" Symphony was given a crisp reading. Full of problems for performers, it came off glowingly—a unique, compelling work by an American original of originals.

Three by Dallapiccola

Works by an Italian original of originals—Luigi Dallapiccola — comprised the second half of the evening. A dozen or more are being played during his two-week stay in Hanover, and three were on Sunday's program.

Most recent was the American premiere of "Four Lyrics of Antonio Machado," songs reset in an orchestral version in 1964, and sung expressively on this occasion by Christine Asher. The accompaniment is wispy and atmospheric, the vocal writing declarative and strong (stronger perhaps than Miss Asher's pleasing lyric voice can appropriately compass at this point), and the impression of alternating moods of harshness and beauty are tellingly conveyed.

A Machado poem also inspired the next number for orchestra, "Piccola Musica Notturna," composed in 1954. Dallapiccola's skill as an orchestrator is apparent in this quasi-impressionistic piece, in which dissonance and melodic feeling are equally present. Unlike its Mozartean namesake, it is night music with a difference — not so much to divert as to probe via tonal coloration into the light and shadow of a vast deserted town. Instrumental effects, both caressing and startling, result in the establishment of a surrealistic mood that is one of Mr. Dallapiccola's special achievements.

In the concluding "Symphonic Fragments" from a ballet, "Marsia," the Dallapiccola of 1943 was revealed in astonishing retrospect. Here he undertook a strongly individualistic musical idiom, certainly advanced for its time and, as later, intellectually inspired — in this case, "the prodigious attempt of Man to approach God." Three dances and a final scene were excerpted, enough to reveal the monolithic concept of the subject and a glimpse of the Dallapiccola to be.

At the end of the evening, the composer came to the stage to bow formally to the audience, Mr. di Bonaventura, and the performers, all of whom in their turn expressed their pleasure in having him among them.

Mozart Featured

AT OPENING OF TANGLEWOOD

By HAROLD C. SPROUL

Mozart is a "natural" for large-scale human use as required by the Boston Symphony's Berkshire Festival at Tanglewood which opened in Lenox, Mass., last weekend. His essential musical character is clean and strong, the athletic and emotive qualities inescapable, and the lace at the cuffs, if any, subordinate to sound tailoring. Such a quick dancer naturally spills over in motion with a "fine excess" and with a control that never denies the drama or the singing of the heart.

The three main programs were nicely balanced; each included a "small" symphony (or a first time for **Six German Dances**), a major piano concerto, and after intermission, a major symphony. The lesser works (No. 29 in A, No. 35 in D — the "Haffner" and the glorified beer-hall infectious German Dances) served to introduce the Mozart idiom on a relatively simple plane. The **Haffner**, a "college" of earlier "entertainments", comes off as an exciting symphony, well-balanced in modes of experience; and the **German Dances** suggest that Mozart could have been the Strauss of the 18th century.

Once broken-in and led into concentration we were ready to follow the concerto into deeper waters. **No. 21 in C** with Christoph Eschenbach at the piano (first time with the BSO), **No. 23 in A** with John Browning and **No. 27 in B flat** with Claude Frank — these are some of the richest works of the prematurely-mature genius, and appropriately played by young virtuosi (a bit below or above 30) and each capable of a special kind of pianistic revelation. Eschenbach, the latest arrival — though with great repute in Europe — was perhaps the strongest, most deeply thoughtful a la Schnabel. Browning highlighted the lyric changability and eclat — in cadenzas, advanced Mozart into Chopin's realm of subconscious dream but with plenty of fire at the appropriate moments. Claude Frank, with the advantage of long experience with chamber music and with the BSO came the closest to my own sense of the concertos, which seem to me like the piano quartets, writ large. Even without the piano being positioned in the orchestra (Beecham always insisted on this) his sound was clearly animating the orchestra from within (the way Stravinsky does it) or emerging into solo with orchestral support, or challenging the greater body in equal counterpoint of authority.

Maestro Leinsdorf, in the concertos, is amazingly deft and sensitive in his position as middleman, uses the scores to research the complications of dialogue and makes only useful motions. He is clearly the best in the business for this, which is not so different from controlling the forces of opera, his other field. In the symphonies, for which Leinsdorf dispenses with scores, he is naturally the synosure of a thousand eyes so that it is quite right for him to play the music in the air, but always cannily keen to anticipate entrances, contrasts and the internal in-fighting of development. On the evidence of his work with Mozart, here and elsewhere, he could be touted as a Mozart "specialist" with his functional feel for detail that always keeps it organically related to movement and character. This is the more obvious because a superb instrument — the orchestra itself (for which he has done so much for to keep it superb) was in these concerts, never lacking in skilled response. When the conductor asked for Mozart's own suggestion: that the presto-finale of the Haffner be played "as fast as possible", the orchestra compiled without dropping a stitch — spiccatos like sandpipers dodging waves on a beach, and the double basses running a race without scrub or sweat. In response to the almost frantic applause, Mr. Leinsdorf called for a repeat as encore. Mozart would have understood.

What can one say of the three last symphonies? (**No. 39 in E flat, No. 40 in G minor and No. 41 in C.**) They reached beyond the acceptable in the society of Mozart's time. Without the piano-protagonist of the concertos (no hero) they, like his last string quartets, achieve the heights and plumb the depths, with no displacement of fundamental humanity.

With these symphonies coming at the end of the three programs, I heard the first two from several hundred yards distance — off the rear of the grassers. As played here, the Mozart ideas projected with conviction even at a distance and were no insult to the trees and the sky. For the **Jupiter**, to end the last concert, I stayed put. The lovely **nostalgia of the G minor** the **night before** gained by the **wide air carrying** its dropping **phrases**, like the drop of maple seeds. (In the final **Anatomy of Melancholy**, Mozart will be, with Brahms, a classic assertion of life-in-death.) But the last symphony is a tremendous assertion of power — like the Beethoven **Third** — and one must confront it, stiffening to its chordal assault and giving to its lyric contrast. Even the **Andante Cantabile** has a surge of drama and the **Menuetto** a rich urgency. As for te last movement, instead of winding-up with variations of playfulness, as in most "classic" pieces, Mozart takes the bit in his teeth and runs away with the symphony — everything goes — a grand climax of complex experience only matched by the late Beethoven — including washes of harmonic color radically impressionistic. The orchestra has never played it so completely. I hope there was a tape.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 10 1969 New England

THE CLASSICS

Christopher Eschenbach, pianist; Joseph Silverstein, concertmaster, and Erich Leinsdorf, conductor of the Berkshire Music Festival, as they appeared July 4 at Tanglewood.

A Weekend To Remember

IT STARTED to be a golden weekend of pianists, but the orchestra and Erich Leinsdorf stole the show.

Tanglewood's first weekend in this its 32nd year was all Mozart and all Boston Symphony. Three young stars of the piano were present—Christoph Eschenbach, John Browning, and Claude Frank. They performed exceptionally well, even brilliantly.

But only Eschenbach got anywhere near the cheers that Leinsdorf and the orchestra received. It was a triumph of discipline, togetherness, and the sheer joy of playing.

It was clear that Leinsdorf was having a good time. His face mirrored the love of Mozart and the pleasure of having this orchestra, which he will no longer direct after this summer, respond to his every wish.

Leinsdorf enjoyed himself so much (and the orchestra too, obviously) that he had the group encore the last movement of the Haffner Symphony Saturday night, the first time I've seen him do this, and the first time in recent memory for an American orchestra. The last group I saw do it was the Leningrad Symphony in a concert at Symphony Hall in Newark some 10 years ago.

That Haffner was something else! One onlooker described it as the most electric rendition he had ever heard. It wasn't only electric, it was breathtaking. The beautifully soft andante movement brought on paraxosyms in the audience. The clarity and tone of the work were right on the button by Leinsdorf.

Sunday afternoon, Leinsdorf and the orchestra outdid themselves in the Jupiter. This is Mozart's final statement to the world. Do as you will with my body and my goods, you cannot take from me my soul, says the music and the intent is triumphant, not mordant as so many critics are wont to say.

At the end of the final movement Leinsdorf was limp and so were the listeners. It was an emotional experience transcending the perfect summer setting, the tranquil weather, the brightness of the crowds.

THE WEEKEND began with Symphony Nos. 29 and 39 sandwiching the Piano concerto No. 21 played by a sensitive young man, Christoph Eschenbach. This was his first appearance with the Boston Symphony. He had made his American debut this year with the Cleveland Orchestra. At 29 he is a finished, competent technician and a musician of delight. The crowd loved him.

The Golden Boy himself, John Browning, played Saturday evening, doing the Piano concerto No. 23 in between the Haffner and No. 40. How's that for programming!

Browning plays well, there's no doubt about it. His Hollywood mannerisms seem to annoy some people, but that's the price you have to pay to listen to genius.

The delightful six German dances opened Sunday's concert and both Leinsdorf and the orchestra had a ball playing them. Claude Frank received an ovation for his performance of the Piano concerto No. 27, and it was well deserved. Of the whole weekend, he probably came off best. He has the sensitivity of Eschenbach and the sheer technical brilliance of Browning and none of the latter's obnoxious mannersims.

The afternoon's piece de resistance was the Jupiter and it sent the crowd off the grounds in a mood that no amount of Fourth of July weekend traffic could dissipate.

A weekend to remember!

By Mark Stuart

HACKENSACK, N. J.
RECORD CALL
W. CIRC. N. AVAIL.

JUL 20 1969

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director
THIS WEEK AT THE
BERKSHIRE FESTIVAL
TANGLEWOOD
LENOX, MASS.

TODAY, SUNDAY, JULY 6
2:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
CLAUDE FRANK *pianist*
Mozart program
Six German Dances K. 571
Piano concerto in B flat K. 595
'Jupiter' Symphony

FRIDAY, JULY 11
7 pm SHED
WEEKEND PRELUDE
Music by Bach
JOSEPH SILVERSTEIN *violinist*
JULES ESKIN *cellist*
9 pm SHED
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Bach: The Four Suites

TIMES-UNION ** Sunday, July 6, 1969 H-3

SATURDAY, JULY 12
10:30 am SHED
BSO—Open Rehearsal
8 pm SHED
BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF *conductor*
Mozart:
The Abduction from the Seraglio
BEVERLY SILLS, GEORGE SHIRLEY, ANNE ELGAR, JEROLD SIENA, RAYMOND MICHALSKI, TANGLEWOOD CHOIR.

SUNDAY, JULY 13
2:30 pm SHED
BOSTON SYMPHONY ORCHESTRA
DAVID ZINMAN *conductor*
DORIOT ANTHONY DWYER *flute*
JOSEPH SILVERSTEIN *violinist*
Graat: Symphony for strings
Bach: Concerto for flute, violin and harpsichord in A minor
Handel: Concerto grosso in G op. 6
Mozart: Symphony no. 36

Tickets: $3.50, 4.50, 5.50, 6.50, 7, 7.50, 8 and $8.50 (Box Seat).
Box contains 6 chairs.
Special parking provided.
Admission to lawn: $3
(available day of concert).
Open Rehearsal: $2.50, unreserved.
(available day of concert).
Ticket to Friday concert includes admission to Weekend Prelude.
All children regardless of age must have a ticket.

this week at
BERKSHIRE MUSIC CENTER
TODAY, SUNDAY, JULY 6
10 am THEATRE
Chamber Music

TUESDAY, JULY 8
8 pm SHED
the first of the
TUESDAY TANGLEWOOD TRENDS
JANIS JOPLIN
ORPHEUS
Ticket prices: $4, 4.50, 5, 5.50, 6, 6.50 (Box Seat)
Admission to lawn: $3
(available day of concert)

WEDNESDAY, JULY 9
9 pm THEATRE
BERKSHIRE MUSIC CENTER ORCHESTRA
JOSEPH SILVERSTEIN *conductor*

THURSDAY, JULY 10
9 pm THEATRE
Vocal concert

SUNDAY, JULY 13
10 am THEATRE
Chamber Music

Programs subject to change.

the second of the
TUESDAY TANGLEWOOD TRENDS
July 15/SHED/8 pm
IRON BUTTERFLY
THE STAPLE SINGERS
Ticket prices: $4, 4.50, 5, 5.50, 6, 6.50 (Box Seat)
Admission to lawn: $3
(available day of concert)

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Coming Events

Highlights of the Season

Week of July 13

TANGLEWOOD — Sunday, July 13: BSO conducted by Zinman in works of Graff, Bach, Handel, and Mozart, 2:30 . . . Friday, July 18: BSO conducted by Leinsdorf in a program of Rossini, Scharwenka, and Stravinsky for 9 p.m. concert . . . Saturday, July 19: Leinsdorf, soloist and concerto to be announced, program includes Prokofieff.

THEATRE — Berkshire Theatre Festival: Hunger and Thirst . . . Colonie: The Student Prince . . . Storrowton: Happy Time . . . Williamstown: You Know I Can't Hear You When the Water's Running.

DANCE — Jacob's Pillow: Ruth Mata and Eugene Hari "Love Is All You Need," a satirical program in multi-media, and Norman Walker & Co. Seven performances July 15-19.

Week of July 20

TANGLEWOOD — Sunday, July 20: BSO in a program of Tchaikovsky, conducted by Leinsdorf, 2:30 . . . Friday, July 25: Program of Beethoven and Brahms conducted by Leinsdorf, 9:00 p.m. . . . Saturday, July 26: Leinsdorf conducting BSO in a program of Verdi, with the Berkshire Chorus, the Tanglewood Choir and the Berkshire Boy Choir.

THEATRE — Berkshire Theatre Festival: Hunger and Thirst . . . Colonie: George M. . . . Storrowton: Mame.

DANCE — Jacob's Pillow: Maria Alba's Spanish Dance Company, seven performances, July 22-26.

Week of July 27

TANGLEWOOD — Sunday, July 27: BSO in a program of Sibelius and Beethoven conducted by Wilson . . . Friday, Aug. 1: Leinsdorf conducting the BSO in works by Stravinsky, Schoenberg, and Brahms . . . Saturday, Aug. 2: Boulez conducting the BSO in pieces by Haydn, Debussy, and Bartok.

DANCE — Jacob's Pillow: Gruppe Motion Berlin, and Teresa with Spanish dancers and Flamenco guitarist, seven performances July 29-Aug. 1.

THEATRE — Berkshire Theatre Festival: Timon's Beach . . . Colonie: Hello Sucker . . . Storrowton: Mame . . . Williamstown: Sweet Bird of Youth.

Week of August 3

TANGLEWOOD—Sunday, Aug. 3: BSO conducted by Barenboim in a program of Mendelssohn, Elgar and Beethoven . . . Friday, Aug. 8: BSO conducted by Anceri in a program of Smetana . . . Saturday, Aug. 9: BSO conducted by Leinsdorf in a program of Debussy, Weill and Brahms.

THEATRE — Berkshire Theatre Festival: "Timon's Beach" . . . Colonie: "How Now Dow Jones" . . . Storrowton: "Sweet Charity."

DANCE—Jacob's Pillow: Center Ballet of Buffalo, seven performances, Aug. 4-9.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 5 1969

38

2nd Week

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 6 1969

Leinsdorf to Conduct Bach Suites At Tanglewood's Second Weekend

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Prelude at 7

The concert is preceded at 7 by the weekend prelude, in which the Boston Symphony's concertmaster, Joseph Silverstein, and principal cellist, Jules Eskin, will play two Bach compositions for unaccompanied strings.

On Saturday evening, Leinsdorf conducts a complete concert performance in German of Mozart's opera, "The Abduction from the Seraglio." Beverly Sills sings the role of Constanze, George Shirley is Belmonte, and Anne Elgar, Jerold Siena, and Raymond Michalski sing the other principal parts. The Tanglewood Choir also participates. This is the first of two complete concert operas Leinsdorf has programmed for the Berkshire Festival this season. The other is Verdi's "Otello," on Saturday July 26.

Zinman Returns

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Weekend Program

FRIDAY

7 P. m.

Shed

Weekend Prelude

JOSEPH SILVERSTEIN Violinist

JULES ESKIN Cellist

Bach:

Unaccompanied Suite for Cello Sonato No. 3 for Violin alone

9 P. m.

Shed

BOSTON AYMPHONY ORCHESTRA

ERICH LEINSDORF conductor

Bach:

The four suites

SATURDAY

10.30 A. M.

Shed

BSO—Open Rhearsal

8 P.m.

Shed

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF conductor

Mozart:

The Abduction from the Seraglio Beverly Sills George Shirley, Anne Elgar, Jerold Siena, Raymond Michalski, Tanglewood Choir

SUNDAY

2.30 P. M.

Shed

BOSTON SYMPHONY ORCHESTRA

DAVID ZINMAN Guest conductor

Graaf:

Symphony for strings

Bach:

Triple concerto

Doriot Anthony Dwyer, Joseph Silverstein, Robert Levin

Handel:

Concerto grosso op. 6no. 1

Mozart:

'Line' symphony

SYRACUSE HERALD JOURNAL
Friday, July 11, 1969

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

JUL 14 1969

4 Premieres Feature Tanglewood Concert

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It was a shame that the only familiar work on the program, Mozart's Linz Symphony, received quite a disappointing reading. Zinman aimed for a subtle and gracious performance, but in trying to do so often distorted instrumental balances or allowed shadowy entrances which never made an impact. At times tempi were ill-chosen also, particularly the adagia introduction. Since Zinman's main allegro was a bit leisurely to begin with, the slow, steady introduction should not have been pressed so hard or fast.

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CHRONICLE
HAMDEN, CONN.
WEEKLY 7,800

JUL 10 1969

New England

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HERALD
CRANSTON, R. I.
WEEKLY 7,700

JUL 10 1969

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INDEPENDENT
LITTLETON, MASS.
WEEKLY 1,250

JUL 10 1969

RHODE ISLAND PENDULUM
EAST GREENWICH, R. I.
WEEKLY 3,210

JUL 10 1969

ASSABET VALLEY BEACON
MAYNARD, MASS.
WEEKLY 5,950

JUL 10 1969

TIMES
NEW MILFORD, CO
WEEKLY 5,566

JUL 10 1969

RIDGEWOOD, N
HERALD-NEWS
W. 13,000

JUL 10 1969

CITIZEN
SUDBURY, MASS
WEEKLY 1,975

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Nashoba Free Press
Nashoba, N.H.

July 10, 1969

POST GAZETTE
BOSTON, MASS.
WEEKLY CIRC. 21,500

JUL 11 1969

New England

BETHEL HOME NEWS
BETHEL, CONN.
WEEKLY CONN. 1,820

JUL 9 1969

New England

FREE PRESS
CONCORD, MASS.
WEEKLY 1,800

JUL 10 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 9 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 10 1969

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38

2nd Week

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

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Bach:

The four suites

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BSO—Open Rhearsal

8 P.m.

Shed

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DAVID ZINMAN Guest conductor

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Concerto grosso op. 6no. 1

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

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BOSTON HERALD TRAVELER
Friday, July 11, 1969

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CHRONICLE
HAMDEN, CONN.
WEEKLY 7,800

JUL 10 1969 New England

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INDEPENDENT
LITTLETON, MASS.
WEEKLY 1,250

JUL 10 1969

SHODE ISLAND PENDULUM
EAST GREENWICH, R. I.
WEEKLY 3,210

JUL 10 1969

ASSABET VALLEY BEACON
MAYNARD, MASS.
WEEKLY 5,950

JUL 10 1969

TIMES
NEW MILFORD, CO
WEEKLY 5,566

JUL 10 1969

RIDGEWOOD, N
HERALD-NEWS
W. 13,000

JUL 10 1969

CITIZEN
SUDBURY, MASS
WEEKLY 1,975

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Nashoba Free Press
Nashoba, N.H.

July 10, 1969

POST GAZETTE
BOSTON, MASS.
WEEKLY CIRC. 21,500

JUL 11 1969 New England

BETHEL HOME NEWS
BETHEL, CONN.
WEEKLY CONN. 1,820

JUL 9 1969 New England

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

FREE PRESS
CONCORD, MASS.
WEEKLY 1,800

JUL 9 1969

JUL 10 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 10 1969

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38a

BOSTON SUNDAY ADVERTISER, JULY 13, 1969

Abduction' Overture Unique

By GEORGE GELLES
Music Critic

In his study of "Mozart's Operas," Edward Dent concludes his chapter on "The Abduction from the Seraglio" saying that this 1782 Singspiel is considered a great opera chiefly because so many operas unquestionably great flowed from Mozart's pen. That Dent seems to concur with this statement is regrettable, for 'The Abduction' — I'm tempted to say 'obviously' —is not a great opera; at the most elementary level, its libretto is worthless (except as it served as creative prod) and its musical structure is primitive, though many of the pieces are in their ways exceptional.

On the stage, 'Abduction' must work poorly, and so it was fortunate that the Tanglewood performance recently by Erich Leinsdorf was a concert version.

★

Let's start with the overture; the quality of its musical stuff is not nearly as distinguished as that of later Mozartian overtures, and formally its ABA pattern looks plain, indeed. But by the simplest stroke, the use of the tune heard in the contrasting mid-section as the first aria, Mozart binds this overture more tightly to the drama itself than he does the overture of any other opera. What we hear is this: ABA'B', and it's unique in all Mozart.

When one thinks of 'The Abduction,' the coloratura aria "Martern aller Arten" comes first to mind, and it's a shame, for though the piece is full of bravura and vocal fireworks, it's properly a concert aria (and one far less fine than Mozart's other pieces of this sort).

★

But even if the aria is atypical of the opera, it remains the only such work Mozart ever wrote for the dramatic stage. As Dent notes, Mozart here took his model from the instrumental concerto inverting the customary situation where we find the sole instrumental music based on vocal models. The aria begins with an extended exposition for four solo instruments: flue, oboe, violin and cello and only after 60 measures (which defy stage action) does the voice enter.

Of primary interest are these obbligato parts, for although the piece has some fancy fioratura, it is formally square (like the overture, ABA'B', but without the dramatic justification for its form that the overture provides) and harmonically tame, an overrated, albeit exciting piece.

With so little space left, I would only mention that gem of a drinking song, "Vivat Bachus," and note that its opening gesture of sequential arpeggiated descent is essentially that of the more famous Champagne aria' ('Fin ch'han dal vino") sung by Don Giovanni, and I'd also call attention to Pedrille's song "In Möhrenland," with its modal, slightly exotic flavor. This Romanze rests fragilely suspended between D Major and B Minor, striking a magic balance singular not here alone but in all of Mozart's opera, and offering one of the many sound reasons for knowing this score.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 12 1969

Bach's Fans Given Royal Treat Of Four Suites at Tanglewood

By R. C. HAMMERICH

LENOX — Bach's loyal fans were given a sumptuous serving of their favorite food Friday night at Tanglewood. All four of the orchestral suites were played by the Boston Symphony Orchestra under Erich Leinsdorf's direction.

Life of Its Own

One of them, No. 3 in D Major, has one of the world's most famous melodies . . . the second section is called "Air for the G String."

It floated across the damp green grass with the most wondrous grace and beauty . . . magical . . . as if it had a life of its own which, after all these years, I guess, it does.

Doriot Anthony Dwyer was soloist for the Suite No. 2, which has several passages for solo flute. She is the orchestra's first flutist and acquited herself with skill and daring as well as lyrical fluidity.

Orchestra Real Star

But as skillful as the occasional soloists were (including Robert Levin with the harpsichord during No. 3) the real star with music of this style must be the orchestra.

Friday night the relentless pulse of Bach's rhythms were as inevitable as the sum and the sublety of the internal accents were as caressing as a spring breeze.

This combination of stability and sensitivity is essential with Bach and it is rare because many orchestras lose the sensitivity in their pursuit of the stability.

4576 On Hand

Boston achieved the balance Friday as if it were easy. There were 4576 there to hear it.

All four of them were characterized by a nimble neat, compact, pliant ensemble sound. It's difficult to remember a summer when the Boston string section has sounded cleaner and more luminous.

The suites that opened the program were without solo passages such as those given the flute in No. 2 and the harpsichord in No. 3; but there were a pair of oboes in No. 1 that kept welling up with friendly melodies, and the 38 musicians in the opening No. 1 were joined for No. 4 by three trumpeters and a kettledrummr who added a bit of muscle here and there to augment the upper dynamic levels.

Most Bach students believe the four suites were written when he was at Cothen between 1717 and 1722 (age 32-38) where he wrote many of his most famous orchestral works including the Brandenburg concertos.

For Little Orchestra

They were written for a little orchestra of 16 to 24 players, half the size of the Boston contingent. For 20th-century ears however, it is difficult to imagine this music sounding more satisfying than it did Friday night.

Weekend Prelude

The program for the weekend prelude, which began at 7, offered a couple of fascinating works appreciated most by Bach's special fans, and by those who have an extra affinity for solo strings.

The Sonata No. 3 in C for unaccompanied violin was played by Joseph Silverstein, the orchestra's concertmaster and the Suite No. 5 in C Minor for unaccompanied cello was played by Jules Eskin, the orchestra's first cellist.

Both Eskin and Silverstein approached this incredibly difficult music with aplomb and technical mastery. They tended to favor the musical aspects rather than the opportunities for technical display, and the result was Bach with warmth and dulcet flexibility.

The cello piece seemed, Friday at least, more attractive than that for the violin, probably because it offered many more lyrical melodies and many fewer complex passages of double - stopped, semi - fugues.

Tonight the orchestra, five vocal soloists, a narrator, and the Tanglewood Choir will present a concert version of Mozart's first, big commercially successful opera, "The Abduction from the Seraglio."

Disciples of Bach Are Given Treat At Berkshire 'Connoisseur' Program

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX —Boston Symphony and conductor Erich Leinsdorf opened the Berkshire Music Festival's second weekend on Friday night with the summer's most "connoisseur" program.

It consisted of the four Bach suites.

A fair percentage of the music public shies away from abundant Bach. There were 4,576 intent baroque disciples at Tanglewood for the Bach.

Actually it would take nothing more than the air from Suite No. 3 to settle that Bach could write even spiritual melody with romantic overtones.

Leinsdorf gave the four suites his intellectual advantage. For the most part, the orchestra obliged with beautifully clear enunciation.

The suites could easily have sounded like slightly contrasted products from the same loom. To some, this may have been the surface impression. But variegated traits were uncovered at the core of each suite, even in the French-styled overtures of the first two.

While a little grit sometimes seeps into the tone of the Boston Symphony strings, the sound more frequently has unparalled richness.

Maintaining unblemished articulation in these suits is like walking a high wire. Everything depends on practical tempos, plentiful cues, and perpetual alertness.

The only glaring instance of impractical tempo was in the overture to Suite No. 1 that opened the program. Symmetry of phrase was a little mangled, due obviously to an uncomfortable speed.

Sparkling Sound

Overall spectrum of the program was warm or sparkling sound, aliveness of spirit, decisive contrasts between dances and an academic rather than emotional approach.

A reduced orchestra of 35 players (the larger number were in Boston finishing up the Esplanade concerts) was a help to authenticity, as Bach's orchestra had about 22 players — so was the chordal background played on the harpsichord by Robert Levin.

Soloists, all first desk players with the orchestra, were not made to stand as previously but were seated with the [illegible] —even Doriot Anthony Dwyer, whose flute part in the second suite was concerto status. This made them contributors rather than spotlighted personalities.

A breakdown of each suite shows a profusion of assets and some imperfections.

Fine Work

In the first suite it was the high spirit and freedom of the forlane, also fine work by oboes and bassoons in the bourree.

Outstanding features of the fourth suite were stateliness of the overture and marvelous playing by strings and brasses in rejouissance of "rejoicing".

Mrs. Dwyers's technique was fluent and easy-going in the second suite. Her flute tone had crystaline purity and consistent strength throughout long phrases, sprinkled with ornaments.

Orchestral spark was dimmed in the overture of the third suite, except for concertmaster Joseph Silverstein's agile solo.

Soloists for the weekend prelude were Silverstein in Bach's unaccompanied violin Sonata No. 3 in C Major, and Jules Eskin in Bach's cello Suite No. 5 in C Minor, also unaccompanied.

PROGRAM

(All Bach)
Suite No. 1 in C Major
Suite No. 4 in D Major
Suite No. 2 in B Minor

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 13 1969 N Eng

18th-Century Music Still Much Alive

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — According to 39,203 persons who attended the first two weekends of Berkshire Festival concerts at Tanglewood, music of the 18th century is more alive and magnetic than ever.

Second weekend brought 18,368 to hear Bach, Mozart and their all-but-forgotten contemporary, Christian Ernst Graaf.

Two-thirds of the Boston Symphony's 105 players have been playing the Esplanade concerts in Boston. The past Friday and Saturday nights, the orchestra of 35 was conducted by Erich Leinsdorf.

Conductor yesterday afternoon was David Zinman of the Netherlands Chamber Orchestra.

Mozart Opera

The much-heralded performances of Mozart's opera, "The Abduction from the Seraglio," Saturday night was interesting for the most part, exciting in spots. But it was hardly an operatic triumph.

It was done in concert form, in German, with Beverly Sills as Constanze to provide the most memorable moments.

The Music Shed's marvelous acoustics wasn't enough to negate the effect of a little gem being displayed in a huge setting.

Leinsdorf set debatable tempos, dictated to singers as well as orchestra. But, he was also quite magnificent in preventing orchestral domination.

Soloists sang from a platform above chorus and orchestra. They were in formal attire and used modified dramatic action.

Relevant Satire

The audience was kept informed of developments by narrator Mac Morgan in a masterpiece of relevant satire prepared by Andrew Raeburn.

Applause after each aria and commentary interruptions gave the impression of a song recital with orchestral accompaniment and interludes.

Miss Sills was a coloratura wizard as the demure harem employe. George Shirley sometimes sang well as Belmonte (Constanze's passionate lover) — in spots he was pretty tepid.

Jerold Siena. (Pedrillo) and Raymond Michalski (Osmin) were effective enough except for weak low ranges. Anne Elgar was a dexterous soprano as Blonde (Constanze's servant) but a stridency marred the effect of her technique.

Tanglewood Choir

The Tanglewood Choir of 20 mixed voices matched their patience in long, silent interludes with brilliant ensemble sound when opportunities arrived.

Many impressive things were heard, vocally and instrumentally, but Mozart's "Abduction" is pretty barren without the fixings of an operatic production.

Zinman, the conductor, is a joy to hear and an irritation to watch.

One of the allegros from Handel's Concerto Grosso in G major reflected some of the most enlightened direction and polished playing of this festival, so far.

The same can be said of the final two movements of Mozart's "Linz" Symphony.

Zinman's picturesque style contains most of the garden-variety gimmicks — sweeping gestures, crouching, swaying, and a little bit of ballet.

A Poor Choice

The Graaf symphony was a poor choice. It's a work of lightweight value with pretty themes, a saccharine slow movement, and prancing finale.

It had every advantage of good performance.

Yesterday's jewel was Bach's Concerto in A minor for flute violin and harpsichord.

Harpsichordist Robert Levin achieved some kind of stardom with a brilliant technique, solid rhythmic force, and intended domination over the ensemble.

Other Soloists

Fellow soloists were Joseph Silverstein, violin, and Doriot Anthony Dwyer, flute.

PROGRAMS
(Saturday Night)

Abduction from the Seraglio, K.384 — Mozart
Belmonte — George Shirley
Pedrillo — Jerold Siena
Osmin — Raymond Michalski
Constanze — Beverly Sills
Blonde — Anne Elgar
Chorus of Janissaries — Tanglewood Choir
Narrator — Mac Morgan

(Sunday Afternoon)

Symphony in C major, Opus 40, No. 4 — Graaf
Concerto in A minor for harpsichord violin, and flute — Bach
Concerto Grosso in G major, Opus 6, No. 1 — Handel
Symphony No. 36 in C major, K.425, "Linz" — Mozart

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 14 1969

At Tanglewood

Beverly Sills Is True Heroine In Mozart Opera Offering

LENOX — Mozart's "The Abduction From the Seraglio" is a good kind of opera to put on the concert stage . . . if you can get the singers to do it.

Frothy Comedy

Saturday night at Tanglewood, Erich Leinsdorf and the Boston Symphony Orchestra had Beverly Sills, George Shirley, Anne Elgar, Raymond Michalski and Jerold Siena with the 30 voices of the Tanglewood Choir.

The story is a frothy comedy, and the music has abstract beauty far beyond the demands of the plot. Some of it is exceedingly difficult to sing.

Sills was the Star Saturday, as she has been on occasion in most of the world's opera houses — especially with the New York City Opera, where she is a regular performer.

Shouts of Approval

She was Constanze, the heroine, and she sang with heroic vocal production. The incredibly difficult aria, "Martren Aller Artern," with which she wound up the first half of the concert, brought prolonged shouts of approval from the audience.

Her control of tone and note articulation was phenomenal, and the warmth and depth of her emotional expression were full and beautiful. She is still my favorite soprano.

The others on the wide platform high on stage behind the choir, where they could move about with modified dramatic action, also captured the audience's fancy . . . especially Miss Elgar, whose soprano was clear and pearly and neatly projected.

Audience Informed

At stage left was a grandiose podium behind which stook Mac Morgan, whose amplified voice narrated a whimsical condensation of plot developments between the arias prsented by orchestra and soloists.

Thus the audience was fully informed of the status of the action, which takes place in Turkey in and around the palace of Pasha Selim.

Composed as Entertainment

The opera was sung in German which, obliquely, is a testament to the quality of Mozart's music. It was written, as Broadway musicals are written today, to make money in the open entertainment market.

Consequently, it was built on a story of broad, farcical humor and couched in vernacular language. The success of the opera, and it was highly successful from the start, was entirely dependent upon the claity of the dialague.

The audience had to know what was going on. Now, almost exactly 187 years later in America, this foolish play is being listened to abstractly, without literal understanding, for the purity of its music.

Double Triangle

But for the record, here is what is going on: Three foreigners are held captive by a Turkish nobleman, Pasha Selim — Constanze, a Spanish lady, Blonde, her English maid; Pedrillo, formerly the servant of a Spanish nobleman, Belmonte. The only other major character is Osmin, the Pasha's overseer.

The Pasha and Belmonte love Constanze; Osmin and Pedrillo love Blonde; Blonde loves Pedrillo, and Constanze loves Belmonte. So Belmonte and Pedrillo conspire to rescue (abduct) their ladies from the harem (seraglio).

One of the funniest scenes occurs when Pedrillo get Osmin one reason why "The Abdrunk and wheels him out in a wheelbarrow. Another involves the confusion when the ladies are being rescued.

This plot skeleton indicates reason why "The Abduction" is not considered grand opera. It falls into that delightful classification called singspiel.

Saturday afternoon, as the sun shyly emerged from the aftermath of a morning downpour, a couple of hundred listeners showed up in the theater to hear the 41-member string orchestra of the Boston University Tanglewood Institute.

There were 20 violins, six violas, seven cellos, four doublebasses, two oboes and two horns, all 18 or younger. They played one of Mozart's youthful symphonies, No. 29, (K. 201), 27 minutes, with creditable skill under the direction of Roman Totenberg.

It wasn't the most immaculate of ensembles, but its intonation was comfortable, its gentle tone pleasant and its breadth of expression wider than expected.

The orchestra was followed by a woodwind quintet from the college chamber music program of the BU institute. It played Irving Fine's "Partita for Wind Quintet", a difficult, 17-minute 20th Century work which opens with an acrid, puckering flavor.

The fourth movement seemed most interesting of the five. It was loosely structured, highly contrapuntal and full of off-beat combinations of tone colors and melodic fragments.

This afternoon's Boston Symphony Orchestra program of 18th-Century music will be conducted by David Zinman, regular conductor of the Netherlands Chamber Orchestra.

He studied at the Berkshire Music Center and later with Pierre Monteux and the University of Minnesota. He was a guest conductor at Tanglewood last summer.

His program will include Christian Ernst Graaf's Symphony in C; Bach's Concerto for Flute, Violin and Harpsichord, Handel's No. 1 Concerto Grosso from Opus 6, and Mozart's 'Linz' 'symphony (K. 425).

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 13 1969

386

The Boston Globe — Monday, July 14, 1969

'The Abduction' in concert a petty crime

By MICHAEL STEINBERG
Staff Writer

LENOX — The Berkshire Festival Saturday night presented a concert performance of Mozart's Abductions from the Seraglio and, on the whole, did a poor job of it. Anne Elgar and Jerold Siena, gave life and character to what they did as Blonde and Pedrillio; almost everything else was insipid. The Boston Symphony made exquisite sounds, and so, off and on did the singers; still, most of what Erich Leinsdorf's conducting produced was playing and singing that was all sense and no sensibility, all taste and no life, a textbook example of the boringly perfect and the perfectly boring.

The leading roles were taken by Beverly Sills and George Shirley. Miss Sills, as Constanze, sang with the virtuosity and taste one expects of her. On the other hand, her voice was rather beaty through much of the evening, and there was little variety in her singing and almost no verbal communication at all. Mr. Shirley, the Belmonte, is a cultivated musician, but his vocal production sounds so unnatural and makes him seem so uncomfortable that his singing gives small sensuous pleasure. Raymond Michalski is the sort of reliable bass who always makes a good impression as Ferrando or Sparafucile, but even though he has a certain charm, he lacks the artistic stature and personal force for Osmin, not to mention the low notes.

More than from the undistinguished singing and perhaps as much from the flaccid conducting, "The Abduction" suffered from what was done to it in order to adapt it for concert. To begin with, its three acts were changed to two, with an intermission after Constanze's most famous aria, "Martern Aller Arten." Mozart knew exactly what he was doing when he ended the first two acts with a trio and a quartet respectively.

They are texturally more elaborate than the music that precedes them, and they are clearly designed as structural climaxes. Stuck anyhow into the middles of acts, they not only lose their effect, but actually disturb the flow; moreover, "Martern Aller Arten" is not stuff of which finales are made. It has brilliance, but not the right weight.

The opera was sung in German, with spoken dialogue that connects the musical numbers being replaced by an English narration written by Andrew Raeburn and spoken by Mac Morgan. The very device proved a nuisance to "The Abduction" work in which Mozart was sometimes singularly ingenious in his ways of alternating music and talk.

To have Belmonte ask the unheeding Osmin questions between stanzas of their "Wer Ein Liebchen Hat Gefunden" is quite different from having the narrator stop the music, to explain that Belmonte now interrrupts and to tel what he says. The whispered dialogues of Belmonte and Pedrillio in the middle of Pedrillio's serenade continue the motion as well as interrupt it, but the alien voice of a non-participating narrator is only an interruption.

That that aspect of the narration was disturbing, its tone was infuriating. Insufferably cute at best, at its worst it misled the audience with its suggestion that the atimosphere of "The Abduction" is wholely unvaryingly frivolous. To hear the narrator tell it, you would suppose Belmonte's and Pedrillio's questioning of the women about their faithfulness to be funny. If, however, you listen to Mozart's music and you hear that slowing of pace and darkening of harmony when the joy of reunion gives way to the admission of doubt, you discover that there is nothing whatsoever funny about it.

Later, when the abduction plot has failed, with Constanze and Belmonte captured and believing themselves doomed, the narration prepared listeners fro mock pathos and camp.

Leinsdorf's Feeling For Opera Superb

The big event at Tanglewood in Lenox this weekend was a superbly sung and played Entfuhrung aus dem Serail. Erich Leinsdorf conducted Mozart's comic opera Saturday night in a concert version for which all of the spoken dialogue had been condensed into a part for narrator by the Boston Symphony's program annotater, Andrew Raeburn.

There are almost enough advantages to doing the piece in this kind of adaptation to make worthwhile the sacrifice of sets and costumes. Entfuhrung is by far the least stageworthy of Mozart's well-known operas. Even a really successful performance with brilliant stage direction makes such exhorbitant demands upon a viewer's dredulity that one might just as well turn the thing into a comic oratorio—as Leinsdorf and Raeburn did.

The latter's text, as read by MacMorgan, provided unobstrusive continuity spiced with an original sense of humor. Raeburn's adaptation deserves special credit for motivating the climactic events of the opera more fully and convincingly than does Gottlieb Stephanie the Younger's clumsy libretto.

At the head of Leinsdorf's cast was Beverly Sills, who once again sang like a queen and even managed to convey some sense of nobility and suffering in the character of Constanze. Not surprisingly, Miss Sills' performance got most of the cheers.

Hardly less satisfying, however, were George Shirley and Raymond Michalski in the roles of Blemonte and Osmin respectively. Michalski had some difficulty projecting the lowest part of his range, but for the most part his sturdy, resonant bass voice and ample supply of buffo gestures portrayed a properly pathetic villain. Shirley sang accurantly and pleasingly, and if his characterization was less impressive, it was partly because Belmonte is really not called upon to do much more than simper.

CRAIG STINSON

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 14 1969

Leinsdorf's Baton Conducts Mozart

By GEORGE W. STOWE

Erich Leinsdorf presented a concert version of Mozart's "Abduction from the Seraglio" Saturday night, the first of two opera productions to be seen at Tanglewood during the conductor's final season as director of the Festival.

And there was an element of nostalgia on this occasion, for Leinsdorf was the conductor when I first heard the work many years ago when he led the NBC Symphony and singers from the New York City Opera in a production at the Stratford Theater. And once again he supplied exemplary support for the singers onstage.

Beverly Sills, who has become the darling of the vocal connoisseurs, was the Constanze and she brought her amazing technique and musicianship to the sometimes taxing music of this delightful score. Her big aria, "Martern aller Arten" was a tour de force, which she carried off with tremendous aplomb.

And George Shirley, who has become something of a Mozart specialist at the Met, was a worthy collaborator as Belmonde. His tasteful singing, his noble bearing, and dependable technique were welcome qualities. His big duet with Miss Sills was one of the vocal highlights of the whole production.

Raymond Michalski's Osmin was spirited but he lacked the lower voice to do justice to the music. And the extravagant gesturing did not make up for his vocal shortcomings.

If Blonde is little more than a stock character in this Mozart singspiel, Anne Elgar brought a warmth to her singing that almost convinced us otherwise. The Pedrillo of Jerold Siena was certainly adequate to the demands of the role.

The ensemble singing, which is always an integral element of any Mozart opera, came off extremely well under Leinsdorf's precise conducting. And the chorus, which has only a small contribution, sang in vibrant fashion.

Mac Morgan was the narrator for the opera, which was sung in the original German, and he drew more than a few chuckles with his satiric treatment of the story. Even the omnipresent thunder and lightning outside the Shed did not disturb the magic of Mozart and the high quality of this performance.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 422,300

JUL 14 1969 E

COMPROMISE PIECE

Leinsdorf Is at Best In Mozart Production

By GEORGE GELLES
MUSIC CRITIC

LENOX —It was to be expected that Tanglewood's production of "The Abduction From the Seraglio" would be a compromise of sorts, for the festival lacks the facilities to properly present Mozart's singspiel. But if a concert version it had to be, it should have been one without many of the senseless features of the reading we heard Saturday night though I should add immediately that for all its faults, "The Abduction" found Erich Leinsdorf at his very best.

To fit the piece into the festival framework the three acts were squashed to two and a break made after the areia "Marten Aller Arten." Doing this kept the keys of the boundry pieces of our first act consistent with Mozart's own — C Major at start and close — but it extended the opening to a ludicrous length — and ended the act dramatically on an impossible note.

Similarly with the second half; to conform to Mozart's original key scheme.

Leinsdorf moved the tenor aria "Ich Baue Ganz" from its spot at the start of Act 3 to the opening of Act 2 (in fact, the middle of Ac t2.) Though the second half began and ended as did Mozart's final act, there was serious distortion chiefly because the quartet composed to close Act 2, was reduced in dramatic importance and robbed of its structural significance. The entire reading, in fact, misrepresented Mozart's ideas of harmonic and formal logic and dramatic architecture.

We had, too, to listen to a deadly narration tell us before each piece what we were about to hear. Any silent solution would have been more satisfactory: a text inserted in the program books or a summary projected on a screen, or even vaudeville-type cards. As it was, the wordy narrator broke all feeling off musical and dramatic continuity and forced the piece to be ill-paced.

Having said all this, I must say that I've rarely heard Leinsdorf lead in a livlier, more heads-up manner. He was clearly engaged with the score, and his work was detailed and dramatically coherent. It was the words themselves I imagine, that led Leinsdorf to such nicely judged tempo, a hair's breadth away from ideal (usually the slightest shade slow). I only wish that the far more than average interest shown on the podium might have gotten a response from the orchestra, from the violins in particular, a little less lackluster.

Beverly Sills was why many people were there, and I'm afraid the fans were disappointed. Not that the Constanze of Miss Sills was ill-sung, for it wasn't, but her vocal brilliancy and smart sense of style counted for little, for it was impossible to get any great feeling of intimacy or sense of presence from the soloists perched in back of the orchestra. They were just too hard to hear.

And the most valuable lesson we might have learned — that Miss Sills is a soprano suited both dramatically and vocally for far more than the Italian bel canto that brought her fame — this lesson was all but lost in the shed.

The other singers, briefly: Goegre Shirley (Belmonte) was in poor voice; the warmth of his sound is becoming hazy, and above the staff things are unpleasantly strained. Anne Elagr (Blonde) seemed rarely to get into the part, but sang on top of the note with a hard, fragile sound; intonation was at times questionable in her lower register but I suspect she's better than Blonde let her show.

Jerold Siena (Pedrillo) was weak of voice and personality he has a small not unpleasant sound. But to judge from "In Mohrenland" his toughest test, he has neither the sensitivity nor musical intelligence to put it to best use.

And lastly, Raymond Michalski (Osmin) made a fine impression, with much dramatic sense and a strong, resonant voice, though one that needs to be kept in rein.

None of these people were heard to optimal advantage because of the neither-here-nor-there staging and I hope that Leinsdorf comes up with a better solution to his problem two weeks hence when he leads Verdi's 'Otello;' especially regrettable if Leinsdorf is in comparably fine form.

COURANT
HARTFORD, CONN.
(M)152,525 (S) 198,160

JUL 14 1969 E

At Tanglewood

Levin's Harpsichord Notable As Zinman Conducts Bach

By R. C. HAMMERICH

LENOX — David Zinman, guest conductor, brought three pieces to Tanglewood Sunday afternoon that had never before been performed publicly by the Boston Symphony Orchestra.

Damp Crowd Cheers

One of them drew a few cheers from the 5006 listeners even though they were dampened by a light rain. It was Bach's little Concerto in A Minor for Flute, Violin and Harpsichord, a 24-minute, three-movement work of modest intent and sublime delight.

The first and third movements are busy, complex textures of liveliness; the middle is eight minutes of beautifully graceful lyricism for flute, violin and harpsichord alone.

The trio was accompanied during the first and third movements by only 14 strings from the orchestra.

Levin Breathtaking

Star of the ensemble was Robert Levin, harpsichordist, who was graduated from Harvard only last year. He was required to pour forth a vast multitude of notes at great speed.

He did it not only with accuracy, but also with expression. At least one pianist in the audience with eyes popping said he was thinking of taking up the guitar.

It is rare to hear cheering for Bach.

The only element marring the performance of this fascinating little concerto was the imbalance affecting the solo violin of Joseph Silverstein, he was heard less than needful.

The flute of Doriot Anthony Dwyer was clear and soft and nimbel and smiling.

Graaf Composition Lyrical

The 10-minute symphony that opened the program had two things of interest going for it:

One, it was composed by an 18th-century gentleman of deep obscurity, Christian Graaf, whose best claim to fame is that at age 40 he conducted a little orchestra which accompanied the 9-year-old prodigy Mozart; and two, its middle movement offered sounds of more than usual lyrical beauty.

After intermission the program offered the No. 1 Concerto Grosso of Handel's famous Opus 6 collection (surprisingly receiving its first performance by the Boston Orchestra) and Mozart's Symphony No. 36 (K. 425) "The Linz."

Both were neat, tidy and nice. In fact, there were moments when Zinman's direction of the Mozart symphony caused it to be almost too nice . . . sort of nicely-nicely.

Zinman Mannered

The symphony has a special place in history because of its having been composed in three days, copied for its parts in two days and rehearsed and performed publicly on the sixth day.

Zinman, the conductor, is 33, looks like 22. He is slender and boyish. His motion on the podium is precise and exacting with jerky movements during speedy music and wide, sweeping movements when the going is slower.

He tends toward studied mannerisms, and I have the feeling that, although at first sight his manner is impressive, it would become tiresome to watch repeatedly.

He is a skillful and talented conductor, nevertheless, and the music Sunday was far superior to the weather, which was cloudy and rainy.

* * *

Chamber Music

The 10 a. m. morning chamber music session drew more than 300 listeners in spite of the glowering clouds. The performers were members of the Berkshire Music Center's string quartet, a quintet of piano and strings, and a woodwind quintet.

Most impressive was the piano-strings quintet, partly because of its young members' musical maturity and professional assurance and partly because of the depth and substance of the Brahms Quintet for Piano and Strings in F Minor, Opus 34, which it played.

The quartet which opened the program seemed to be younger and less experienced. It played Mozart's Quartet in C Major (K. 465) with occasionally insecure intonation but with a nice, mellow coordination and an expressive spirit.

The wind quintet played a 19-minute piece for five wind instruments written in 1956 by Walter Piston. The opening was as sonorous as a brass quintet.

There were passages of pliant, lonely, wandering melodies, of quirky clusters, and overlapping strings of quick little notes. It is a dry and spicy piece.

Next weekend the full orchestra will be in residence, the free concerts on the Esplanade in Boston having come to an end at about the same time as the 18th-century chamber-orchestra programs at Tanglewood.

On schedule will be the music of a few Russians (Stravinsky, Rimsky-Korsakov, Prokofiev, and Tchaikovsky) a Pole, Scharwenka, and an Italian, Rossini.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 14 1969

38 c

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

THE HIGH POINT of the Second Berkshire Festival weekend and very likely one of the peaks of the current Tanglewood range was the opera, Mozart's "The Abduction From the Seraglio," performed in concert form Saturday night by the Boston Symphony Orchestra, the Tanglewood choir and a constellation of vocal soloists led with masterful and confident control by Erich Leinsdorf.

Using an orchestra of about half the total strength of the BSO, as is usual in these annual early two weeks of the festival, and with the chorus seated to the rear of the stage, the soloists provided with a raised platform to and from which they entered and left as the drama unfolded, and with a narrator at the left front of the stage, the "Abduction" proved to be a consistently absorbing and often brilliant evening.

* * *

THE LIBRETTO requires a bit of charitable tolerance but by means of the narration, clearly enunciated by Mac Morgan and meaningfully inflected, it became transparently coherent. The bright overture, with its unexpected contrasting second mood, leads directly into the aria "Here I may hope to find her" of Belmonte, the heroic Spanish nobleman, sung with superb vocalism if with subdued characterization by George Shirley. It would be a gross intrusion to ask how the hero arrived in the garden of the Pasha seeking his beloved with her maid and his own servant who had been captured by Turkish pirates and sold into slavery. Suffice it to say that Mozart contrived to allow all the principals adequate and often unforgettable opportunities for vocal display.

* * *

THE PASHA'S overseer, Osmin, is given some of the most memorable chances in opera for a clownish basso and they were grasped with full viscidity, both vocally and in role-depiction by Raymond Michalski. In turn, Konstanze, the heroine and the scintillating star of the evening, Beverly Sills, appears to sing her "Ah, I was in love, was so happy." Miss Sills is an imposing and dominant presence. She wore a light blue tightly-sleeved gown with a huge blonde coiffure complementing her striking physiognomy. Her powerful and far reaching soprano encompassed her first aria with ease and skill, eschewing any hint of asperity even in the most lofty reaches. Mozart himself was to marry his own and real, Constanze, just a few weeks after the first performance of this opera, in 1782, and one has long wondered if there was an added but concealed significance to the message the stage Konstanze here is allotted.

* * *

MISS SILLS was given a tremendous ovation on the completion of her aria, as happened on each of her succeeding opportunities, especially later in her "Marten aller Arten" ("Torture me and flay me"), the great show-piece in which four solo instruments added an obbligato support The noisy appreciation this aria invoked equaled those she has received in her international appearances, notably early in May in Milan where at La Scala she sang the leading female role in Rossini's "Siege of Corinth." Indeed, there is a great deal to be said for concert performances of coloratura roles for the action necessarily stops while the flourishes and roulades burst into flower and the dramatic artificiality is less apparent than in stage presentations.

* * *

NO LESS meritorious, by any means, were the achievements of the maid Blonde, sung with remarkable persuasion by Anne Elgar, and of Jerold Siena as Belmonte's servant, Pedrillo. The opera abounds in concerted numbers. At the moment Osmin was fulminating against the unresponsive Blonde a more perceptible manifestation of a threatening storm above reinforced his grumbling laments. But it passed quickly and the rain interfered scarcely at all with the performance—although it certainly did with the attendance. Had the weather been more favorable, the brilliant cast of soloists would certainly have drawn a much greater audience as the lawns were not tenanted at all Saturday night.

There are many instances of the injection of what was then accepted as Turkish music, a fad, evidently, of the period. The overture contains such references, the choruses by the janizaries, sung with thrust by the Tanglewood Choir prepared by Charles Wilson, have a momentary injection of such a spirit, and the lovely aria allotted to Pedrillo and so well sung by Siena has an accompaniment by strings only played pizzicato throughout.

The opera, normally in three acts, was compressed into two. The outstanding aria of Shirley's, "When tears of joys flow," was transferred in the condensation but fortunately was not decimated in its appeal nor its entreating deliverance.

* * *

FRIDAY NIGHT Leinsdorf played the four Bach orchestral suites, an unusual offering. One might theoretically question the validity of such menus and ask whether a more balanced meal might not have been wiser instead of concentration solely on desserts, but the audience's reaction dispelled any such doubts. The "Badinerie," the playful banter with which the B Minor Suite ends, has become by usage close to a Tanglewood theme song. It is a pity the musical encyclopedias do not record the dedication of this movement to the Boston orchestra's outstanding flute soloist, Doriot Anthony Dwyer, so great a triumph does she always achieve on its repetition. The Anhalt-Cothen master could not have had anyone more worthy in mind.

BERKSHIRE EAGLE
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JUL 14 1969

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YESTERDAY AFTERNOON a guest conductor, David Zinman, who made such a splendid impression on his initial appearance at Tanglewood last year, was again given a program. It was entirely for strings except the final number, the Mozart C Major Symphony, No. 36, (K. 425) known as "The Linz," and here Zinman gave an affectionate and warming performance.

The "Linz" is of the year following the opera heard on the previous evening. After the deliberate introduction, Mozart moves on into an allegro which Zinman, to our great pleasure, took with a relaxed tempo. It fitted the mood beautifully and was doubly justified by the juxtaposition of the presto finale which demonstrated that tempo is a substantial ingredient of a symphony. He gave character, too, to the andante and in the Landler-type minuet was fortified by the lovely solos of oboist Gomberg and bassonist Walt.

* * *

A NOVELTY opened the Sunday afternoon concert. A symphony by Christian Ernst Graaf, a man of some importance in Haydn's day but now unsung, was unearthed and proved to be extremely enjoyable. Zinman gave the first movement a champagne sparkle and the last a gay and pleasant lilt.

The Bach A Minor Concerto for Flute, Violin and Harpsichord was a paradoxical disaster. It was a pity that such beautiful music was conveyed to the audience through the wrong end of the telescope. A minimal support of the soloists was held in tight restraint but even though the harpsichord was allowed a microphone, it was almost inaudible except in the cadenza of the final coda in which Robert Levin played as a virtuoso. This is not suitable to be played under such ungrateful conditions.

Rain Dampens Tanglewood Gate

The rainy weekend held the Tanglewood gate down to 18,368 patrons. Friday night's concert drew 4,576, the Saturday morning rehearsal 2,004, Saturday night 6,782 and Sunday afternoon 5,006. Shed attendance held normal for the weekend, but few cared to sit on the wet lawn.

Wide-awake Music

By MICHAEL STEINBERG
Staff Writer

BOSTON SYMPHONY ORCHESTRA. David Zinman conducting Graaf: Symphony in C. Op. 40. No. 4; Bach: Concerto in A minor. BWV 1044, with Robert Levin, harpsichord, Doriot Anthony Dwyer, flute, and Joseph Silverstein, violin; Handel: Concerto grosso in G. Op. 6, No. 1, with Joseph Silverstein and Alfred Krips, violins, and Jules Eskin, cello; and Mozart: Symphony No. 36 in C. K. 425, "The Linz." Sunday afternoon at Tanglewood.

LENOX — Sunday afternoon's Boston Symphony concert at Tanglewood was conducted by David Zinman, a 33-year-old American who is now Szymon Goldberg's successor as music director of the Netherlands Chamber Orchestra.

Zinman is very good indeed — musical, completely natural, assured, efficient, even pleasant to watch. I did not hear his concert at Tanglewood last Summer, but it was partly because of the enthusiasm of some of the Boston Symphony players then that I took pains not to miss him this year. At some point in Mozart's "Linz" symphony I suddenly thought: "Wow, what a good orchestra!"

What had struck me was that the playing was wide awake. There was a beautifully finished surface, and that is not uncommon with the Boston Symphony, but there was animation in the lines, too, and that made it really beautiful.

Zinman seems a low-pressure sort of musician. The inflexions of line, the variations in rhythm and pace are gentle and understated. His interpretation have little bite, but much grace. And there is that unaffectedness, that natural response to what is happening in the music that is rare and very precious indeed.

Like the music itself, the playing, when he conducts, is always a bit different and fresh.

The finale of the "Linz," with the difference between the urgent, excited sense of "Presto" in the scurrying eighth notes at the beginning and the playing of the second subject in which whole measures became mere beats within great macro-measures confidently striding along, was a wonderful example of the sort of vital music-making one hardly ever encounters, and least of all, it seems, from the Mozart specialists.

Zinman's program included a C major symphony by Christian Ernst Graaf, Bach's A minor Triple Concerto, the first Concerto grosso in Handel's Op.6, and the "Linz."

Graaf (or Graf or Graff) was a German contemporary of Haydn's who emigrated to Holland, where he acquired the second A. The three-movement C major symphony that Zinman brought with him is one of six published in London in 1775, with neat, delightful quick movements, and a slow movement with an affecting touch of 18th century "Empfindsamkeit" and really something a bit special.

That it had not been played by the Boston Symphony before is not surprising, but neither had the Bach or the Handel.

Bach's A minor Concerto, with a showy harpsichord part and somewhat more reticent ones for flute and violi is something of a rarity, being musically rather difficult and not nearly as sure-fire as the Brandenburg for the same combination.

It gets more interesting as it goes along, moving from a somewhat stiff Allegro (taken just a nail slowly Sunday), through a lovely Adagio (transcribel from the D minor organ Sonata), to a really splendid finale. astonishingly inventive thinking for instruments.

Unobtrusive and subtle though this side of the work is, it is full of instances of The use of pizzicato in the orchestra, so rare in Bach, is a special pleasure. I did feel that the work is more suited to the chamber than to the Berkshire Circus Maximus, but the performance was admirable in its super-refined way, with faultlessly sensitive solo playing by harpsichordist Robert Levin, flutist Doriot Anthony Dwyer, and violinist Joseph Silverstein.

The Handel Concerto, a fine piece, went well, too, with some inventive and attractive solo contributions by Joseph Silverstein and some fine phrasing of the cello sololine by Jules Eskin.

To return for a moment to Mr. Zinman, I think he is stronger at classical music than at Baroque, but the whole concert gave quite uncommon pleasure.

It occurs to me that one aspect of this gifted young conductor's education has been overlooked: evidently nobody has ever told him that Mozart is difficult.

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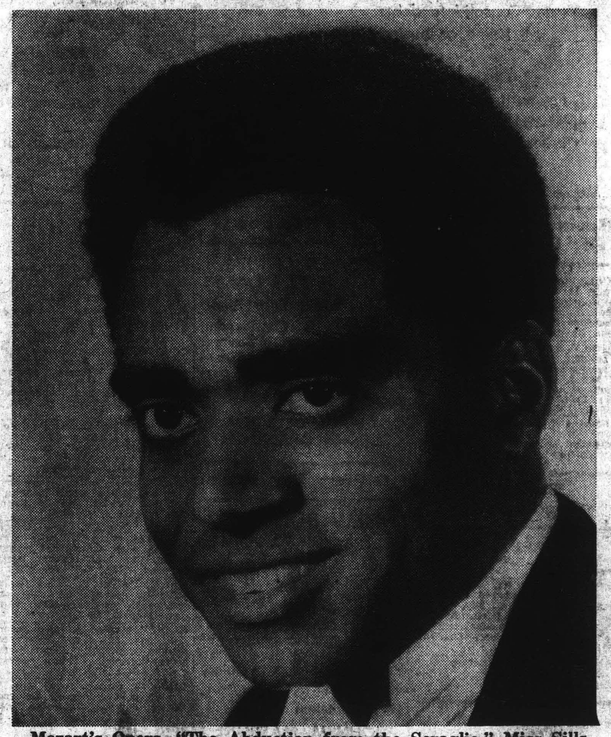

By Peter M. Knapp

LENOX — The opening weekend of the 1969 Berkshire Festival was all Mozart. Bach and Mozart shared the second weekend, continuing the Tanglewood tradition, with the major offering a concert version of Mozart's comic opera, "The Abduction from the Seraglio," directed by Erich Leinsdorf on Saturday night.

"Die Entfuehrung aus dem Serail", as this opera is known in German, is overshadowed by the likes of "Don Giovanni" and "The Marriage of Figaro," but is not as submerged in the repertory as "La Clemenza di Tito" or "Idomeneo." Hindered by flabby plot and text and characters who don't amount to much — except for Osmin and Blonde — "Die Entfuehrung" nevertheless has music of great charm and not a little inspiration.

The Tanglewood version, on a rainy evening punctuated by thunderstorms, followed the pattern Leinsdorf has established here: narration filling in the action, and the singers appearing on platforms behind the orchestra. Andrew Raeburn's narration, spoken by Mac Morgan, replaced the German dialogue and also interrupted the musical continuity.

Bouncy Mood

Leinsdorf was in a bouncy mood on the podium — and he had reason to be exultant. Both playing and conducting were superb — light and frothy from the first downbeat. Many delicious details of the score were happily realized, and the accompaniment to the arias was meticulously prepared.

Most of the singing hit the same artistic plane: George Shirley, in splendid lyric voice as Belmonte, fluent in Mozart's long sustained lines and assured in delivery; Beverly Sills, the Constanze, stunning in a blue gown and equally lovely in voice and command of Mozartian style, phrasing and coloratura demands; Raymond Michalski, a firm bass with the range and comic flair for Osmin; Anne Elgar, another attractive red head with posed production and intelligent vocalism in her solo and ensemble contributions as Blonde; and Jerold Siena, a light-voiced tenor in the smaller role of Pedrillo.

In all, a delightful production appreciated by a gathering of 6,782.

For Sunday afternoon's program, David Zinman, conductor of the Netherlands Chamber Orchestra, returned for his second guest appearance on the Tanglewood podium for a concert emphasizing the baroque.

Zinman, a former student at Tanglewood and assistant to Pierre Monteux, is a redoubtable baroque interpreter. Sharply attired in white jacket, blue shirt and trousers, the 33-year-old dark-haired conductor trimmed down the BSO ensemble to true chamber proportions, getting a translucent string sound and using crisp rhythms and abrupt shifts of dynamics to good effect.

Pleasant

Christian Ernst Graaf's pleasant Symphony in C, Opus 40, No. 4, set the pace on a drizzly afternoon which kept the audience down to 5,006. Graaf (ca. 1726-1802) was a German who made his mark in Holland, where he conducted The Hague orchestra for the young Mozart and his sister in 1766. The rhythmic drive, the careful shaping of phrases, and the care to let the music breathe were elements of Zinman's direction also to be savored in Handel's Concerto Grosso in F, Opus 6, No. 1.

On even a smaller sound-scale was J. S. Bach's Concerto in A minor for flute, violin and harpsichord for which flutist Doriot Anthony Dwyer, violinist Joseph Silverstein and harpsichordist Robert Levein were soloists. This is delicate chamber music, suited for a salon, but perhaps not so ideal for the 6,000-seat shed at Tanglewood. One suspects the dainty sounds did not carry well to the lawn.

Acoustics aside, the performance was admirable, the concertino being backed by an appropriately small cluster of string players — a pleasing contrast to the usual mega-Bach here. Levin's harpsichord work — or rather, workout — was a dynamic display of keyboard virtuosity.

Zinman also is a nifty interpreter of Mozart, in this case the "Linz" Symphony No. 36 in C, K. 425. He is inclined to be less severe, less hurried, softer and warmer than Leinsdorf, yet brings a similar feeling for line and clarity of detail. Agile, alert and quick of gesture, David Zinman should be added to the list of gifted young conductors.

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This is what happened all too often Friday night, usually in the overtures. The counterpoint needed more rhythmic bite against the main melodic flow — the celli and basses were rumbling soft in this regard — and the phrasing often lacked a point.

In the Suite No. 3 in D which concluded the program, this flaw was not as apparent — aside from the overture which was taken at a very fast pace and had little profile — and this suite was over-all the most successful, ending in a splendid blaze of trumpets. The famous Air, too, was beautifully played (though more emphasis could have been given to the bass part), with graceful phrasing and lovely upper string work.

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The great drawing card of the evening was Beverly Sills who has gained an illustrious reputation in recent years. Her appearance on stage was enough to generate applause. Her singing is flawless and seemingly effortless. No roulade is too difficult, no phrase too long, nor a nuance too minute to escape her attention. This is an artist who equals, if not excels, any competition.

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PATRIOT-LEDGER
QUINCY, MASS.
(□) 66,387

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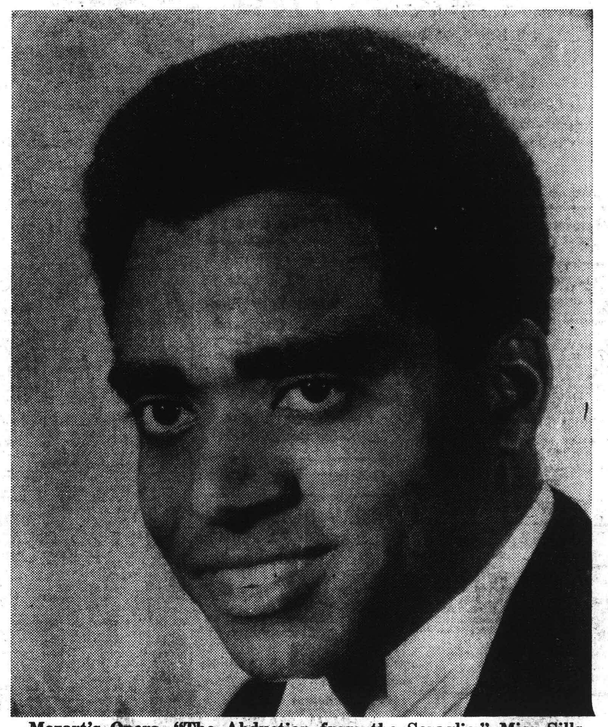

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SCHENECTADY, N. Y.
D. 30,144

JUL 14 1969

Albany Knickerbocker News
Monday, July 14, 1969

Tanglewood Opera Outstanding Event

By EDWARD FRENCH

LENOX, Mass. — The outstanding event of the second weekend at Tanglewood was the presentation Saturday night of a concert version of Mozart's seldom-performed opera, "The Abduction from the Seraglio."

The score is unusually rich in the number of exceptional arias, which are well-distributed among the two sopranos, two tenors and bass comprising the principal characters. But astonishing as is this exhibition of solo virtuosity, it is outdone by the ensemble pieces of which the finale to the second act is the crown. Here is the first great example of the skill with which Mozart could weave together a series of movements — each representing a different mood or stage is the action — into a complete unity that is completely satisfying to the musical sense.

★ ★ ★

FOR THIS PRODUCTION Mr. Leinsdorf assembled a cast of unusual quality, including Beverly Sills as Constanza, Anne Elgar as Blonde, George Shirley as Belmonte, Jerold Siena as Pedrillo and Raymosd Michaelski as Osmin.

George Shirley was a particularly happy choice in one of the few major Mozart roles written for a tenor. His lyric quality, beautiful legato, phrasing and complete command of the "Mozart" style made his contribution outstanding. In the last two years he has gained in vocal strength without a loss of quality.

There was much interest in the appearances of Beverly Sills. Fresh from triumphs at La Scala as well as her critically acclaimed performances in Handel's "Julius Caesar" with the New York City Opera where she made her debut as a bel canto coloratura, she is now considered one of the leading sopranos.

Her voice has great range and flexibility, with the top and bottom having exceptional quality. It is difficult to make a complete appraisal of her many vocal gifts on the basis of an appearance in the vast confines of the Tanglewood Shed.

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We only wish that we could hear this splendidly prepared production in a smaller auditorium better suited to the subtleties of Mozart's score.

BEVERLY SILLS

JOSEPH SILVERSTEIN

. . . and on Sunday

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 17 1969

New England

Zinman Conducts

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By HAROLD C. SPROUL

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In this work the flute and violin which act as a trio with the harpsichord, for intensive contrast to the body of strings, have nothing too different to offer except for the harpsichord. Dorio Anthony, flute, and Joseph Silverstein, violin, did a gracious job of it, and Robert Levin made brilliant use of the plucked strings especally in a solo passage — a cadenza of radiant figuration. But why, oh why use a harpsichord that can only sound with the necessary resonance in a small place with acres of shed and thousands of bodies to kill the sound? The flute and violin sounded lonely. And there are some newer harpsichords with more body and even some with amplification. The purist of instruments should give way to the purist of musical effect.

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Mr. Zinman, for all his quickness and mobility, is no young-man-in-a-hurry: an **Allegro Spiritoso** is allowed a **moderato** pace in which the inner movements of sound can realize themselves with effective spirit. The **Andante** took time to be tenderly shapely — the **Menuetto**, frankly just a good courtly dance and the final **Presto** not pressed beyond time for delicious phrasing of butterfly wit.

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CUE
NEW YORK, N. Y.
W. 244,000

JUL 19 1969

The Summer Circuit

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—STANLEY NEWMAN

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 14 1969

Albany Knickerbocker News
Monday, July 14, 1969

Tanglewood Opera Outstanding Event

By EDWARD FRENCH

LENOX, Mass. — The outstanding event of the second weekend at Tanglewood was the presentation Saturday night of a concert version of Mozart's seldom-performed opera, "The Abduction from the Seraglio."

The score is unusually rich in the number of exceptional arias, which are well-distributed among the two sopranos, two tenors and bass comprising the principal characters. But astonishing as is this exhibition of solo virtuosity, it is outdone by the ensemble pieces of which the finale to the second act is the crown. Here is the first great example of the skill with which Mozart could weave together a series of movements — each representing a different mood or stage is the action — into a complete unity that is completely satisfying to the musical sense.

★ ★ ★

FOR THIS PRODUCTION Mr. Leinsdorf assembled a cast of unusual quality, including Beverly Sills as Constanza, Anne Elgar as Blonde, George Shirley as Belmonte, Jerold Siena as Pedrillo and Raymosd Michaelski as Osmin.

George Shirley was a particularly happy choice in one of the few major Mozart roles written for a tenor. His lyric quality, beautiful legato, phrasing and complete command of the "Mozart" style made his contribution outstanding. In the last two years he has gained in vocal strength without a loss of quality.

There was much interest in the appearances of Beverly Sills. Fresh from triumphs at La Scala as well as her critically acclaimed performances in Handel's "Julius Caesar" with the New York City Opera where she made her debut as a bel canto coloratura, she is now considered one of the leading sopranos.

Her voice has great range and flexibility, with the top and bottom having exceptional quality. It is difficult to make a complete appraisal of her many vocal gifts on the basis of an appearance in the vast confines of the Tanglewood Shed.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

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W. 244,000

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—STANLEY NEWMAN

40.

HACKENSACK, N. J.
RECORD CALL
W. CIRC. N. AVAIL.

JUL 27 1969

THE CLASSICS

By Mark A. Stuart

Tanglewood Weathers A Storm

The informal ambience of Tanglewood must bring out the best in a performer. Beverly Sills was brilliant in a recent concert there. and so was the rest of the cast.

NEITHER GLOOM, nor rain, nor the loss of $20,000 in lawn admissions could keep the Boston Symphony and those who made it to Tanglewood's July 12 production of Mozart's "The Abduction from the Seraglio" from having the time of their lives.

I say "production", although this was billed as a concert evening. First of all there was unmistakable theatrical air abounding. The arias were tied together by a narration prepared by Andrew Raeburn and delivered with just the right Camp air by Mac Morgan. The Pasha, an acting part, does not appear at all. His praises were sung by a group of janissaries made up of choristers from the Tanglewood Choir.

About the singing. There was nothing Camp about it. It was, in a word, glorious. Of course, Beverly Sills was on hand and as brilliant as a diamond. Her genius shone throughout the murky evening, overshadowing even the thunderstorm that broke on cue in the last part of the second act.

The bonuses in singing came from Anne Elgar, George Shirley, and Raymond Michalski. Miss Elgar has been underrated long enough at the New York City Opera Company. Given the opportunity, not even the superb singing of Beverly Sills could keep Miss Elgar from putting on a show of her own. The audience responded with the joy of those who had been happy enough to hear one glorious singer and suddenly realized they were hearing two.

Mr. Shirley has a lovely tenor voice which needs some work. In the middle register he is superb. His top tones are forced and if someone could teach him to relax he has the equipment to overcome this straining. By any standard, however, he was better than adequate that evening.

Mr. Michalski, a Bayonne boy, was a big surprise too. His small stature gives no inkling of the robust, rolling basso tones that come pouring forth with consummate ease from that so-small chest. His acting was excellent.

That acting, by the way, was another plus during the evening. This was no stilted concert opera, with singers standing at music stands and intoning their pieces. A cunning arrangement of the screens at back of the shed stage allowed the performers to make their entrances and exits with ease and appropriateness. Mr. Morgan's well-timed narration heightened the illusion that we were seeing grand opera in all its panoply. All that was missing were the costumes — and who needs those silly Turkish harem styles anyway?

The only disappointment was the Pedrillo of Herold Siena. His voice is small and in the vastness of the concert shed it was lost.

But those women! Wow!

Now to Eric Leinsdorf. It was apparent the maestro's operatic touch hasn't deserted him in these years of self-exile from the opera house. That it was Mozart he was conducting only added to the mix.

The rain kept all but the hardiest from sitting around. It was figured that 6,000 could have sat on the green if the weather had been only mildly decent.

The wet weather kept even the crowd in the shed down on Sunday afternoon and more's the pity. Young David Lidman led a delightful afternoon beginning with the Christian Ernst Graaf's Symphony in C. That led into Bach's Concert in A minor for flute, violin, and harpsichord. With Doriot Anthony Dwyer on flute, Joseph Silverstein on the violin, and young Robert Levin on the harpsichord, it was a gem. Mr. Levin had the crowd standing and cheering.

Handel's Concerto Grosso in G opened the post-intermission section and lest anyone thought Mr. Lidman, whose forte was chamber music, could not do well with a full symphony, let me commend to you his conducting of Mozart's "Linz" Symphony No. 36. The young man is a comer, as they say in advertising circles.

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 26,100

JUL 16 1969 New England

Rain Fails To Dampen Tanglewood

Intermittent rain f .ed to dampen spirits for the fourth musical event of the second weekend of concerts at Tanglewood in the Berkshires.

Nearly 19,000 attended the concert at the summer home of the Boston Symphony Orchestra and the Berkshire Festival.

The concert f e a t u r e d the young and talented 33-year-old guest conductor, David Zinman, one of the gifted young conductors today whose meteoric career started under the tutelage of Pierre Monteaux as a pupil and in 1961 was invited to be Monteaux's assistant in Europe. At present he is the conductor of the Netherlands Chamber Orchestra and has conducted seven concerts with the Philadelphia Orchestra in the spring of 1967 and made his first appearance with the Boston Symphony Orchestra at the 1968 Berkshire Festival.

His training and musical brilliance eminently suited the program he conducted at Tanglewood which f e a t u r e d three chamber works that were first performances by the Boston Symphony. Zinman conducted Christian Ernst Graaf's (a contemporary of Mozart), Symphony in C op.40 no. 4, with exquisite delicacy, but this small work would be better suited if performed in the intimacy of a small chamber concert hall. Bach's Concerto in A minor for flute, violin and harpsichord followed, with three virtuoso soloists, Doriot Anthony Dwyer, flute, Joseph Silverstein, violin, and Robert Levinn harpsichord, which was singularly exceptional. This young musician has performed on the piano and harpsichord in chamber concerts across the country to critical acclaim.

The third first performance by the orchestra, Handel's Concerto Grosso in G op. 6 no.1 featured once again the orchestra's virtuoso concertmaster, Joseph Silverstein and Alfred Krips, concertino violins, Jules Eskin, first chair cello and Robert Levin, harpsichord continuo. Zinman's interpretation and conducting of this work was most spirited and inspired.

The concert concluded with Mozart's Symphony no. 36 in C K. 425 "The Linz," which Mozart had composed in five days, to the astonishment of music lovers the world over, and the genius that as Mozart, was matched by today's brilliant and effervescent performance, distinguished by both orchestra and conductor, the finale of a most delightful, beautiful and fine concert.

Saturday evening Erich Leinsdorf presented Mozart's opera in concert form, the "Abduction From The Seraglio," with Beverly Sills, George Shirley, Anne Elgar, Raymond Michalski and Jerold Siena with the 30 voices of the Tanglewood Choir. This was a wonderful opera to present on the concert stage, and Beverly Sills triumphed in the role of Constanze.

The enthusiastic a u d i e n c e gave her and the others a prolonged ovation. Mac Morgan narrated a whimsical condensation of the plot developments between arias presented by the orchestra and soloists. It was indeed a most memorable and dramatic presentation, t h o r oughly enjoyed by the audience.

SSM

AMERICAN e)
WATERBURY, CONN.
CIRC. 42,170

JUL 15 1969 New England

Weekend Tanglewood Concerts Enjoyable

Despite the intermittent rain throughout the weekend, it did not dampen the spirits of the audience of 18,368 which attended the fourth musical event of the second weekend of concerts at Tanglewood, summer home of the Boston Symphony Orchestra, and the Berkshire Festival.

The concert f e a t u r e d the young and talented 33-year-old guest conductor, David Zinman, one of the gifted young conductors today whose meteoric career started under the tutelage of Pierre Monteaux as a pupil and in 1961 was invited to be Monteaux's assistant in Europe. At present he is the conductor of the Netherlands Chamber Orchestra and has conducted seven concerts with the Philadelphia Orchestra in the spring of 1967 and made his first appearance with the Boston Symphony Orchestra at the 1968 Berkshire Festival.

His training and musical brilliance eminently suited the program he conducted at Tanglewood which f e a t u r e d three chamber works that were first performances by the Boston Symphony. Zinman conducted Christian Ernst Graaf's (a contemporary of Mozart), Symphony in C op.40 no. 4, with exquisite delicacy, but this small work would be better suited if performed in the intimacy of a small chamber concert hall. Bach's Concerto in A minor for flute, violin and harpsichord followed, with three virtuoso soloists, Doriot Anthony Dwyer, flute, Joseph Silverstein, violin, and Robert Levinn harpsichord, which was singularly exceptional. This young musician has performed on the piano and harpsichord in chamber concerts across the country to critical acclaim.

The third first performance by the orchestra, Handel's Concerto Grosso in G op. 6 no.1 featured once again the orchestra's virtuoso concertmaster, Joseph Silverstein and Alfred Krips, concertino violins, Jules Eskin, first chair cello and Robert Levin, harpsichord continuo. Zinman's interpretation and conducting of this work was most spirited and inspired.

The concert concluded with Mozart's Symphony no. 36 in C K. 425 "The Linz," which Mozart had composed in five days, to the astonishment of music lovers the world over, and the genius that as Mozart, was matched by today's brilliant and effervescent performance, distinguished by both orchestra and conductor, the finale of a most delightful, beautiful and fine concert.

Saturday evening Erich Leinsdorf presented Mozart's opera in concert form, the "Abduction From The Seraglio," with Beverly Sills, George Shirley, Anne Elgar, Raymond Michalski and Jerold Siena with the 30 voices of the Tanglewood Choir. This was a wonderful opera to present on the concert stage, and Beverly Sills triumphed in the role of Constanze.

The enthusiastic a u d i e n c e gave her and the others a prolonged ovation. Mac Morgan narrated a whimsical condensation of the plot developments between arias presented by the orchestra and soloists. It was indeed a most memorable and dramatic presentation, t h o r oughly enjoyed by the audience.

SSM

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 14 1969

BEVERLY SILLS

Unscheduled Thunder Effects

Mozart's 'Abduction' Sung at Tanglewood

By JOAN SIMMONS
Times-Union Music Critic

A less than inviting weekend for the outdoor festival plagued summer concerts this weekend at Tanglewood and elsewhere.

Saturday night's presentation of a concert-staging of Mozart's "The Abduction from the Seraglio" came complete with unscheduled thunder and lightning effects.

Erich Leinsdorf conducted the Boston Symphony Orchestra in this fourth and last all-Mozart program (last weekend was entirely devoted to Mozart) with the assistance of the Tanglewood Choir and Berkshire Chorus and five soloists.

George Shirley as Belmonte and Beverly Sills as Constanze led the production with exceptional performances, Miss Sills particularly intriguing the audience with her strong, well-conceived presentation of the heroine. Her clear, lilting voice drew long applause following several exercises including the aria "Marten aller Arten."

Lesser roles were sung ably by Jerold Siena, Raymond Michalski and Ann Elgar.

"The Abduction" is an early effort of Mozart in opera done in the popular operetta style of the time. It has the charm and comic aspects of its form but in more durable musical substance.

CONCERT OPERA is always a difficult vehicle to handle. Tanglewood makes a practice of including them during every summer season and has come up with some devices that avoid the flatness that is a perennial danger. By placing the soloists on a platform at the rear of the stage instead of in chairs lined in front of the orchestra the singers are given a minimum of dramatic opportunity where they are allowed to address each other rather than a microphone. Their gestures and expression are highlighted against the plain background rather than lost in a sea of musicians.

Saturday's performance included the narration of Matt Morgan to carry the evening along. While filling in the plot and heightening the theatrical appeal it did have the side effect of slowing down the music, a minor fault.

IT WAS MORE the content of the narration, written by Andrew W. Rayburn, that was difficult to accept. Opera plots, this one included, are kind of ridiculous when reduced to basic terms. The explanation of the pasha's demand "You will love me by tomorrow," is a necessary part of the silliness of the libretto. But even an opera plot is no excuse for stooping to such lines as, "The plot thickens."

The Boston Symphony for its part continued in the excellent form in which it began the season, also with Mozart, a particular talent of Leinsdorf, a week ago. It continues with the promise of a very easy listening summer if only the weather will cooperate.

COMPLETING the second weekend lineup at the Berkshire Music Festival were an all-Bach program on Friday conducted by Leinsdorf and Sunday afternoon's concert works of Handel, Graff and Mozart and Bach's Triple Concerto in A Minor with soloists from the orchestra conducted by David Zinman.

This Friday, opening the third week of the festival, the full orchestra will take up residence with the music of Rossini, Swarwenka and Stravinsky.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 31 1969 New England

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

BSO TANGLEWOOD OPERAS

As the tenure of Erich Leinsdorf as music director of the Boston Symphony comes to a close one fact is undisputed. The bulk ~~and quality~~ of his contribution to Boston's operatic life, the many arias, scenes and complete concert performances introduced into the symphony's regular and Tanglewood seasons have set a standard of musical performance rarely achieved by any operatic organization in the area. It is not surprising that much of Mr. Leinsdorf's future career as mapped out to the press i s operatic. After many years devoted to concert music he is still pre-eminent among operatic conductors with the widest versatility of any. The two concert operas presented at Tanglewood on July 12 and 26 stand as monuments to his skill and understanding. This kind of opera in Boston and environs will be sorely missed.

MOZART'S ABDUCTION

The Abduction from the Sereglio, which won a permanent following in Boston five or so years ago when Sarah Caldwell produced it so magnificently, could not fail to generate excitement with Beverly Sills in the role of Constanze. Her star was just beginning to rise when she sang that role with the Boston opera; now it is fully resplendent and her credentials for all kinds of bel canto singing are giltedged. If the dampness made her tones a bit less sharp on this occasion than ordinarily few in the audience cared. Sporting the broad grin that shows just how much she enjoys her chosen work she breezed through Martern aller arten as though she had known it from birth and exquisitely delineated all the tender passages with authority and assurance. What an electricity her presence produced! Audiences cheer their approbation and the flagging operatic art form gets another shot in the arm.

The rest of the cast was reminiscent of the Toscanini broadcasts, competent (with exceptions), "but why didn't they get so-and-so while they were at it." Anne Elgar and Jerold Siena were mildly amusing as the servant lovers and sang well, but George Shirley was badly miscast as the hero Belmonte. He finally overcame excessive vocal dryness as the evening wore on. Raymond Michalski was totally unacceptable as Osmin. He showed no profundity, little flexibility, and complete absence of humor in the part. What a pity when such singers as Flagello might have performed it with distinction. Mac Morgan narrated Andrew Raeburn's commentary which replaced the dialogue in a patronizing fashion. One can make any plot look ridiculous, but that is no service to the art form. Mozart no more neglected to write music for the part of Selim than Weber did for the part of Samiel, but Mr. Morgan did perform his assigned task admirably. Once again the clarity of Leinsdorf's Mozart was brilliantly served by the expertise of the B.S.O. musicians, but this is one opera that was not benefitted by removing it from the realm of staged theatre.

MONUMENTAL OTELLO

On paper this didn't give promise of greatness. Three singers from different operatic arenas, none of them renowned locally for their roles nor even for roles of these types. Nonetheless three admirable singers added diamond clusters to their distinguished operatic service medals and Mr. Leinsdorf molded them into a reading of the Verdi masterpiece, the memory of which will outlast the tenure of more than one of his successors on this podium.

If memory serves correctly Richard Cassilly was last heard in opera in Boston a decade ago in Carmen with the Boston Opera. After mastering the American opera repertoire at City Center he went on to seasons of grooming as a Heldentenor. Now he emerges a giant, an Otello of power and control, passion and restraint, and with the bloom still on the voice he enthralled the audience with a portrayal of the part that could stand with any we have heard in Boston during the last ten years. Let us hope to hear him again soon.

Maralin Niska was the finest jewel of the Met National Company when she performed here in Susannah. She now sings with New York City Opera. We knew she had power, but the marvellous Verdian control for Desdemona is an exciting new dimension of her work for Bay State audiences. She also devastated the audience for her artistry as a performer. This reviewer must confess that he had skepticism over the abilities of Sherrill Milnes to convey the sinister nature of Iago. His bel canto purity for Verdian baritone roles is unexcelled, but after a tame Di Luna last April with the Met one could scarcely have been prepared for his fine appreciation of the evil nuances of Verdi's most fascinating role.

I should mention that added to the vocal glories described above was all the necessary dramatic action staged by Andrew Raeburn in creative fashion. Even a prop or two helped make up for the absence of sets and costumes.

The snippets of choral work were superb under Charles Wilson with a chorus composed of the Tanglewood Choir, The Berkshire Chorus, The Framingham Choral Society Chorale and the Berkshire Boychoir under Allan Wicks.

Three minor parts were especially well sung. Joaquin Romaguera was a light voiced, almost puerile sounding Cassio. Rose Taylor's Emilia featured a rich sound and Ara Berberian gave Lodovico's all too brief part a dignity and projection it seldom attains.

Enveloping all was the Maestro's awesome rendition of the multi faceted score. Such music making with a Verdian score is rare indeed and should be saluted. Thank you Maestro Leinsdorf for what you have done for opera in Boston.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

JUL 23 1969 New England

tanglewood: abduction

Camp opera in comic concert

by Eleanor Weber

Can a German composer, in Italianate-cum-Viennese style, create a successful opera about a Spanish nobleman come to rescue his beloved from the harem of a Turkish pasha? Yes, if his name is Wolfgang Amadeus Mozart and the opera is "The Abduction from the Seraglio."

Can such an opera be given a successful performance in a concert version, with the original German dialogue cut (a tongue-in-cheek narration by Andrew Raeburn replacing it), no scenery — and even no Pasha (who, poor man, only had a speaking part)? Yes, if the place is Tanglewood, the "star" Beverly Sills, and the music director Erich Leinsdorf.

After the overture, played straight and even a bit sluggishly by Leinsdorf's Boston Symphony Orchestra, the audience was caught up in the mood of the evening set by narrator Mac Morgan, whose too, too sardonic, almost "fruity" rendering of the inane narration soon had the audience chuckling and hissing. But the unquestioned focus of the evening was on the coloratura flair of Beverly Sills as Constanza, beloved of Belmonte, the Spanish nobleman (sung by tenor George Shirley).

And that, probably, was as it should have been. Mozart even wrote the opera as a series of arias designed more to exploit the skills of his singer friends than to create an integral musical and dramatic mood. Because of the style of the opera, then, the lack of consistent stage direction and only superficial development of character were not the disabilities they might have otherwise been.

Occasionally, the singers were able to enliven their characterizations beyond merely singing. Notable in this case was Raymond Michalski, the evil overseer of the Pasha's palace in love with Blonde, Constanze's maid. They kept saying he was mean, but actually he was rather endearing, investing his role with the proper flippancy his commedia dell'arte role required. In his aria "O wie will ich triumphiren," Mr. Michalski may not have had the range or the power, but he sure had the personality!

George Shirley was stiff in his role as the daring Belmonte, investing his arias with great care but not too much flair. His voice, somewhat heavy for a tenor, was sometimes strained in the upper register, but he is a tenor of good training and was at all times competent and smooth. His sidekick Pedrillo, lyric and gay as portrayed by Jerold Siena, created and thoroughly enjoyed a good moment o fsinging and acting in his aria "Im Mohreniand gefangen war," accompanied with delightful pizzicato precision by the orchestra.

But "Abduction", when all is said and done, succeeds or fails on the strength of the lead soprano's ability to blaze through Constanze's arias, particularly "Martern aller Artern." The Tanglewood audience that Saturday night (July 12) was with Miss Sills even before she began. Keeping pace with the violins in a stunning series of runs, Miss Sills finished the aria to standing ovations, not only from the audience, but from the orchestra and chorus as well. There is no question that it was a virtuoso performance, but Miss Sills was equally effective in the tender arias. Her calculatedly dazzling displays, I felt, couldn't quite compare with the beauty of the high, sustained pianissimo passages in such arias as "Traurigkeit ward mir zum Lose."

Miss Sills was nicely complimented by Anne Elgar as her maid, Blonde. Somewhat less free on the runs, and occasionally shrill, Miss Elgar was nonetheless consistent in tone, saucy in manner, and lovely to listen to as well as look at, particularly in her aria "Durch Zartlichkeit und Schmeicheln."

It may not have been grand opera, but it certainly was great fun!

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 12 1969 New England

MUSIC

TANGLEWOOD—Saturday, July 12: Erich Leinsdorf conducts the BSO in Mozart's "The Abduction from Seraglio," with soloists Sills, Shirley, Elgar, Siena, Michalski, and the Tanglewood Choir, 8 p.m., Shed . . . **Sunday, July 13:** David Zinman conducts the BSO in a program of Graff's Symphony for Strings; Bach's Triple Concerto in A Minor, with soloists Dwyer, Silverstein and Levin; Handel's Concerto Grosso Op. No. 6, No. 1, and Mozart's "Linz" Symphony, K. 425, 2:30 p.m., Shed. . . . **Friday, July 18:** Weekend Prelude with Paul Zukofsky and Gilbert Kalish, 7 p.m., Shed; Erich Leinsdorf conducts the BSO in Rossini's "L'Italiana in Alegri" overture, Scharwenka's Piano Concerto No. 1 and Stravinsky's "The Rite of Spring," 9 p.m., Shed . . . **Saturday, July 19:** Leinsdorf conducts the BSO in Prokofieff's "Romeo and Juliet" 8 p.m., Shed . . . **Sunday, July 20:** Leinsdorf conducts the BSO in a program of Tchaikovsky, including the introduction to Act II of "Swan Lake" and violin concerto, Symphony No. 5; Pinchas Zukerman, soloist, 2:30 p.m., Shed.

Additional review of "The Abduction . . ." on page 32a.

41.

MASSACHUSETTS

BERKSHIRE MUSIC FESTIVAL. Tanglewood, Lenox, Mass. Today 2:30 p.m. Zinman: Graff, Symphony for strings; Bach, Triple concerto in A. Minor — Dwyer, Silverstein, Levin; Handel, Concerto grosso op. 6 no. 1; Mozart; "Linz", Symphony K. 425. E. Leinsdorf, conducting Boston Symphony Orchestra.

Fri., 7 p.m. Zukofsky and Kalish. Weekend prelude.

Fri. 9 p.m. Leinsdorf, conducting; Rossini: 'L'Italiana in Algeri' Overture; Scharweka: Piano concerto no. 1; Wild Stravinsky: The rite of spring. E. Leinsdorf, conducting Boston Symphony Orchestra.

Sat. Open Rehearsal 10:30 a.m. Boston Symphony Orchestra.

Sat. 8 p.m. Rimsky Korsakov, Prelude and march from 'Le Coq d'or'; Tchaikovsky, Piano concerto, No. 2 Graffman; Prokofiev, Scenes from Romeo and Juliet suite. E. Leinsdorf, conducting Boston Symphony Orchestra.

July 20 Sun. 2:30 p.m. Tchaikovsky Program. Introduction to Act II "Swan Lake"; violin concerto. Zukerman, Symphony No. 5. E. Leinsdorf, conducting Boston Symphony Orchestra.

BERKSHIRE MUSIC CENTER: Tanglewood, Lenox, Mass. Theater. Today 10 a.m., Berkshire Music Center Chamber Music II.

Wed. 9 p.m., Berkshire Music Center Orchestra, Conducting Fellows Conducting. Theater.

Thurs. 9 p.m. Vocal Concert II, Opera Scenes. In Theater.

Thurs. Youth Concert, 2:30 p.m. in Theater.

Sat. 2:30 p.m., Boston University Tanglewood Institute Concert in Theater.

Sun. July 20, 10 a.m., Berkshire Music Center Chamber Music III in Theater.

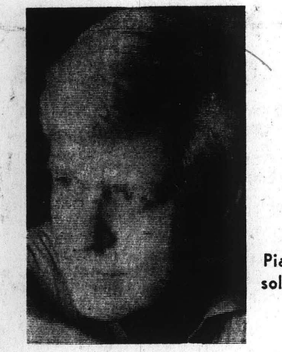
BERKSHIRE FESTIVAL, Tanglewood, Lenox Mass.

Tuesday Tanglewood Trends, presents Iron Butterfly; The Staple Singers; in Shed at 8 p.m. Tickets available day of concert.

ALBANY TIMES UNION
Sunday, July 13, 1969

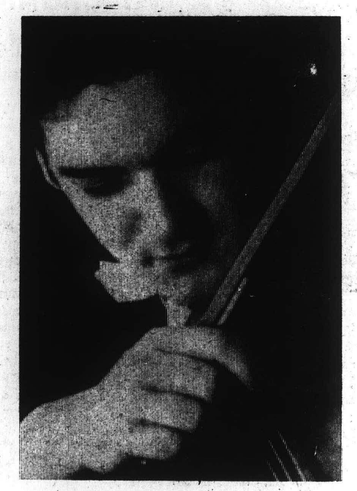
42.

Wild, Graffman, Zuckerman at Tanglewood

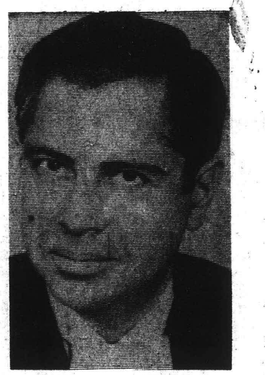


At right, Erich Leinsdorf, duct the Boston Symphony musical director, will con- Orchestra this weekend.

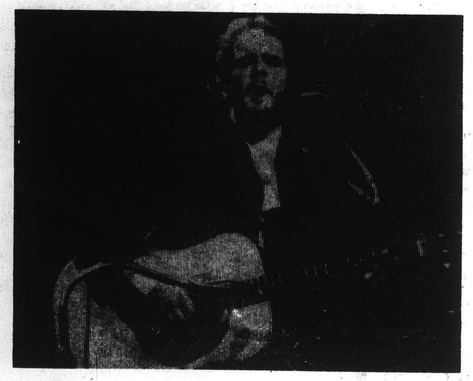
Pianist Earl Wild, left is soloist tonight at 9.



Pinchas Zukerman, at right, appears Sunday with the Boston Symphony Orchestra.



Above, Gary Graffman will appear Saturday night as soloist in the 8 p.m. concert, playing Tchaikovsky's second piano concerto.



Joni Mitchell (above) and Tim Hardin (right) will be joined by the Butterfield Blues Band Tuesday at 8 in the Shed.

Earl Wild is soloist with Erich Leinsdorf and the Boston Symphony Orchestra tonight at 9 p.m., opening the third weekend of the 1969 Tanglewood season.

Mr. Leinsdorf, Mr. Wild, and the orchestra will repeat their much-discussed performance of the first piano concerto of Xaver Scharwenka, which they revived and recorded last winter after it had not been played by the Boston Symphony for over half a century. Mr. Wild will play the Scharwenka on the new Baldwin electronic grand piano, the ED1, which he and Mr. Leinsdorf agree has the particular qualities of brilliance appropriate to the concerto.

The program opens with Rossini's Overture to 'L'Italiana in Algeri. Mr. Leinsdorf devotes the second half of the concert entirely to a performance of Stravinsky's The Rite of Spring.

Gary Graffman is piano soloist on Saturday evening at 8 p.m. with Erich Leinsdorf as conductor, Mr. Graffman will play the infrequently-heard second piano concerto of Tchaikovsky, a work he has recorded. Mr. Leinsdorf has also programmed two other works, Rimsky-Korsakov's Prelude and wedding march from 'Le coq d'or,' which opens the concert, and Prokofiev's Romeo and Juliet suite.

On Sunday afternoon July 20 at 2.30, the program is an all-Tchaikovsky one, with violinist Pinchas Zukerman making his Boston Symphony debut in the violin concerto, and Erich Leinsdorf leading the orchestra in the Introduction to Act II of Swan Lake, and the Fifth Symphony.

The Weekend Prelude, Friday at 7 p.m., open to ticket holders for the 9 p.m. Boston Symphony concert, is a recital by violinist Paul Zukofsky and pianist Gilbert Kalish, including rarely-heard music by Webern and Busoni.

Next Week

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens next Friday with the 7 p.m. Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Andrew Watts as soloist in the Brahms piano concerto no. 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening July 26 at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

On Sunday afternoon July 27 at 2.30 p.m., Charles Wilson, Assistant Conductor of the Boston Symphony, leads a program consisting of two works, the Symphony no. 2 of Sibelius and the Emperor concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

An Open Rehearsal, for the benefit of the Orchestra's Pension Fund, is on Saturday mornings each week at 10.30 a.m.

Tanglewood Tuesday Trends

In addition to this full schedule of classical music, Tanglewood presents, in its contemporary trends series, this Tuesday Joni Mitchell, the Butterfield Blues Band, and Tim Hardin, beginning at 8. On the 29th Mahalia Jackson will be joined by Ornette Coleman, Thad Jones and the Mel Lewis Orchestra, for the fourth of five Tanglewood Tuesday Trends programs.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUL 18 1969
New England

Full Boston Symphony Gives Lift to Berkshire Festival

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The presence of the entire Boston Symphony Orchestra conducted by Erich Leinsdorf, had a rejuvenating effect Friday night on the Berkshire Music Festival's third weekend. The audience numbered 4,556.

A reduced orchestra played baroque and classic music during the first two weeks.

Friday night's program held and fulfilled a lot of promise.

The overture to Rossini's "L'Italiana in Algeri" started it off with a grand slam and huge applause. Orchestra and conductor fully released its sparkling energy.

Beautifully Played

Top tempos didn't downgrade beautifully played oboe and flute solos. Elsewhere, Leinsdorf let it burst at the seams in the best Rossini tradition. He seemed imbued with the music's effervescence.

Pianist Earl Wild covered the keyboard with technical extravagances and himself with glory in Scharwenka's razzle-dazzle Concerto No. 1 in B flat minor.

The "electro concert grand" (so advertized) that Wild played had a sharp metallic sound.

It's a work of superb keyboard workmanship that doesn't say much. Lyrical sections are reminiscent of Schumann and Chopin. Bravura passages, derived from Tchaikovsky and Liszt.

Impressive.

Wild's usually good, serviceable technique approached virtuosity in this one. Sizzling passagework was clean, octaves had full sonority and singing melody prevailed over poetic areas.

Some unrest appeared in the scherzo when the soloist hastened tempos. Leinsdorf was an expert at making prompt adjustments. Bluster of the first movement was renewed in the finale, again mixing sentiment with splash.

Wild is one of the least affected pianists on the platform today. Everything is a stony procedure, even to rigid bows. But there's something refreshing about his all-business approach, whether he's concerned with drooling melody or geysers of notes.

Used Score

It came as something of a surprise to see Leinsdorf conduct Stravinsky's "The Rite of Spring" with score. Most conductors use it as a memory feat and dramatic display without such impediment.

There were two strong impressions. One was the dynamic performance it received from the orchestra. The other, how tame Stravinsky's "Rite" has become in recent years compared to the new, unrestrained cacophony.

Leinsdorf approaced it generally with a standard, traditional point of view. One did hear below the surface details, particularly in brasses and perucssion, that increased intrigue.

The performance was midway between Leonard Bernstein's sensational version and te late Pierre Monteux' realistic but tempered treatment.

Valuable Innovation

A valuable innovation was the repeat of Webern's "Vier Stucke," Opus 7 at the end of the program, even if it wasn't more persuasive the second tine. At least it helped confirm the original impression.

Weekend prelude was played by Paul Zukovsky, violinist, and Gilbert Kalish, pianist, both teachers at the Berkshire Music Center.

Busoni's rarely performed Second sonata for Violin and Piano, Opus 36A was of clinical interest. It's a long fantasia-styled piece with accent on turbulence. There would have been a better distribution of interest with more repressed and less-thickly pedalled piano.

PROGRAM
Overture to "L'Italiana in Algeri" ..... Rossini
Piano Concerto No. 1 in B Flat Minor Opus 32 .... Scharwenka
Earl Wild, pianist
The Rite of Spring ..... Stravinsky

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUL 20 1969
New England Newsclip

ROSELLE, N. J.
SPECTATOR
W. 3,000
JUL 10 1969

Boston Symphony set to play in Tanglewood

TANGLEWOOD, LENOX, MASS. -- Earl Wild will be featured soloist with Erich Leinsdorf and the Boston Symphony Orchestra on Friday July 18 at 9 p.m. opening the third weekend of the 1969 Tanglewood season.

Leinsdorf, Wild, and the orchestra will repeat their performance of the first piano concerto of Xaver Schwarwenka, which they revived and recorded last winter, it had been played by the Boston Symphony more than half a century ago. Wild will play the Scharwenka on the new Baldwin electronic grand piano, the edl.

The program will open with Rossini's Overture to " 'L' Italiana in Algeri."

← Week 3 →

Earl Wild Soloist at Tanglewood

TANGLEWOOD, Lenox—Earl Wild is the soloist with Erich Leinsdorf and the Boston Symphony Orchestra on Friday evening, July 18 at 9 p.m., opening the third weekend of the 1969 Tanglewood season. Mr. Leinsdorf, Mr. Wild, and the Orchestra will repeat their much-discussed performance of the first piano concerto of Xaver Scharwenka.

Gary Graffman is piano soloist on Saturday evening July 19 at 8 p.m. With Erich Leinsdorf as conductor, Mr. Graffman will play the infrequently-heard second piano concerto of Tchaikovsky, a work he has recorded.

On Sunday afternoon July 20 at 2:30, the program is an all-Tchaikovsky one, with violinist Pinchas Zukerman making his Boston Symphony debut in the violin concerto, and Erich Leinsdorf leading the Orchestra in the Introduction to Act II of Swan Lake, and the Fifth symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 13 1969

American Pianist To Play Concerto

American pianist Earl Wild repeats his acclaimed performance of Scharwenka's long-neglected First Piano Concerto with the Boston Symphony Orchestra Friday, July 18, at 9 p.m. on WAMC Radio (90.3 FM).

The concert is one of three full-length Boston Symphony programs WAMC will air next week, live and direct from the Music Shed at the Orchestra's summer home in Lenox, Mass.

The first Berkshire Festival concert of the week on Sunday, July 13, at 2.30 p.m. will be conducted by David Zinman and features Symphony for Strings in C by Graaf, Bach's concerto for Flute, Violin and Harpsichord in A Minor, Handel's Concerto Grosso in G, Op. 6 No. 1 and Symphony No. 36 by Mozart, "The Linz." Soloists in the Bach will be Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; and Robert Levin, harpsichord.

The Friday concert (July 18, 9 p.m.) will be conducted by Erich Leinsdorf and will feature the Scharwenka concerto along with the Overture to Rossini's opera "Italian in Algiers" and Stravinsky's "Rite of Spring." The next evening, July 19 at 8 p.m., Mr. Leinsdorf will be joined by famed Soviet pianist Emil Gilels. Included in the program is music from Prokofiev's "Romeo and Juliet."

All three concerts are produced for radio by Jordan Whitelaw.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 12 1969 New England

TWO AT TANGLEWOOD: Piano soloists with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf conductor, will be Earl Wild (right) on Friday, July 18th, repeating his highly-acclaimed performance of the rarely-played first piano concerto of Scharwenka; and Gary Graffman, playing Tchaikovsky's second piano concerto. Both concerts will be at 8 p.m. in Tanglewood's 6,000 seat Music Shed.

TOWN CRIER
WESTPORT, CONN.
(W) 11,050 (S) 9,100

JUL 12 1969 New England

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 13 1969

At Tanglewood July 18-20

Berkshire Festival Weekend Will Feature Three Concerts

TANGLEWOOD, Lenox — Earl Wild is soloist with Erich Leinsdorf and the Boston Symphony Orchestra Friday at 9 p.m. opening the third weekend of the 1969 Tanglewood season. Leinsdorf, Wild, and the orchestra will repeat their much - discussed performance of the first piano concerto of Xaver Scharwenka, which they revived and recorded last winter after it had not been played by the Boston Symphony for over half a century. Wild will play the Scharwenka on the new Baldwin electronic grand piano, the ED1, which he and Leinsdorf agree has the particular qualities of brilliance appropriate to the concerto.

Program Opener

The program opens with Rossini's Overture to 'L' Italiana in Algeri. Leinsdorf devotes the second half of the concert entirely to a performance of Stravinsky's The Rite of Spring.

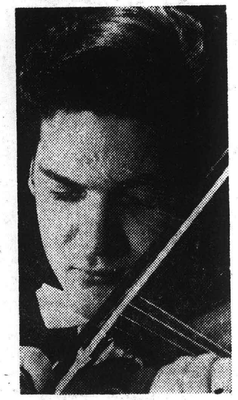
Gary Graffman is piano solist Saturday at 8 p.m. With Erich Leinsdorf as conductor, Graffman will play the infrequently - heard second piano concerto of Tchaikovsky, a work he has recorded. Leinsdorf has also programmed two other works, Rimsky - Korsakov's Prelude and wedding march from 'Le coq d'or', which opens the concert, and Prokofiev's Romeo and Juliet suite.

On Sunday afternoon at 2.30, the program is an all - Tchaikovsky one, with violinist Pinchas Zukerman making his Boston Symphony debut in the violin concerto, and Erich Leinsdorf leading the orchestra in the Introduction to Act II of Swan Lake, and the Fifth symphony.

Weekend Prelude

The weekend Prelude, Friday at 7 p.m., open to ticket holders for the 9 p.m. Boston Symphony concert, is a recital by violinist Paul Zukofsky and pianist Gilbert Kalish, including rarely - heard music by Webern and Busoni.

The open rehearsal is on Saturday morning at 10.30.



PINCHAS ZUKERMAN

GARY GRAFFMAN

WEEKEND PROGRAMS
Friday, July 18, 1969

7 P.M. Shed
Weekend Prelude
Paul Zukofsky
Gilbert Kalish
Webern: Vier Stucke, Op. 7.
Busoni: Second Sonata for Violin and Piano op. 36a
Webern: Vier Stucke, Op. 7.

9 P.M. Shed
Boston Symphony Orchestra
Erich Leinsdorf conductor
Earl Wild pianist
Rossini: Overture to 'L'Italiana in Algeri'.
Scharwenka: Piano concerto no. 1 in B flat.
Stravinsky: Le sacre de printemps.
Stravinsky: Le sacre de printemps.

SATURDAY JULY 19, 1969
10.30 A.M. Shed

BSO—Open Rehearsal
8 P.M. Shed
Boston Symphony Orchestra
Erich Leinsdorf conductor
Gary Graffman pianist
Rimsky - Korsakov: Prelude and wedding march from 'Le coq d'or'.
Tchaikovsky: Piano concerto no. 2 in G, op. 44.
Prokofiev: Scenes from Romeo and Juliet'.

SUNDAY JULY 20, 1969
2.30 P.M. Shed

Boston Symphony Orchestra
Erich Leinsdorf conductor
Pinchas Zukerman violinist
Tchaikovsky: Introduction to Act two 'Swan Lake'. Violin concerto in D op. 35. Symphony no. 5 in E minor op. 64.

EARL WILD

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 15 1969 New England

This Weekend At Tanglewood

LENOX — Tanglewood's third weekend will present the complete Boston Symphony Orchestra of 102 players under Erich Leinsdorf.

High points of the three concerts:

Friday, July 18 at 9 p.m., Earl Wild, pianist (in the Scharwenka Concerto Leinsdorf resurrected in Boston this season), and Stravinsky's "The Rite of Spring."

Saturday at 8 p.m., Gary Graffman, pianist (in Tchaikovsky's Second Concerto) and Prokofiev's Scenes from "Romeo and Juliet."

Sunday at 2:30 p.m., All-Tchaikovsky program, with Pinchas Zukerman, violinist, and the Fifth Symphony.

The Weekend Prelude on Friday at 7 p.m. brings Paul Zukofsky, violinist, and Gilbert Kalish, pianist, with music of Webern and Busoni.

The Tuesday Tanglewood Trends concerts were launched on July 8, when 7,671 came to hear Janis Joplin and Orpheus.

The next events, at 8 p.m. in the big music shed: 'tonight,' Iron Butterfly and the Staple Singers; July 22, Joni Mitchell, the Butterfield Blues Band, and Tim Hardin.

Students and faculty of Berkshire Music Center present low-priced programs of high interest each week in the Theater - Concert hall. Events for the next two weeks include:

Sundays at 10 a.m., chamber music; tomorrow at 9 p.m., Berkshire Music Center Orchestra, led by young conductors; Thursday, 2:30 p.m., youth concert.

Saturday, 2:30 p.m., Boston University Tanglewood Institute concert; Wednesday, July 23, 9 p.m., composers' forum.

Thursday, July 24, 9 p.m., faculty recital (Roman Totenberg, violin, Artur Balsam, piano).

Saturday, July 26, 2:30 p.m., New England Conservatory Tanglewood Institute Concert.

Programs for the Festival of Contemporary Music (July 30 - August 3 and August 11-16) will be listed soon.

— J.F.K.

Earl Wild

Pianist Opens 4th Weekend

TANGLEWOOD, LENOX, Mass.—The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens on Friday, July 25 with the 7 p.m. Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto no 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be give Saturday evening July 26 at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

On Sunday afternoon July 27 at 2:30 p.m., Charles Wilson, Assistant Conductor of the Boston Symphony, leads a program consisting of two works, the Symphony no. 2 of Sibelius and the Emperor concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The Open Rehearsal, for benefit of the Orchestra's Pension Fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6.

HUDSON, N. Y.
REGISTER STAR
D. 9,500

JUL 14 1969

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 11 1969 New England

Seats Available For Bus Trip To Tanglewood

EAST HARTFORD — A few additional seats are available for a bus trip to Tanglewood, Mass., being planned by the First Federal Savings of East Hartford.

The trip is scheduled July 20, leaving East Hartford at 10 a.m. and returning about 8 p.m.

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will present an all Tchaikovsky program featuring the Symphony No. 5 and his popular Violin Concerto in D, with Pinchas Zulerman as soloist.

The cost of the trip, including transportation and admission to the concert, is $9.50. Meals are the responsibility of the individual.

Reservations are necessary and may be made by sending a check, made payable to Community Services, to Miss Doris Rayner, care of First Federal Savings of East Hartford, 1137 Main St., East Hartford. Further information can be obtained by calling 289-6401.

34

Tanglewood Artists Revive Works Of 19th Century Composers

By MARTHA deB. BEAVER

It was only fitting that the works of a long-neglected composer, Ferruccio Busoni, revived last season by several artists, should be accorded a spot at Tanglewood.

His second sonata for violin and piano op. 36a (1898), its last movement on a theme from a Bach chorale, was given a magnificent performance by Paul Zukofsky and Gilbert Kalish, violinist and pianist, respectively, during the bonus prelude preceding the third weekend's concerts. It was the hearty, romantic, lushly conceived meat between the outer layers of Webern's Vier Stucke op. 7, repeated, we know not why, at beginning and end of the hour-long recital.

And, like Busoni, another seldom-heard composer was given the featured role in Friday's main concert, namely Scharwenka. Polish-born (1850-1924), he was one of the composers who brought nationalism into the musical field of the late 19th century, plus the inevitable rhapsodic, romantic and virtuosic writing that was also a mark of that period.

In the hands of Earl Wild, favorite of musicians and composers, whose technical prowess is conceived with the utmost aplomb, and whose ability to commit a piece of music to memory is almost instant, the lengthy, flamboyant sonata was just that, but perhaps more interesting because of the electronic piano being used to display its characteristics. In spite of, or perhaps because of, the overstated themes, not outstanding in themselves, but handled with interest, the music appealed to many. We remember the second movement's dancing, swooping swirls and couplets . . . the chordal progressions of the third, more piano than orchestra, giving in to a nostalgic melody but still harmonic and very schmaltzy . . . the sonata ending in a gushing rush of sounds that brought the inevitable bravos from 4,556 listeners . . . but this reviewer was still unmoved musically by its content.

The concert opened with Leinsdorf's spirited and quivering direction of Rossini's Overture to L'Italiana in Algeri (The Italian Woman in Algiers), its blend of elegance and effervescent comedy brought out in grand style. An incomparable ready of Stravinsky's virile and fertile Rite of Spring brought the cool evening to a sparkling close. The first performance of this great piece was conducted by the late Pierre Monteux in Paris where it was not received with any degree. of enthusiasm Leinsdorf shared honors with the principal bassoonist, Sherman Walt, the winds and percussion players, who were responsible for its magnificent effects.

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 11,900

JUL 25 1969

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 19 1969

Complete Ensemble

Symphony Heard at Lenox

By JOHN F. KYES
Gazette Music Critic

LENOX — An audience of moderate size attended last night's concert at Tanglewood by the full Boston Symphony Orchestra. This is the first of six weekends devoted to programs by the complete ensemble, with more than 100 players available.

Erich Leinsdorf had devised an evening of strong contrasts, unleashing musical moods which came close to concealing the efficient and methodical structure of his approach.

It was a far cry from Rossini's bubbling "Overture to the Italian Woman in Algiers" to the rhythmic and savage "The Rite of Spring" by Stravinsky. In between was sandwiched a novelty in the

Gazette Review

form of an "oldie" which was far more fresh and timely than the audience could have foreseen.

Polish Composer

Xaver Scharwenka, a Polish composer and pianist (1850-1924), founded conservatories and made friends on both sides of the Atlantic. Boston records reveal six performances of his Piano Concerto No. 1 in B flat minor, heard last night.

The Worcester Festival of 1892 found Scharwenka as soloist in the concerto and his famous Polish Dance, and as conductor of the overture to his one opera.

Leinsdorf unearthed the concerto last winter at Boston and in New York, and Earl Wild last night repeated his success in projecting the brilliant, and melodious episodes of the 19th century piece.

Stravinsky's Music

1913 was also the year of the demonstrations in Paris at the premiere of Stravinsky's ballet music. Logic thrusts itself at us now, in Stravinsky's dances, which are sometimes delightfully soft and often fronted with immensities of brass sound.

Leinsdorf had platoons of wind players and percussionists rise in turn and take bows at the end of a

Scharwenka Concerto Heard at Tanglewood

By GEORGE W. STOWE

There is a surprising interest these days in obscure 19th Century music. This summer at Newport a series of concerts devoted to unfamiliar chamber music of this period is scheduled to be heard in some of the fabulous old mansions, such as the Elms and the Breakers.

At Tanglewood Friday night Erich Leinsdorf programmed Xaver Scharwenka's Piano Concerto No. 1 with Earl Wild as the soloist with the Boston Symphony. A German composer of the mid-19th Century, Scharwenka had a great vogue around the turn of the century but is practically unknown today.

* * *

This concerto is nothing if not brilliant. No one will argue that this is great music but as a showpiece it hardly fails to make its impact. With its scintillant arpeggios, powerful chordal passages, and headlong tempi, it requires a technician to bring it to life.

And Earl Wild, who has made a specialty of this type of music in the last few years, was just the man to carry off the assignment. Nothing seemed to bother him Friday night, as far as the technical demands of the concerto were concerned. Needless to say, he aroused plenty of enthusiasm at the end.

* * *

The piano used on this occasion was the Baldwin Electro Concert Grand, which has a very brittle and bright sound and helped to project the vivid effect the music demands.

Almost as rarely heard in the concert hall is Stravinsky's "La Sacre du Printemps." Despite its reputation as one of the great modern classics, very few orchestras have the temerity to put it on the musical agenda. It takes a great orchestra to give it the cohesion and striking impact that it needs.

Leinsdorf, the precisionist, and the Boston Symphony were the ideal collaborators for such a project. The melding of all the orchestral elements into an integrated whole was worth the trip to Tanglewood. Rarely have I heard this great orchestra in better form.

* * *

In fact, where can you find a woodwind ensemble (with the exception of the Philadelphia Orchestra's) which can handle their music with more authority? The clarity of texture in this performance was something to remember for a long time.

Rossini's Overture to "L'Italiana in Algeri" opened the festivities Friday night in a performance that was more in the nature of a warmup than something to put away in your memory book.

Incidentally, for those interested in the Scharwenka Concerto, it has been recorded by Friday night's participants and will be released in August by RCA Victor.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 20 1969

JOINS BOSTON. Pianist Earl Wild solos with the Boston Symphony Orchestra for the First Piano Concerto of Scharwenka tomorrow at 8 p.m. in the Music Shed at Tanglewood, Lenox, Mass., as part of the Berkshire Music Festival. Music director Erich Leinsdorf asked Wild last season to revive the concerto which had not been heard in more than 50 years. It's popularity prompted a repeat performance this year.

Lenox Performance on Grand Scale

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The final section of Tchaikovsky's Fifth Symphony, yesterday afternoon at Tanglewood, coincided with the moon landing of the astronauts.

An ovation got started for the music. Conductor Erich Leinsdorf interrupted with the announcement. Applause was resumed, really in earnest this time.

Leinsdorf and the Boston Symphony topped it off with a rousing performance of the National Anthem.

As 7,815 persons left the grounds, there was little talk about music.

First audience outburst of the afternoon was for 21-year-old Pinchas Zukerman of Israel, who made his Boston Symphony debut in the Tchaikovsky Violin Concerto.

Already On the Road

The young man's tone wasn't large and some of his treatment was surfaceful, probably due to noticeable nervousness.

But, make no mistake about it — this young fellow is already on the road traveled by Stern, Francescatti and Milstein.

He brought a freshness to the concerto, and enough technique to dazzle the eye and ear. His tone was rich and Leinsdorf let him do just about as he pleased.

The introduction to Act II, "Swan Lake," was grand scale orchestral sound compared to more familiar performances in ballet production.

Leinsdorf conducted the Tchaikovsky Fifth methodically and efficiently, but it was the orchestra that provided the fire.

There was nothing but fire and thunder in Gary Graffman's performance of the rarely heard and absurdly difficult Second Piano Concerto by Tchaikovsky, Saturday night.

Graffman is the only painist to tackle this keyboard monstrosity in decades. He told us that it took him a full summer to learn the notes and another year of toil before it was ready for the public.

Except for the slow movement that overflows with saccharine sighs, the work is a catchall for histrionic displays and bobbytraps. It pummels the keyboard unmercifully and ransacks the pianist's pyrotechnical equipment.

Only Graffman's determination and qualification to grapple with such nonsense prevented a tedious tirade of keyboard calisthenics.

The tremendous applause must have been for a decisive victory by pianist and orchestra over the tasteless ogre of flamboyance.

Leinsdorf stressed the brassy brilliance of the Wedding March from Rimsky-Korsakoff's "Le Coq d'Or." The way had been paved in the prelude with sensitive woodwind solos to harp background.

As the boiling point was reached, Leinsdorf almost took off from the podium and the audience came through with a stadium reception.

Prokofieff's lengthy "Romeo and Juliet" Suite wilted through some of its parched sections. Spirited and raucous dances revived the spirit.

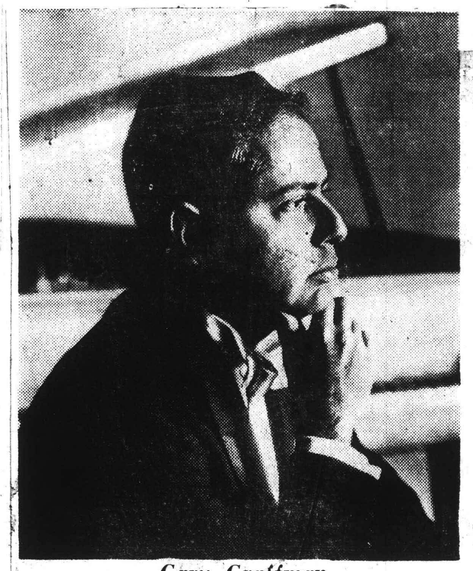
One couldn't hope for more polished, vibrant and assertive playing from the orchestra.

PROGRAMS
Saturday Night
Prelude and Wedding March, "Le Coq d'Or" — Rimsky-Korsakoff
Piano Concerto No. 2 in G major, Opus 44 — Tchaikovsky
Gary Graffman
Scenes from "Romeo and Juliet," Opus 64 — Prokofieff
Sunday Afternoon
Introduction to Act II, "Swan Lake" — Tchaikovsky
Violin Concerto in D major, Opus 35 — Tchaikovsky
Pinchas Zukerman
Symphony No. 5 in E minor, Opus 64 — Tchaikovsky

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 21 1969

New England Newsclip



Gary Graffman

Fitting Homage To Tchaikovsky

By MICHAEL WIENER

Most works by a major composer reflect that composer's particular style. Some compositions, however, are so representative of their creator that they provide an almost perfect definition of the composer's aesthetic. Three such works were included in the all-Tchaikovsky program which Erich Leinsdorf conducted Sunday afternoon at Tanglewood: the prelude to Act II of "Swan Lake," the Violin Concerto in D Major, Op. 35 and the Symphony No. 5 in E Minor, Op. 64.

The program was, in fact, so representative of Tchaikovsky's output that it could provide limitless ammunition for the composer's supporters and for his critics.

Tchaikovsky's admirers could point to the big tunes, the colorful orchestration, the brooding melancholy, and the many dramatic climaxes. The composer's detractors could criticize the melodrama, the bombast, and the textural and melodic sameness.

THE CONCERTO was written in 1878, but, because of its difficulty, had to wait three years for performance. Tchaikovsky had studied piano and composition, but not violin, and perhaps unintentionally had written an incredibly demanding showpiece that extended what were then considered the boundaries of violin playing.

Pincus Zuckerman, the young Israeli violinist, was soloist in the concerto. A first prize winner in the Leventritt Competition, he studied at the Julliard School in New York City.

Mr. Zuckerman displayed a rich tone and near-flawless intonation, but what particularly distinguished his interpretation was his involvement with the music. He gave a warm, committed reading of the first two movements and a really sizzling account of the finale.

THE BSO'S music director was less successful with the remainder of the program. The "Swan Lake" excerpt was stiffly performed, and the Fifth Symphony was something of a disaster: although some sections were phrased with great beauty, Mr. Leinsdorf's overemphatic accents, and emphasis on the trumpets and tympani bludgeoned much of the music to death. Substandard ensemble playing finished things off.

Following the concert, Mr. Leinsdorf announced that the U.S. astronauts had successfully landed on the moon only minutes before. He then led the orchestra in the national anthem.

Next week's concerts at Tanglewood will include orchestral music by Beethoven, Brahms, and Sibelius, and will feature a concert performance of Verdi's "Otello."

Albany Knickerbocker News
Monday, July 21, 1969

SYRACUSE
Herald Journal
D. 129,656

JUL 17 1969

At the Concert

Brilliant Music At Tanglewood

By EDWARD FRENCH

Saturday evening's all-Russian program at Tanglewood was distinguished by the brilliant playing of both the Boston Symphony Orchestra and the guest soloist, pianist Gary Graffman.

NE

Mr. Graffman was heard in the infrequently played Concerto No. 2 in G major Opus 44 by Tchaikovsky, a work displaying both the strength and weakness in that composer's writing.

The strength lies in the rich orchestration, the boldness of some of the themes and the brilliant part given the solo piano. Unfortunately Tchaikovsky used many pianistic "cliches" to obtain some of this brilliance, and a few of the lyric sections seem too sugar sweet and lacking in depth.

AS A WHOLE it lacks much of the cohesiveness and spontaneity of the more familiar first concerto which is one of the great romantic display pieces.

The difficult solo part was played with apparent ease by the always technically secure pianist, and his wide dynamic range enabled him to meet the expressive demands of the concerto in a convincing manner.

The slow movement was notable for the delicate accompanying figuration the piano provided for the solo violin and cello. In this entire movement the piano was a supporting rather than dominant figure.

Wrists of steel are a must for the octave and rapid chordal sequences in the first and last movements and it was evident that Mr. Graffman possessed this technical attribute in abundance. While this is a display concerto, the pianist is a close to the keys performer with no disturbing mannerisms.

PIANIST, conductor and orchestra were enthusiastically received for a splendid performance of a piece last performed by the Boston Symphony Orchestra in 1912.

The principal ochestral offering, "Scenes from Romeo and Juliet" Opus 64 by Prokofieff, composed in answer to a request that he write a ballet on the theme of Shakespeare's tragedy.

It uses a leitmotif system with descriptive theses for the various characters. Juliet's music is at first simple; then as her love for Romeo grows, becomes deeply passionate. A similar development is found in the music for Romeo.

For this performance Erich Leinsdorf selected movements from the original ballet score, some of which are not in the three orchestral suites usually performed.

THE MUSIC is extremely melodic in character and has little of the sarcastic and grotesque dissonance associated with Prokofieff's earlier music.

Mr. Leinsdorf exploited the expressive possibilities of the score with his customary good taste and clarity of detail. Worthy of mention were the sharp rhythms of the Gavotte in Part One, which is an expanded version of the D major Gavotte from the "Classical Symphony."

A charming interlude was "Morning Serenade" from Part Two which was a duet for mandolin and piano beautifully played by Robert Karol and Joseph Silverstein, who is probably one of the finest concert masters now active.

To begin the concert the orchestra did full justice to the exotic Prelude and Wedding March from Rimsky-Korsakov's fairy tale opera, "Le coq d'or."

Friday's concert which was the first for the full Boston Symphony Orchestra offeed the Stravinsky "Rites of Spring" and the B flat minor Concerto by Scharwenka for Piano and Orchestra with Earl Wild as soloist.

The Sunday afternoon concert featured an all Tchaikovsky program with Pinchas Zuckerman as soloist in the D major violin concerto.

44

Tanglewood Artists Revive Works Of 19th Century Composers

By MARTHA deB. BEAVER

It was only fitting that the works of a long-neglected composer, Ferruccio Busoni, revived last season by several artists, should be accorded a spot at Tanglewood.

His second sonata for violin and piano op. 36a (1898), its last movement on a theme from a Bach chorale, was given a magnificent performance by Paul Zukofsky and Gilbert Kalish, violinist and pianist, respectively, during the bonus prelude preceding the third weekend's concerts. It was the hearty, romantic, lushly conceived meat between the outer layers of Webern's Vier Stucke op. 7, repeated, we know not why, at beginning and end of the hour-long recital.

And, like Busoni, another seldom-heard composer was given the featured role in Friday's main concert, namely Scharwenka. Polish-born (1850-1924), he was one of the composers who brought nationalism into the musical field of the late 19th century, plus the inevitable rhapsodic, romantic and virtuosic writing that was also a mark of that period.

In the hands of Earl Wild, favorite of musicians and composers, whose technical prowess is conceived with the utmost aplomb, and whose ability to commit a piece of music to memory is almost instant, the lengthy, flamboyant sonata was just that, but perhaps more interesting because of the electronic piano being used to display its characteristics. In spite of, or perhaps because of, the overstated themes, not outstanding in themselves, but handled with interest, the music appealed to many. We remember the second movement's dancing, swooping swirls and couplets . . . the chordal progressions of the third, more piano than orchestra, giving in to a nostalgic melody but still harmonic and very schmaltzy . . . the sonata ending in a gushing rush of sounds that brought the inevitable bravos from 4,556 listeners . . . but this reviewer was still unmoved musically by its content.

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JUL 25 1969

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JUL 19 1969

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Gazette Music Critic

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Gazette Review

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An ovation got started for the music. Conductor Erich Leinsdorf interrupted with the announcement. Applause was resumed, really in earnest this time.

Leinsdorf and the Boston Symphony topped it off with a rousing performance of the National Anthem.

As 7,815 persons left the grounds, there was little talk about music.

First audience outburst of the afternoon was for 21-year-old Pinchas Zukerman of Israel, who made his Boston Symphony debut in the Tchaikovsky Violin Concerto.

Already On the Road

The young man's tone wasn't large and some of his treatment was surfaceful, probably due to noticeable nervousness.

But, make no mistake about it — this young fellow is already on the road traveled by Stern, Francescatti and Milstein.

He brought a freshness to the concerto, and enough technique to dazzle the eye and ear. His tone was rich and Leinsdorf let him do just about as he pleased.

The introduction to Act II, "Swan Lake," was grand scale orchestral sound compared to more familiar performances in ballet production.

Leinsdorf conducted the Tchaikovsky Fifth methodically and efficiently, but it was the orchestra that provided the fire.

There was nothing but fire and thunder in Gary Graffman's performance of the rarely heard and absurdly difficult Second Piano Concerto by Tchaikovsky, Saturday night.

Graffman is the only painist to tackle this keyboard monstrosity in decades. He told us that it took him a full summer to learn the notes and another year of toil before it was ready for the public.

Except for the slow movement that overflows with saccharine sighs, the work is a catchall for histrionic displays and bobbytraps. It pummels the keyboard unmercifully and ransacks the pianist's pyrotechnical equipment.

Only Graffman's determination and qualification to grapple with such nonsense prevented a tedious tirade of keyboard calisthenics.

The tremendous applause must have been for a decisive victory by pianist and orchestra over the tasteless ogre of flamboyance.

Leinsdorf stressed the brassy brilliance of the Wedding March from Rimsky-Korsakoff's "Le Coq d'Or." The way had been paved in the prelude with sensitive woodwind solos to harp background.

As the boiling point was reached, Leinsdorf almost took off from the podium and the audience came through with a stadium reception.

Prokofieff's lengthy "Romeo and Juliet" Suite wilted through some of its parched sections. Spirited and raucous dances revived the spirit.

One couldn't hope for more polished, vibrant and assertive playing from the orchestra.

PROGRAMS
Saturday Night
Prelude and Wedding March, "Le Coq d'Or" — Rimsky-Korsakoff
Piano Concerto No. 2 in G major, Opus 44 — Tchaikovsky
Gary Graffman
Scenes from "Romeo and Juliet," Opus 64 — Prokofieff
Sunday Afternoon
Introduction to Act II, "Swan Lake" — Tchaikovsky
Violin Concerto in D major, Opus 35 — Tchaikovsky
Pinchas Zukerman
Symphony No. 5 in E minor, Opus 64 — Tchaikovsky

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 21 1969

New England Newsclip

Scharwenka Concerto Heard at Tanglewood

By GEORGE W. STOWE

There is a surprising interest these days in obscure 19th Century music. This summer at Newport a series of concerts devoted to unfamiliar chamber music of this period is scheduled to be heard in some of the fabulous old mansions, such as the Elms and the Breakers.

At Tanglewood Friday night Erich Leinsdorf programmed Xaver Scharwenka's Piano Concerto No. 1 with Earl Wild as the soloist with the Boston Symphony. A German composer of the mid-19th Century, Scharwenka had a great vogue around the turn of the century but is practically unknown today.

* * *

This concerto is nothing if not brilliant. No one will argue that this is great music but as a showpiece it hardly fails to make its impact. With its scintillant arpeggios, powerful chordal passages, and headlong tempi, it requires a technician to bring it to life.

And Earl Wild, who has made a specialty of this type of music in the last few years, was just the man to carry off the assignment. Nothing seemed to bother him Friday night, as far as the technical demands of the concerto were concerned. Needless to say, he aroused plenty of enthusiasm at the end.

* * *

The piano used on this occasion was the Baldwin Electro Concert Grand, which has a very brittle and bright sound and helped to project the vivid effect the music demands.

Almost as rarely heard in the concert hall is Stravinsky's "La Sacre du Printemps." Despite its reputation as one of the great modern classics, very few orchestras have the temerity to put it on the musical agenda. It takes a great orchestra to give it the cohesion and striking impact that it needs.

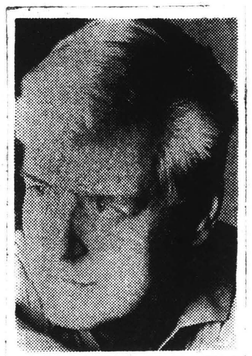
Leinsdorf, the precisionist, and the Boston Symphony were the ideal collaborators for such a project. The melding of all the orchestral elements into an integrated whole was worth the trip to Tanglewood. Rarely have I heard this great orchestra in better form.

* * *

In fact, where can you find a woodwind ensemble (with the exception of the Philadelphia Orchestra's) which can handle their music with more authority? The clarity of texture in this performance was something to remember for a long time.

Rossini's Overture to "L'Italiana in Algeri" opened the festivities Friday night in a performance that was more in the nature of a warmup than something to put away in your memory book.

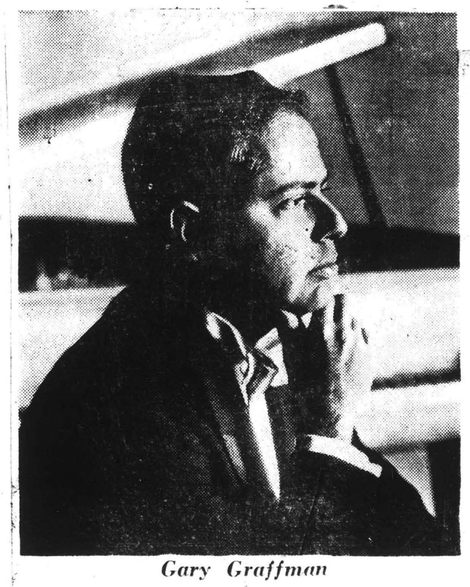
Incidentally, for those interested in the Scharwenka Concerto, it has been recorded by Friday night's participants and will be released in August by RCA Victor.



JOINS BOSTON. Pianist Earl Wild solos with the Boston Symphony Orchestra for the First Piano Concerto of Scharwenka tomorrow at 8 p.m. in the Music Shed at Tanglewood, Lenox, Mass., as part of the Berkshire Music Festival. Music director Erich Leinsdorf asked Wild last season to revive the concerto which had not been heard in more than 50 years. It's popularity prompted a repeat performance this year.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 20 1969



Gary Graffman

Fitting Homage To Tchaikovsky

By MICHAEL WIENER

Most works by a major composer reflect that composer's particular style. Some compositions, however, are so representative of their creator that they provide an almost perfect definition of the composer's aesthetic. Three such works were included in the all-Tchaikovsky program which Erich Leinsdorf conducted Sunday afternoon at Tanglewood: the prelude to Act II of "Swan Lake," the Violin Concerto in D Major, Op. 35 and the Symphony No. 5 in E Minor, Op. 64.

The program was, in fact, so representative of Tchaikovsky's output that it could provide limitless ammunition for the composer's supporters and for his critics.

Tchaikovsky's admirers could point to the big tunes, the colorful orchestration, the brooding melancholy, and the many dramatic climaxes. The composer's detractors could criticize the melodrama, the bombast, and the textural and melodic sameness.

THE CONCERTO was written in 1878, but, because of its difficulty, had to wait three years for performance. Tchaikovsky had studied piano and composition, but not violin, and perhaps unintentionally had written an incredibly demanding showpiece that extended what were then considered the boundaries of violin playing.

Pincus Zuckerman, the young Israeli violinist, was soloist in the concerto. A first prize winner in the Leventritt Competition, he studied at the Julliard School in New York City.

Mr. Zuckerman displayed a rich tone and near-flawless intonation, but what particularly distinguished his interpretation was his involvement with the music. He gave a warm, committed reading of the first two movements and a really sizzling account of the finale.

THE BSO'S music director was less successful with the remainder of the program. The "Swan Lake" excerpt was stiffly performed, and the Fifth Symphony was something of a disaster: although some sections were phrased with great beauty, Mr. Leinsdorf's overemphatic accents, and emphasis on the trumpets and tympani bludgeoned much of the music to death. Substandard ensemble playing finished things off.

Following the concert, Mr. Leinsdorf announced that the U.S. astronauts had successfully landed on the moon only minutes before. He then led the orchestra in the national anthem.

Next week's concerts at Tanglewood will include orchestral music by Beethoven, Brahms, and Sibelius, and will feature a concert performance of Verdi's "Otello."

Albany Knickerbocker News
Monday, July 21, 1969

SYRACUSE
Herald Journal
D. 129,656

JUL 17 1969

At the Concert

Brilliant Music At Tanglewood

By EDWARD FRENCH

Saturday evening's all-Russian program at Tanglewood was distinguished by the brilliant playing of both the Boston Symphony Orchestra and the guest soloist, pianist Gary Graffman.

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Mr. Graffman was heard in the infrequently played Concerto No. 2 in G major Opus 44 by Tchaikovsky, a work displaying both the strength and weakness in that composer's writing.

The strength lies in the rich orchestration, the boldness of some of the themes and the brilliant part given the solo piano. Unfortunately Tchaikovsky used many pianistic "cliches" to obtain some of this brilliance, and a few of the lyric sections seem too sugar sweet and lacking in depth.

AS A WHOLE it lacks much of the cohesiveness and spontaneity of the more familiar first concerto which is one of the great romantic display pieces.

The difficult solo part was played with apparent ease by the always technically secure pianist, and his wide dynamic range enabled him to meet the expressive demands of the concerto in a convincing manner.

The slow movement was notable for the delicate accompanying figuration the piano provided for the solo violin and cello. In this entire movement the piano was a supporting rather than dominant figure.

Wrists of steel are a must for the octave and rapid chordal sequences in the first and last movements and it was evident that Mr. Graffman possessed this technical attribute in abundance. While this is a display concerto, the pianist is a close to the keys performer with no disturbing mannerisms.

PIANIST, conductor and orchestra were enthusiastically received for a splendid performance of a piece last performed by the Boston Symphony Orchestra in 1912.

The principal ochestral offering, "Scenes from Romeo and Juliet" Opus 64 by Prokofieff, composed in answer to a request that he write a ballet on the theme of Shakespeare's tragedy.

It uses a leitmotif system with descriptive theses for the various characters. Juliet's music is at first simple; then as her love for Romeo grows, becomes deeply passionate. A similar development is found in the music for Romeo.

For this performance Erich Leinsdorf selected movements from the original ballet score, some of which are not in the three orchestral suites usually performed.

THE MUSIC is extremely melodic in character and has little of the sarcastic and grotesque dissonance associated with Prokofieff's earlier music.

Mr. Leinsdorf exploited the expressive possibilities of the score with his customary good taste and clarity of detail. Worthy of mention were the sharp rhythms of the Gavotte in Part One, which is an expanded version of the D major Gavotte from the "Classical Symphony."

A charming interlude was "Morning Serenade" from Part Two which was a duet for mandolin and piano beautifully played by Robert Karol and Joseph Silverstein, who is probably one of the finest concert masters now active.

To begin the concert the orchestra did full justice to the exotic Prelude and Wedding March from Rimsky-Korsakov's fairy tale opera, "Le coq d'or."

Friday's concert which was the first for the full Boston Symphony Orchestra offeed the Stravinsky "Rites of Spring" and the B flat minor Concerto by Scharwenka for Piano and Orchestra with Earl Wild as soloist.

The Sunday afternoon concert featured an all Tchaikovsky program with Pinchas Zuckerman as soloist in the D major violin concerto.

At Tanglewood

Graffman's Agility Spectacular In Tchaikovsky Piano Concerto

By R. C. HAMMERICH

LENOX —There were a few thousand listeners at Tanglewood Saturday night who must have been wondering why they hadn't heard Tchaikovsky's second Piano Concerto before; it has much to recommend it.

Maturity, Too

Admittedly, it requires a keyboard technician of massive ability and has relatively little intrinsic musical beauty, but it is a spectacular showpiece.

Gary Graffman is the man who can do it — he can juggle four Indian clubs and do handsprings on the keyboard — no technical requirements deter him. They didn't hold him back at Tanglewood Saturday.

And more than that, at 41 he is beginning to acquire the mature attitudes that infuse such theatrical concoctions as this with dramatic substance.

Long Silence

The concerto hadn't been played by the Boston Symphony Orchestra since 1912. Perhaps now that it has been given an airing, its nice violin-cello-piano trio in the middle movement will help induce pianists to labor to learn the horrendously difficult first movement.

Anyway, there are now a few listeners who, when they hear a know-it-all refer to "The Tchaikovsky Concerto," will be able to say, "Which one?"

However, as it was Friday night when the orchestra played the "Rite of Spring," the best of the music came after intermission.

15 Scenes

Saturday it was a suite of scenes put together by Erich Leinsdorf, music director, from Prokofiev's 1935 ballet, "Romeo and Juliet," Opus 64.

There are 15 short scenes in two parts and they consist of some of Prokofiev's most appealing sounds. (There are three other suites, all constructed by the composer.)

The ballet was written immediately after Prokofiev returned to Moscow to stay after an extended stay in Paris. His style became more lyrical, less caustic, and there are several movements in this ballet when the listener can hear strains from the widely-known children's tale, "Peter and the Wolf."

Lightfooted, Sassy

All of the suites are entertaining and colorful and under Leinsdorf's guidance Saturday the orchestra was especially lightfooted and polished, sometimes even witty and sassy.

The afternoon performance by the orchestra of high schoolers in the Boston University Tanglewood Institute conducted by James Yannatos failed to diminish the good impression the group made last Saturday.

The program offered parts of Charles Ives' Symphony No. 3 and Debussy's "Nocturns" and all of Braham's Symphony No. 2, Opus 73.

The music was leisurely and comfortable, nicely cohesive and graced by stable intonation.

The talk of the campus during the morning however, was the glowing performance by Pinchas Zuckerman, 21, Israeli Violinist, at the open rehersal.

He will play Tchaikovsky's Violin Concerto with the orchestra in the shed this afternoon, and his appearance is being anticipated eagerly by Tanglewood's permanent residents.

Also on today's program will be Tchaikovsky's Symphony No. 5, a great symphony, but it will follow Zuckerman and may turn out to be anti-climactic.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 21 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 18 1969

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 20 1969

At Tanglewood

Zukerman's Violin Possessed By Angels, Devils, Tchaikovsky

By R. C. HAMMERICH

LENOX — There were a few hints Sunday afternoon in the vast shed at Tanglewood that Pinchas Zukerman may become one of the great ones. He played the violin as if possessed by angels, also by devils.

Accomplished Technician

Zukerman is only 21 and already has established a world-wide reputation as a first-class soloist. Sunday he played the Tchaikovsky Violin Concerto in D, Opus 35, with the Boston Symphony Orchestra under the direction of Erich Leinsdorf.

Some of the hints of his stature came during the titanic first movement, an acrobatic display piece requiring the most accomplished of instrumental technicians.

It is music of unabashed theatrical romanticism, and Zukerman pranced through it without falter. It ended to prolonged applause.

Expression Beyond Years

More hints came during the beautiful second movement, a piece of lyricism and grace. Zukerman played it with depth of emotional expression far beyond his years.

He is a big boy, tall and wide with a burly manner and a shock of thick black hair that swings into his eyes as he sways to the impassioned passages.

His demeanor, however, was generally unpretentious and his concentration intense.

Tone Impressive

Most impressive was the tonal quality he drew from his violin. It was cool, clean, dry and sweet — clean even during the dense, multiple-stop passages; dry enough to take the worst of the schmalz out of Tchaikovsky, and sweet enough to be appropriate to the romance of the balladic melodies.

There were 7815 listeners, a large audience for a Sunday afternoon, the largest of the season. A big section of it was driven into the shed because of a drizzle that began about the time the concert began.

The opening piece was the introduction to Act Two of Tchaikovsky's ballet, "Swan Lake," a beautifully lush, three-minute melody, and the program after intermission was taken up with Tchaikovsky's Symphony No. 5, Opus 64.

Soloist's Day

I like to hear Tchaikovsky played by Boston and Cleveland because both orchestras, under the guidance of Leinsdorf and Szell, tend to play it a bit on the cool side.

There already is plenty of heat in Tchaikovsky, so a bit of calm control over the excesses helps to expose the basic beauty of Tchaikovsky's unmatched melodies.

But it really was not Tchaikovsky's day at Tanglewood — it was Zukerman's.

* * *

Young Professionals

Of the three pieces offered during the 10 a. m. Berkshire Music Center chamber-music session in the theater, the most satisfying by far was the third, a Brahms' quartet for piano and three string players, Opus 60.

It was best not only because of the Brahmsian depth and breadth but also because of the entirely professional skill with which the young players played it.

It was spirited (strong where it should be strong, and expressive), full of dynamic subtleties and ensemble accuracy. The tonal quality was on the dry side, which is all to the good with Brahms, which can become oppressively heavy when expressed too bountifully.

The other works on the program were a quintet for brass by John Huggler, composer in residence with the Boston Symphony Orchestra during the 1964-65 season, and a Mozart quintet for piano and oboe, clarinet, bassoon and horn, K. 452.

The brass is a contemporary piece with a few passages of odd or pleasant or interesting sonority, but for me it is another example of contemporary pretentiousness, a collection of trickery which seems to have sudden changes of direction and tone color as its sole purpose.

The Mozart piece was pleasant, relaxing, amiable and played without special distinction.

* * *

Next weekend two of the world's more exciting young pianists will be here. Andre Watts Friday and Vladimir Ashkenazy Sunday, and Saturday there will be the concert performance of Verdi's great opera "Otello" with three soloists, the Tanglewood Choir, the Berkshire Chorus and the Berkshire Boy Choir.

PINCHAS ZUCKERMAN is appearing with the Boston Symphony Orchestra at Tanglewood on Sunday, July 20, under the baton of Erich Leinsdorf.

Tanglewood Weekend Will Faeture Pianists

Earl Wild is soloist with Erich Leinsdorf and the Boston Symphony Orchestra tomorrow at 9 p.m., opening the third weekend of the 1969 Tanglewood season, Lenox, Mass. Leinsdorf, Wild, and the orchestra will repeat their much-discussed performance of the first piano concerto of Xaver Scharwenka, which they revived and recorded last winter after it had not been played by the Boston Symphony for over half a century. Wild will play the Scharwenka on the new Baldwin electronic grand piano, the EDI, which he and Leinsdorf agree has the particular qualities of brilliance appropriate to the concerto.

The program opens with Rossini's Overture to "L'Italiana in Algeri. Leinsdorf devotes the second half of the concert entirely to a performance of Stravinsky's The Rite of Spring.

Gary Graffman is piano soloist on Saturday at 8 p.m., with Erich Leinsdorf as conductor, Graffman will play the infrequently-heard second piano concerto of Tchaikovsky, a work he has recorded. Leinsdorf has also programmed two other works, Rimsky-Korsakov's Prelure and wedding march for, Le coq d'or', which opens the concert, and Prokofiev's Romeo and Juliet suite.

On Sunday at 2:30, the program is an all-Tchaikovsky one, with violinist Pinchas Zukerman making his Boston Symphony debut in the violin concerto, and Erich Leinsdorf leading the Orchestra in the Introduction to Act II of Swan Lake, and the Fifth Symphony.

The weekend prelude, tomorrow at 7 p.m. open to ticket holders for the 9 p.m. Boston Symphony concert, is a recital by violinist Paul Zukofsky and pianist Gilbert Kalish, including rarely-heard music by Webern and Busoni.

The Open Rehearsal is on Saturday morning at 10:30.

Berkshire Music Festival at Tanglewood, Lenox, Mass, phone 413-637-1600; performances Fris at 9 pm, Sats 8 pm, Suns 2:30 pm, week-end preludes Fris 7 pm, open rehearsals Sats 10:30 am; write the Festival at Tanglewood for complete schedule. Season ends Aug 31.

BEE
...TOWN, CONN.
...KLY 11,000

JUL 18 1969

RIDGEWOOD, N.J.
HERALD-NEWS
W. 13,000

JUL 17 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 21 1969

Music Review

Tanglewood Salutes Moon Landing

By JAY ROSENFELD

THE 7,815 PEOPLE who, despite the threat of drizzle, attended the last concert of the third Berkshire Festival weekend at Tanglewood yesterday afternoon experienced a series of thrills they may never again enjoy so memorably.

As Erich Leinsdorf, the Boston Orchestra's musical director, was returning to the front of the stage for one of the many recalls the playing of the Tchaikovsky fifth symphony had aroused, he raised his hand for quiet and announced that our men in "Eagle" were on the moon and asked the delirious audience to stand with the musicians while they played "The Star Spangled Banner."

That historic moment had been but one of the several exciting events of the afternoon. At the end of three great programs, a Tchaikovsky symphony could tax the musical digestive capacity of some concertgoers but it proved to be one of the orchestra's most lofty flights. The deeply gratifying tone which the Bostonians at their best can produce, the composer's marvelous orchestration which is too often taken for granted, the interweaving fabric of contrapuntal devices and the conductor's inspiring baton achieved a performance not often surpassed by the orchestra on any stage, here, or in Boston.

Continuing to render a cancrizans report of the all-Tchaikovsky afternoon, no one in that great Shed will forget the debut of Pinchas Zukerman with the Boston orchestra in the violin concerto. In an instrumental era when dazzling technique is no longer a rarity, that feature of his equipment rates as a lesser phenomenon. Yet, for a mop-haired 6-footer who, one might have guessed, had been called in from a sandlot football scrimmage, told to get cleaned up and get out on stage as the orchestra was already invading the concerto's introduction, to play with such transcendent pathos was an event few of the most sophisticated concertgoers will ever forget.

* * *

IN AN AGE when speed in so many of this generation's activities is a *sine qua non*, velocity must probably be tolerated as inadvisable and inappropriate as it can be at times. When the Tchaikovsky was last played at Tanglewood, Francescatti was the soloist and Fritz Kreisler was in the audience. Kreisler congratulated Francescatti at the end of the afternoon and the soloist with indelible respect thanked Kreisler and rebutted "but the last movement was too fast, wasn't it, Maitre?" "To tell you the truth," said Kreisler, "yes." Francescatti continued, "But you know, if I don't take it at that tempo they will say I can't play as fast as the Russians!"

The legend has been repeated so many times of Leopold Auer's rejection of the concerto, which Tchaikovsky dedicated to him, that it is now practically sculpted in solid rock. Yet, pupils of the revered pedagogue aver that to state that when he was 34, he had to give way on technical grounds to Brodsky is pure balderdash. That he repudiated it for musical reasons may have had some basis in fact but for performing hurdles, his pupils insist, it could not be true.

Zukerman, when in the clear of pyrotechnical opportunities, carved himself a niche where his heart-twisting prompting sang with unsurpassable restraint and understatement. A bow which, on demand, could cut through the entangling underbrush of some of the most involved passages or could suddenly become a tear-jerking appeal of the most deliciously sensitive quality placed the young man in a category thinly populated.

FOR THIS THIRD weekend, Leinsdorf brought the entire personnel symphony of the orchestra to Tanglewood for three programs happily weighted with Russian music.

It was really a weekend for musical archeologists. They didn't dig too deep but they did unearth several treasures from, of all people, the consistently popular Tchaikovsky. The introduction to Act 2 of "Swan Lake" was played for the first time by the Boston orchestra. Gary Graffman gave a rapturously involved performance of "the other" piano concerto, also a first for these festivals.

The Piano Concerto No. 2 in G, Opus 44, is rarely played and it became apparent why, after but a short few pages. It hasn't the inspiration of the better-known concerto and seeks to make up for its near vacuity by a superfluity of notes. Graffman played heroically but no amount of brilliance and fleet muscularity could convey any sort of an appeal. Tchaikovsky even resorts to the device Brahms was to use at nearly the same time in his B flat concerto of having a string solo obbligato in the slow movement. Yet, it just doesn't come off, a fact in no way attributable to those involved Saturday.

* * *

THE PURELY orchestral offerings on this program however, proved to be extremely enjoyable. The prelude and wedding march from Rimsky - Korsakov's "Golden Cockerel" is light and delightful. Scenes from Prokofieff's "Romeo and Juliet" ballet might better be called "Pictures at an Exhibition." Leinsdorf played them with obvious personal gratification. Prokofieff, at one time, was scolded by the Soviet Politburo for the cosmopolitanism of his music. Indeed, there is no more witty and saucy writer in the roster of composers of all times and, in this ballet, he is at the apogee of his mischievous flight, plainly writing most of the time with his tongue in Czech.

The music was made decidedly graphic by the orchestra. One could visualize poor Juliet's tomb in Verona (as the house of Shylock is pointed out in Venice and, in London, 221 B Baker St. is marked). And is there a more engaging romp in all music than the care-abandoned pesante in which "the Montagues and the Capulets" cavort in apparent amity?

Friday night the orchestral concert and the "weekend prelude" program informed the audiences of two composers whose names appear rarely now but who, in their way and in their day, were men with whom to reckon with deep respect.

* * *

LEINSDORF gave Earl Wild a deserved opportunity to appear on a "regular" Tanglewood series after having invited him as the piano soloist at the fringe-benefit concerts for several years heretofore. He let him ride a proud, prancing horse—the Scharwenka B Flat Minor Concerto (Opus 32). On the earlier hour of the evening, Paul Zukofsky, violinist and Gilbert Kalish, pianist, played the Busoni Second Sonata (Opus 36a).

Scharwenka and Busoni are about the same generation, the one being born in 1850 in Poland, the latter, in 1866 in Tuscany. They both ended their illustrious careers in Berlin which served as a launching pad for their long and frequent concert tours.

Busoni, in some quarters, had acquired a reputation as a revolutionary composer but he was probably only an ultraromantic original. Furthermore, he was also always a deeply serious student whereas Scharwenka was one of the last of the virtuosos of the grand style. They are both remnants of a vanished species—that of composer soloist. They both appeared often in their own compositions, not exclusively to be sure, but each enhanced his reputation as a performing artist by his composing. This is a category of musicians which has practically ceased to exist.

The Zukofsky-Kalish duo performance of the Busoni was magnetic. The sonata has a great and long variety of rhythms and moods and is played without interruption but the performance held one's interest unflaggingly.

Wild was in his element in the demanding and bombastic Scharwenka. It starts with a fetching little idiosyncratic device of a short descending chromatic idiom which is woven into much of the ensuing fabric, and there is virtually never a reposeful moment. The excitement may be a bit too insistent but everybody profited by making the reacquaintance of this antique in such extraordinarily capable hands as those of Wild.

* * *

LEINSDORF played the Stravinsky "Rite of Spring" for the last half of the evening. Boston and Tanglewood have some, if tenuous, alliances with this piece. It was Monteux, later a Boston Symphony musical director, who conducted its first performance in Paris when it was played as ballet music. The conductor's wife sat in a box at the Theatre Champs Elysees. The auditorium's manager rushed to her as the concert was about to begin. *"Le vieux est en bas,"* (the old man is downstairs) he ejaculated, meaning, in those days, Saint-Saens. There wasn't room for a mouse in the hall. What to do? Madame Monteux could not remember who was displaced but *"le vieux"* (he was then 78) found himself at her side and, as the music progressed, he kept turning to her, asking in querulous phrases, *"Vous aimez ca?"* (you like that?).

As history now records, the first audience did not like it but it has persisted either in spite of its orgiastic, savage and brutal mordacity or because of its consanguinity with the spirit of today's youth. It is a holiday for wind instruments and percussion and Leinsdorf called them all up in the tremendous acclaim his performance evoked. He particularly brought forward the principal bassoon, Sherman Walt, to whom falls the unique opportunity in the opening bars for a solo. For the strings it is not so much fun. The endless grunts in such irregular meter are fagging.

Tanglewood Hosts Ballet July 31

Tanglewood will present its first dance program, 'Beyond the Ghost Spectrum," on July 31.

The ballet was choreographed by James Waring with the Berkshire Music Center Orchestra Robert Ceely of the New England Conservatory of Music has arranged the score. Dancers and set designers are from Indian Hill, a summer arts workshop in Stockbridge.

46.

TANGLEWOOD REVIEWS

Tanglewood Friday, July 18
By A. C. S.

A sparkling performance of Rossini's Overture to "L'Italiana in Algeri" began the evening's major concert. Paul Zukofsky and Gilbert Kalish had given a program ealier. The soloist with the Boston Symphony was the pianist Earl Wild who played the *Concerto No. 1 in B flat minor* by his former teacher Xaver Scharwenka. Not only is the concerto a rarity (this was its first performance at the Festival concerts), but Mr. Wild used a Baldwin Electro concert grand.

The concerto itself is a *tour de force* requiring an immense technical facility. It follows a more or less standard format with typically romantic license. The new electrified piano sounded quite natural except in the lower register where it seemed thin. Earl Wild appeared happily at home with both the concerto and the piano.

Erich Leinsdorf chose Stravinsky's *The Rite of Spring* to complete the program. His reading seemed more controlled and somewhat less exuberant than one often encounters. Nonetheless, it was warmly received by a large audience.

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Conductor Erich Leinsdorf chose to open this Sunday afternoon's all Tchaikovsky program with the Introduction to Act two of "Swan Lake" with Laurence Thornstenberg playing the haunting English horn solo. The opening work was shortened to save everyone's energy (including the audience's) for the two momentous works to follow.

Violinist Pinchas Zukerman, born in Israel in 1948, gave a thrilling performance of the *Violin Concerto in D, op. 35.* Mr. Zukerman, who became so involved with his own performance that he continually gyrated and occasionally even stomped his foot, never lost control and managed to keep up with the orchestra, although from time to time his original nuances with the rhythm conflicted with the orchestra's usual precision. Mr. Zukerman received a spontaneous standing ovation from the full house at the end of his memorable performance. The last work was Tchaikovsky's *Symphony no. 5 in E minor, op. 64,* a work with which the composer was dissatisfied. The Tanglewood audience was far from dissatisfied as Erich Leinsdorf led the symphony in a most exhilarating performance of this triumphant-sounding work. Mr. Leinsdorf ended with *The Star-Spangled Banner* in honor of the moon shot.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
JUL 24 1969
New England Newsclip

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Wild has made a specialty of this type of music in the last few years and met the difficult technical demands of the concerto, helped by playing the Baldwin Electro Concert Grand, which produces a very brittle and bright sound to project the vivid effect of this music.

Mr. Wild scored a great success and aroused tremendous enthusiasm from the appreciative audience. The Boston Symphony recorded this work that night with Wild, which will be released in August.

Rossini's Overture to "L'Italiana in Algeri" opened the concert and after intermission Erich Leinsdorf and the Boston were heard in Stravinsky's "La Sacre du Printemps," one of the great contemporary classics, played as only a great symphony orchestra like the Boston can perform this exciting work. Despite the spasmodic showers, there was an audience of 4,556. Saturday morning's open rehearsal had an audience of 2,523.

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He studied with Vladmir Horowitz for 10 years, after being accepted as a pupil at the Curtis Institute at the age of 7, and made his debut at 18 with the Philadelphia Orchestra. At 21 he was the winner of the coveted Leventritt Award, and has been a frequent soloist with the Boston Symphony and has concertized in six continents. It was indeed a musical treat to hear this gifted pianist in the debut of this lovely concerto at Tanglewood.

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The closing work—Tchaikovsky's "Symphony No. 5 in E minor," op. 64, proved to be a most inspired performance, and Leinsdorf was given another standing ovation, as the audience cried "more"..."more"..."more". Finally, Maestro Leinsdorf quieted the audience of 7815 and most dramatically announced that the astronauts had reached the moon, and in tribute, the orchestra wished to play the National Anthem. The reaslization of this great and fantastic scientific feat, sobered the audience and the orchestra's performance was so moving that everyone stood transfixed, emotionally charged, and people were standing with tears streaming down their faces. It was a most triumphant and moving finale to the historic significance of the day, July 21st, on the moon and at Tanglewood.

SSM

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127
JUL 24 1969
New England Newsclip

Berkshire debut

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Tanglewood Third Week

Leinsdorf Conducts Full Orchestra

By HAROLD C. SPROUL

Now that the Boston Symphony is off on its grand slam, the Friday Preludes at 7 p.m. become more precious to musical afficionados. Three or four hundred rushed their suppers to hear Paul Zukofsky, violin, and Gilbert Kalish, piano, play an amazingly beautiful short program of Webern, Vier Stuckle, op. 7, and Busoni's great Second Sonata for violin and piano, op. 36a. clean contrapuntally and controlled with impressionistic color — and never covering the one valiant violin. The piano is often Brahmsian (without imitation) with the violin riding lyrically on top of the waves. The 4th movement acknowledges Bach in its theme, and then proceeds to expand the idea into the "modern" world, including Cesar Franck an chromaticism. Unlike Reger, Busoni (at least as here sounded) never allows richness to become swampy — there is always a clean edge and control. It would be interesting to record the subsequent composers Busoni launched by the soundness and sophistication of his teaching, but in this Sonata he somehow electically justifies and refines the century behind him. (For a different summing up, see Schwarenka later.)

Kalish and Zukofsky ended by repeating the inspired momentalism of the Webern.

The first concert of the full orchestra was certainly full — every player, from the eight double basses on up, earned his union pay. Everything (Rossini, Schwarenka, Stravinsky) was sensational in a way characteristic of each style and stepped up to a climax of sophisticated barbarity.

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Earl Wild came out to man the piano for Schwarenka's **Concerto No. 7 in B flat minor.** Wild is a chunky, greying athlete — it is years since Toscanini tapped him to play the Gershwin Rhapsody with NBC. But the absolute rhythm and coruscation of pianistic fire are still there.

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Wild's career as a man-for-all occasions was vividly glamorized again and the orchestra, as usual, delighted in showing off.

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MONITOR
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(M) 210,850
JUL 16 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JUL 24 1969
New England

R.H. Brewer: 'A Greek Afternoon'

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Last Sunday, July 20th, it was the privilege of a group of East Hartfordites and some others to go by chartered bus to the Berkshire Music Festival at Tanglewood in the Berkshires for a concert by the Boston Symphony Orchestra. This trip was sponsored by the First Federal Savings and Loan Association of East Hartford.

The orchestra had just finished its' afternoon concert in the 6,000 seat music shed. It was an All-Tchaikovsky concert and the final number had been his Symphony #5 in E Minor, Opus 64.

The applause had been tumulterous and long - the audience didn't want to stop showing its' appreciation for an afternoon of thrilling music.

The applause was just about drawing to a close when there came from the stage the announcement that our astronauts had landed on the moon, and that the orchestra would play our National Anthem.

There in silence we stood. (We had been standing for the applause.) And as we had acclaimed the orchestra with our applause, the orchestra took over our acclaimation for our astronauts by playing our National Anthem.

A great afternoon of music had been unfolded for us. Inspiration had been given and constant through the entire concert.

And then with the announcement of the moon landing and that the orchestra would play our National Anthem, our spirits rose to another climax - joy and pride in the achievement of our astronauts.

It was a great afternoon for music lovers at Tanglewood. It was a great day for America and the whole world.

Sincerely,
Raymond H. Brewer

GAZETTE
EAST HARTFORD, CONN.
WEEKLY 8,100
JUL 24 1969

46.

TANGLEWOOD REVIEWS

Tanglewood Friday, July 18
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The Webern is now classic touch-and-go modern — tiny, condensed movements, like the "Trivia" of Logan Pearsall Smith (1920's) but not trivial. All the fat has been burned off in conception so that each second of sound is a finality. It would all be neurasthetically frenetic except for the rhythmic silences and the complete aplomb of the two performers. Mr. Kalish has often proved that he can play a big piano (to rival the Ribes and Paderewskis) and here the Baldwin is still big in flashing moments, but delicate as Debussy or staccatto as a sandpiper, as needed. Mr. Zukovsky is also, by now, known for his keen command of the chamber music idiom. Delicacy, brutality and dream, all in six minutes.

Busoni, in 1898, rounds out the large century of imperialistic musical expansion, a distinguished parallel to Mahler in his all-knowing and accepting way, but with none of Mahler's post-Wagner melting into nostalgic despair. Busoni gathered up all possibilities from Beethoven on, indeed recreated J. S. Bach again. Kalish with an intuition for Busoni's own pianism, kept it

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GAZETTE
EAST HARTFORD, CONN.

JUL 24 1969 E

SCHENECTADY GAZETTE, MONDAY, JULY 21, 1969

Tanglewood Concert Proves Crisp and Interesting

By MILTON ZAPOLSKI

After the traditional two weeks of music by pre-Romantic composers, this past weekend's Tanglewood fare inaugurated the remaining six weeks of music for full orchestra.

* * *

Friday's concert proved especially interesting: selections included Rossini's overture to An Italian in Algiers, Xaver Scharwenka's First Piano Concerto, and the Rite of Spring by Stravinsky.

The Rossini served as curtain-raiser and conductor Erich Leinsdorf brought to the music a crispness and definition as subtle as it was theatrical. Surely the ravishing wind playing, particularly during the very opening and again near the conclusion, contributed to this most successful performance.

But the important thing was Leinsdorf's intuitive feel for presenting the various episodes in a fashion that insured continuity. Admittedly, textures in certain spots sounded thin and the expected explosive gestures were all but tamed, yet this was not sufficient to detract from an otherwise noteworthy performance.

Scharwenka's Piano Concerto was a new listening experience for most in the audience, myself included. The composer's life spanned nearly 75 years, from 1850 to 1924. His music is unashamedly romantic, but it would be unkind to say it is merely derivative. Even though one is often strongly reminded of Rachmaninoff, Liszt, and Saint-Saens, it might be more correct to regard these more famous composers as influences rather than models.

* * *

Scharwenka, after all, sums up the Romantic Age and by necessity must imitate, to a degree, its more celebrated exponents. What keeps him from being just a plagiaristic mirror is a high degree of extraordinarly difficult virtuousity and some relatively outstanding compositional ingenuity (Busoni, the up-and-coming "in Composer" is less interesting by comparison if only because he is less successful at manipulating the material at hand).

Musically, the work begins with a raging, stormy orchestral recitative in the boldest operatic tradition. A lyrical second section, hinted at in the piano's first entry, forms the perfect contrast with its dreamy and brightly colored nostalgic horn and wind passages. At times there is an almost Mahlerian yearning in the strings or in the piano solo.

The scherzo is right out of Saint-Saens and Litloff, a bouncing, straightforward frolic. In the finale, the storm again returns, but even a brief major-key respite just before the close cannot turn back the tide of grimness and pathos which are the work's utimate culmination.

Earl Wils was soloist in the work, and as a musician he seems to become more and more interesting as time goes on. His technique is florid, yet secure, and the sound produced is always vividly colorful and original. He played the Baldwin Electro Concert Grand for the performance, whose sound seemed exactly like a conventional instrument except that it seemed to have more depth and projection, particularly in the orchestrally-dominated parts.

* * *

Surely when large orchestral forces are pitted against a single piano the balances achieved (especially outdoors) are never as clear or ideal as might be hoped for, so the Electro Grand may represent a highly significant and musically justified apparatus (now if only someone would invent an Electro cello so we could at last hear Dvorak's lovely but sorely imbalanced concerto for that instrument).

The pianist was aided by what seemed to be an ideal accompaniment from Leinsdorf and the orchestra, the joint forces being applauded for their efforts after every movement. Incidentally, the Scharwenka work is being released by RCA Victor records next month and may be a runaway bestseller.

After intermission Stravinsky's monumental Rite of Spring was given what can only be called a powerful rendition. Having heard on a transcription broadcast not so long ago a poor reading by Leinsdorf, I expected his two bad habits of anxiously pushing the music and concentrating on a single rank of the orchestra (to the detriment of a more coherent orchestral sound) to mar the Friday performance.

But happily, the conductor has really changed his outlook. He conducted firmly without driving the musicians and so balanced the orchestra as to make each choir a prismatic segment of the manifold aggregation.

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* * *

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The feature work was the Fifth Symphony, which received an altogether thrilling interpretation.

Swedish pilots are manning Biafran planes.

Macy's

Why not get fine quality ZENITH hearing aids

ACCESSORIES and BATTERIES

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ZENITH HEARING AID CENTER MACY'S FIRST LEVEL

For this all that sound critical writing about Zukerman is left

BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 18 1969 New England

Pinchas Zuckerman, violinist
—Goldenberg photo

Pinchas Zukerman, is appearing with the Boston Symphony Orchestra at Tanglewood on Sunday July 20 with Erich Leinsdorf conducting. Mr Zukerman, began the study of the violin at seven with his father, also a talented performer. Soon afterwards his formal training began at the Israel Conservatory and the Academy of Music in Tel-Aviv.

When he was 13, he played for Isaac Stern and Pablo Casals. On their recommendation he enrolled at the Juillard School to study with Ivan Galamian. In 1966 he performed at the Spoleto Festival of two worlds, and won first prize in the Leventritt Competition.

The concert on July 20, Sunday, is at 2:30 pm. Week-end preludes are Fridays at 7 pm, open rehearsals Saturdays at 10:30 am.

47

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 24 1969 New England Newsclip

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The Open Rehearsal, for the benefit of the Orchestra's Pension Fund, is on Saturday morning at 10:30 a.m., with all seats unreserved. The Tanglewood box office is open from 9-6; the phone number is (413) 637-1600.

EARL WILD . . . will play romantic 19th-Century piano music as a prelude to the Friday evening concert at Tanglewood.

BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 25 1969 New England

Berkshire Music Festival at Tanglewood, Lenox, Mass, phone 413-637-1600; performances Fris at 9 pm, Sats 8 pm, Suns 2:30 pm, week-end preludes Fris 7 pm, open rehearsals Sats 10:30 am; write the Festival at Tanglewood for complete schedule. Season ends Aug 31.

NEW YORK POST
Wednesday, July 23, 1969

47

Summer Music Festivals

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Saratoga Performing Arts Center: N. Y. City Ballet through July 27; Philadelphia Orchestra July 31 through Aug. 24, Thursdays, Fridays, Saturdays at 8:30 p.m., Sundays at 3:30 p.m. For further information write the Center at Saratoga Springs, N. Y. 12866, or consult Parker Tours, N. Y. City. Tel: 581-1234.

Newport Music Festival, 31 through Aug. 9, oper- instrumental con-

Festival: Continues through Aug. 30 . . . Aug. 2, Metropolitan Opera soprano Roberta Peters, and Met Opera tenor Jan Peerce with Newell Jenkins conducting Clarion Orchestra . . . Aug. 9, Eddie Arnold, vocalist . . . Aug. 23, "Viennese Night," with Julius Rudel conducting Caramoor Festival Orchestra, pianis Gary Graffman as soloist . Aug. 30 to be announc Tickets can be obtained telephone, (Code 201) 347 or 45, or by mail to th tival, Stanhope, N. J. All concerts begin at

Garden State Ar July 28-Aug. 2, let Theater tractions Aug

SCHENECTADY GAZETTE, MONDAY, JULY 21, 1969

Tanglewood Concert Proves Crisp and Interesting

By MILTON ZAPOLSKI

After the traditional two weeks of music by pre-Romantic composers, this past weekend's Tanglewood fare inaugurated the remaining six weeks of music for full orchestra.

* * *

Friday's concert proved especially interesting: selections included Rossini's overture to An Italian in Algiers, Xaver Scharwenka's First Piano Concerto, and the Rite of Spring by Stravinsky.

The Rossini served as curtain-raiser and conductor Erich Leinsdorf brought to the music a crispness and definition as subtle as it was theatrical. Surely the ravishing wind playing, particularly during the very opening and again near the conclusion, contributed to this most successful performance.

But the important thing was Leinsdorf's intuitive feel for presenting the various episodes in a fashion that insured continuity. Admittedly, textures in certain spots sounded thin and the expected explosive gestures were all but tamed, yet this was not sufficient to detract from an otherwise noteworthy performance.

Scharwenka's Piano Concerto was a new listening experience for most in the audience, myself included. The composer's life spanned nearly 75 years, from 1850 to 1924. His music is unashamedly romantic, but it would be unkind to say it is merely derivative. Even though one is often strongly reminded of Rachmaninoff, Liszt, and Saint-Saens, it might be more correct to regard these more famous composers as influences rather than models.

* * *

Scharwenka, after all, sums up the Romantic Age and by necessity must imitate, to a degree, its more celebrated exponents. What keeps him from being just a plagiaristic mirror is a high degree of extraordinarly difficult virtuousity and some relatively outstanding compositional ingenuity (Busoni, the up-and-coming "in Composer" is less interesting by comparison if only because he is less successful at manipulating the material at hand).

Musically, the work begins with a raging, stormy orchestral recitative in the boldest operatic tradition. A lyrical second section, hinted at in the piano's first entry, forms the perfect contrast with its dreamy and brightly colored nostalgic horn and wind passages. At times there is an almost Mahlerian yearning in the strings or in the piano solo.

The scherzo is right out of Saint-Saens and Litloff, a bouncing, straightforward frolic. In the finale, the storm again returns, but even a brief major-key respite just before the close cannot turn back the tide of grimness and pathos which are the work's utimate culmination.

Earl Wils was soloist in the work, and as a musician he seems to become more and more interesting as time goes on. His technique is florid, yet secure, and the sound produced is always vividly colorful and original. He played the Baldwin Electro Concert Grand for the performance, whose sound seemed exactly like a conventional instrument except that it seemed to have more depth and projection, particularly in the orchestrally-dominated parts.

* * *

Surely when large orchestral forces are pitted against a single piano the balances achieved (especially outdoors) are never as clear or ideal as might be hoped for, so the Electro Grand may represent a highly significant and musically justified apparatus (now if only someone would invent an Electro cello so we could at last hear Dvorak's lovely but sorely imbalanced concerto for that instrument).

The pianist was aided by what seemed to be an ideal accompaniment from Leinsdorf and the orchestra, the joint forces being applauded for their efforts after every movement. Incidentally, the Scharwenka work is being released by RCA Victor records next month and may be a runaway bestseller.

After intermission Stravinsky's monumental Rite of Spring was given what can only be called a powerful rendition. Having heard on a transcription broadcast not so long ago a poor reading by Leinsdorf, I expected his two bad habits of anxiously pushing the music and concentrating on a single rank of the orchestra (to the detriment of a more coherent orchestral sound) to mar the Friday performance.

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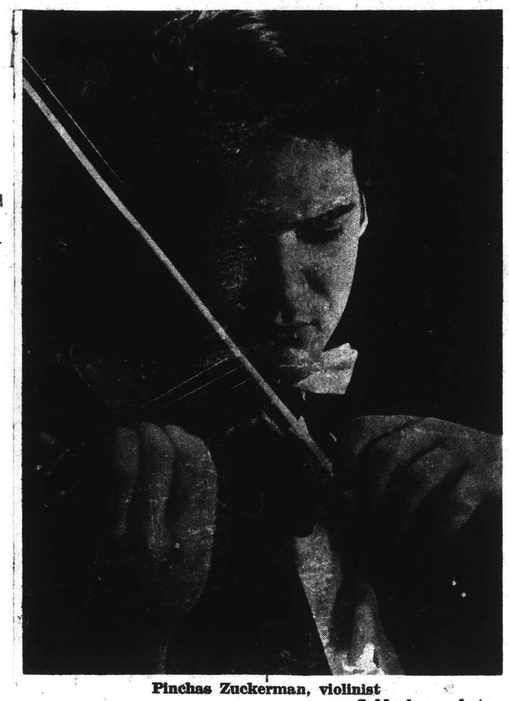
BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 18 1969 New England



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—Goldenberg photo

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 24 1969 New England Newsclip

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BEE
NEWTOWN, CONN.
WEEKLY 11,000

JUL 25 1969 New England

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NEW YORK POST
Wednesday, July 23, 1969

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Garden State Ar July 28-Aug. 2, let Theater tractions Aug

48.

New York Post
D. 708,180 SAT. 369,902
JUL 18 1969

Tanglewood Opens 4th Week July 25

The Berkshire Festival at Tanglewood, Lenox, Mass., July 25 finds Erich Leinsdorf leading the Boston Symphony in a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms' Piano Concerto No. 2 in B Flat Major. The concert begins at 9 p.m. but at 7 p.m. pianist Earl Wild will play a short recital in the Music Shed prior to the orchestral concert at no extra cost to ticket holders.

July 26th Leinsdorf will lead Verdi's "Requiem" at 8 p.m. Soloists will include tenor Richard Cassilly, soprano Marilan Niska and baritone Sherrill Milnes. July 26th at 2:30 p.m. Charles Wilson will lead the Sibelius Symphony No. 2 and the Beethoven "Emperor" Concerto with Vladimir Ashkenazy as soloist.

Prior to each Friday event during the Festival season which continues for eight weeks, concluding Aug. 24, there will be a "weekend prelude" at 7 p.m., that is, a recital by a solo artist preceding the orchestral concert by the Bostonians at 9 p.m. All of these recitals are free to ticket holders.

4th

Concert Performance of Otello On Tanglewood Program

ANDRE WATTS

TANGLEWOOD, Lenox — The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens July 25 with the 7 p.m. weekend prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven - Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto no. 2 in B flat. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening at 8. Tenor Richard Cassil y sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milness sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
JUL 20 1969

AT TANGLEWOOD: Vladimir Ashkenazy will be guest pianist with the Boston Symphony Orchestra on Sunday, July 27th, at 2:30 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000
JUL 20 1969
& Republican -7-27-'69

Tanglewood Starts 4th Weekend

LENOX, Mass. — The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens tonight at 7 o'clock, when pianist Earl Wild plays a program of virtuoso romantic piano music of the 19th Century.

The Boston Symphony Orchestra concert at 7, conducted by music director Erich Leinsdorf, is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B flat. Leinsdorf will open the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera Othello will be given Saturday at 6 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir and Berkshire Chorus will participate in the performance.

On Sunday at 2:30 p.m. Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the "Emperor" Concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The open rehearsal for the benefit of the Orchestra's Pension Fund is scheduled Saturday at 10:30 a.m.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127
JUL 25 1969

Fourth Weekend Program At Berkshire Festival

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens on Friday, July 25, with the 7 p.m., Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic music of the 19th century.

The 9 p.m., Boston Symphony Orchestra concert conducted by Music Sirector Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening, July 26, at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

On Sunday afternoon, July 27, at 2:30 p.m., Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the Emporer concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The Open Researsal, for the benefit of the orchestra's pension fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6; the phone number is (413) 637-1600.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JUL 15 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
JUL 23 1969

WGBH to Broadcast Tanglewood Concerts

Soviet pianist Vladimir Ashkenazy and French conductor Pierre Boulez will be guest artists with the Boston Symphony Orchestra the week of July 27 on WGBH radio (89.7 FM).

The three concerts will all be aired live and in stereo direct from the Music Shed at Tanglewood. On Sunday, July 27, at 2:30 p.m. the Boston Symphony's assistant conductor Charles Wilson will direct Symphony No. 7 by Sibelius and Beethoven's Emperor Piano Concerto with Vladimir Ashkenazy as soloist.

The following Friday, Aug. 1 at 9 p.m. Erich Leinsdorf will be the conductor in a program that includes "Le Chant du Rossignol" by Stravinsky, "A Survivor from Warsaw" by Schoenberg and Brahms' Symphony No. 4.

Third Concert

Guest conductor Pierre Boulez will be on the podium Saturday, August 1 at 8 p.m., and for this third concert of the week he has chosen Haydn's Sinfonia Concertante in B flat, Op. 84 (Joseph Silverstein, violin; Ralph Gombert, Oboe; Sherman Walt, bassoon; and Jules Eskin, cello); "Jeux" by Debussy, Bartok's Two Rhapsodies for Violin and Orchestra with Mr. Silverstein again as soloist; and "La Mer" by Debussy.

The concerts are produced for radio by Jordan Whitelaw.

GAZETTE
WORCESTER, MASS.
(E) 94,901
JUL 11 1969

WEEK

AMERICAN
WATERBURY, CONN.
(E) 42,315
JUL 25 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JUL 17 1969
New England Newsclip

Earl Wild To Play At Tanglewood

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens today with the evening Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the 19th century.

The evening Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Ahdre Watts as soloist in the Brahms piano concerto No. 2 in B. flat. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera "Othello" will be given Saturday evening. Tenor Richard Cassily sings the title role.

Sunday afternoon, Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the "Emperor" Concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The open rehearsal, for the benefit of the orchestra's Pension Fund, is on Saturday at 10:30 a.m.

Ashkenazy, Boulez With BSO from Lenox

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Earl Wild at festival

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The 9 p.m. Boston Symphony Orchestra concert conducted by music director Erich Leinsdorf is a Beethoven and Brahms program with pianist Andre Watts as soloist in the Brahms Piano Concerto No. 2 in B flat. Leinsdorf opens the program with Beethoven's "Egmont Overture" and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera "Otello" will be given Saturday at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings "Iago". The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

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Sunday, July 20, 1969

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000
JUL 20 1969

AT TANGLEWOOD: Andre Watts will be guest pianist with the Boston Symphony Orchestra on Friday, July 25, at 9 p.m.

VLADIMIR ASHKENAZY will be guest pianist with the Boston Symphony Sunday afternoon at 2:30.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 12 1969

BSO Plans Verdi 'Otello' For 4th Weekend Concert

The Boston Symphony Orchestra will present Verdi's "Otello" next Saturday evening at 8 as the featured performance on the fourth weekend program of concerts at Tanglewood.

Italian Dialogue

Tenor Richard Cassilly will sing the title role, with soprano Maralin Niska as Desdemona and baritone Sherrill Milnes as Iago. All roles will be sung in Italian. The Tanglewood Choir and the Berkshire Chorus will also participate in the performance.

Vladimir Ashkenazy, Soviet pianist, will be the soloist in the Sunday afternoon concert at 2:30. He will do the "Emperor" concerto by Beethoven. Charles Wilson, assistant conductor, will also direct the BSO in Sibelius' Symphony No. 2.

Friday evening at 9, the Boston Symphony will present a Beethoven-Brahms program with Andre Watts as soloist in the Brahms Piano Concerto No. 2 in B Flat. Conductor Erich Leinsdorf will open the program with Beethoven's "Egmont" overture and Symphony No. 1 in C. Pianist Earl Wild will present a medley of 19th-century romantic music at the 7 p.m. weekend prelude.

Open rehearsals for the benefit of the orchestra's pension fund are held every Saturday morning at 10:30.

Tanglewood Weekend

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The Open Rehearsal, for the benefit of the Orchestra's Pension Fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6; the phone number is (413) 637-1600.

48

4th WEEK

New York Post
D. 708,180 SAT. 369,902

JUL 18 1969

Tanglewood Opens 4th Week July 25

The Berkshire Festival at Tanglewood, Lenox, Mass., July 25 finds Erich Leinsdorf leading the Boston Symphony in a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms' Piano Concerto No. 2 in B Flat Major. The concert begins at 9 p.m. but at 7 p.m. pianist Earl Wild will play a short recital in the Music Shed prior to the orchestral concert at no extra cost to ticket holders.

July 26th Leinsdorf will lead Verdi's "Requiem" at 8 p.m. Soloists will include tenor Richard Cassilly, soprano Marilan Niska and baritone Sherrill Milnes. July 26th at 2:30 p.m. Charles Wilson will lead the Sibelius Symphony No. 2 and the Beethoven "Emperor" Concerto with Vladimir Ashkenazy as soloist.

Prior to each Friday event during the Festival season which continues for eight weeks, concluding Aug. 24, there will be a "weekend prelude" at 7 p.m., that is, a recital by a solo artist preceding the orchestral concert by the Bostonians at 9 p.m. All of these recitals are free to ticket holders.

Concert Performance of Otello On Tanglewood Program

ANDRE WATTS

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 20 1969

TANGLEWOOD, Lenox — The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens July 25 with the 7 p.m. weekend prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven - Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto no. 2 in B flat. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening at 8. Tenor Richard Cassil y sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milness sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

AT TANGLEWOOD: Vladimir Ashkenazy will be guest pianist with the Boston Symphony Orchestra on Sunday, July 27th, at 2:30 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 20 1969

& Republican - 7-27-'69

Tanglewood Starts 4th Weekend

LENOX, Mass. — The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens tonight at 7 o'clock, when pianist Earl Wild plays a program of virtuoso romantic piano music of the 19th Century.

The Boston Symphony Orchestra concert at 7, conducted by music director Erich Leinsdorf, is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B flat. Leinsdorf will open the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera Othello will be given Saturday at 6 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir and Berkshire Chorus will participate in the performance.

On Sunday at 2:30 p.m. Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the "Emperor" Concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The open rehearsal for the benefit of the Orchestra's Pension Fund is scheduled Saturday at 10:30 a.m

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

JUL 25 1969

Fourth Weekend Program At Berkshire Festival

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens on Friday, July 25, with the 7 p.m., Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic music of the 19th century.

The 9 p.m., Boston Symphony Orchestra concert conducted by Music Sirector Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening, July 26, at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

On Sunday afternoon, July 27, at 2:30 p.m., Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the Emporer concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The Open Researsal, for the benefit of the orchestra's pension fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6; the phone number is (413) 637-1600.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 15 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(T) 14,900

JUL 23 1969

WGBH to Broadcast Tanglewood Concerts

Soviet pianist Vladimir Ashkenazy and French conductor Pierre Boulez will be guest artists with the Boston Symphony Orchestra the week of July 27 on WGBH radio (89.7 FM).

The three concerts will all be aired live and in stereo direct from the Music Shed at Tanglewood. On Sunday, July 27, at 2:30 p.m. the Boston Symphony's assistant conductor Charles Wilson will direct Symphony No. 7 by Sibelius and Beethoven's Emperor Piano Concerto with Vladimir Ashkenazy as soloist.

The following Friday, Aug. 1 at 9 p.m. Erich Leinsdorf will be the conductor in a program that includes "Le Chant du Rossignol" by Stravinsky, "A Survivor from Warsaw" by Schoenberg and Brahms' Symphony No. 4.

Third Concert

Guest conductor Pierre Boulez will be on the podium Saturday, August 1 at 8 p.m., and for this third concert of the week he has chosen Haydn's Sinfonia Concertante in B flat, Op. 84 (Joseph Silverstein, violin; Ralph Gombert, Oboe; Sherman Walt, bassoon; and Jules Eskin, cello); "Jeux" by Debussy, Bartok's Two Rhapsodies for Violin and Orchestra with Mr. Silverstein again as soloist; and "La Mer" by Debussy.

The concerts are produced for radio by Jordan Whitelaw.

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 11 1969

Earl Wild at festival

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens Friday with the 7 p.m. Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by music director Erich Leinsdorf is a Beethoven and Brahms program with pianist Andre Watts as soloist in the Brahms Piano Concerto No. 2 in B flat. Leinsdorf opens the program with Beethoven's "Egmont Overture" and Symphony no. 1 in C.

A complete performance in concert form of Verdi's opera "Otello" will be given Saturday at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings "Iago". The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

Next Sunday afternoon at 2:30, Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony no. 2 of Sibelius and the "Emperor Concerto" of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

Sunday, July 20, 1969

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 20 1969

AT TANGLEWOOD: Andre Watts will be guest pianist with the Boston Symphony Orchestra on Friday, July 25, at 9 p.m.

VLADIMIR ASHKENAZY will be guest pianist with the Boston Symphony Sunday afternoon at 2:30.

Earl Wild To Play At Tanglewood

The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens today with the evening Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the 19th century.

The evening Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B. flat. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera "Othello" will be given Saturday evening. Tenor Richard Cassily sings the title role.

Sunday afternoon. Charles Wilson, assistant conductor of the Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the "Emperor" Concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The open rehearsal, for the benefit of the orchestra's Pension Fund, is on Saturday at 10:30 a.m.

AMERICAN
WATERBURY, CONN.
(E) 42,315

JUL 25 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 21,000

JUL 17 1969

New England Newsclip

Ashkenazy, Boulez With BSO from Lenox

Soviet pianist Vladimir Ashkenazy and conductor Pierre Boulez will be guest artists with the Boston Symphony Orchestra the week of July 27 on WGBH radio (89.7 FM).

The three concerts will all be aired live and in stereo direct from the Music Shed at Tanglewood. On Sunday, July 27 at 2:30 p.m. the Boston Symphony's assistant conductor Charles Wilson will direct Symphony No. 7 by Sibelius and Beethoven's Emperor Piano Concerto with Mr. Ashkenazy as soloist.

The following Friday, Aug. 1 at 9 p.m., Erich Leinsdorf will conduct a program that includes "Le Chant du Rossignol" by Stravinsky, "A Survivor from Warsaw" by Schoenberg and Brahms' Symphony No. 4.

Guest conductor Pierre Boulez will be on the podium Saturday, Aug. 1 at 8 p.m. and has chosen Haydn's Sinfonia Concertante in B flat, Op. 84 (Joseph Silverstein, violin; Ralph Gombert, oboe; Sherman Walt, bassoon; Jules Eskin, cello); "Jeux" by Debussy, Bartok's Two Rhapsodies for Violin and Orchestra with Mr. Silverstein as soloist and "La Mer" by Debussy.

BSO Plans Verdi 'Otello' For 4th Weekend Concert

The Boston Symphony Orchestra will present Verdi's "Otello" next Saturday evening at 8 as the featured performance on the fourth weekend program of concerts at Tanglewood.

Italian Dialogue

Tenor Richard Cassilly will sing the title role, with soprano Maralin Niska as Desdemona and baritone Sherrill Milnes as Iago. All roles will be sung in Italian. The Tanglewood Choir and the Berkshire Chorus will also participate in the performance.

Vladimir Ashkenazy, Soviet pianist, will be the soloist in the Sunday afternoon concert at 2:30. He will do the "Emperor" concerto by Beethoven. Charles Wilson, assistant conductor, will also direct the BSO in Sibelius' Symphony No. 2.

Friday evening at 9, the Boston Symphony will present a Beethoven-Brahms program with Andre Watts as soloist in the Brahms Piano Concerto No. 2 in B Flat. Conductor Erich Leinsdorf will open the program with Beethoven's "Egmont" overture and Symphony No. 1 in C. Pianist Earl Wild will present a medley of 19th-century romantic music at the 7 p.m. weekend prelude.

Open rehearsals for the benefit of the orchestra's pension fund are held every Saturday morning at 10:30.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 12 1969

Tanglewood Weekend

TANGLEWOOD, LENOX, — The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens on Friday July 25 with the 7 p.m. Weekend Prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto No. 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony No. 1 in C.

A complete performance in concert form of Verdi's opera Otello will be given Saturday evening July 26 at 8 p.m. Tenor Richard Cassily sings the title role, soprano Maralin Niska sings Desdemona, and baritone Sherrill Milnes sings Iago. The Boston Symphony Orchestra, Tanglewood Choir, and Berkshire Chorus participate in the performance.

On Sunday afternoon July 27 at 2:30 p.m., Charles Wilson, Assistant Conductor of ohe Boston Symphony, leads a program consisting of two works, the Symphony No. 2 of Sibelius and the Emperor concerto of Beethoven. Soviet piano virtuoso Vladimir Ashkenazy is soloist in the Beethoven.

The Open Rehearsal, for the benefit of the Orchestra's Pension Fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6; the phone number is (413) 637-1600.

Advocate Arts

- ART
- CINEMA
- DANCE
- LITERATURE
- MUSIC
- OPERA
- THEATRE

At Tanglewood

Soloists Wild and Watts

By HAROLD C. SPROUL

Friday's offering demonstrated the circus aspect of Tanglewood at the expense of musical festival in any terms a musician could respect.

The 7 p.m. Prelude forgot its earlier distinction and presented Earl (Smoothie) Wild in an entirely unneeded piano recital out of the hoary tradition of such tittilation for 11 a.m. pre-cocktail hours or artist-series in the hinterland—or television culture. Mr. Wild is terribly skillful and his program terribly appropriate to his genius (genius is not necessarily intelligent).

Tausig's hopped-up arrangement of the Bach Organ Toccata in D minor, like Busoni's similar but more musical interpretations, is sure-fire excitement. And it should be (rapid figurations on organ or harpsichord can make a glorious impresionism of glowing harmony—see also Belinese Gamelons) but between Tausig and Wild so many inner reasons and connections were missing that while Bach himself would cheer the powerful sensations he would certainly have shown his famous temper at such rootless exploitation.

The rest of the Prelude program was of-a-piece: Mendelssohn and Brahms reduced to sentimental dream and dash—the dash more speed than rhythm. Rubatos were always a path of least resistance rather than shapings of musical impulse with inner tension. The Balakivev Fantasy on Glinka's Life for the Czar made a conclusion all-too fitting, beginning with a fine nostalgic folk song and then proceding to beat hell out it with all the possible mayhem the pianoforte is capable of. Does "Tanglefoot" really need this? The only thing missing was a pool of spotlight on the vaudeville hero.

The Boston Symphony at 9 p.m. under Leinsdorf continued the plausible superficiality of E. Wild, although Beethoven and Brahms could not be completely denied. The Egmont Overture with its condensed drama of implacable power and the concomitant plaint of the victims, its popular anger and struggle, and at last the Trumpets of the Marines,—it was all brilliantly there, although at moments the down-beating of inhuman tyranny sounded more like Beethoven making-a-muscle.

Beethoven's Symphony No. 1 was treated with casual condescention—plenty of brio but all too fast for the ideas and slippery with suntan oil. The lovely Andante Cantable—its first lifting motif like Mozart's in the G minor but then expanding by inner stress into a longer line, the development needing space and time—this became a lilting allegretto, pretty and clever. (Beethoven interpreters should recall a touchstone—the songs To A Distant Beloved). The earlier Beethoven music needs more insight than the later) and all we got this night was a fine orchestra putting-in-time.

The Brahms Concerto No. 2 is also unkillable, providing that piano and orchestra can play the notes—loud and soft, so rich in action—feeling it might even be defensible to skim it for effects. At any rate, that's what Andre Watts and Erich Leinsdorf did (Leinsdorf is impeccable as an accompanist but certainly made no effort to transcend the triviality of the pianistic ideas). The orchestra did its beautiful best when allowed to,—the lovely, lonely Frenchhorn at the start leading in the piano (the central music is always central, though Brahms a pianist) the cello solo, brooding—like the song of half-waking desire it must derive from—that Mr. Eskin sang with such conviction of tone and mood, etc. But to what avail if the piano, instead of lifting from inside the orchestral sound, attacks like a soloist who has been impatiently awaiting to show, or in the conclusion of the Andante where the cello calls the tune, obtrudes percussive trills that should be merely a febrillation inside the cello and orchestra. The concluding Allegretto Grazioso had more allegro and little grace. The grand swing of the second tune, slipped back and forth from protagonist-piano to orchestra aiding and abetting in abandon (this is Brahm's the careful student of counterpoint, the Bavarian who flowered in Italy, when he contemplated this Concerto on his first tour, who never got over his passion for gypsy music, whose love songs belie the beard). I'm sorry to say that the present dialogue sounded merely like a bickering of gossips and that I could only recover Brahms, as I swung home over the Berkshire Hills, by singing all the parts myself to the clean night air.

It occurred to me that if spell-binding soloists are wanted for Preludes, you could not be more musically discriminating than by importing Louis Armstrong.

If sophistry, as Socrates believed, is to make the lesser appear the greater reason then this Friday was a triumph of sophistication.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JUL 31 1969 New England

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 21 1969 New England Newsclip

Andre Watts

This Week at Tanglewood

LENOX — The forthcoming weekend at Tanglewood bids fair to be the most notable of the summer, though several other single concerts seem destined to draw larger crowds.

Pity the music-lover who has to choose between the programs of July 25, 26 and 27.

Friday at 9 p.m. the main concert, after the Beethoven "Egmont" Overture and First Symphony under Leinsdorf, is climaxed by the sensationally gifted young Negro pianist, Andre Watts, in the Brahms Second Piano Concerto.

Watts, who became 23 recently, has just completed a five-week tour of Japan and other points in the Far East.

The 7 o'clock bonus to early comers Friday will be Earl Wild's Weekend Prelude of 19th century romantic piano music of the virtuoso type.

Saturday at 8 p.m. brings a complete performance in concert form of Verdi's opera, "Otello," sung in Italian, with tenor Richard Cassilly as Otello, soprano Maralin Niska as Desdemona, and Sherrill Milnes as Iago. Also under Leinsdorf's baton will be the Boston Symphony Orchestra, Tanglewood Choir and Berkshire Boy Choir.

Soviet Pianist

Sunday, at 2:30 p.m., Charles Wilson will conduct the Sibelius Symphony No. 2, and the distinguished Soviet pianist, Vladimir Ashkenazy, will be featured in the Beethoven "Emperor" Concerto.

Wilson, who has been B.S.O.'s assistant conductor for three seasons, is returning soon to his old love, conducting at New York City Opera.

Tomorrow night's "Tuesday Tanglewood Trends" concert brings Joni Mitchell, the Butterfield Blues Band and Tim Hardin. Mahalia Jackson heads next Tuesday's talent.

The Fesitval of Contemporary Music, staged by Berkshire Music Center in cooperation with Fromm Music Foundation of Chicago, will be presented from July 30 to August, 2, and August 11 to 17.

—J. F. K.

At Tanglewood

Andre Watts Plays Brahms With Mature Sensitivity

By R. C. HAMMERICH

LENOX — Brahms' Second Piano Concerto is one of those rare concertos that shoots for breath and depth and succeeds without becoming infected with suggestions of pomposity.

Largest Friday Audience

It is mature music, and its solo keyboard score was played by Andre Watts at Tanglewood Friday night with breath, Depth, maturity and modesty.

Watts is only 23 but he has been playing with maturity, modesty and sensitivity for six years . . . for six years in public, that is, ever since he first attracted world attention by substituting for the ill Glenn Gould in 1963 at a couple of New York Philharmonic concerts.

There were 7417 listeners to hear his first performance at Tanglewood, the largest Friday night audience this year, a testament to Watts' growing popularity, inasmuch as the concerto he offered has been heard here many times, the latest in 1966 and 1963.

Fine Career Seen

Watts appears to be destined for a fine career as a soloist. He plays with a confidence that gives his music strength and a sensitivity that indicates a thoughtful and reflective nature.

His technical equipment is entirely sufficient to handle a difficult work like Brahms' Second Concerto, but it is not overtly displayed.

The music is the issue with Watts, not the piano, and his Brahms Friday was deeply satisfying.

Nearly all of the week's rehersal time for the orchesera has been spent in preparation for tonight's "Otello" so the Friday night performance was, in a way, a demonstration of the orchestra's virtuosity.

Beethoven's "Egmont"

The Brahm's Concerto, preceded by Beethoven's "Edmont" is a tidy piece written to precede performances of a drama by Goethe, and the first symphony was written to fill out the program, of the first public concert in Vienna Beethoven gave "for his own benefit." It reflects the Haydn-Mozart style.

For the orchestra they were, as the saying goes, a piece-of-cake. . . . .a deed well done with ease, clean, smooth, mellow and lively.

Romantic Program

Earl Wild, a romantic American, gave his fans a romantic program for the 7 p.m. prelude concert. It was a nice little collection of bon bons for the piano composed by Bach-Tausig, Mendelshson, Brahms, Medtner, D. Albert and Balakirev.

The first was an arrangement of a Bach toccata and fugue for organ made by a 19-th century piano virtuoso. It is an attempt to make the piano sound like an organ and, in that respect, is a failure. It sounds phony.

Inoffensive Sentiment

Otherwise, the program was both pleasing and astonishing. The music is inoffensively sentimental and lyrical, and the performance was secure in the midst of extreme difficulty.

Wild plays this romantic music warmly, without passion but with loving affection. In other hands it can be oppressive with excess or empty of expression.

And he plays its endless scales, rounds, trills, arpeggios and machine-gun staccatos with light-fingered accuracy and agility.

Tonight, Erich Leinsdorf will lead the orchestra, 10 soloists, the Tanglewood Choir, Berkshire Chiors, Framingham Choral Society and Berkshire Boys Chior through Verdi's four-act opera "Otello", for almost three hours including an intermission.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 26 1969 New England Newsclip

ALBANY TIMES UNION
Monday, July 28, 1969

Tanglewood Program

Andre Watts Soloist In Brahms Concerto

By JAKE SHERMAN

The stunning performance of Brahms' Piano Concerto No. 2 in B flat op. 83 by 23-year-old guest soloist Andre Watts was easily the high point in the distingushed evening offered by the Boston Symphony Friday night at Tanglewood.

The Brahms work, in four movements as opposed to the usual three, is not a bombastic one though it is deeply dramatic and technically demanding. It is notable for the color and variety of the piano part and the general richness of instrumentation.

It is in the concerto's first two movements, the first labeled allegro non troppo, the second allegro appassionate, that the soloists's technical prowess and sheer stamina are called into play. Particularly in the highly charged second movement, Watts played with a sustained power and intensity that never degenerated into more display.

IF THERE was one movement, however, in which the large crowd seemed specially entranced by Watts' playing, it was the third. This is the slow movement, and its melancholy theme is first stated by the cellos and then picked up by various other strings before arriving at the piano. It is in the gentle and drawn out concluding section of the movement where Watts' control and subtle lyricism were most evident. But as his sprightly handling of the gay final movement proved, the young pianist can shift gears quickly.

The Boston Symphony under Erich Leinsdorf offered the kind of full-bodied support that demonstrated the orchestra's confidence in the strength of the soloist. Perhaps the most striking example of superb musicianship was the exquisite work of the strings in the third movement.

TWO WORKS by Beethoven — the Overture to the opera "Egmont," based on Goethe's play, and the First Symphony, filled with the classical influences of the composer's immediate predecessors,—were also featured on the program. In general, Leinsdorf's interpretation of the Overture lacked the heroic cast one might have expected. The symphony, however, fared well, receiving a treatment that was both elegant and fully captured the witty caprices of the minuet and finale.

The Weekend Prelude Friday night featured pianist Earl Wild in a program of short works by such composers as Bach, Mendelsshon, Brahms, Medtner, D'Albert and Balakirev.

SATURDAY NIGHT the Boston Sympony together with guest singers and the Tanglewood Choir and Berkshire Chorus presented a full-length concert version of Verdi's "Otello." On Sunday, Charles Wilson was scheduled to conduct the orchestra in a program that included Sibelius' Symphony No. 2 in D op. 43 and Beethoven's "Emperor" Piano Concerto. The latter work featured guest loist Vladimir Ashkenazy.

TIMES
BEVERLY, MASS.
(E) 9,230

JUL 24 1969 New England

4th Tanglewood Weekend: Brahms and Beethoven

TANGLEWOOD, LENOX—The fourth weekend of the 1969 Berkshire Festival at Tanglewood opens tomorrow, Friday July 25 with the 7 p.m. weekend prelude, when pianist Earl Wild plays a program of virtuoso romantic piano music of the nineteenth century.

The 9 p.m. Boston Symphony Orchestra concert conducted by Music Director Erich Leinsdorf is a Beethoven-Brahms program with pianist Andre Watts as soloist in the Brahms piano concerto no. 2 in B flat. Mr. Leinsdorf opens the program with Beethoven's Egmont overture and Symphony no. 1 in C.

On Saturday evening, a complete performance in concert form will be given of Verdi's opera Otello.

Sunday afternoon, July 27, the Tanglewood weekend will conclude with a Boston Symphony presentation of Sibelius' Symphony no. 2 and the Emperor concerto of Beethoven.

The Open Rehearsal, for the benefit of the Orchestra's Pension Fund, is on Saturday morning at 10:30 a.m., with all seats $2.50, unreserved. The Tanglewood box office is open from 9-6.

50.

Mus 7/28

Beethoven's Egmont Overture Given Taut Performance at Tanglewood

By MILTON ZAPOLSKI

Music by Beethoven and Brahms was featured at Tanglewood Friday evening. For openers, Beethoven's Egmont overture was given a taut performance which wasn't really that exciting.

* * *

Orchestral playing was somewhat ragged, but the string sound hurt the overture most. Conductor Leinsdorf has a paradigm about playing Beethoven with the (larger) contemporary orchestra.

In order to make up for imbalances, "the winds should be doubled frequently, the horns seldom, and the trumpets not at all."

This is very nice, but wouldn't reducing the size of the modern string section a bit elicit a more coherent (not to mention historically accurate) over-all sound? Why conductors insist on using a string section 50 per cent larger than any orchestra Beethoven assembled is beyond me.

* * *

The same remarks apply for the performance of Beethoven's First Symphony. For the most part, problems were compounded considerably by didicuiously hasty tempos that truly bruised the music. The slow introduction was really rushed, and even those familiar with Leinsdorf's cavalier manner with such introductions must have been shocked at such a distortion.

The tempo, after all, calls for adagio MOLTO. The main allegro was not much faster, but its relentless drive constricted the wind parts to the point of claustrophobia.

* * *

Now, all this undue haste could be justified if you consider that the second movement andante is appended con moto, but for my taste Leinsdorf took the instruction too literally.

You see, were the first movement to go slower it wouldn't provide the contrast implicit in a fast-slow movement relationship.

The end result was precipitate tempi in both movements, not just one or the other. One perceives just how the conductor's organic thinking can spoil a piece just as much as it can strengthen and enhance it.

* * *

Of the third movement it may be said the music was pushed a bit in deference to the preceding quick tempi, but it is a movement that can bear a heated pace.

Leinsdorf conducted it more as a spiritual precursor to the first true scherzo (the Eroica third movement) than as a minuet, but the results were good.

Fabulous is the only word to describe the finale, which offered wonderful string articulation and superlative thrust. As a whole, though, the symphony didn't make sense. Incidentally, Leinsdorf observed repeats in the outer movements, but not in the andante.

* * *

Brahms Second Piano Concerto was featured after intermission. Andre Watts was soloist, and he brought to the part an olympian grandeur and technical accomplishment far beyond the range of words.

His tone is not exactly large, but it is astonishingly precise and balanced. The clarity he achieves is just splendid; and much left-hand work that escapes other pianists is brought penetratingly to light.

* * *

Suffice it to say this was one of the finest Brahms seconds I have ever heard; it was boldly outlined and very baroque in profile, yet searchingly romantic at the same time. Only two spots were flawed, the recap cello rhapsody near the close of the andante was a shade too loud, and Leinsdorf slipped back during the last 50 bars into that bad habit of hurrying things along.

The whole ending sounded terribly out of joint that way; even Watts' gentle urging to hold back slightly did no good, the conductor just whipped right through in a cloddy manner.

But the rest of the performance was of such a high caliber these inconsistencies could be overlooked. The orchestral playing was of a rare order, and the beautiful horn, cello and oboe work should be singled out for outstanding accomplishment.

* * *

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Albany, Knickerbocker News
Saturday, July 26, 1969

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By MICHAEL WIENER

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TELEGRAM
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SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
JUL 26 1969

MY MAN ANDRÉ

by NORMAN DARDEN

I know I would be saying nothing if I said Vladimir Horowitz and Artur Rubinstein are the kingfish at the piano. Everybody knows it, and their public has paid them well for being so. Horowitz, they say, collected a quarter of a million for his now famous television recital. Rubinstein continues to be a sellout no matter how often he plays, and French TV spent a bundle making a long feature that will be shown in this country next fall.

But Horowitz is in his sixties and Rubinstein in his eighties, and the miracle of their superman playing will eventually come to an end, leaving the public to mourn the passing of their fingers. But while most admiring fans will be saddened, good times will not wither and die with them. A piano talent good enough to match theirs is in our midst right now. It belongs to André Watts, whose playing is as homegrown and as natural as Huck Finn.

It's true that Watts was born in Nuremberg, Germany, twenty-three years ago. But this doesn't make him any less American, because his American Negro father, a career soldier, was doing his stint for Uncle Sam at the time and lived with his Hungarian wife on a U.S. Army post. When André got big enough to go to regular school, his parents brought him back to Philadelphia to prepare for the big life. By sixteen, he was such a shot at the piano Leonard Bernstein chose him for a New York Philharmonic debut. When I heard him I knew he was the big piano talent I was waiting for. And he has been making it ever since—even the past few months he was on a Far East tour, in part for the State Department. He's due back at the end of July for a Tanglewood date with the Boston Symphony and Erich Leinsdorf, which is a nice kind of homecoming for anybody.

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Mon 7/28

Beethoven's Egmont Overture Given Taut Performance at Tanglewood

By MILTON ZAPOLSKI

Music by Beethoven and Brahms was featured at Tanglewood Friday evening. For openers, Beethoven's Egmont overture was given a taut performance which wasn't really that exciting.

* * *

Orchestral playing was somewhat ragged, but the string sound hurt the overture most. Conductor Leinsdorf has a paradigm about playing Beethoven with the (larger) contemporary orchestra.

In order to make up for imbalances, "the winds should be doubled frequently, the horns seldom, and the trumpets not at all."

This is very nice, but wouldn't reducing the size of the modern string section a bit elicit a more coherent (not to mention historically accurate) over-all sound? Why conductors insist on using a string section 50 per cent larger than any orchestra Beethoven assembled is beyond me.

* * *

The same remarks apply for the performance of Beethoven's First Symphony. For the most part, problems were compounded considerably by didicuiously hasty tempos that truly bruised the music. The slow introduction was really rushed, and even those familiar with Leinsdorf's cavalier manner with such introductions must have been shocked at such a distortion.

The tempo, after all, calls for adagio MOLTO. The main allegro was not much faster, but its relentless drive constricted the wind parts to the point of claustrophobia.

* * *

Now, all this undue haste could be justified if you consider that the second movement andante is appended con moto, but for my taste Leinsdorf took the instruction too literally.

You see, were the first movement to go slower it wouldn't provide the contrast implicit in a fast-slow movement relationship.

The end result was precipitate tempi in both movements, not just one or the other. One perceives just how the conductor's organic thinking can spoil a piece just as much as it can strengthen and enhance it.

* * *

Of the third movement it may be said the music was pushed a bit in deference to the preceding quick tempi, but it is a movement that can bear a heated pace.

Leinsdorf conducted it more as a spiritual precursor to the first true scherzo (the Eroica third movement) than as a minuet, but the results were good.

Fabulous is the only word to describe the finale, which offered wonderful string articulation and superlative thrust. As a whole, though, the symphony didn't make sense. Incidentally, Leinsdorf observed repeats in the outer movements, but not in the andante.

* * *

Brahms Second Piano Concerto was featured after intermission. Andre Watts was soloist, and he brought to the part an olympian grandeur and technical accomplishment far beyond the range of words.

His tone is not exactly large, but it is astonishingly precise and balanced. The clarity he achieves is just splendid; and much left-hand work that escapes other pianists is brought penetratingly to light.

* * *

Suffice it to say this was one of the finest Brahms seconds I have ever heard; it was boldly outlined and very baroque in profile, yet searchingly romantic at the same time. Only two spots were flawed, the recap cello rhapsody near the close of the andante was a shade too loud, and Leinsdorf slipped back during the last 50 bars into that bad habit of hurrying things along.

The whole ending sounded terribly out of joint that way; even Watts' gentle urging to hold back slightly did no good, the conductor just whipped right through in a cloddy manner.

But the rest of the performance was of such a high caliber these inconsistencies could be overlooked. The orchestral playing was of a rare order, and the beautiful horn, cello and oboe work should be singled out for outstanding accomplishment.

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Music Review

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(M) 52,185 (S) 108,376

JUL 27 1969

New England Newsclip

Additional July 25 Concert Review on page 55.

SATURDAY REVIEW
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FADED TEXT

57

At Tanglewood

Opera Lovers Cheer 'Otello' Triumph

By R. C. HAMMERICH

LENOX — The house and yard were full of opera lovers Saturday night at Tanglewood. They were there for the high point of the Berkshire Music Festival season . . . a concert version of Verdi's "Otello."

One of Greatest

And judging by their cheering they were happy. But then, of course, opera lovers always cheer. Judging by my own personal reaction, their cheers were not misplaced.

The performance was a triumph.

"Otello," of course, is one of the two greatest operas composed by one of the two greatest opera composers of the passionate 19th century. (The others are "Falstaff" and Wagner.)

Expect Drama

So a casual listener might well expect the music to be dramatic. If he was paying attention Saturday, he could not remain casual. The music is indeed passionate.

The forces who offered this tour de force to 6240 listeners Saturday were led by Erich Leinsdorf on the podium and included 10 soloists, the Tanglewood Choir, Berkshire Chorus, Framingham Choral Society Chorale, Berkshire Boy Choir (adding up to about 100 voices) and the Boston Symphony Orchestra (106 instrumentalists).

Leading voices were Sherrill Milnes as Iago, Richard Cassilly as Otello and Maralin Niska as Desdemona.

Elemental Emotion

Are there any who don't know the gist of the plot? It is a story from the 15th century dramatized by Shakespeare and vocalized most successfully by Verdi.

It is a story of elemental emotion, of neurotic jealousy aroused by a revengful villain and intensified to tragic murder.

At Tanglewood the actors were dressed in black trousers and white jackets; Otello's Moorish heritage was symbolized by a black turtleneck shirt, Iago's villainy by a Machiavellian beard, narrow black bow tie and black vest. Desdemona was slim and vulnerable in a pale green gown.

Language Barrier

Their movement modified by the narrow platform on which they moved high (and a bit remotely) behind the orchestra, conveyed their changing relationships with surprising accuracy.

But it must be admitted the details of the action were lost on those who couldn't understand the Italian libretto.

The great power of opera, however, is in its ability to convey its message abstractly through the emotion of the music alone. And the forces at Tanglewood Saturday were magnificently eloquent.

Voices Similar

One of the more interesting aspects of the soloists was the similarity between the voices of Milnes, a baritone and Cassilly, a tenor.

Cassilly, Otello, is a big man and his voice is heroic, almost like Wagnerian Heldentenor. It is on the high side of baritone.

Milnes, Iago, has a baritone high enough to move into the tenor range. There are times when their brilliant, ringing tones seemed interchangeable.

The similarity helped emphasize the equality of their personal power and justify the intensity of their dramatic conflict.

But that isn't really any purpose in hoping that the emotional impact of a performance such as that at Tanglewood Saturday can be reported.

It can only be said that even if a recording is eventually made available from the tapes, its excellence will not be the same as being there.

The afternoon chamber music session in the theater didn't help to dispel the grey gloominess under the low foggy clouds.

The performance was okay; it was the choice of program that [illegible] a [illegible] quartet by Schubert (Op[illegible]). That, for him, is musical [illegible] serious, and a [illegible] for strings plus [illegible] (No. 2, Opus 10) by Arnold [illegible]berg.

The musicians were [illegible] Boston String Quartet from [illegible] New England Conservatory [illegible] Tanglewood Institute fellows [illegible] Kenneth Sarch, violin; Tibor Pusztai, violon; Yaci Orbach, viola; Jay Hummeston, cello; Joan Heler, soprano.

Variation, Unity

Their Schubert had plenty of [illegible] dynamic variation [illegible] a professional ensemble [illegible]. The tonal balance, however, was marred by a first violin that had an element of shrillness.

The first and second movements of the Schoenberg are full of dissonance and [illegible] sense, clustering chromaticisms (made sharper by the first violin), and moribund sound on a moribund day.

The third and fourth movements were made powerfully dramatic, however, by the full, rich soprano voice and its tragic lament that tempered into sad resignation.

This afternoon the Boston Symphony Orchestra will be joined by Vladimir Ashkenazy for Beethoven's Emperor Concerto, a happier piece. The sun will shine.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 27 1969 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 28 1969 New Engl

'Otello' at Tanglewood

By JAY C. ROSENFELD

WITHIN THE WEEK in which we reached the moon, it has been necessary and appropriate to use all the near-hyperbolic and elaborate praise our vocabulary contains. This is fortunate. It provides readily at hand the terms which may be used again for a project of slightly less magnitude and rarity yet which, too, involves the coordination of large and diverse forces for a common purpose.

The praise for this latter achievement descends on the ample and adequate shoulders of Erich Leinsdorf, musical director of the Boston Symphony Orchestra, for his performance Saturday night at Tanglewood of Verdi's "Otello."

* * *

GIUSEPPE VERDI is usually "Exhibit A" whenever there is what Arnold Toynbee (when he recently reached 80) called a list of "working survivors." A composer's age at the time of writing a masterpiece is always of importance. More often, however, as in the cases of Mozart and Mendelssohn, it is on the youthful ascent than on the senectitudian slope. Verdi's last two operas, "Otello" and "Falstaff," were written on Shakespearean books when he was in his 74th and 80th years. They have been doubly revered, primarily for their inspiration but secondly for the product of an Olympian hand so long applied to the musical stage.

"Otello," as Verdi used it, was on the libretto of Boito, himself a composer of weighty consequence and who, in his function as librettist, was unequaled.

The reason "Otello" is played so infrequently depends on several factors, of which the main one is the difficulty of finding a competent representative of the title role. He must have a "voice like a trumpet and a physique like a bull." Such a singer was available Saturday. Richard Cassilly has the stature and required vocal dominance. While the opera was presented in concert form, there were a few attempts at dramatic realization when the honorable Otello in the final scene strangles Desdemona. Many of us, who had become infatuated with Maralin Niska for her personableness and her vocal distinction, feared that a light touch from Cassilly might be more than we wished our heroine to sustain.

The malignant Iago of Sherrill Milnes was also of outstanding fitness, and it is a pity that space allows but a mere mention of Richard Taylor as Montano; Rose Taylor (his wife) as Iago's wife, Emilia; Joaquin Romaguera, as Cassio; Luther Enstad as Roderigo; Ryan Edwards as a sailor; Eugene Rabine, a herald; and Ara Berberian as Lodovico.

* * *

THIS WAS A first performance for the Boston Symphony, and "Otello" alone would serve to mark the 1969 season as memorable. Leinsdorf's responsibility in dovetailing the many forces was discharged with an admirable confidence and conspicuously effective realization.

The action takes place in Cyprus at the end of the 15th century. There is no overture proper to the opera. There are a few very tempestuous bars of prelude, whereupon the scene gives a chorus of sailors and Cypriots opportunity to express alternate hope and terror for the safety of the expected Moor, Otello, a general in the Venetian army.

The choruses, trained more than ably by Charles Wilson and his assistant John Oliver, happily met an unusual share of demands and conveyed Verdi's magnificent choral writing. The Cypriot citizens, soldiers of the Republic, Albanian sailors and various other detachments were supplied by the Tanglewood choir, the Berkshire Chorus and the Framingham Choral Society chorale, and the Cypriot children were sung by the Berkshire Boy Choir, of which Allan Wicks is the music director.

Leinsdorf proved to be a one-man MASA (Master Accountable for Supreme Achievements). The vividness of the drama and the unceasing continuance of the musical narrative were maintained with unfailing magnetism.

* * *

FRIDAY NIGHT the phenomenally-gifted Andre Watts made his Tanglewood debut in the Brahms B Flat Piano Concerto. This concerto at one time was considered the highest and most formidable bunker an assieger must attack before conquering the summit of pianism. Young men, especially those only 22, normally stood aside and made obeisance to the mature giants of the guild when Brahms' Opus 82 was opened. For young Watts to ride to glory, as he did on that concerto, was indeed a triumph.

His steel-like fingers denied him nothing. Profiting by Leinsdorf's abundant benevolence and excessive paternalism, the performance literally took off at many pages. Its magnificence was realized in the main, alternating with superficial penetration at other times.

Watts, to begin, was possibly himself awed by the extent of the huge auditorium bursting with an audience exuding an urgent good will even before he depressed a key, and his initial simple ascending avowal was not marked by an adequate spaciousness. But as the concerto progressed and he became immersed in its majesty, one could sense an expansive manifestation of inner fervor.

The beautiful theme which introduces the slow movement which Brahms allots to the cello fell to the orchestra's principal, Jules Eskin, whom Leinsdorf called forward to share the ovation given Watts.

* * *

YESTERDAY AFTERNOON, the orchestra's assistant conductor was given his day at court. Charles Wilson chose the Sibelius Second Symphony. The soloist was Vladimir Ashkenazy in the Beethoven E Flat Piano Concerto, the "Emperor."

The Sibelius is a doubly attractive vehicle for a young conductor. There are few symphonies which permit, indeed which invite, so much color and variety in their reading. Wilson was obviously aware of this potentiality and strove with overeagerness to exploit every possible detail.

Sibelius drags out his points like a wordy storyteller; Wilson accentuated this feature of the Finn's type of writing. It was our view that the long gradual approaches of Sibelius could have been taken with a more powerful motor rather than make a weaker one labor to get to the summit. Wilson did bring out many of the gorgeous sonorities Sibelius writes and the orchestra gave of their most radiant tonal splendor.

Ashkenazy was playing with the Boston orchestra for the first time. There have been few pianists who have surmounted the difficulties of the "Emperor" with more aplomb and apparent nonchalance, and few who have injected so powerful a rhythmic rationality and so balanced a sense of tonal validity.

And even if it fell short of the touch-tone Toscanini reading, it was not without its marvelous moments and showed Leinsdorf doing work he loves best.

Verdi, it is clear, was not fascinated by, and even considered naming his opera after his villain whose jealousy spurs the drama and who effects its final tragedy.

Iago's is the richest role, and Sherrill Milnes handled it knowingly.

As we saw when the Metropolitan Opera played Boston Milnes is a singer of singular presence, commanding voice and much intelligence and taste. What we got Saturday was necessarily an incomplete portrait of Iago, for the stage action was no more than sketched in by the singers stage rear. But vocally and personally Milnes was wonderfully convincing, although his grandest set piece, the Act 2 'Credo,' fell somehow flat.

Milnes seems temperamentally best suited for scenes that are dramatically in flux in states of 'becoming' rather and 'being'. Just as in the Boston 'Trovatore,' where his singing of 'Il Balen' was a bit pale, so was his 'credo' here a piece of singing less forceful than it might have been.

From the work I remember hearing at the New York City Opera, I expected Maralin Niska to be good, but not really as good as her Desdemona showed her to be. The role may be a bit big for her voice and so not quite ideal, but she sang it with a clear and lucid sound and excellent intonation over a two-octave range of remarkable uniform timbre She struck me as personally somewhat cool. Excessively inaccessible (her cry to Emilita for instance at the close of the 'Willow Song' didn't catch us unexpecting and break our heart as it should have) but Miss Niska nevertheless did a good job.

The title role was taken by Richard Cassilly who might have been hired for his decible rating alone. For though his voice was powerful enough to carry over chorous and orchestra, his musicality was pedestrian, his sound unsubstantial, his range incomplete, his intonation of variable accurracy.

Smaller parts were filled mostly by student singers from the Berkshire Music Center, most of whom were adequate.

By and large, the orchestral work Leinsdorf got from the BSO was outstanding and especially distinguished work came from English hornist Laurence Thorstenberg in his Act 4 obligato.

"Otello" was a BSO first performance was a work that held the interest of the players —and thus, of us—and showed handsomely that things can be far better than they usually are.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969 New England

Leinsdorf 'At Home' Conducting 'Otello'

GEORGE GELLES
MUSIC CRITIC

LENOX — As Erich Leinsdorf moves towards the end of his tenure with the Boston Symphony, he's giving us more of what he did before he came to the orchestra — opera, that is.

Saturday's "Otello" at Tanglewood, like Mozart's "Abduction" two weeks earlier, was a special sort of attraction, meant to draw crowds larger than usual. If it didn't, having suffered the same wet weather that dampened the Mozart, it was, at least a more than satisfactory performance.

In the next-to-last opera of Verdi, dramatically his most concise, and musically closest in mood and manner to the "Requiem," Leinsdorf was fully at home. I wasn't moved by everything he did—the choruses early on lacked pointedness and delicacy, many of the recitatives went slack and silences vere occasionally rushed right through —but when there were extended stretches of compressed dramatic action the performance had life and direction (as did the last two acts.)

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 28 1969 Ex

Tanglewood's Otello saved by Cassilly

By MICHAEL STEINBERG
Staff Writer

LENOX — For all his musical seriousness, Erich Leinsdorf is not the right conductor for Verdi's 'Otello", of which he led a concert performance at Tanglewood Saturday. His conducting has neither the fire for it, nor the humor either, and lacking those qualities, a musician is really at a loss with "Otello."

Also, the tempi were not always convincing. I don't mean that they were perverse or silly: well-meant, they were not rightly, naturally, felt. Adjacent tempi, maybe off by no more than a nail's breath, sat uncomfortably together, so that transitions were awkward and scenes like the Otello-Desdomona confrontation at the beginning of the third act, where the impact depends on beautifully fitted tempo relationsips, tended to drift aimlessly.

Spongy at its core, the performance could not succeed as a whole. It was, even so. one uncommonly worth hearing because of an Otello and an Iago of stunning dramatic, musical and vocal magnificance. Sherrill Milnes was the Iago, and his singing had an astonishing richness and variety of verbal, timbral, rhythmic and articulatory nuance. Subtle and witty, Milnes' characterization, though of course his voice is heavier, had something of the lithe elegance that made Giuseppe Valdengo's performance for Toscanini so ramarkable. The sound itself was splendid.

Richard Cassilly, the Otello, is not the familiar figure in America that the phenomenal and giftedo Milnes has become in the last couple of years. At the New York City Opera he seemed to be quite an interesting tenor with a constricted sound. After he had dropped from sight for some time. he came to Montreal and New York with the Hamburg Opera in 1967 and gave performances in "Jenufa" and "Mathis" that showed him to have become a singing actor of unusual force and artistry (havin the year before done a good job in a Boston Beethoven Ninth).

I had heard enough to expect a good Otello, but I was not prepared for the overwhelming one Cassilly delivered Saturday. The voice is enormous and rather open and bright. It is perhaps not sensously beautiful in any conventional sense, but it has so much intensity and so much character that it is a marvelously exciting instrument.

Verdi wrote Otello for a voice one can hardly imagine existing, one that can freeze the marrow with "Abbasso le stade!" Some moments later, the tenderness and vocal elegance for the love duet, and still later in "Vio! Mi potevi scagliar," have available a fantastic intensity in pianissimo and in that low register where most tenors just breathe horsely.

I have not heard another Otello send his opening "Esultate!" rining out so fearlessly and brilliantly and Cassilly's whole performance was astoundingly and in my experience unprecedentedly, equal to the demands of the role.

As an interpreter of Otello, Cassilly belongs with the best, with McCracken and Vinay and Vickers. Something wild is in his voice from the beginning, his singing is that of a first-rate musician, he knows how to act with his voice. At the end of the second act I still had the impression that he was stronger, the more "musical," the less conversational the part was.

In the third act, though, it seemed to me that Cassily found himself, and that he proved himself a master at using words. He was than a complete and a moving artist, perseptive and resourceful. Each tone and word and gesture contributed to the picture of a man who is destroyed as his two strangely ambiguous love-hate relationships with Desdemona and Iago disintegrates, the process in which he is both actor and victim.

Maralin Miska took the role of Desdemona. She has a vibrant but clear soprano about which there is something pleasingly fleshy. She plays musically and sings with a rare and enviable ease and elegance. She hasn't much temperment and she is mushy with words (and seems so especially in a performance in which Cassilly and Milnes are setting the standards), and I found her performance not completely interesting.

Rose Taylor did well with the visable, but not often audible, role of Emilia, and Joaquim Romaguera was an effective Cassio when high, though dull when sober. The other roles were competently by Richard Taylor (Montano), Luther Enstad (Roderigo), Ara Berberian (Lodovico), Ryan Edwards (Sailor), and Eugene Rabine (Herald).

The Tanglewood Choir, Berkshire Chorus, Framingham Choral Society Chorale, and Berkshire Boy Choir, with Charles Wilson. John Oliver, and Allan Wicks all involved in the preparations, sang excellently though with distinctly American-Italian. Charles Wilson conducted the Cypriots' off-stage serenade to Desdemona, and provided the kind of animation of pharsing and rhythmic vitality that was so depressingly missing from most of the performance.

Laurence Thorstenberg's English horn solo in the Willow Song was beautifully played (the candy-eating chatterbox behind me loudly whispered "Gonberg!" to her husband at that point), but much of the Boston Symphony's playing was roughly unattentive and out of tune.

Given the highly theatrical nature of "Otello", Andrew Raeburn was probably right to devise more action for the singers than is usual in concert performances of opera — and this did provide exciting opportunities for Cassilly and Milnes — but it also looked a bit like a rehearsal in formal evening dress, and that was rather peculiar.

52.

the village VOICE, July 31, 1969

FESTIVAL 'OTELLO'

Over the next couple of weeks, the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, with the help of the Fromm Foundation and under the guidance of Gunther Schuller, will feature a good deal of new or almost new music. In this series, there will also be two classics from the early part of this century, Berg's "Wozzeck" (August 11 and 17) and Stravinsky's "Histoire du Soldat," both with Erich Leinsdorf conducting the professional-student forces of the Berkshire Music Center.

Otherwise, Tanglewood goes its usual, staple-materpiece way, only occasionally relieved by something seldom heard like Schoenberg's "A Survivor From Warsaw," or a couple of operas done with more musical care than is customary in opera houses. The value of this last category was emphasized on the evening of July 26, when Mr. Leinsdorf conducted the Boston Symphony and a gathering of strong singers in Verdi's "Otello."

It's not every decade that an orchestra the size and class of the BSO gets to perform this supremely powerful and subtle score, and, by way of adding to the special interest at Tanglewood, in Lenox, Massachusetts, none of the singers had ever been heard in New York in his or her role.

Richard Cassilly, formerly of the New York City Opera and now singing big tenor roles in Hamburg and elsewhere in Europe, sang the title role. He had been handicapped by some kind of allergy and at the rehearsal two days previous his voice had been almost entirely knocked out from under him. The recovery, by performance time, was substantial, if not complete. There was a little spreading here and there, including the fearsome "Esultate" entrance, where the singer has to sound like a trumpet, and there was some off-pitch singing during the first half of the opera. But Mr. Cassilly improved mightily in voice as the evening went on.

Of his acting there could be no reasonable quibble. His concept of the character had been carved to heroic dimensions. Mr. Cassilly is a big man. He is also a big artist, and his version of the Shakespeare-Boito-Verdi Moor towered. This was a real Renaissance leader, combining, in the lightly compact pages of Act One, a lifetime of moral strength and tenderness. And as it should happen in the best performances of both the play and the opera, his destruction, by himself as well as by Iago, was like the explosion of a volcano. How often have you seen an Othello, or Otello in the Italian opera, enacted in the final scene 90 per cent with the eyes?

Getting back to Cassilly's singing, not only were the great monologues greatly realized in terms of music and tragedy, but his share of the first-act duet with Desdemona had a vocal lyricism uncommon among most present-day singers of the part.

The Tanglewood Desdemona was Maralin Niska, acting intelligently and singing with a smooth brilliance and poignant intensity typical of only the best sopranos who have tried this role. She carried the top of the huge ensemble (uncut in all its complexity) in Act Three, and her "Salce, salce" will haunt me for a long time with its breathtaking arch of soft, silky sound.

Sherrill Milnes, the young baritone powerhouse, has not yet captured the full musicodramatic dimension of Iago, neither the huge fury nor all the dazzling subtleties, yet there was a lot to admire musically, especially in his scrupulous observance of Verdi's mezza-voce indications. Rose Taylor, as Emilia, made a very important thing musically as well as dramatically, of the final confrontation, and Ara Berberian was a sonorous, imposing Lodovico, giving the Venetian Establishment a rich, virile base voice. Joaquin Romaguera seemed beyond his depth as Cassio, but grateful mention should be made of Ryan Edward as a serenading sailor, substituting for the group of baritones called for in the score.

Mr. Leinsdorf conducted it all with much power and more sensitivity. If there was not the constantly fed fire of Toscanini, there was an almost constant orchestral and choral finesse the Met's most recent attempts at unapproached by a few miles in "Otello." (The outdoor Tanglewood Music Shed's mellow, diffusive acoustics may also have dampened the fires a bit.) The combined Berkshire Chorus, Tanglewood Choir, Framingham Choral Society Chorale (redundant in name only) and Berkshire Boy Choir gave us Verdi music rather than Met barking, and the orchestra provided such excellences as luminous violins, super-smooth cellos (Jules Eskin, their leader, especially), the strings-with-harp pizzicati that lauched Otello's farewell to glory, the mandolins and guitars that serenaded Desdemona and the mellow flutes with other winds that ushered her to her last song and prayer.

A further nice word is due Andrew Raeburn's mostly successful attempt at a sceneryless, costumeless staging on a high platform behind the orchestra. At any rate, Verdi was the kingpin of the evening, as he should have been.

—Leighton Kerner

Tanglewood: Moor in the right mood

by James J. Stark

Erich Leinsdorf's production of Verdi's **Otello** at Tanglewood on July 26 must rank as a landmark in his seven-year association with the Boston Symphony Orchestra. Seldom on the stage at Tanglewood or at Symphony Hall in the last few years has Leinsdorf been so at home in his medium or so expert in his direction. With Sherrill Milnes as Iago and Richard Cassilly as Otello, a well trained chorus and a superbly responsive orchestra, Leinsdorf held the large audience spellbound for three hours.

"Otello" is different from earlier Verdi in that the libretto is so totally important: the dialogue is fast-paced and continuous, with only occasional "set" pieces; even these are not arias in the traditional sense. Arrigo Boito reworked and cut Shakespeare's tragedy extensively in creating what is regarded as one of the masterpiece librettos of all time. It is often succinct where Shakespeare was flowery and allows the music to do a great deal of the explaining and setting of mood. Nonetheless, and contrary to the misconceptions of many, "Otello" is **not** Wagnerian, despite stylistic innovations which resemble Wagner superficially.

Leinsdorf's appreciation of this difference in styles is terribly important to the success of this performance. In "Otello," singing is the important business; orchestral music exists only to complement the singer, never to achieve the independence of form and conception that is so crucial to Wagner. The orchestral dynamics set the tone for mood changes but never stole the show. The colors were expressive but never showy.

The singers were the essence and majesty of the performance. Sherrill Milnes has such a rich natural quality that he was never forced to try to create depth to his voice by covering his tone. His soliloquy in the second act, Iago's famous speech about the cruelty of existence, was majestic yet not overblown. The rich natural baritone flowed. Richard Cassilly's "Otello" was sung with poise and assurance. His tenor voice has a brilliant focus without the piercing harshness that one often hears in lesser operatic voices. This was terribly important here: it is difficult at the outset to imagine the robust Moor as a tenor (Verdi's choice, governed partially at least by convention); Cassilly comes across where a lesser voice would have botched the whole thing. Maralin Niska (Desdemona) was not quite the actress nor singer to match Cassilly's Otello, but she was very good: her voice is lovely in the midrange and high when she sings softly, but she seems a little unsure of what to do with it in the loud high emotional moments. The supporting cast, including five fellows of the Berkshire Music Center, was adequate; there was really not much opportunity for distinction in these lesser parts. Joaquin Romaguera as Cassio and Ara Berberian as Lodovico (the Venetian ambassador) were two of the best supporting singers.

The staging for the performance was limited to an unimaginative series of platforms for the singers and separate risers for the off-stage children's chorus. Complete with mandolin accompaniment, the Berkshire Boy Choir charmed the audience in the lovely children's interlude in Act II.

Two outstanding innovative young pianists provided the other attractions for the July 25-27 weekend at Tanglewood. On Friday evening Andre Watts played Brahm's B-flat piano concerto (No. 2). The twenty-three year old discovery of Leonard Bernstein, in his seventh year on the concert circuit, provided the audience with some electrifying moments. His exciting, brash interpretation roused most of the audience to a frenzy, but left some people cold. It was certainly on the showy side, emphasizing the technical feats associated with playing difficult passages at breakneck speed. Vladimir Ashkenazy played the Emperor Concerto of Beethoven on Sunday. His interpretation was also novel — romantic and aggressive — with marked rubatos and big dynamic contrasts. His technique was impeccable — clean, beautifully articulated. Unfortunately, the orchestra, led by Assistant Conductor Charles Wilson, was very erratic and sloppy, and marred an otherwise exciting performance.

Watts and Ashkenazy are dynamic young artists with new ideas. The tendency to exciting innovation in music by young performers is something to watch.

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JUL 28 1969

LEINSDORF OFFERS 'OTELLO' CONCERT

Title Role Is Sung by Cassilly at Berkshire Festival

By ALLEN HUGHES
Special to The New York Times

LENOX, Mass., July 27 — Erich Leinsdorf, whose resignation as music director of the Boston Symphony Orchestra becomes effective at the end of the current Berkshire Festival at Tanglewood, seems to have had opera very much in mind during his final season with the orchestra. Some months ago, he offered Strauss's "Ariadne auf Naxos," a few weeks ago he did Mozart's "Abduction From the Seraglio" and on Saturday night he presented Verdi's "Otello," all in concert versions.

This last was the occasion of another triumph for Mr. Leinsdorf. Under his direction, Verdi's score was revealed anew as a masterpiece of dramatic composition in which every phrase is packed with descriptive and expressive detail. The conductor allowed nothing to go by unnoticed, yet everything was arranged so skillfully in his interpretation that the performance was one of unbroken artistic unity.

Niska Sings Desdemona

The cast was of special interest. The title role was sung by Richard Cassilly, a former New York City Opera tenor, who has been performing and living in Germany, Iago was portrayed by Sherrill Milnes and the part of Desdemona was taken by Maralin Niska. They may have sung their respective roles somewhere before, but not in our bailiwick.

Mr. Cassilly, a giant of a man who makes the sizable Mr. Milnes look small, has a lot of vocal strength and the ability to communicate well through his singing. In this performance, his vocalism was not outstanding, but he may not have been in his best form. In any case he produced at times a rather curious tone that sounded as though it might be coming through some kind of filter. At other times, the tone seemed full, robust and free of the strain that showed on some high notes.

Although there were no sets or costumes, the basic action of the opera was staged tellingly by Andrew Raeburn on raised platforms behind the orchestra. Mr. Cassilly's bulk made him an imposing Otello, and he contributed to the portrayal with acting that was tasteful and helpful.

Lacking in Intensity

Mr. Milnes is almost a natural for the part of Iago. A baritone voice of darker hue than his might lend itself more easily to expression of Iago's villainy, but Mr. Milnes's performance was very good and indicated that he might become a great Iago someday. On this occasion, however, his interpretation did not grow in intensity.

Many of his phrases were masterfully turned for the purposes of characterization, but there were also many that were beautiful vocally without being particularly expressive. It will not always be thus.

Miss Niska was, in a way, the big surprise of the evening, for, in this important assignment, she looked and sounded like an important artist. She has done an admirable job with the New York City Opera in a variety of leading roles, but in "Otello," her art seemed to take on a new dimension. Her singing was almost perfectly poised throughout the performance, and the range of color and dynamics was impressive. The "Willow Song" and "Ave Maria" in Act IV were inspired and eloquent.

Ara Berberian was effective in the part of the Venetian ambassador. His rich bass contrasted aptly with the lighter, higher voices of the other principals.

The other members of the cast were from the Berkshire Music Center and included Joaquin Romaguera, Luther Enstad and Rose Taylor. The performance also benefited from the singing of the Berkshire Chorus, the Tanglewood Choir, the Framingham Choral Society Chorale and the Berkshire Boy Choir.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 28 1969 New England

'Otello' Concert Tops Tanglewood's Weekend

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — The much trumpeted concert performance of Verdi's opera, "Otello," at Tanglewood Saturday night was top item of the Berkshire Music Festival's fourth weekend, in spite of contradictions in production.

Boston Symphony was conducted by Erich Leinsdorf Saturday night. Yesterday afternoon's conductor was Charles Wilson. Total attendance for the weekend was 22,294.

Leinsdorf's orchestral conducting in "Otello" was at concert pitch, sometimes giving the impressioon of vocal accompaniment instead of instrumental.

A startling contrast in approach existed between Richard Cassilly's full-fledged dramatic presentation of the title role and other principals who restricted themselves to singing without histrionics.

Dazzling Ensemble

It was an evening of dazzling ensemble result, especially from orchestra and chorus of 200 men, women and children who delivered great swells of solidly-set, balanced sound. The off-stage chorus of Act II was made tonally resplendent with the supplement of guitars and mandolins.

Had the rest pursued Casilly's demonstrative style, it would have been opera minus only costumes and scenery. Principals sang from an elevated platform above the orchestra and the chorus was stationed at stage right.

Main incongruity was Cassilly's impassioned performance of Otello, surrounded by placidly played roles. In this docile setting, his tirades seemed more like tantrums.

Maralin Niska was the sleekest Desdemona that ever stood up to Otello. Her voice approached the breadth of dramatic soprano and her treatment of the role carried credence.

Sherrill Milnes sang Iago with spirit and splendid voice. Rarely breaking with concert restraint, he managed to communicate the character's treacherous and vicious hypocrisy.

The important role of Cassio (Otello's lieutenant) did not materialize in the voice or person of Joachin Romaguera. He offered little for Otello to be vengefully moved.

Swan Song Aug. 19

Yesterday's concert was Wilsons next-to-last appearance with the Boston Symphony as guest conductor. His swan song will be Tuesday, Aug. 19, when he conducts for comedian-narrator Sam Levenson at the annual Tanglewood-on-Parade.

This fall, Wilson becomes resident conductor of New York City Opera Company.

The program offered a wide spectrum of Wilson's abilities with a full-sized orchestral tapestry and adaptability to a solo pianist's needs.

Sibelius Symphony

In Sibelius' Second Symphony, Wilson maintained a constant melodic flow, bucolic mood, and fast-changing motives. The slow movement was less organized and gave a patch-work effect. Lost time was made up in the tumultuous third movement and the finale.

It's saying a good deal that Vladimir Ashkenazy didn't steal Wilson's thunder with Beethoven's Fifth Piano Concerto, the "Emperor." In fact, Wilson contributed heavily to a performance that brought thunderous applause to Ashkenazy.

Traces of Nonconformity

This was a Boston Symphony debut for the 32-year-old Russian pianist. It gave a clear disclosure of technical security, singing tone, deep sonorities without banging, and minor traces of nonconformity.

Ashkenazy relied on a certain rigidity to sift out any trace of romanticism in his Beethoven, except in the slow movement which purred with unfeigned sentiment.

Following yesterday's concert, Finland and its national airline honored the Boston Symphony, Serge Koussevitzky, and Wilson, "in bringing recognition of the outstanding efforts in bringing the music of Sibelius throughout America."

The orchestra received a citation. Wilson was given a vase, and Mrs. Koussevitzky accepted a vase on behalf of her late husband. Yesterday was the 95th anniversary of his birth.

The presentations were made by Russell Tornio, Boston representative of Finnair, at Seranak, the Koussevitzky summer residence in Lenox.

Saturday Night

Otello	Verdi
Montano	Richard Taylor
Cassio	Joaquin Romaguera
Iago	Sherrill Milnes
Roderigo	Luther Enstad
Otello	Richard Cassilly
Desdemona	Maralin Niska

Tanglewood Choir
Berkshire Chorus
Framingham Choral Society Chorale
Berkshire Boy Choir
Boston Symphony
Erich Leinsdorf

Sunday Afternoon

Program

Symphony No. 2 in D Major, Opus 43	
Piano Concerto No. 5 in E flat major, Opus 73	Beethoven

Vladimir Ashkenazy
Boston Symphony
Charles Wilson

B.A.D. 8/6-13/69

VLADIMIR ASHKENAZY is appearing with the Boston Symphony Orchestra as guest pianist on Sunday, July 27 at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 23 1969 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 29 1969 New England Newsclip

Tanglewood weekend: 'Otello' and Ashkenazy

By Louis Snyder

Lenox, Mass.

There was varied and at times exciting fare offered over the weekend at Tanglewood by the Boston Symphony: Two brilliant young pianists, André Watts and Vladimir Ashkenazy, made their first al fresco appearances with the orchestra—for the dazzling Russian, it was a long overdue debut with the Boston; and the growing list of operas in concert form appearing on the symphony's program was supplemented by Erich Leinsdorf's and the orchestra's first performance of Verdi's "Otello."

The "Otello" on Saturday night was done with all the elements short of scenery that this towering work demands. Besides the orchestra, there were Richard Cassilly in the title role, Sherrill Milnes as Iago, Maralin Niska as Desdemona, and Fellows of the Berkshire Music Center in other roles; three adult choruses and the Berkshire Boy Choir; and an elevated platform behind the orchestra on which the singers suggested with varying degrees of conviction what was happening plot-wise.

On the shelf

Erich Leinsdorf bound all these forces together with a firm and experienced hand, which, in this instance covered an area of Cinerama proportions. The orchestra stormed, shimmered, and glowed on cue—thrilling to hear this music played with such virtuosity.

The principals on their upstage shelf did their best under the circumstances. In the case of Sherrill Milnes, the burgeoning Metropolitan Opera baritone, the best was indeed superlative. Not only were Iago's "Credo" and the "Dream" aria delivered with sumptuous sound, but vocal color and incisive diction sent them over the orchestra with chilling effect. A staged performance should put Mr. Milnes among the top interpreters of this role.

Mr. Cassily has the voice to make Otello's music listenable without flinching—no mean gift—and perhaps time will add depth to his characterization. It was rather flamboyant the other night as opposed to a concept that builds from innate refinement to flailing rage.

Of Miss Niska it must be said that she sings well, and has a full-throated, dark-hued voice that would be ideal for many spinto or dramatic roles. However, Desdemona just doesn't seem to be one of them. Qualities of warmth and fragility weren't there when needed, if the stronger characteristics were. Her singing of the last act "Salce" and "Ave Maria" was handsomely done, but both were more admirable for their technical accomplishment than emotional impact.

The choruses which are so vital in "Otello" were of top quality, and of the other singers, Rose Taylor as Emilia and Ara Berbarian as Lodovico were the most impressive.

Finnish citations

On Sunday afternoon, which was the 95th birthday anniversary of Serge Koussevitzky, the orchestra was heard in Sibelius's Second Symphony, under the direction of Charles Wilson, its assistant conductor. At later ceremonies, Mrs. Koussevitzky, Mr. Wilson, and Kauko Kahila, a member of the orchestra, accepted citations from the government of Finland and Finnair, the national airline, in recognition of their dissemination of Sibelius's music.

Mr. Wilson's direction of the symphony was perhaps more interesting for its potential than its realization. His control of the orchestra and his power to hold the attention of the audience were accomplished by the sparest of technical show, and the time is coming when Mr. Wilson will really be on top of this ample work.

Standing ovation

Last but by no means least of the weekend's attractions was the debut on the second half of Sunday's program of Vladimir Ashkenazy in Beethoven's Piano Concerto No. 5. Everyone brings something of his own to the "Emperor" and the young Russian's thoughts and their result poured forth in sound that was the very essence of Beethoven. With the meticulous accompaniment of Mr. Wilson and the orchestra, the Ashkenazy performance became one of the most beautiful and soul-satisfying of this great music to be heard anywhere today.

The audience gave Mr. Ashkenazy a standing, shouting, waving ovation of the kind that must have sent mourners for the future of live music running for cover.

Tanglewood Quality

By BYRON BELT

LENOX, Mass. — Quality and variety are the twin keys to the continued vitality and success of the Berkshire Festival at Tanglewood, the summer home of the incomparable Boston Symphony Orchestra.

Erich Leinsdorf, the retiring music director, was in charge of two of the programs we attended in the great music shed.

In the Beethoven-Brahms program the diminutive maestro directed taut yet lyrical performances of the dramatic Overture to "Egmont" by Beethoven, and the master's youthful First Symphony. Andre Watts was the throng-attracting solist in the Concerto for Piano and Orchestra No. 2 by Brahms.

Watts, as he has amply demonstrated in the past, has become one of the few box office super-stars of today, and he justifies his approval with performances of tremendous power, poetry and pianistic beauty. He not only drew one of the season's top crowds, but he was given a hero's reception by both the audience and the orchestra.

* * *

AS IF ONE GREAT pianist were not enough, Tanglewood offered three keyboard masters within 36 hours. In a special one hour recital Earl Wild dazzled several thousand cheering partisans with rarely heard music by Mendelssohn, Medtner, d'Albert and Balakirev, as well as works of Bach, Brahms and Chopin. Wild is breaking out of his Gershwin stereotype and at least is gaining the recognition he deserves as the finest romantic virtuoso pianist of our day.

Vladimir Ashkenazy performed the Beethoven "Emperor" Concerto with Charles Wilson, the BSO's superb associate conductor (happily rejoining the N.Y. City Opera this season as principal resident conductor.) The young Soviet artist found even the orchestra cheering him during the rehearsal, and although I felt his playing was a bit bland following the fireworks of Wild and Watts, the audience and orchestra obviously did not agree.

Opera is part of the Tanglewood scene each summer, and this year Verdi's "Otello" was given a semi-staged presentation under Leinsdorf.

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Long Island Press
JAMAICA, N. Y.
D. 411,951 SUN. 423,790

JUL 31 1969

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 28 1969

Ashkenazy's Electric Intensity, Sibelius' Substance Please

By R. C. HAMMERICH

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Sibelius Substantial

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FREE PRESS
SPRINGFIELD, MASS.
WEEKLY 1,800

JUL 26 1969 New England Newsclip

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UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 28 1969 New England

At the Concert

53.

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Here the dramatic action is skillfully suggested in the orchestra which plays a much more significant role than it did in his early operas.

For this major undertaking Mr. Leinsdorf used the orchestra, a cast including Richard Cassily, Maralin Niska, Sherrill Milnes, Ara Berbarian, Joaquin Romaguera and Rose Taylor, the Tanglewood Choir, Berkshire Chorus, the Chorale from the Framingham Choral Society and the Berkshire Boys Choir.

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The Iago, baritone Sherrill Milnes, a Metropolitan Opera star had the vocal capability and projection expected from an artist of his reputation. He was outstanding in his singing of the famous "Credo," a soliloquy on the futility of life and the glory of evil.

Maralin Niska was a most satisfactory Desdemona both aurally and visually. Her lyric soprano voice has splendid range and quality, and most important, she is able to color it to suit the text. Her "Willow Song and Ave Maria" in the fourth act had great emotional appeal.

A most important artistic contribution was made by the well prepared choral groups, especially in the second act "Mandolinata" charming with its rhythmic lilt and touch of Italian folk melody.

However, to many listeners the best part of the evening was the superlative playing of the orchestra. One of the most potent arguments for such operatic presentations as this is the quality of orchestral playing that a major orchestra is able to bring to such a score as "Otello" with its need for infinite variety of color, flexibility and intensity.

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The Adagio was distinguished by some incredibly beautiful soft playing of unusual grace and delicacy. In the bridge passage that leads from the Adagio to the Rondo there is one of the magical moments in music, the forecast of the outline but not the vital rhythmic character of the coming Rondo. This was done with unusual beauty of tone. The Rondo had the propulsion and rhythmic bite to bring the concerto to a brilliant conclusion.

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The Knickerbocker News
ALBANY, N. Y.
D. 56,638

JUL 28 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969 New England

Whitestone

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VLADIMIR ASHKENAZY is appearing with the Boston Symphony Orchestra as guest pianist on Sunday, July 27 at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 23 1969 New England Newsclip

MONITOR
BOSTON, MASS.
(M) 210,850

JUL 29 1969 New England Newsclip

Tanglewood Quality

By BYRON BELT

LENOX, Mass. — Quality and variety are the twin keys to the continued vitality and success of the Berkshire Festival at Tanglewood, the summer home of the incomparable Boston Symphony Orchestra.

Erich Leinsdorf, the retiring music director, was in charge of two of the programs we attended in the great music shed.

In the Beethoven-Brahms program the diminutive maestro directed taut yet lyrical performances of the dramatic Overture to "Egmont" by Beethoven, and the master's youthful First Symphony. Andre Watts was the throng-attracting solist in the Concerto for Piano and Orchestra No. 2 by Brahms.

Watts, as he has amply demonstrated in the past, has become one of the few box office super-stars of today, and he justifies his approval with performances of tremendous power, poetry and pianistic beauty. He not only drew one of the season's top crowds, but he was given a hero's reception by both the audience and the orchestra.

* * *

AS IF ONE GREAT pianist were not enough, Tanglewood offered three keyboard masters within 36 hours. In a special one hour recital Earl Wild dazzled several thousand cheering partisans with rarely heard music by Mendelssohn, Medtner, d'Albert and Balakirev, as well as works of Bach, Brahms and Chopin. Wild is breaking out of his Gershwin stereotype and at least is gaining the recognition he deserves as the finest romantic virtuoso pianist of our day.

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Schenectady Union-Star
SCHENECTADY, N. Y.
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The Knickerbocker News
ALBANY, N. Y.
D. 59,628
JUL 28 1969

Tanglewood weekend: 'Otello' and Ashkenazy

By Louis Snyder

Lenox, Mass.

There was varied and at times exciting fare offered over the weekend at Tanglewood by the Boston Symphony: Two brilliant young pianists, André Watts and Vladimir Ashkenazy, made their first al fresco appearances with the orchestra—for the dazzling Russian, it was a long overdue debut with the Boston; and the growing list of operas in concert form appearing on the symphony's program was supplemented by Erich Leinsdorf's and the orchestra's first performance of Verdi's "Otello."

The "Otello" on Saturday night was done with all the elements short of scenery that this towering work demands. Besides the orchestra, there were Richard Cassilly in the title role, Sherrill Milnes as Iago, Maralin Niska as Desdemona, and Fellows of the Berkshire Music Center in other roles; three adult choruses and the Berkshire Boy Choir; and an elevated platform behind the orchestra on which the singers suggested with varying degrees of conviction what was happening plot-wise.

On the shelf

Erich Leinsdorf bound all these forces together with a firm and experienced hand, which, in this instance covered an area of Cinerama proportions. The orchestra stormed, shimmered, and glowed on cue—thrilling to hear this music played with such virtuosity.

The principals on their upstage shelf did their best under the circumstances. In the case of Sherrill Milnes, the burgeoning Metropolitan Opera baritone, the best was indeed superlative. Not only were Iago's "Credo" and the "Dream" aria delivered with sumptuous sound, but vocal color and incisive diction sent them over the orchestra with chilling effect. A staged performance should put Mr. Milnes among the top interpreters of this role.

Mr. Cassily has the voice to make Otello's music listenable without flinching—no mean gift—and perhaps time will add depth to his characterization. It was rather flamboyant the other night as opposed to a concept that builds from innate refinement to flailing rage.

Of Miss Niska it must be said that she sings well, and has a full-throated, dark-hued voice that would be ideal for many spinto or dramatic roles. However, Desdemona just doesn't seem to be one of them. Qualities of warmth and fragility weren't there when needed, if the stronger characteristics were. Her singing of the last act "Salce" and "Ave Maria" was handsomely done, but both were more admirable for their technical accomplishment than emotional impact.

The choruses which are so vital in "Otello" were of top quality, and of the other singers. Rose Taylor as Emilia and Ara Berbarian as Lodovico were the most impressive.

Finnish citations

On Sunday afternoon, which was the 95th birthday anniversary of Serge Koussevitzky, the orchestra was heard in Sibelius's Second Symphony, under the direction of Charles Wilson, its assistant conductor. At later ceremonies, Mrs. Koussevitzky, Mr. Wilson, and Kauko Kahila, a member of the orchestra, accepted citations from the government of Finland and Finnair, the national airline, in recognition of their dissemination of Sibelius's music.

Mr. Wilson's direction of the symphony was perhaps more interesting for its potential than its realization. His control of the orchestra and his power to hold the attention of the audience were accomplished by the sparest of technical show, and the time is coming when Mr. Wilson will really be on top of this ample work.

Standing ovation

Last but by no means least of the weekend's attractions was the debut on the second half of Sunday's program of Vladimir Ashkenazy in Beethoven's Piano Concerto No. 5. Everyone brings something of his own to the "Emperor" and the young Russian's thoughts and their result poured forth in sound that was the very essence of Beethoven. With the meticulous accompaniment of Mr. Wilson and the orchestra, the Ashkenazy performance became one of the most beautiful and soul-satisfying of this great music to be heard anywhere today.

The audience gave Mr. Ashkenazy a standing, shouting, waving ovation of the kind that must have sent mourners for the future of live music running for cover.

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WEEKLY 1,800
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JUL 28 1969 New England

BERKSHIRE EAGLE
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JUL 28 1969 New England

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54.

Reviews of Tanglewood

Friday, July 25
by S.L.

Tonight's major concert, conducted by Erich Leinsdorf, opened with a performance of the awe-inspiring Overture to "Egmont" by Beethoven. Earlier in the evening, virtuoso pianist Earl Wild performed various selections on the Baldwin Electro piano.

Mr. Leinsdorf chose Beethoven's "Symphony no. 1 in C, op. 21" for the second work. This symphony follows the classical pattern to a much greater extent than do the later symphonies. Consequently the themes in this symphony, especially in the first and third movements tend to become a bit redundant since Beethoven did not know the art of classical development the way that Haydn and Mozart did. The second movement is highly underdeveloped, and serves only as a means of displaying the woodwinds. Leinsdorf's reading of the score was, as usual, exciting, and he managed to bring the work to an exciting peak.

In the final work, pianist Andre Watts performed the Brahms Piano "Concerto no. 2 in B flat, op. 83" with true brilliance and clarity. The work itself is beautiful, especially in the fourth movement, where there are poignant cello and oboe solos. Mr. Watts, who is, in this reviewer's opinion, the best pianist so far this season, outplayed the fine orchestra.

Saturday, July 26
by A.C.S.

Verdi lovers who missed this performance have perhaps cheated themselves of the definitive reading of the composer's most effective work, "Otello." Hopefully, the recording made this evening will be released at a later date.

Sherrill Milnes, as Iago, was perfect both as singer and as actor in the limited space available. (Thanks to the stage direction of Andrew Raeburn and the effectiveness of the singers, dramatic movement was realized with immense impact.) Every gesture, physical and vocal, was projected with authority by Milnes, who showed anew his tremendous artistry.

Matching performances were given by Richard Cassilly in the role of Otello and Maralin Niska as Desdemona. Miss Niska's final act, with the breath-taking "Willow Song" and prayer, will long be remembered. Cassilly, an enormous man both physically and vocally, portrayed the Moor with understanding.

The effectiveness of the performance could not have been brought to fruition without the inspired leadership of Erich Leinsdorf. One only regrets that he has waited so late in his tenure of the Boston Symphony to bring us such a treasure.

Sunday, July 27
by S.L.

Assistant conductor Charles Wilson led the Boston Symphony this afternoon. The performance in general was not quite up to par, partially due to the cold, damp weather and to the taxing work, "Othello," so exquisitely played last night.

The opening work was Jean Sibelius' "Symphony No. 2 in D, Op. 43." The work itself is tumultuous with its many mounting themes, especially in the third and fourth movements; in addition there is a great amount of drama evident throughout. In comparing Mr. Wilson with Mr. Leinsdorf, one has the feeling that the orchestra is much more at home with the latter. Mr. Wilson, who tries to imitate Leinsdorf in his conducting movements, cannot somehow create the precision and excitement that the Music Director strives for and attains.

The second and final work was the "piano Concerto No. 5 in E flat" (more commonly known as the "Emperor") by Beethoven. In this performance, Soviet-born pianist Vladimir Ashkenazy was the featured soloist. Although the work tends to become a bit stale because of the occasional military rigidity and the extensive performance of it as an "old favorite," Ashkenasy nevertheless gave a fresh reading.

*****

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 31 1969 New England

Rain Is Plaguing Summer Festivals

By JOHN F. KYES
Gazette Music Critic

LENOX — Summer festivals have headaches. This year, the biggest one has been rain.

Sometime during each recent weekend, Tanglewood has had to move its supplementary wooden benches in under the shed, out of the downpour. Box office losses on a wet night mount into thousands of lawn customers at three dollars a head.

Blossom Music Center (Cleveland Orchestra) has been hit hard, also Saratoga, and Meadow Brook in Michigan has come to expect a short shower as part of the program.

There are other acts of nature; for instance, mosquitoes. New England Conservatory's summer audiences in Ipswich have long endured these pests. The otherwise glorious nine-week series at Meadow Brook Music Festival, Oakland University, Rochester, Mich., is so plagued.

Four sprayings

Jim Hicks, manager (many of us recall him as genial assistant at Detroit) ordered four sprayings before the July 3 opening concert, three on the ground and one from the air.

One happy woman journalist said, "Nary a mosquito. "But two music critics soon reported the pests bigger and more active than ever.

Another headache: crowds.

Meadow Brook's pavilion seats 2,138. Its managers have limited the lawn audience to 6,000 to keep spectator comfort up and danger down.

Labor Troubles

Labor troubles popuup regularly. The Detroit Symphony had a terrible time from late April to early June, losing 30 school concerts entirely and salvaging the summer season (at Michigan State Fairgrounds, Belle Isle and Meadow Brook) just in time with a desperate "compromise contract" which pleased neither party.

Boston Symphony costs went up months ago, in the form of increased salaries for players. The Philadelphia Orchestra has recently set astonishing new minimum pay levels.

Saratoga prices average the same as 1968, and Meadow Brook (which the Detroit Symphony by the way does not own or control) has modest seat and lawn prices.

Boston, which owns Tanglewood and Symphony Hall, has quietly inched prices upward at both places. Potential Music Shed "capacity" income has been increased about ten percent, but less-than-capacity audiences are the rule.

The popular Tuesday concerts of rock, soul, folk and jazz have been increased to five this year and are pulling well.

Tanglewood has added a ninth week, presumably for budget help, in which Arthur Fielder will conduct "Pops" concerts on Auust 30 and 31.

Acoustic Problems

Acoustical problems at Meadow Brook, Tanglewood and Saratoga are seldom encountered. All have splendidly engineered shells.

Saratoga does have (like War Memorial Auditorium in Boston's Prudential Center) some seats from which parts of the July ballets are not visible. Ballet (a fifty-fifty element in Saratoga's season) is just getting a foothold at Tanglewood and Meadow Brook.

Tanglewood is not only catering to youth in week-night programs: — it has gotten a new look and format into program books and publicity, more readable and informative. It has also added a French touch to the lunchbox cuisine at its cafeteria.

Headaches, yes, but summer festivals are surmounting them, and the music is superb.

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 31 1969 New England

Rain Dampens Attendance At Tanglewood Concerts

By JOHN KYES
Gazette Music Critic

Gazette Review

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GAZETTE
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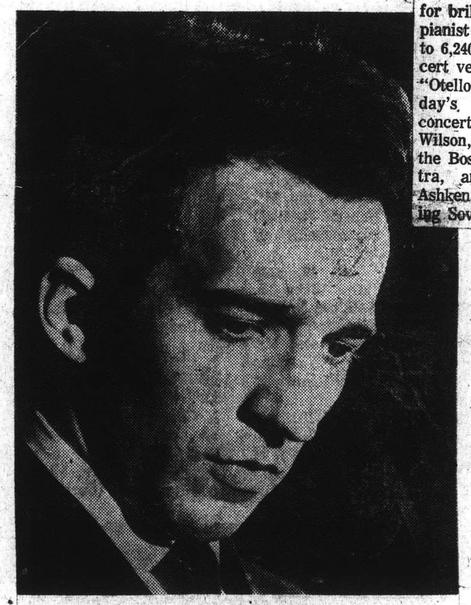
JUL 28 1969 New England



Vladimir Ashkenazy

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NORTHAMPTON, MASS.
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AUG 1 1969 New England

Tanglewood Review

Fourth Weekend Of Concerts Attracts More Than 22,000

BY MARTHA deB. BEAVER

Attendance at the Berkshire Festival's fourth weekend of concerts and Saturday rehearsal by the Boston Symphony Orchestra totaled 22,294, the greatest so far this season. Rain-threatened lawnsters are offered shelter in the Big Shed, which seems to prevent a too-great decline in attendance during wet weather.

It was a weekend of alternatingly satisfying performances. Friday's Prelude (bonus) at 7, was eminently satisfying, a romantic and classically appealing potpourri of compositions by Bach-Tausig, Mendelssohn, Brahms, Medtner, D'Albert, finishing with a unique Fantasy on Glinka's Life for the Czar by Balakirev. All were played by the all-popular and prodigious pianist Earl Wild with encompassing mastery and musicianship.

The evening's concert had even fresher appeal, with the first appearance at Tanglewood of Andre Watts, young (age seems to vary between 21 and 23) pianist with his beautifully sensitive reading of Brahms' Second Concerto in B flat, op. 93. He seemed to lack assertiveness at the beginning, but confidence grew with his gradual absorption into the musical intricacies and technical demands (met with ease). Interpretive balance suffered occasionally, but with Leinsdorf's very sympathetic direction, Watts and the orchestra offered some transcendant moments. Of course, the third movement, so reminiscent of Brahms' songs, one written before and one after the concerto, hauntingly conceived with solo cello prominence (played by Jules Eskin), is always tenderly received, even with the most indifferent projection, which seldom happens, and this was a memorable moment.

Beethoven starred in the first half of the program, with his Egmont Overture and First Symphony, in C op. 21, its discordant introduction leading to a gay and sprightly movement, the whole work recalling Haydn and Mozart but with the innovative forward look of the composer, especially in the minuet, so readily discernible.

Saturday's concert was another first performance, at Tanglewood and by the Boston Symphony Orchestra, of Verdi's "Othello" in concert form, with Leinsdorf coordinating principals, choruses and musicians with vigorous direction and searching musicality. Richard Cassilly made an impressive Othello vocally and dramatically, as with Maralin Niska, an appealing and fragile Desdemona. The choruses, trained by Charles Wilson and assistant John Oliver, transmitted their vocal lines admirably, and included the Tanglewood Choir, Berkshire Chorus, Framingham Choral Society and Berkshire Boys Choir, whose director is Allan Wicks.

Charles Wilson, assistant conductor of the BSO, who will transfer his energies to the City Center Opera company this fall, selected Sibelius popular second symphony in D op. 43 and Beethoven's piano concerto No. 5 in E flat op. 73, better known as the Emperor concert, with Vladimir Ashkenazy, in his first appearance.

The Sibelius performance suffered from a lack of tonal variety and color, and an interpretation, more suggestive of gracious Berkshires in quality than the rugged fjords of Finland. It was not transcendant, but one could become enveloped by the obvious and impressive workings of the rather sparse musical material.

Ashkenazy presented a well-oriented and incisive reading of the Emperor Concerto, with rather heavily projected and at times too sharp entrances (for this reviewer). His technique is excellent and well-balanced; those trills the most effective we've heard this season. His aplomb, at all times, radiated an aura of disinterest, almost downgrading his professional and musical ability. It is an oft-played music-horse, and one that needs all the incipient drama underlined. Even under the Ashkenazy-Leinsdorf-BSO combination it sounded a little tired, or perhaps the weather was oppressively responsible, or this reviewer's mood. The audience went wild in repeatedly recalling the modest performer to center stage.

After Sunday's concert at Tanglewood, including Sibelius' second Symphony, directed by Charles Wilson, assistant conductor, the Boston Symphony Orchestra, Serge Koussevitsky, its late music director, and Wilson, were honored by Finland and Finnair, Finnish National Airline. The brief ceremony took place at Seranak, residence of Madame Serge Koussevitsky, in front of an almost life-size painting of her husband.

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Madame Koussevitsky accepted a handsome vase, suggesting the ruggedness of Finland, by Finnish designer Tapio Wirkila, with "humility, honor and gratefulness .. with reference to her Finnish ancestors .. the great esteem in which she holds the Finns and the music of Sibelius, which her husband Serge, interpreted and played here at Tanglewood .." It was the 95th anniversary of the late director's birth.

54

Reviews of Tanglewood

Friday, July 25
by S.L.

Tonight's major concert, conducted by Erich Leinsdorf, opened with a performance of the awe-inspiring Overture to "Egmont" by Beethoven. Earlier in the evening, virtuoso pianist Earl Wild performed various selections on the Baldwin Electro piano.

Mr. Leinsdorf chose Beethoven's "Symphony no. 1 in C, op. 21" for the second work. This symphony follows the classical pattern to a much greater extent than do the later symphonies. Consequently the themes in this symphony, especially in the first and third movements tend to become a bit redundant since Beethoven did not know the art of classical development the way that Haydn and Mozart did. The second movement is highly underdeveloped, and serves only as a means of displaying the woodwinds. Leinsdorf's reading of the score was, as usual, exciting, and he managed to bring the work to an exciting peak.

In the final work, pianist Andre Watts performed the Brahms Piano "Concerto no. 2 in B flat, op. 83" with true brilliance and clarity. The work itself is beautiful, especially in the fourth movement, where there are poignant cello and oboe solos. Mr. Watts, who is, in this reviewer's opinion, the best pianist so far this season, outplayed the fine orchestra.

Saturday, July 26
by A.C.S.

Verdi lovers who missed this performance have perhaps cheated themselves of the definitive reading of the composer's most effective work, "Otello." Hopefully, the recording made this evening will be released at a later date.

Sherrill Milnes, as Iago, was perfect both as singer and as actor in the limited space available. (Thanks to the stage direction of Andrew Raeburn and the effectiveness of the singers, dramatic movement was realized with immense impact.) Every gesture, physical and vocal, was projected with authority by Milnes, who showed anew his tremendous artistry.

Matching performances were given by Richard Cassilly in the role of Otello and Maralin Niska as Desdemona. Miss Niska's final act, with the breath-taking "Willow Song" and prayer, will long be remembered. Cassilly, an enormous man both physically and vocally, portrayed the Moor with understanding.

The effectiveness of the performance could not have been brought to fruition without the inspired leadership of Erich Leinsdorf. One only regrets that he has waited so late in his tenure of the Boston Symphony to bring us such a treasure.

Sunday, July 27
by S.L.

Assistant conductor Charles Wilson led the Boston Symphony this afternoon. The performance in general was not quite up to par, partially due to the cold, damp weather and to the taxing work, "Othello," so exquisitely played last night.

The opening work was Jean Sibelius' "Symphony No. 2 in D, Op. 43." The work itself is tumultuous with its many mounting themes, especially in the third and fourth movements; in addition there is a great amount of drama evident throughout. In comparing Mr. Wilson with Mr. Leinsdorf, one has the feeling that the orchestra is much more at home with the latter. Mr. Wilson, who tries to imitate Leinsdorf in his conducting movements, cannot somehow create the precision and excitement that the Music Director strives for and attains.

The second and final work was the "piano Concerto No. 5 in E flat" (more commonly known as the "Emperor") by Beethoven. In this performance, Soviet-born pianist Vladimir Ashkenazy was the featured soloist. Although the work tends to become a bit stale because of the occasional military rigidity and the extensive performance of it as an "old favorite," Ashkenazy nevertheless gave a fresh reading.

*****

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JUL 31 1969 New England

Rain Is Plaguing Summer Festivals

By JOHN F. KYES
Gazette Music Critic

LENOX — Summer festivals have headaches. This year, the biggest one has been rain.

Sometime during each recent weekend, Tanglewood has had to move its supplementary wooden benches in under the shed, out of the downpour. Box office losses on a wet night mount into thousands of lawn customers at three dollars a head.

Blossom Music Center (Cleveland Orchestra) has been hit hard, also Saratoga, and Meadow Brook in Michigan has come to expect a short shower as part of the program.

There are other acts of nature; for instance, mosquitoes. New England Conservatory's summer audiences in Ipswich have long endured these pests. The otherwise glorious nine-week series at Meadow Brook Music Festival, Oakland University, Rochester, Mich., is so plagued.

Four sprayings

Jim Hicks, manager (many of us recall him as genial assistant at Detroit) ordered four sprayings before the July 3 opening concert, three on the ground and one from the air.

One happy woman journalist said, "Nary a mosquito. "But two music critics soon reported the pests bigger and more active than ever.

Another headache: crowds.

Meadow Brook's pavilion seats 2,138. Its managers have limited the lawn audience to 6,000 to keep spectator comfort up and danger down.

Labor Troubles

Labor troubles popuup regularly. The Detroit Symphony had a terrible time from late April to early June, losing 30 school concerts entirely and salvaging the summer season (at Michigan State Fairgrounds, Belle Isle and Meadow Brook) just in time with a desperate "compromise contract" which pleased neither party.

Boston Symphony costs went up months ago, in the form of increased salaries for players. The Philadelphia Orchestra has recently set astonishing new minimum pay levels.

Saratoga prices average the same as 1968, and Meadow Brook (which the Detroit Symphony by the way does not own or control) has modest seat and lawn prices.

Boston, which owns Tanglewood and Symphony Hall, has quietly inched prices upward at both places. Potential Music Shed "capacity" income has been increased about ten percent, but less-than-capacity audiences are the rule.

The popular Tuesday concerts of rock, soul, folk and jazz have been increased to five this year and are pulling well.

Tanglewood has added a ninth week, presumably for budget help, in which Arthur Fielder will conduct "Pops" concerts on Auust 30 and 31.

Acoustic Problems

Acoustical problems at Meadow Brook, Tanglewood and Saratoga are seldom encountered. All have splendidly engineered shells.

Saratoga does have (like War Memorial Auditorium in Boston's Prudential Center) some seats from which parts of the July ballets are not visible. Ballet (a fifty-fifty element in Saratoga's season) is just getting a foothold at Tanglewood and Meadow Brook.

Tanglewood is not only catering to youth in week-night programs: — it has gotten a new look and format into program books and publicity, more readable and informative. It has also added a French touch to the lunchbox cuisine at its cafeteria.

Headaches, yes, but summer festivals are surmounting them, and the music is superb.

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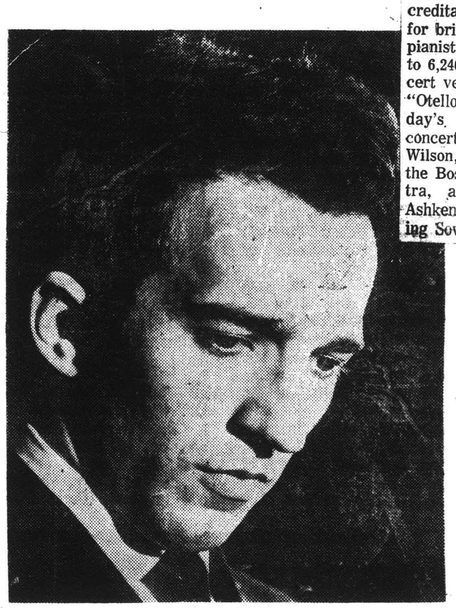

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Tanglewood, a Musical Experience

By Joseph Kaye
(The Star's New York Correspondent)

Lenox, Mass.—A recent weekend at Tanglewood, our foremost summer music festival, brought such riches as a staged concert version of Verdi's opera, "Otello," and absorbing performances by pianists Andre Watts and Vladimir Ashkenazy with the Boston Symphony.

The "Otello" may be ranked as probably the best performance of a Shakespearean work this season in and out of New York. What is rare in opera occurs in "Otello"—the music emphasizes the drama and frequently enhances its qualities. Thus a good performance of "Otello" became a good performance of Shakespeare's play, but the Tanglewood presentation was not only a good performance, it was a stunning performance.

The conductor was Erich Leinsdorf, retiring musical director of the Boston Symphony, which has its summer home and attached school here at the Berkshire Music Center. Richard Cassilly, formerly of the New York City Opera, sang the title role; Sherrill Milnes, of the Metropolitan Opera, was the Iago; the Desdemona was Maralin Niska, who did distinguished service with the late Metropolitan Opera National company. Leinsdorf really was the star, creating a performance of such impact that when the last note sounded an ovation exploded in the great shed where the opera was performed. It lasted at least 10 minutes, and must have rolled impressively through the Berkshire hills that ring Tanglewood.

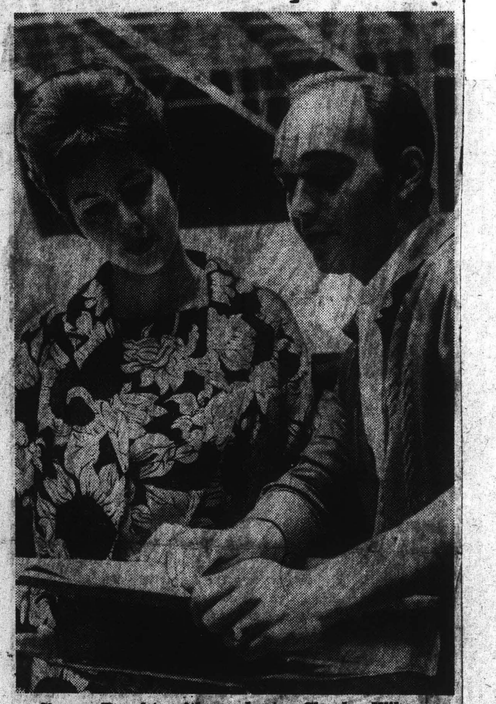
SHERRILL MILNES had no difficulty making Iago the most interesting character in the opera, since Iago is an intelligent and purposeful villain, a competitive contrast to Otello, the befuddled husband who succumbs to a hanky-panky. Miss Niska was compellingly pathetic as the wailing Desdemona. All were in effective voice, quite a feat in the great shed against the big orchestra and massed choruses. Andrew Raeburn arranged skillful staging, with the principal singers enacting their roles on a platform set high at the back of the orchestra.

The two pianists began and finished the weekend. Watts, who has risen high as a concert attraction in the few years he has been before the public, is a less showy performer than Van Cliburn, to whom he could be compared, but a more sensitive artist. His delivery of some passages from the allegretto finale of the Brahms concerto he played had a pearly playfulness that was as delightful as it was understanding. Ashkenazy, soloist in the Beethoven "Emperor" concerto, was the introspective Russian.

A MISSOURIAN was encountered at Tanglewood. Donna Precht, of Mexico, is a fellowship participant at the Berkshire Music Center, appearing in the Center's presentation of operatic scenes and entire operas. She will sing the role of Marie in Alban Berg's "Wozzeck" soon.

A tall and pretty soprano, Miss Precht has already had wide experience. She studied in France after graduating from the University of Missouri and later in New York, where she was chosen by the pioneer musical avant-gardist, Edgard Varese, to sing in his "Offrandes" and in the world premiere of "Nocturnal," for soprano solo and eight contrabasses. She has affectionate memories of the late French-American composer. "When he spoke of music," she recalled, "he came alive. Otherwise, he was a rather quiet and self-contained man." She has been a member of the New York City Opera company, and this fall she goes to Zurich, Switzerland on a private scholarship to study German opera. After that, it is expected that the world of high professional opera will open up for her.

Miss Precht was the only student in the area from Missouri, a fact which prompted some nostalgic thoughts. When I first came to Tanglewood some years ago there were seven or eight Missouri students. Then, year after year, there were fewer—five, four, three, and now just one.



Donna Precht, with conductor Charles Wilson.

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N.Q.K. REPORTS

You can lie on the beach miles from a concert hall and hear the glories of Beethoven through the magic of electronics encased in your transistor radio.

You can dispel the frustration of being in a traffic jam by flipping on a selection of magnificently rendered Bach and rock from your tape deck.

How great is this age of recorded music. How unerring its performances! How superlative its tone!

But for all the multiple-track tapes and stereophonic sound systems, recorded music remains one-dimensional.

The concert hall, on the other hand, offers delights for the eye as well as enchantment for the ear and some endearing mistakes withal. In the concert hall (or shed or dell or grass around the bandstand) all the drama of a live performance with the inevitable action-reaction of artists and audience adds a dimension to the music. So does the inability of the orchestra to delete its mistakes by splicing tapes, as for a recording.

For comic relief, there is an untapped lode of fun in watching the stage business of musicians at rest.

None of this, of course, comes through on record or tape or even television because you can watch only what the camera watches. But it all comes across with high fidelity to you out front.

On a recent rainy Sunday, the Boston Symphony Orchestra played the stirring Symphony No. 2 by Sibelius at Tanglewood in western Massachusetts. After years of listening to the symphony on record, one knows as well as the conductor when the oboes come in, when the drums rumble.

But hearing it live was a whole new experience.

As the oboes and bassons played (one began off key), the violins rested. And as the violins rested, the violinists looked over the audience: three smiled at their wives or friends in the front section; two found something funny and nearly burst out laughing. With the noncha-lance or the real pro, all came in on cue, sawed away, then resumed their byplay.

A shiningly bald cellist attracted moths and mosquitos around his head and managed somehow not to slap at any. But his nose twitched a lot.

The damp air above the lake raised difficulties with the instruments and necessitated a retuning interlude between movements.

At the end, in the long, lush violin passages, the usually deadpan-when-playing musicians smiled. Their obvious enjoyment added to the sound of music.

The Russian pianist Vladimir Ashkenazy is short but he plays big. When he played Beethoven's "Emperor" concerto, full of runs the length of the keyboard, his piano stool squeaked as he leaned -- one cacaphonous sound with the bass notes, another with the high notes.

During his nonplaying interlude, he tried vainly to adjust the stool so his feet could reach the pedals comfortably. He succeeded only in making the stool wobbly. But he appeared nonplussed.

It was beautiful to watch. And the "Emperor" never sounded so new.

On records, the flutist Doriot Anthony Dwyer comes across as superhuman perfection. At Tanglewood, after playing a long, almost one-breath solo in a suite by Bach, she let the spittle out of her instrument, rolled her eyes at the first violinist and grinned like a 12-year-old who's just made it through his recital solo without a hitch.

Immediacy like this you don't get on records. Score another point for people over machines.

Tanglewood Double Brimful of Music

By BERNARD LOTH

TANGLEWOOD, Mass. — Tanglewood's regular Friday evening double feature presented a 45-minute piano recital by Earl Wild and a two-hour concert of the Boston Symphony, with Erich Leinsdorf on the podium and Andre Watts as piano solos. It was quite a fabulous evening of music.

Mr. Wild, famous for his Gershwin interpretations, played a varied program: Bach-Taussig, Organ Toccata and fugue in D minor, Mendelssohn's Rondo Capriccioso, in B minor, Medtner's Improvisation, D'Albert's Scherzo in F sharp minor, Balakirev's Fantasy on "Life for the Czar" and a Chopin encore. His playing was enthusiastically received, more so than he deserved.

The Bach was tonally effective and very organlike. Mendelssohn's Rondo was a very familiar number played in rather hackneyed fashion and used as a showcase for speed. The Brahms is not familiar and not very effectively presented. The Medtner was a bit on the contemporary side with syncopation, flashy scales, tinkling sounds and wandering in thought. The Scherzo by D'Albert was a demanding piece rather well played and elicited much applause. Balakirev was just a potpourri of tunes from the Glinka opera.

Mr. Wild has great technical ability, a magnificent pianissimo, considerable clarity and speed, but he lacks a depth of interpretation and the little magic that makes all the difference.

In the main feature, the Boston Symphony was nothing short of magnificent. It was the finest orchestra in the world as it played Beethoven's Symphony No. 1 in C opus 21 and the Egmont Overture. The sound was silken, full, solid, tender, playful, round, shimmering. It was the product of a great conductor in complete control of 100 fine artists willing and anxious to be the palette through which the conductor paints his masterpiece, and this summer marks the end of the reign of Erich Leinsdorf as music director of the Boston Symphony.

After the intermission, Andre Watts joined the orchestra in the Brahm's Second Piano Concerto and proved to be an electrifying pianist, wonderfully musical, with sparkling technique and, at age 23, with a magnificest future in store.

In this day when so many people are pushing for opportunity and advancement for the minority groups very often regardless of qualification, it is such a pleasure to see a young Negro who has made it completely on merit.

Watts is interesting to watch. He plays with fingers bent for sharp percussive or stacatto effect and sometimes with almost straight fingers stroking the keys. He snaps his fingers off the keys and into his lap at the end of a section with surprising speed, and he starts the next section as suddenly by snapping his hands up from his lap onto the keys without positioning his hands above the keyboard at all.

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Mr. Leinsdorf was unable to keep the orchestra at the same level of excellence set in the Beethoven works, but he did a fine job in keeping the orchestral sound down to let the softest piano notes sing through. His ability to memorize the score also gives him a bit more freedom to work with the soloist and to cue the orchestra.

The cello solo at the start of the third movement was played beautifully by first cellist Jules Eskin, but the horns which performed so perfectly in the Beethoven became a bit sloppy in Brahms.

The two-hour trip from Newburgh via Rt. 84, the Taconic and 20 cents worth of the Thruway to the Massachusetts border annd just a few miles beyond is a pleasant scenic drive.

BERKSHIRE EAGLE NEWS
Wednesday, July 30, 1969

55.

Tanglewood, a Musical Experience

By Joseph Kaye
(The Star's New York Correspondent)

Lenox, Mass.—A recent weekend at Tanglewood, our foremost summer music festival, brought such riches as a staged concert version of Verdi's opera, "Otello," and absorbing performances by pianists Andre Watts and Vladimir Ashkenazy with the Boston Symphony.

The "Otello" may be ranked as probably the best performance of a Shakespearean work this season in and out of New York. What is rare in opera occurs in "Otello"—the music emphasizes the drama and frequently enhances its qualities. Thus a good performance of "Otello" became a good performance of Shakespeare's play, but the Tanglewood presentation was not only a good performance, it was a stunning performance.

The conductor was Erich Leinsdorf, retiring musical director of the Boston Symphony, which has its summer home and attached school here at the Berkshire Music Center. Richard Cassilly, formerly of the New York City Opera, sang the title role; Sherrill Milnes, of the Metropolitan Opera, was the Iago; the Desdemona was Maralin Niska, who did distinguished service with the late Metropolitan Opera National company. Leinsdorf really was the star, creating a performance of such impact that when the last note sounded an ovation exploded in the great shed where the opera was performed. It lasted at least 10 minutes, and must have rolled impressively through the Berkshire hills that ring Tanglewood.

SHERRILL MILNES had no difficulty making Iago the most interesting character in the opera, since Iago is an intelligent and purposeful villain, a competitive contrast to Otello, the befuddled husband who succumbs to a hanky-panky. Miss Niska was compellingly pathetic as the weakling Desdemona. All were in effective voice, quite a feat in the great shed against the big orchestra and massed choruses. Andrew Raeburn arranged skillful staging, with the principal singers enacting their roles on a platform set high at the back of the orchestra.

The two pianists began and finished the weekend. Watts, who has risen high as a concert attraction in the few years he has been before the public, is a less showy performer than Van Cliburn, to whom he could be compared, but a more sensitive artist. His delivery of some passages from the allegretto finale of the Brahms concerto he played had a pearly playfulness that was as delightful as it was understanding. Ashkenazy, soloist in the Beethoven "Emperor" concerto, was the introspective Russian.

A MISSOURIAN was encountered at Tanglewood. Donna Precht, of Mexico, is a fellowship participant at the Berkshire Music Center, appearing in the Center's presentation of operatic scenes and entire operas. She will sing the role of Marie in Alban Berg's "Wozzeck" soon.

A tall and pretty soprano, Miss Precht has already had wide experience. She studied in France after graduating from the University of Missouri and later in New York, where she was chosen by the pioneer musical avant-gardist, Edgard Varese, to sing in his "Offrandes" and in the world premiere of "Nocturnal," for soprano solo and eight contrabasses. She has affectionate memories of the late French-American composer. "When he spoke of music," she recalled, "he came alive. Otherwise, he was a rather quiet and self-contained man." She has been a member of the New York City Opera company. and this fall she goes to Zurich, Switzerland on a private scholarship to study German opera. After that, it is expected that the world of high professional opera will open up for her.

Miss Precht was the only student in the area from Missouri, a fact which prompted some nostalgic thoughts. When I first came to Tanglewood some years ago there were seven or eight Missouri students. Then, year after year, there were fewer—five, four, three, and now just one.

Donna Precht, with conductor Charles Wilson.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 325,351 SUN. 396,682

AUG 3 1969

FREE PRESS

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N.Q.K. REPORTS

You can lie on the beach miles from a concert hall and hear the glories of Beethoven through the magic of electronics encased in your transistor radio.

You can dispel the frustration of being in a traffic jam by flipping on a selection of magnificently rendered Bach and rock from your tape deck.

How great is this age of recorded music. How unerring its performances! How superlative its tone!

But for all the multiple-track tapes and stereophonic sound systems, recorded music remains one-dimensional.

The concert hall, on the other hand, offers delights for the eye as well as enchantment for the ear and some endearing mistakes withal. In the concert hall (or shed or dell or grass around the bandstand) all the drama of a live performance with the inevitable action-reaction of artists and audience adds a dimension to the music. So does the inability of the orchestra to delete its mistakes by splicing tapes, as for a recording.

For comic relief, there is an untapped lode of fun in watching the stage business of musicians at rest.

None of this, of course, comes through on record or tape or even television because you can watch only what the camera watches. But it all comes across with high fidelity to you out front.

On a recent rainy Sunday, the Boston Symphony Orchestra played the stirring Symphony No. 2 by Sibelius at Tanglewood in western Massachusetts. After years of listening to the symphony on record, one knows as well as the conductor when the oboes come in, when the drums rumble.

But hearing it live was a whole new experience.

As the oboes and bassons played (one began off key), the violins rested. And as the violins rested, the violinists looked over the audience: three smiled at their wives or friends in the front section; two found something funny and nearly burst out laughing. With the noncha-lance or the real pro, all came in on cue, sawed away, then resumed their byplay.

A shiningly bald cellist attracted moths and mosquitos around his head and managed somehow not to slap at any. But his nose twitched a lot.

The damp air above the lake raised difficulties with the instruments and necessitated a retuning interlude between movements.

At the end, in the long, lush violin passages, the usually deadpan-when-playing musicians smiled. Their obvious enjoyment added to the sound of music.

The Russian pianist Vladimir Ashkenazy is short but he plays big. When he played Beethoven's "Emperor" concerto, full of runs the length of the keyboard, his piano stool squeaked as he leaned -- one cacaphonous sound with the bass notes, another with the high notes.

During his nonplaying interlude, he tried vainly to adjust the stool so his feet could reach the pedals comfortably. He succeeded only in making the stool wobbly. But he appeared nonplussed.

It was beautiful to watch. And the "Emperor" never sounded so new.

On records, the flutist Doriot Anthony Dwyer comes across as superhuman perfection. At Tanglewood, after playing a long, almost one-breath solo in a suite by Bach, she let the spittle out of her instrument, rolled her eyes at the first violinist and grimaced like a 12-year-old who's just made it through his recital solo without a hitch.

Immediacy like this you don't get on records. Score another point for people over machines.

Tanglewood Double Brimful of Music

By BERNARD LOTH

TANGLEWOOD, Mass. — Tanglewood's regular Friday evening double feature presented a 45-minute piano recital by Earl Wild and a two-hour concert of the Boston Symphony, with Erich Leinsdorf on the podium and Andre Watts as piano solos. It was quite a fabulous evening of music.

Mr. Wild, famous for his Gershwin interpretations, played a varied program: Bach-Taussig, Organ Toccata and fugue in D minor, Mendelssohn's Rondo Capriccioso, in B minor, Medtner's Improvisation, D'Albert's Scherzo in F sharp minor, Balakirev's Fantasy on "Life for the Czar" and a Chopin encore. His playing was enthusiastically received, more so than he deserved.

The Bach was tonally effective and very organlike. Mendelssohn's Rondo was a very familiar number played in rather hackneyed fashion and used as a showcase for speed. The Brahms is not familiar and not very effectively presented. The Medtner was a bit on the contemporary side with syncopation, flashy scales, tinkling sounds and wandering in thought. The Scherzo by D'Albert was a demanding piece rather well played and elicited much applause. Balakirev was just a potpourri of tunes from the Glinka opera.

Mr. Wild has great technical ability, a magnificent pianissimo, considerable clarity and speed, but he lacks a depth of interpretation and the little magic that makes all the difference.

In the main feature, the Boston Symphony was nothing short of magnificent. It was the finest orchestra in the world as it played Beethoven's Symphony No. 1 in C opus 21 and the Egmont Overture. The sound was silken. full, solid, tender, playful, round, shimmering. It was the product of a great conductor in complete control of 100 fine artists willing and anxious to be the palette through which the conductor paints his masterpiece, and this summer marks the end of the reign of Erich Leinsdorf as music director of the Boston Symphony.

After the intermission, Andre Watts joined the orchestra in the Brahms's Second Piano Concerto and proved to be an electrifying pianist, wonderfully musical, with sparkling technique and, at age 23, with a magnificest future in store.

In this day when so many people are pushing for opportunity and advancement for the minority groups very often regardless of qualification, it is such a pleasure to see a young Negro who has made it completely on merit.

Watts is interesting to watch. He plays with fingers bent for sharp percussive or stacatto effect and sometimes with almost straight fingers stroking the keys. He snaps his fingers off the keys and into his lap at the end of a section with surprising speed, and he starts the next section as suddenly by snapping his hands up from his lap onto the keys without positioning his hands above the keyboard at all.

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Wednesday, July 30, 1969

52

5th Week

Fifth Week-End At Tanglewood

PAGE ONE

The fifth weekend of the 1969 Berkshire Festival at Tanglewood begins Friday evening August 1 at 9 p. m. when Erich Leinsdorf, Music Director of the Boston Symphony, conducts a program of three works: Stravinsky's Symphony in C, Schoenberg's A Survivor from Warsaw, and Brahms's Symphony No. 4. This will be Mr. Leinsdorf's only Berkshire Festival concert this weekend.

The following evening, Saturday, August 2 at 8 p. m., French composer-conductor Pierre Boulez leads music of Haydn, Debussy, and Bartok, with the Boston Symphony's concertmaster, Joseph Silverstein, as soloist in Bartok's two Rhapsodies for violin and orchestra. Mr. Silverstein is joined by three of the Orchestra's principals, Ralph Gomberg, oboe, Sherman Walt, bassoon, and Jules Eskin, cello, in Haydn's Sinfonia concertante, op. 84. Mr. Boulez, who makes his Tanglewood debut with this concert, was recently announced as the new Music Director of the New York Philharmonic Symphony Orchestra.

On Sunday afternoon, August 3 at 2:30 p. m., 26-year old Israeli conductor, Daniel Barenboim, conducts the Boston Symphony for the first time. His wife, English cellist Jacqueline DuPre, is soloist in the Elgar concerto. Mr. Barenboim's program opens with Mendelssohn's 'Ruy Blas' Overture and concludes with Beethoven's Fifth Symphony.

ATHENS, N. Y.
HERALD
W. 500

JUL 31 1969

RAVENA, N. Y.
NEWS-HERALD
W. 2,000

AUG 1 1969

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 27 1969 New England Newsclip

Leinsdorf to Conduct Friday at Tanglewood

The fifth weekend of the Berkshire Festival at Tanglewood begins Friday at 9 p.m. when Erich Leinsdorf, director of the Boston Symphony, conducts a program of three works: Stravinsky's Symphony in C, Schoenberg's "A Survivor from Warsaw," and Brahms's Symphony No. 4.

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 27 1969

POUGHKEEPSIE JOURNAL
Sunday, July 20, 1969

Tanglewood To Feature Leinsdorf As Conductor

Lenox, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the orchestra in a concert at 9 p.m. Friday as part of the fifth weekend of the 1969 Berkshire Festival at Tanglewood.

The program will include three works, Stravinsky's Symphony in C, Schoenberg's A Survivor from Warsaw, and Brahm's Symphony No. 4.

On Saturday at 8 p.m. French composer-conductor Pierre Boulez will make his Tanglewood debut conducting works of Haydn, Debussy and Bartok. Joseph Silverstein, concertmaster, will be the soloist in Bartok's two Rhapsodies for violin and orchestra.

Boulez recently was named music director of the New York Philharmonic Symphony Orchestra.

Daniel Barenboim, 26-year-old Israeli conductor, will conduct the Boston Symphony for the first time in a concert at 2:30 p.m. next Sunday. The program will open with Mendelssohn's Ruy Blas' Overture and conclude with Beethoven's Fifth Symphony. The conductor's wife, English cellist Jacqueline DuPre, will be soloist in the Elgar Concerto.

The Berkshire Boys Choir will present the weekend prelude at 7 p.m. Aug. 1.

The weekend's open rehearsal for the benefit of the orchestra's pension fund will be at 10:30 a.m. Aug. 2.

Music

Berkshire Festival. The fifth weekend of the festival begins Aug. 1 at 9 p.m. at Tanglewood, Lenox, Mass. Erich Leinsdorf, music director of the Boston Symphony, will conduct the Friday evening concert. Saturday at 8 p.m., French composer - conductor Pierre Boulez will conduct music of Haydn, Debussy and Bartok.

On Sunday at 2:30 p.m., Israeli conductor Daniel Barenboim will conduct the Boston Symphony for the first time. A Weekend Prelude, Friday at 7 p.m., will feature the Berkshire Boy Choir.

'Survivor from Warsaw' To Be Performed Friday

TANGLEWOOD, LENOX, Mass. — Erich Lansdorf, music director of the Boston Symphony, will conduct Stravinsky's Symphony in C, Schoenberg's "A Survivor from Warsaw," and Brahms' Symphony No. 4 on Friday at 9 p.m. in the Berkshire Music Festival, his only concert here that weekend.

Saturday at 8 p.m., French composer-conductor Pierre Boulez will conduct music of Haydn, Debussy, and Bartok. The Boston Symphony's concertmaster, Joseph Silverstein, will be soloist in Bartok's two Rhapsodies for violin and orchestra. Silverstein will be joined by three of the orchestra's principals, Ralph Gomberg, oboe, Sherman Walt, bassoon, and Jules Eskin, cello, in Haydn's Sinfonia concertante, Op. 84.

Boulez, who makes his Tanglewood debut with this concert, recently was announced as the new music director of the New York Philharmonic Orchestra.

On Sunday at 2:30 p.m. 26-year old Israeli conductor Daniel Barenboim, will conduct the Boston Symphony for the first time. His wife, English cellist Jacqueline DuPre, will be soloist in the Elgar concerto.

The Weekend Prelude, Friday at 7 p.m., one of the short concerts presented each week for ticket holders for the 9 p.m. concert who come early to enjoy the Tanglewood grounds, will feature the Berkshire Boy Choir singing music by Tippett, Britten, and Vaughan Williams.

The weekend's open rehearsal, for the benefit of the Orchestra's Pension Fund, is Saturday morning at 10:30.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 1 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

JUL 30 1969 New England

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 25 1969 New England Newsclip

5th Weekend at Tanglewood Features Boulez, Barenboim

The fifth weekend at Tanglewood features two foreign conductors directing the Boston Symphony Orchestra. Pierre Boulez, French composer-conductor who was recently appointed music director of the New York Philharmonic Orchestra, will lead the BSO in a program of Haydn, Debussy and Bartok on Saturday, Aug. 2, at 8 p.m.

Wife Soloist

Daniel Barenboim, 26-year-old Israeli conductor, will direct the Boston Symphony on Sunday afternoon, Aug. 3 at 2:30. Mr. Barenboim will open with Mendelssohn's "Ruy Blas" overture and conclude with Beethoven's Fifth Symphony. His wife, English cellist Jacqueline DuPre, is soloist in an Elgar concerto.

Erich Leinsdorf will conduct the BSO on Friday evening, Aug. 1 at 9. The program will consist of Stravinsky's Symphony in C, Schoenberg's "A Survivor From Warsaw" and Brahms' Symphony No. 4.

Both Mr. Barenboim and Mr. Boulez are making their Tanglewood debut. Concertmaster Joseph Silverstein will be violin soloist in Bartok's two rhapsodies in the Saturday performance. He will be joined by BSO musicians Ralph Gomberg, oboe, Sherman Walt, bassoon, and Jules Eskin, cello, in Haydn's Sinfonia Concertante, Opus 84.

The Berkshire Boy Choir, singing music by Tippett, Britton and Vaughan Williams, is featured in the weekend prelude Aug. 1 at 7 p.m. The regular open rehearsal is Saturday morning at 10:30.

Tuesday Trends

The Tuesday Contemporary Trends concert this week presents Joni Mitchell, Tim Hardin and the Butterfield Blues Band.

Joni Mitchell, a Canadian singer-songwriter, recently recorded "Both Sides Now." Paul Butterfield of the Butterfield Blues Band is acclaimed as one of the few white musicians who can authentically play the blues and soul music. He grew up near Chicago's Black district. Tim Hardin is a 26-year-old guitar and piano player. His recent songs include "If I Were a Carpenter."

Tickets for Tuesday's concert, which begins at 8 p.m., are available at the Tanglewood box office.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 19 1969

Eric Leinsdorf To Conduct Three Works At Tanglewood

TANGLEWOOD, LENOX — The fifth weekend of the 1969 Berkshire Festival at Tanglewood begins **Friday,** Aug. 1 at 9 p.m. when Erich Leinsdorf, music director of the Boston Symphony conducts a program of three works: Stravinsky's Symphony in C, Schoenberg's A Survivor from Warsaw and Brahms' Symphony No. 4. This will be Mr. Leinsdorf's only Berkshire Festival concert that weekend.

The following evening at 8 p.m. French composer conductor Pierre Boulez leads music of Haydn, Debussy and Bartok, with the Boston Symphony's concertmaster Joseph Silverstein as soloist in Bartok's two Rhapsodies for violin and orchestra.

Mr. Silverstein is joined by three of the orchestra's principals, Ralph Gomberg, oboe, Sherman Walt, bassoon and Jules Eskin, cello, in Haydn's Sinfonia concertante, op. 84. Mr. Boulez, who makes his Tanglewood debut with this concert, was recently announced as the new music director of the New York Philharmonic Symphony Orchestra.

Sunday afternoon, Aug. 3, at 2:30 p.m. 26-year old Israeli conductor, Daniel Barenboim, conducts the Boston Symphony for the first time. His wife, English cellist Jacqueline DuPre, is soloist in the Elgar concerto. Mr. Barenboim's program opens with Mendelssohn's "Ruy Blas" overture and concludes with Beethoven's Fifth Symphony.

The weekend prelude, Friday, Aug. 1 at 7 p.m., one of the short concerts presented each week for ticket holders for the 9 p.m. concert who come early to enjoy the Tanglewood grounds, features the Berkshire Boy Choir singing music by Tippett, Britten and Vaughan Williams.

NEW ENGLAND

Boston Symphony Orchestra with Erich Leinsdorf, conductor, will perform at the Berkshire Festival at Tanglewood, Lenox, Mass. at 9 p.m., preceded at 7 p.m. by chamber music recital performed by the Boston Symphony Chamber Players on Friday. The Orchestra, with Pierre Boulez, conductor, will perform Saturday at 8 p.m. and with Daniel Barenboim, conductor on Sunday at 2:30 p.m. There will be an open rehearsal of the Boston Symphony Orchestra on Saturday at 10:30 a.m.

The Festival String and Woodwind Ensemble performs at Great Hall of "The Breakers," Newport, R.I. at 9:30 p.m. Friday. Also on that day, The Metropolitan Opera Studio performs at 5:30 p.m. and Frederick Hand at 11:30 a.m. at The Elms, Newport. On Saturday in Great Hall of "The Breakers," Raymond Lewenthal performs at 9:30 p.m., and The Metropolitan Opera Studio performs at 11:30 a.m. in The Elms. American Dance Company performs in Great Hall of "The Breaker" at 9:30 p.m. and a grand mechanical piano concert of legendary performers of the past will be presented at Newport Casino at noon Sunday.

A Soap Box Derby will be held Friday at 3 p.m. at Martin St., Berkeley, R.I.

Outdoor Art Show at Orleans Park, Orleans, Cape Cod, Mass. Friday from 9 a.m. to 5 p.m.

Concert by students of the Bowdoin College Summer Music School at Smith Auditorium, Bowdoin College, Brunswick, Maine. Sunday at 8:15 p.m.

MOUNT VERNON ARGUS
Thursday, July 31, 1969

Modern Symphonies Display Transparency, Stark Anguish

By R. G. HAMMERICH

LENOX — The cumulative emotional potential of 20th-century music was effectively displayed Friday night by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at Tanglewood.

Stravinsky Light

Stravinsky's "Symphony in C" (30 minutes, 1940) was followed by Schoenberg's "A Survivor from Warsaw," Op. 46 (seven minutes, 1947).

The symphony opens with a sprightly, light-footed, dancey movement of airy transparencies lightly sprinkled with spicy dissonances.

Each of the succeeding movements is increasingly serious and dark. The music becomes deeper and fuller, more and more substantial in mood, more and more angular and uneasy.

Logical Development

It is a transitional symphony, transitional in immediate mood as well as in musical style . . . neo-classical in structure, 20th-Century in timbre.

Its increasingly severe atmosphere Friday led logically into the anguished message of protest expressed by Schoenberg in "A Survivor from Warsaw," written in 1947 with his 12-tone method of composition.

That 12-tone system, so often disturbingly impenetrable, seems the ideal means of expressing the emotion in this cantata, the words of which were written by Schoenberg from reports he received from survivors of the terror in the Warsaw sewers during World War II when Jews were hiding there from Nazi soldiers with only partial success.

Clatworthy Narrates

The music starts with a screech from the trumpets and the words of a lone survivor are narrated in English (by David Clatworthy, Friday) with a kind of singsong called "sprechgesang."

The intensity of his voice increases with wails and shouts until in a deafening crash it leads into an irregularly chanted prayer (Shema Yisroel), done Friday by 15 male members of the Tanglewood Choir.

The performance was highly effective. It made Brahms' Symphony No. 4, admittedly a great and enduring work, seem almost anticlimactic when it was played after intermission.

Rain once more helped to diminish the Tanglewood audience. There were 4397 present.

Weekend Prelude

The weekend prelude program at 7 was presented by the Berkshire Boy Choir, which, now in its third year of summer life at Stockbridge, appears to have become throughly established.

There were 47 boys and 13 men in the group Friday. They sang a program of mild 20th century music by five British composers with a high degree of skill, especially high considering the short period of preparation. (But the boys are chosen by audition from all over the nation.)

They sang with a wide musical but narrow literate expressiveness. The music was well-phrased and well - controlled dynamically, but soft - edged verbally.

The intonation was secure, the articulation rounded. I have never been able to understand why contemporary coral groups are so frequently less than careful about clarity of diction while being exquisitely careful about musical nuance.

This lack is especially frustrating with narative songs like "The Ballad of Little Musgrave and Lady Barnard," by Britten, sung Friday. It is lively story about romantic passion and death which would have been entirely lost without the lyrics in the program and the overhead lights.

Best thing about the Berkshire Boy Choir Friday was the purity and clarity of its soprano tone . . . unusually full and warm for boys.

Tonight Pierre Boulez, celebrated French composer and conductor, will make his first appearance as conductor at Tanglewood. He program will include Haydn, Debussy and Bartok.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
JUL 31 1969 New England Newsclip

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 2 1969 New England

WEEKEND MUSIC AT TANGLEWOOD

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On Your Radio Set

4:05—Weekend Carousel. (WROW)

5—The New Generation III. (WRPI)

5—Racing From Saratoga. (WGY)

5:05—Cocktail Hour. (WHRL)

6—Masterworks From France. A series from ORTF. (WAMC)

6—Saturday on WGY. (WGY)

6:05—Serenade in Blue. (WHRL)

6:30—The Multiversity Today. The complexities of today's large university as seen through the eyes of the student, the teacher, the employee and the alumnus. Today's topic is "We Run It," a program on administrators and trustees, their responsibilities, goals and problems. (WAMC)

7—Music From Finland. A series from the Finnish Broadcasting Company covering a wide range of music from folk and from solo instrumental and vocal performances to full symphony orchestra. Tonight's subject is an illustrated lecture from notes prepared by Erkki Ala-Konni. (WAMC)

7:30—NBC Monitor. (WGY)

7:30—Word of Life. (WJIV)

8—Group Therapy. Host Bill Noble. (WRPI)

8—Baseball. The New York Mets meet Atlanta. (WOKO)

8—Boston Symphony Orchestra at Tanglewood. Broadcast live from the Berkshire Music Festival in Lenox, Mass. Erich Leinsdorf, music director, with Pierre Boulez conducting Haydn's Sinfonia Concertante, Op. 84, with violinist Joseph Silverstein, oboeist Ralph Gomberg, bassoonist Sherm Walt, and celloist Jules Eskin; Debussy's Jeux; Bartok's Two Rhapsodies for Violin and Orchestra and Debussy's La Mer. (WAMC)

9—Golden Age of Radio. (WHRL)

Nightwatch. (WROW)

Albany Knickerbocker News
Saturday, August 2, 1969

Financial Bind Plagues Tanglewood

57

By THEODORE STRONGIN
New York Times News Service

LENOX — Pierre Boulez ran into expensive ... the school attached to Tanglewood, said he wished that the symphony in ... Schuller, in order to ...

GAZETTE
WORCESTER, MASS.
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Financial Facts of Musical Life Haunt Tanglewood

By THEODORE STRONGIN
Special to The New York Times

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Financial Needs Obvious

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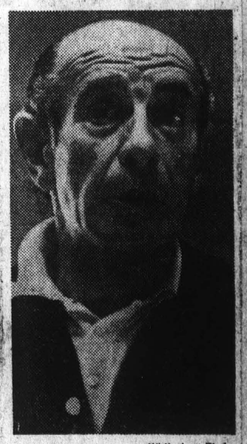
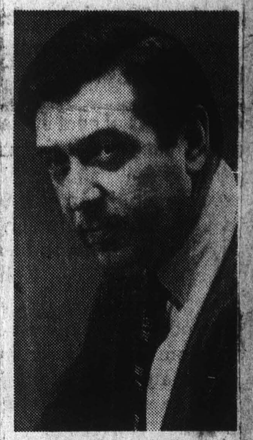


Whitestone Photo
Erich Leinsdorf



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Modern Symphonies Display Transparency, Stark Anguish

By R. G. HAMMERICH

LENOX — The cumulative emotional potential of 20th-century music was effectively displayed Friday night by the Boston Symphony Orchestra under the direction of Erich Leinsdorf at Tanglewood.

Stravinsky Light

Stravinsky's "Symphony in C" (30 minutes, 1940) was followed by Schoenberg's "A Survivor from Warsaw," Op. 46 (seven minutes, 1947).

The symphony opens with a sprightly, light-footed, dancey movement of airy transparencies lightly sprinkled with spicy dissonances.

Each of the succeeding movements is increasingly serious and dark. The music becomes deeper and fuller, more and more substantial in mood, more and more angular and uneasy.

Logical Development

It is a transitional symphony, transitional in immediate mood as well as in musical style . . . neo-classical in structure, 20th-Century in timbre.

Its increasingly severe atmosphere Friday led logically into the anguished message of protest expressed by Schoenberg in "A Survivor from Warsaw," written in 1947 with his 12-tone method of composition.

That 12-tone system, so often disturbingly impenetrable, seems the ideal means of expressing the emotion in this cantata, the words of which were written by Schoenberg from reports he received from survivors of the terror in the Warsaw sewers during World War II when Jews were hiding there from Nazi soldiers with only partial success.

Clatworthy Narrates

The music starts with a screech from the trumpets and the words of a lone survivor are narrated in English (by David Clatworthy, Friday) with a kind of singsong called "sprechgesang."

The intensity of his voice increases with wails and shouts until in a deafening crash it leads into an irregularly chanted prayer (Shema Yisroel), done Friday by 15 male members of the Tanglewood Choir.

The performance was highly effective. It made Brahms' Symphony No. 4, admittedly a great and enduring work, seem almost anticlimactic when it was played after intermission.

Rain once more helped to diminish the Tanglewood audience. There were 4397 present.

Weekend Prelude

The weekend prelude program at 7 was presented by the Berkshire Boy Choir, which, now in its third year of summer life at Stockbridge, appears to have become throughly established.

There were 47 boys and 13 men in the group Friday. They sang a program of mild 20th century music by five British composers with a high degree of skill, especially high considering the short period of preparation. (But the boys are chosen by audition from all over the nation.)

They sang with a wide musical but narrow literate expressiveness. The music was well-phrased and well - controlled dynamically, but soft - edged verbally.

The intonation was secure, the articulation rounded. I have never been able to understand why contemporary coral groups are so frequently less than careful about clarity of diction while being exquisitely careful about musical nuance.

This lack is especially frustrating with narative songs like "The Ballad of Little Musgrave and Lady Barnard," by Britten, sung Friday. It is lively story about romantic passion and death which would have been entirely lost without the lyrics in the program and the overhead lights.

Best thing about the Berkshire Boy Choir Friday was the purity and clarity of its soprano tone . . . unusually full and warm for boys.

Tonight Pierre Boulez, celebrated French composer and conductor, will make his first appearance as conductor at Tanglewood. He program will include Haydn, Debussy, and Bartok.

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JUL 31 1969 New England Newsclip

WEEKEND MUSIC AT TANGLEWOOD

The fifth weekend of the 1969 Berkshire Festival at Tanglewood begins Friday evening August 1 at 9 p.m., when Erich Leinsdorf, Music Director of the Boston Symphony, conducts a program of three works: Stravinsky's Symphony in C, Schoenberg's "A Survivor from Warsaw," and Brahms's Symphony no. 4. This will be Mr. Leinsdorf's only Berkshire Festival concert that weekend.

The following evening, Saturday, August 2 at 8 p.m., French composer-conductor Pierre Boulez leads music of Haydn, Debussy, and Bartok, with the Boston Symphony's concertmaster, Joseph Silverstein, as soloist in Bartok's two rhapsodies for violin and orchestra. Mr. Silverstein is joined by three of the Orchestra's principals, Ralph Gomberg, oboe; Sherman Walt, bassoon; and Jules Eskin, cello; in Haydn's Sinfonia concertante, op. 84. Mr. Boulez, who makes his Tanglewood debut with this concert, was recently announced as the new Music Director of the New York Philharmonic Symphony Orchestra.

On Sunday afternoon, August 3 at 2:30 p.m., 26-year old Israeli conductor, Daniel Barenboim, conducts the Boston Symphony for the first time. His wife, English cellist Jacqueline DuPre, is soloist in the Elgar concerto. Mr. Barenboim's program opens with Mendelssohn's 'Ruy Blas' Overture and concludes with Beethoven's Fifth Symphony.

The Weekend Prelude, Friday, August 1 at 7 p.m., one of the short concerts presented each week for ticket holders for the 9 p.m. concert who come early to enjoy the Tanglewood grounds, features the Berkshire Boy Choir singing music by Tippett, Britten, and Vaughan Williams.

On Your Radio Set

4:05—Weekend Carousel. (WROW)

5—The New Generation III. (WRPI)

5—Racing From Saratoga. (WGY)

5:05—Cocktail Hour. (WHRL)

6—Masterworks From France. A series from ORTF. (WAMC)

6—Saturday on WGY. (WGY)

6:05—Serenade in Blue. (WHRL)

6:30—The Multiversity Today. The complexities of today's large university as seen through the eyes of the student, the teacher, the employee and the alumnus. Today's topic is "We Run It," a program on administrators and trustees, their responsibilities, goals and problems. (WAMC)

7—Music From Finland. A series from the Finnish Broadcasting Company covering a wide range of music from folk and from solo instrumental and vocal performances to full symphony orchestra. Tonight's subject is an illustrated lecture from notes prepared by Erkki Ala-Konni. (WAMC)

7:30—NBC Monitor. (WGY)

7:30—Word of Life. (WJIV)

8—Group Therapy. Host Bill Noble. (WRPI)

8—Baseball. The New York Mets meet Atlanta. (WOKO)

8—Boston Symphony Orchestra at Tanglewood. Broadcast live from the Berkshire Music Festival in Lenox, Mass. Erich Leinsdorf, music director, with Pierre Boulez conducting Haydn's Sinfonia Concertante, Op. 84, with violinist Joseph Silverstein, oboeist Ralph Gomberg, bassoonist Sherm Walt, and celloist Jules Eskin; Debussy's Jeux; Bartok's Two Rhapsodies for Violin and Orchestra and Debussy's La Mer. (WAMC)

9—Golden Age of Radio. (WHRL)

Nightwatch. (WROW)

Albany Knickerbocker News
Saturday, August 2, 1969

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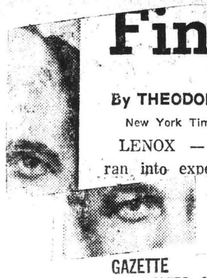

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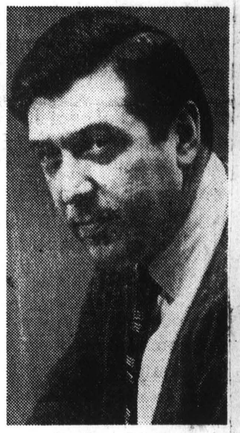

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58.

Music Review

The Sun Shines on Tanglewood

By JAY C. ROSENFELD

THE FIFTH WEEKEND of the Berkshire Festival at Tanglewood had two unusual advantages. First, for the first Sunday afternoon this season the weather was warm and sunny and conducive to lawn-listening, with the result that the largest audience so far this year filled the chairs in the great Shed and a good share of the adjacent inviting lawns. Secondly, the three weekend programs listed more 20th century music than had been heard in all the preceding weeks.

* * *

THE WEATHER yesterday should not be given undue credit for the attendance, however, for the artists, the cellist Jacqueline DuPre, and her husband, the conductor (and more properly pianist) Daniel Barenboim, were surely magnets of not inconsiderable pull. Miss DuPre, a tall, handsome girl with long, free-falling blonde hair, makes an entrance with a confident swift stride, and her playing of the fairly transparent but ingratiating Elgar concerto was as enchanting as it was impressive. She has certain mannerisms and postures during her performance which are individual and unusual, but a vibrant tone, produced with a vibrato she controls from a "white" tone in progressive degrees to an intense fervor, cannot be gainsaid. Her bow clings to the strings with viscid tenacity, even to the far tip, and her agile fingers are sure and secure. Even the thick ascending slides looked good on her. She throws herself body and soul into the execution of her solo and at proper times attains a graphic gland finale.

Twenty-seven-year-old Barenboim followed Pierre Boulez, his senior by 17 years, on the podium. An assay, unfortunately, is inevitable. The more youthful conductor is physically more involved and he also played music of a more vigorous nature. The Mendelssohn "Ruy Blas" overture and the Beethoven Fifth Symphony can be pretty noisy and, if the conductor pleases, can be assaulted. Debussy, whose "Jeux" and "La Mer" were Boulez' main choices, can be dreamily and distantly colorful, at times like Turner's paintings, and in the discerning hands of a master of quite another character.

* * *

BOULEZ is a disciplined leader, showing respect for the musicians before him by showing that he assumes they know their tasks full well. Barenboim in his more youthful manner assumes he must indicate many details to his players by gestures which become redundant. He allowed the oboe to play his short cadenza in the first movement of the Beethoven *ad libitum*, but held the cellos on a two-handed leash as they sang the opening theme of the second movement. Certain basic things can be prepared in rehearsal which do not need a nursemaid on stage.

Boulez is a master technician. Matters of balance fall into place. He is not demonstrative and only rarely allowed himself the exuberance of a full arm swing, but he demanded and was granted concentrated attention, a factor not so apparent in the other program.

We are inclined to tolerate some bit of exhibitionism in our conductors, or at least some sort of extravagance. It is therefore a satisfaction to observe that music can be conveyed so expressively with sanity and urbanity, by gestures which point the way to the performers and do not pretend to act out the message of the score on stage.

Whitestone

Pierre Boulez

* * *

THE DEBUSSY "Jeux" was written to be danced and some part of its synopsis is thus lost when used for a concert stage. "La Mer" breaks away from the idea of movements, as in a symphony, although it has three distinct pictures and there are no specific melodies or themes. Boulez realized them with thorough penetration.

Boulez began his evening with the Haydn Sinfonia concertante in B Flat for Oboe, Bassoon, Violin and Cello. Four principals from the orchestra stepped forward for this essentially chamber music piece: Ralph Gomberg, Sherman Walt, Joseph Silverstein and Jules Eskin, respectively. Silverstein later was soloist in the two Bartok rhapsodies for violin and orchestra. These require the assistance of a cimbalom, a prototype of the pianoforte, similar to a dulcimer, in which the strings are set in vibration by small hammers held in the hand. John Hosszu Long was the performer Saturday night.

Silverstein surmounted the hazards of the rhapsodies with his customary ease. His playing was particularly effective in the ranges of the lower strings where Bartok placed so much of his work, and yet it was not totally satisfactory always to discern the solo from the thick orchestral writing.

* * *

FRIDAY NIGHT, Erich Leinsdorf, the musical director of the Boston Symphony, took the reins for his sole weekend appearance. He played two premieres for Tanglewood: the Stravinsky Symphony in C and the Schoenberg "A Survivor From Warsaw." After intermission came the Brahms 4th Symphony, in E Minor, Opus 98.

The Stravinsky is an unusual return to more nearly classic form but the choppy idioms, alternating with more suave phrases, become more academic than inspired.

"A Survivor From Warsaw" is not a recital at first hand of the anguish of the Jews which began on April 19, 1943, when several thousand Jews in courage and despair said "no" to the Nazi keepers of the charnel house. Schoenberg had left Vienna in 1933 in the earliest days of the inexorable pressure, but his suffering vicariously was of an intensity that must have been only degrees less than the suffering of those who actually felt the blows and mercifully were delivered from the unspeakable brutality. It is this hopelessness that he tries to express in the music.

This may have been an instance (in 1947) when his own new musical vocabulary served as well as that of the traditional heritage of conformist if evolutionary composers. A narrator, the baritone David Clatworthy, was not called upon to vocalize but his role was to be expressed in a *Sprech-stimme* (a vocal speech) for which, however, Schoenberg designated the inflections. Clatworthy was superbly effective in the text which the composer himself wrote. The 15-voice male chorus from the Tanglewood Choir, trained by Charles Wilson, sang the final prayer, *Shema Yisroel* (Hear, o Israel) which are the first words, in Hebrew, recited as part of the Jewish daily liturgy.

Weather Helps Tanglewood Gate

Sunny skies helped the Tanglewood gate reach a total of 22,740 patrons for the weekend. There were 4,397 at Friday night's concert, 6,614 at the Saturday performance and 8,728 on Sunday. The open rehearsal Saturday morning drew 3,001.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 4 1969 New England

Pierre Boulez Leads BSO at Tanglewood

By JAKE SHERMAN

A humid post-rainstorm mist hung over Tanglewood Saturday night, and it seemed to dampen everything but the audience's enthusiasm for the performance of the Boston Symphony under guest conductor Pierre Boulez.

The crowd of about 7,000, which included a number of hardy folk who encamped on the water-sodden ground, was treated to a somewhat unusual program. Instead of the standard format of one weighty symphony and a concerto for soloist, relatively short works — one each by Haydn and Bartok and two by Debussy.

After at least two decades of revolt against the so-called French musical "Establishment," Boulez is coming into his own among the world's major conductors. Now 44, he will be replacing Leonard Bernstein as music director of the New York Philharmonic in 1971 and at the same time assuming the leadership of the BBC Symhony in England.

Unlike Erich Leinsdorf, whose repertoire of gesture is so subtle and wide-ranging as to make the music almost visible, Boulez is not an especially exciting conductor to watch. His movements are unemphatic and low-key, tough at the same time they indicate a precise and authoritative mind.

He provided a rather dry reading of Haydn's Sinfonia Concertante in B flat for oboe, bassoon, violin and cello, op. 84, taking tempos slow enough to insure that nothing was obscured, everything elucidated ruffy. One was reminded of a perfectionist carpenter tapping every nail in place and seeing that tolerances were cut extremely fine.

The music for Debussy's "Jeux," written in 1912 as the score for a then startling ballet by Nijinsky, is impish, mocking and a trace otherworldly. It also has a good deal of romance in a way. The Boston's performance was again finely crafted with Boulez eliciting an appropriate measure of witty detachment.

In its third and concluding section "Dialogue between the wind and the sea," Debussy's "La mer" reaches a crescendo of skittish excitement. Of the performance of this most remarkable of musical evocations of natural phenomena, one can only say that it captured completely the composer's intent.

Sunday afternoon, with the young Daniel Barenboim as guest conductor, the Boston Symphony was slated to perform Mendelssohn's 'Ruy Blas' Overture, Elgar's E minor Cello Concerto featuring soloist Jacqueline Du Pre, and Beethoven's Fifth Symphony.

ALBANY TIMES UNION
Monday, August 4, 1969

At Tangelwood

Boulez: Technique the Message

By HAROLD C. SPROUL

The most recent Friday and Saturday concerts of the Boston Symphony were as excitingly good as the previous week's were not.

The prelude at 7 on Friday recalled the virtuosity of the Berkshire Boy Choir for the fourth time, still effectively trained by Allan Wicks, Organist and Choral Master at Canterbury Cathedral in England. Granted he gets the pick-of-the-crop by competitions all over the U.S.A. The musical result is still amazing. In a demanding modern program (Tippett, Britten, Vaughan-Williams and Ridout) he not only demonstrated that English composers still have roots in the old choral tradition, but that boy choirs still have validity. With Mr. Wicks' handling, these soprano voices had power without off-pitch forcing and of course the clean clarity of the unchanged vocal chords so impossible to mature women's voices. They can ride the great spaces of Cathedral and Music Shed as if voices of air itself. Along with the boys' agility and perfect pitch, the men's voices added depth and richness with a resonance like that of cellos.

In the last work—a Divertimento on Poems by Robert Burns by Ridout, Wicks joined accompanist Lowell Lucy at the piano and the five numbers were sung without a conductor to unanimous effect.

The Symphony at 9 found Mr. Leinsdorf magnificently successful with Stravinsky (Symphony in C), Schoenberg (A Survivor from Warsaw) and Brahms (Symphony No. 4).

The Symphony in C, coming after the dance-inspired music of Firebird, etc. still uses the reiteration of short motifs as building blocks, but shapes the whole of movements in a new version of "classic" integrity. It is brilliant and hard, with little shading, the colors are primary without blending, excitement provided, as in the ballets, by changing meters.

Stravinsky never did develop any deep sense of humanity in his effective Symphony of Psalms, but Schoenberg, beginning with a hyper-rich romanticism, never lost the sense of people, with all his experiments off the deep end of sound-form. As a lapsed Jew who proudly re-enlisted in Jewry under the Nazi evil, he celebrated the Warsaw tragedy with all-out vehemence of narrator, male choir and orchestra. After cruel trumpets and trembling woodwinds, the Narrator begins a reminiscence by one sufferer. In the middle of a "counting off" that will select the next batch for the gas, the Shema Yisoel (Hear, O Israel—The Lord is One) rises from the stricken crowd by a common impulse in despair. When this appears, the glorified movie music by which Schoenberg illustrates the tale of the Survivor gives way to the organized intensity of the song. The vocal inflections of pitch for the speaker, in order to raise speech for a "musical" emphasis on a par with orchestral sound, can sound forced and silly or nobly expressive—as it was with David Clatworthy.

After intermission, the Brahms made a greatly distinguished climax. Unhampered by unimaginative pianists (as in last week's concerto), Leinsdorf elicited the finest performance of the Eminon I have ever heard.

The first Allegro was really non-troppo, to allow for the wide swing of the opening melody (no introduction, just the iambic lift into sounding movement) and development through contrapuntal drama, moments of "Wagnerian" color. All the variety and depth of experience that Brahms (no symphonies until maturity at 40) could contrive—nothing was slighted in this performance and the conductor seemed to be freely at-home and imaginatively committed. The tempi of all four movements are fairly close—a sample of Brahms' desire for continuity in a world of variety. the Allegro-giocoso for speed-exicitement, but the rhythmic joy was still there. The Andante sang expressively without traditional drag and the last allegro, a tremendous passacaglia, was stirringly "energico passionato." The slow-growing, introspective Bavarian, student of the past and experimenter for the future, came into his own in this performance. Traditional criticism that stupidly found too pale a cast of thought or too confusing a technique, or a monotone of instrumental color, was forever denied on Friday night and I hope there was a tape to conserve this fleeting moment. Boston has done some great performances of the Fourth in the past, but none to surpass this.

BOULEZ GUESTS

Saturday night Pierre Boulez, the enfant terrible among composers and now the sought after conductor who jets to many (too many?) jobs, directed a fresh combination of Haydn (Sinfonia Concertante in B flat with oboe, bassoon, violin and cello soloing), two Debussy pieces (Jeux and La Mer) and Bartok (two Rhapsodies for Violin and Orchestra).

The Haydn was a delightful reminder that the headliner of the new "classics" revolutionary wave made fine use of the older Baroque techniques. The sinfonia of soloists against the mass of strings has also the surprise and breadth of the late symphonies written in England at the height of his expanding powers. It was good to hear Gomberg's oboe and Walt's bassoon, as well as Silverstein and Eskin down at the heart of things.

Bartok's rhapsodies seem like one of his mistakes and yet worth hearing, for nothing he wrote is valueless. Silverstein played the solo violin, typically Hungarian rhapsodic excitement, with more intensity and color than usual, but it was continually being negated by acidulous passages in the orchestra, somewhat the way Bernard Shaw would puncture his own balloons of feeling to make the audience sit up and think. Bartok is much more convincing in simple folk settings or in the out-and-out originality of his quartets and concertos. A charming lady on my right, obviously attentive and responsive, asked me if the B.S.O. didn't seem to have moments when they rested on their oars with some complacency. I could only say that on Friday and tonight with Boulez exacting meticulous attention the score, it was probably some momentary dullness in Bartok's conception. But when Debussy's La Mer—that great expressionism from the composer's life-long fascination with the complex, inhuman forces of ocean—when Boulez had simmered the movement and color of that remarkable confession into "natural" realization, my momentary friend was jumping off the seat. "I can only judge by a tingle up my spine and I got it that time. Well, I got it, too and so did a large, restless, and noisy Saturday crowd.

There is no secret about Boulez magic. He just happens to be a hopped-up version of musical sensitivity who can "read" a score and imagine the sounds and relationships in great detail. His ear for tuning strange harmonies, for dynamics and for tempi to free the sound—all this is fabulous and convincing in performance; also galling to a proud orchestra. Boulez is great to visit, but you wouldn't want to live with him. He seems to think that the technique is the message and sometimes it is. But this behavioristic conception has its limitations, as he must well kno[illegible]s. Debussey Ballet [illegible] chanting sounds under the Boulez direction that seemingly could not have been made by the usual instruments. And yet LaMer, for all its great sweeps of color and momentary intensities, whi it was spine-chilling to my charming neighbor, in retrospect seemed to me without the tidal lift and glow of Koussevitsky or Munch performances when the orchestra was aroused, but on an easier tether.

It does no harm to a great orchestra to take such meticulous discipline occasionally, as it had to, earlier, with the advent of Leinsdorf (for once at Tanglewood I heard the flutes and oboes not too loud for that stage). A great orchestra needs continual revision, not to settle into the degenerating complacency of the old (pre-Bernstein) Philharmonic in New York, or the famous Vienna Philharmonic, where a player could sublet his chair for rehearsals. At any rate Tanglewood re-established its Festival claim on this weekend.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 7 1969 New England Newsclip

At the Concert

Pierre Boulez Debuts At Tanglewood Festival

By MICHAEL WIENER

NE

LENOX, Mass. — Pierre Boulez is a symbol to many of progressive musicianship. One of the leading composers of the post-war avant garde, he took up conducting in order to insure the performance of the music of this century.

In appointing him to succeed Leonard Bernstein as music director of the New York Philharmonic, the orchestra's board of directors has shown courage and foresight in their ecognition and support of Mr. Boulez's goals.

Mr. Boulez made his Tanglewood debut Saturday night with a program in which only one work cou'd be te med a standard. Following the opening Sinfonia concetante, Op. 84, of Haydn, Mr. Boulez conducted "Jeux," the last of Debussy's major orchestral scores. Although composed in 1913, it presents many of the same problems as music written since. Its constant shifts of meter and tempo require active concentration on the part of the listener before the work's logic can be grasped. By carefully articulating the score, Mr. Boulez helped the listener immeasurably.

Bartok's Two Rhapsodies for violin and orchestra were performed after the intermission, and the concert concluded with Debussy's "La Mer."

Mr. Boulez' interpretation of the latter work, rather than being melody-oriented, stresses and thus elucidates the work's varied texture. The result struck this listener as mo e a ecture on the work than a recreation of it, but it is hard to deny the success with which Mr. Bou ez brought off his approach, or the finely-detailed ensemble playing he drew from the orchestra.

Albany Knickerbocker News
Monday, August 4, 1969

Boulez Shows Steady, No-Nonsense Style At Tanglewood

By R. C. HAMMERICH

LENOX — Pierre Boulez, guest conductor of the Boston Symphony Orchestra at Tanglewood, attracted many musicians into the shed Saturday night, among them Erich Leinsdorf and Daniel Barenboim with his wife, Jacqueline DuPre.

Replacing Bernstein

Boulez is the French avant garde composer and conductor recently appointed to replace Leonard Bernstein as music director of the New York Philharmonic Orchestra in 1971.

His program included Haydn, Debussy and Bartok, a program of sharply differing styles and one useful to musicians interested in evaluating Boulez, podium manner.

It was a manner of calm deliberation and apparent absolute confidence. There wasn't a superfluous move; not a hint of a need to establish a theatrical display for the audience behind him.

No Frills

Tempos and meters were set with a steady right hand and occasional special instructions were delivered with an eloquent left. There was no fancy footwork.

The impression was one of serious, no-nonsense intent, sure control over the instrumental forces and economy and accuracy of communication.

The program opened with Haydn's "Sinfonia Concertante," Opus 84, a glowing little piece that uses the Baroque pattern of chamber music, in this case an oboe-bassoon-violin-cello quartet. It contrasted with the full 18th century orchestra, in this case about 40 members of the total complement of 106.

Boulez, a recognized champion of avant garde atonality, shaped the Haydn piece with graciousness as well as grace. A classical purist could hardly wish for a better balance of precision and fluency.

The Bartok on the program was a coupling of his two rhapsodies for violin and orchestra written in 1928, the first year he was in America.

They are craggy, densely complex works of high rhythmical difficulty. Nearly the whole of the orchestra's Saturday morning rehearsal time was spent on their more knotty problems.

Joseph Silverstein, the orchestra's concertmaster, was soloist. He once again displayed his aplomb and craftsmanship with the more abstruse examples of the 20th century musical literature.

The Debussy on the program was the ballet, "Jeux," and the masterpiece, "La Mer."

Boulez, of course, has a French musical education to prepare him for hearing as well as shaping French music . . . and it is the French who usually offer Debussy.

"LaMer" has been conducted at Tanglewood four times in the last seven seasons, all by conductors with a special feeling for French music. They were Munch in 1963, Burgin in 1964, Martinon in 1965 and now Boulez in 1969.

Boulez' busenesslike podium manner seemed to help Debussy's amorphous music Saturday. The washes of sound, the music's apparent indifference to exact rhythms, the liquid flow . . . the abstract reproduction of the sea's mists and moods were given form and shape by Boulez.

He is certainly a conductor of versatility and competence.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 3 1969

PIERRE BOULEZ . . . orchestra conductor who has been named conductor of the New York Philharmonic Orchestra and who will be guest conductor of the Boston Symphony for this Saturday evening's concert.

CRITIC-AT-LARGE by Byron Belt

Boulez of Tanglewood

LENOX, Mass.—Pierre Boulez, Jacqueline Du Pre and music of the 20th century dominated the beautiful Tanglewood setting of the Berkshire Festival this past weekend.

Attention centered on the French-born maestro who will assume the musical direction of the New York Philharmonic in 1971, and the highly-charged London-born cellist, but there were many rewards.

Critics of Pierre Boulez are about to sour the public on him before he ever assumes his Philharmonic post. To read his admirers, one might gather that the conductor is really more of a scientist, determined to dissect every piece of music, expose it to the public, and then assume an aura of aloof detachment.

Such terms as "chairman of the board" which one leading critic applied to Pierre Boulez are not only inaccurate but completely mislead the public.

To be sure, Boulez is a meticulous musician, dedicated to music first and showy entertainment not at all. The result of his insistance on clarity, sensitive balance, accuracy of pitch (he devoted a quarter of an hour tuning every section of the great Boston Symphony prior to beginning his Saturday rehearsal) is music-making of the most exalted and exciting kind.

Looks deceive, and a flamboyant manner has substituted for musical integrity for far too long. It is my opinion, after hearing him conduct the Chicago, Cleveland, Boston and New York orchestras, as well as numerous recordings, that Pierre Boulez is a profound, emotional and deeply satisfying conductor. My only lament is that he will appear in New York so rarely until 1971, and not too often then.

Reportory is the area where most concern is voiced. But with his love of the major composers of the classics school, Wagner, Mahler, Schoenberg and their followers, and the major composers of the French school, particularly Debussy and Ravel (to say nothing of Boulez the composer, from whom we need to hear much more!) and with guest conductors to assume the music of those composers the maestro does not wish to conduct, there is nothing to fear from the advent of Pierre Boulez except the radical improvement and revitalization of our musical scene.

The Boston Symphony program was typical of current Boulez concerts.. It opened with the joyous Haydn Sinbonia Concertante in B-flat, continued with "Jeux" of Debussy, the Two Rhapsodies for Violin and Orchestra by Bartok and concluded with Debussy's "La Mer."

Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello, were the expert soloists in the rather delicately performed Haydn and Mr. Silverstein was the brilliant soloist in a rip-snorting performance of the Bartok.

Debussy holds a special place in the affection of the conductor, and "Jeux" was given a ravishing performance that released all of the mysterious sensuousness within the music, while "La Mer" was a veritable kaleidoscope of stunning orchestral color.

Sunday's first Berkshire sun in weeks brought forth a tremendous throng which listened attentively to Jacqueline Du Pre's intensely subjective performance of Sir Edward Elgar's lyrical, introspective Cello Concerto. With her husband, Daniel Barenboim, conducting, the performance brought forth a standing, shouting ovation in which every member of the orchestra joined with rare enthusiasm.

Miss Du Pre plays not so much like the "angel" of her press material as a demonic genius who is probably the most emotional and technically assured string player since Niccolo Paganini. She is, in every wonderful sense of the word, incredible.

Barenboim is of the choreographic conductorial fraternity, and while the orchestra performed well, after Boulez it might be fair to pass judgment another time.

Space does not permit us to do justice to Friday's BSO concert for which Erich Leinsdorf was at his best in a high-spirited interpretation of Stravinsky's somewhat extended Symphony in C, and at his worst in a highly-strung performance of the Brahms' Fourth Symphony, whose frequently sour intonation must have determined Boulez to take nothing for granted.

Schoenberg's potentially moving "A Survivor from Warsaw" emerged as a pretentious exercise as read unctuously by David Clatworthy rather than the portentous experience the brief male chorus conclusion indicated it could be.

Leinsdorf will conduct Berg's "Wozzeck" on Aug. 11 and 17. The Tanglewood season continues through Aug. 31.

Long Island Press
JAMAICA, N. Y.
D. 4'1,961 SUN. 423,790

AUG 4 1969

Newark Star-Ledger
NEWARK, N. J.
D. 230,965

AUG 4 1969

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 31 1969 New England

soloists silverstein, dupre

Tanglewood tingle: Boulez & Barenboim

59.

by Eleanor Weber

Every so often the power of music, the impact of its visceral and direct nonverbal communication, the pleasure of its language of emotion and color transcend the paltry attempt of words to confine it, and the concertgoer is left at the end of a performance on his feet applauding vigorously in an attempt to release the tingle the music has evoked, and all he can say is "wow!"

Such was the reaction of the happy crowd at Tanglewood Sunday, August 3, as a weekend of fine music reached its climax with the thunder of Beethoven's "Symphony No. 5" under the vigorous direction of Daniel Barenboim.

The 26-year-old Israeli conductor marched a responsive Boston Symphony Orchestra through two very familiar pieces with a gusto and crispness that made them as fresh as on a first hearing. Impressive in his no-nonsense dignity and in the fact that he led the entire program without a score, Barenboim evoked a crisp, sturdy sound from the opening notes of Mendelssohns "Overture to 'Ruy Blas' " to the closing crash of the Fifth Symphony. He directed the Mendelssohn with sharp, martial commands that moved the piece along with a constant sense of vitality. He turned this same vigor to the Beethoven which made the well-known phrases of the "Allegro con brio" a source not of tedium but of excitement. The allegro pace of both the first and third movements were brisk, and even the heavy andante of the second movement avoided the pitfalls of sounding ponderous and became instead sweeps of grandeur.

But Barenboim, fortunately, is not a conductor with only one style of interpretation. Conducting the "Cello Concerto in E minor" by Elgar, which featured his wife Jacqueline Du Pre, he evoked a mellow, sustained sound from the orchestra through a more fluid direction and a talent for investing the pieces with subtlety and depth.

The Elgar is a musical disappointment, and it was memorable that Sunday less for the melodies than for the reading given it by Miss Du Pre. A tall, strong girl, the 24-year-old virtuoso charmed her audience as much by her personality as by her skill in the long cadenza passages which move the concerto. She played with a solid, capable touch, flourishing the bow to punctuate the rests, while filling the music with sensitivity. Miss Du Pre doesn't play the cello, she dances with it — hair rippling, body swaying, sharing smiles of joy and accomplishment with Joseph Silverstein (concertmaster), or her conductor-husband. At the conclusion of the piece, Miss Du Pre received a standing ovation for four calls, with even the orchestra stamping hearty approval.

Quite a different atmosphere was created the night before, as the Boston Symphony Orchestra played a delicate, romantic evening of primarily contemporary music under the baton of Pierre Boulez. The light melodies of the concert were evoked in a successful partnership of soloists, small orchestra, conductor and composers.

Opening the evening was Haydn's "Sinfonia concertante in B flat." There was a smooth weaving in and out between the quartet and the orchestra, with the larger group providing sensitive support for the former. The winds (Ralph Gomberg, oboe; Sherman Walt, bassoon) balanced the sweetness of the strings (Joseph Silverstein, violin; Jules Eskin, cello) with their clear voices in a warm, dancelike offering.

A change in mood was provided by the "Jeux, poeme danse" of Debussy, sinuous and oriental in feel. Without real choreography, the "plot" of "Jeux" was amorphous and somewhat difficult to detect in the tunes. The dance, therefore, was in Boulez's hands: at times gently patting the air to evoke largo sweeps of emotion, at others snapping sharp, exotic passages into place.

Silverstein returned as soloist in Bartok's "Two Rhapsodies for violin and orchestra." The pieces were divided into two movements each: "lassu" (slow), and "friss" (fast). Although they were relatively indistinguishable from each other, the folk-based melodies provided pleasant vehicles for Silverstein's talent — in superb and exciting form Saturday night.

Boulez concluded the program with an effective reading of Debussy's "La Mer," making the music suitably picturesque without being sentimental, and avoiding cliches by handling the repetitious passages with either consistent intensity or varying dynamics, as appropriate.

It has been suggested that solo instruments are not sufficiently amplified to be heard clearly enough above the orchestra, and indeed there were passages both by Silverstein and Miss Du Pre that seemed less than these capable artists were offering. But, hopefully, that is an easy matter to correct.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

AUG 13 1969 New England

Boulez' Baton Brings Down Tanglewood House

Pierre Boulez, who was recently chosen to succeed Leonard Bernstein as regular conductor of the New York Philharmonic, made his first appearance at Tanglewood Saturday night.

Although he made his initial reputation as an avantgarde composer, surprisingly enough his program with the Boston Symphony on Saturday presented nothing more modern than Bartok and Debussy and even included Haydn's Sinfonia Concertante (Op. 84), which opened the musical agenda.

This conductor, who looked unusually trim, does not belong to the "glamor boy" category and indulges in none of the extroverted podium antics so often encountered. His gestures are vigorous and right to the point, for he knows exactly what he wants.

In the Haydn Sinfonia, which boasted the services of the Boston orchestra's first desk men (oboist Ralph Gomberg, bassoonist Sherman Walt, violinist Joseph Silverstein, and cellist Jules Eskin) as soloists, was given a warm, if not impeccable, run-through. Boulez did not seem as involved here as he did later in the program.

Debussy's "Jeux-poeme danse" was another story. This gorgeous splash of impressionistic color came alive under the meticulous ministrations of Boulez.

In Bartok's Two Rhapsodies for Violin and Orchestra (1928) concertmaster Silverstein once again demonstrated remarkable technical fluency and interjected a great deal of gypsy fire into the performance of these engaging works. My only reservation was the lack of carrying power in the violinist's tone; it did not soar sufficiently at times.

Boulez added a cimbalom, that unmistakably Hungarian instrument, into the orchestra for this performance and it lent an authentic flavor to the music.

For the finale there was Boulez' justly framed interpretation of Debussy's "La Mer." And nothing at Tanglewood this summer has had the impact of this reviewer that this performance Saturday night had. Those who have heard his recording will understand.

The clarity of each of the choirs and the solo passages was something that has not been encountered since the heyday of Toscanini. And the Boston Symphony really put forth its best effort for Boulez and were roused from the comfortable professionalism we usually hear during the summer.

It deserved all the prolonged applause at the end.

— GWS.

JACQUELINE DU PRE is appearing with the Boston Symphony Orchestra at Tanglewood as guest cellist next Sunday at 2:30 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 29 1969 New England

AT TANGLEWOOD: Daniel Barenboim will appear as guest conductor with the Boston Symphony Orchestra on August 3rd at 2:30 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 31 1969 New England

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 4 1969 New England

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By R. C. HAMMERICH

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REPUBLICAN
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(S) 113,754

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Such terms as "chairman of the board" which one leading critic applied to Pierre Boulez are not only inaccurate but completely mislead the public.

To be sure, Boulez is a meticulous musician, dedicated to music first and showy entertainment not at all. The result of his insistance on clarity, sensitive balance, accuracy of pitch (he devoted a quarter of an hour tuning every section of the great Boston Symphony prior to beginning his Saturday rehearsal) is music-making of the most exalted and exciting kind.

Looks deceive, and a flamboyant manner has substituted for musical integrity for far too long. It is my opinion, after hearing him conduct the Chicago, Cleveland, Boston and New York orchestras, as well as numerous recordings, that Pierre Boulez is a profound, emotional and deeply satisfying conductor. My only lament is that he will appear in New York so rarely until 1971, and not too often then.

Reportory is the area where most concern is voiced. But with his love of the major composers of the classics school, Wagner, Mahler, Schoenberg and their followers, and the major composers of the French school, particularly Debussy and Ravel (to say nothing of Boulez the composer, from whom we need to hear much more!) and with guest conductors to assume the music of those composers the maestro does not wish to conduct, there is nothing to fear from the advent of Pierre Boulez except the radical improvement and revitalization of our musical scene.

The Boston Symphony program was typical of current Boulez concerts.. It opened with the joyous Haydn Sinbonia Concertante in B-flat, continued with "Jeux" of Debussy, the Two Rhapsodies for Violin and Orchestra by Bartok and concluded with Debussy's "La Mer."

Ralph Gomberg, oboe, Sherman Walt, bassoon, Joseph Silverstein, violin, and Jules Eskin, cello, were the expert soloists in the rather delicately performed Haydn and Mr. Silverstein was the brilliant soloist in a rip-snorting performance of the Bartok.

Debussy holds a special place in the affection of the conductor, and "Jeux" was given a ravishing performance that released all of the mysterious sensuousness within the music, while "La Mer" was a veritable kaleidoscope of stunning orchestral color.

Sunday's first Berkshire sun in weeks brought forth a tremendous throng which listened attentively to Jacqueline Du Pre's intensely subjective performance of Sir Edward Elgar's lyrical, introspective Cello Concerto. With her husband, Daniel Barenboim, conducting, the performance brought forth a standing, shouting ovation in which every member of the orchestra joined with rare enthusiasm.

Miss Du Pre plays not so much like the "angel" of her press material as a demonic genius who is probably the most emotional and technically assured string player since Niccolo Paganini. She is, in every wonderful sense of the word, incredible.

Barenboim is of the choreographic conductorial fraternity, and while the orchestra performed well, after Boulez it might be fair to pass judgment another time.

Space does not permit us to do justice to Friday's BSO concert for which Erich Leinsdorf was at his best in a high-spirited interpretation of Stravinsky's somewhat extended Symphony in C, and at his worst in a highly-strung performance of the Brahms' Fourth Symphony, whose frequently sour intonation must have determined Boulez to take nothing for granted.

Schoenberg's potentially moving "A Survivor from Warsaw" emerged as a pretentious exercise as read unctuously by David Clatworthy rather than the portentous experience the brief male chorus conclusion indicated it could be.

Leinsdorf will conduct Berg's "Wozzeck" on Aug. 11 and 17. The Tanglewood season continues through Aug. 31.

Long Island Press
JAMAICA, N. Y.
D. 471,961 SUN. 423,790

AUG 4 1969

Newark Star Ledger
NEWARK, N. J.
D. 230,995

AUG 4 1969

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,013

JUL 31 1969 New England

soloists silverstein, dupre

Tanglewood tingle: Boulez & Barenboim

by Eleanor Weber

Every so often the power of music, the impact of its visceral and direct nonverbal communication, the pleasure of its language of emotion and color transcend the paltry attempt of words to confine it, and the concertgoer is left at the end of a performance on his feet applauding vigorously in an attempt to release the tingle the music has evoked, and all he can say is "wow!"

Such was the reaction of the happy crowd at Tanglewood Sunday, August 3, as a weekend of fine music reached its climax with the thunder of Beethoven's "Symphony No. 5" under the vigorous direction of Daniel Barenboim.

The 26-year-old Israeli conductor marched a responsive Boston Symphony Orchestra through two very familiar pieces with a gusto and crispness that made them as fresh as on a first hearing. Impressive in his no-nonsense dignity and in the fact that he led the entire program without a score, Barenboim evoked a crisp, sturdy sound from the opening notes of Mendelssohns "Overture to 'Ruy Blas' " to the closing crash of the Fifth Symphony. He directed the Mendelssohn with sharp, martial commands that moved the piece along with a constant sense of vitality. He turned this same vigor to the Beethoven which made the well-known phrases of the "Allegro con brio" a source not of tedium but of excitement. The allegro pace of both the first and third movements were brisk, and even the heavy andante of the second movement avoided the pitfalls of sounding ponderous and became instead sweeps of grandeur.

But Barenboim, fortunately, is not a conductor with only one style of interpretation. Conducting the "Cello Concerto in E minor" by Elgar, which featured his wife Jacqueline Du Pre, he evoked a mellow, sustained sound from the orchestra through a more fluid direction and a talent for investing the pieces with subtlety and depth.

The Elgar is a musical disappointment, and it was memorable that Sunday less for the melodies than for the reading given it by Miss Du Pre. A tall, strong girl, the 24-year-old virtuoso charmed her audience as much by her personality as by her skill in the long cadenza passages which move the concerto. She played with a solid, capable touch, flourishing the bow to punctuate the rests, while filling the music with sensitivity. Miss Du Pre doesn't play the cello, she dances with it — hair rippling, body swaying, sharing smiles of joy and accomplishment with Joseph Silverstein (concertmaster), or her conductor-husband. At the conclusion of the piece, Miss Du Pre received a standing ovation for four calls, with even the orchestra stamping hearty approval.

Quite a different atmosphere was created the night before, as the Boston Symphony Orchestra played a delicate, romantic evening of primarily contemporary music under the baton of Pierre Boulez. The light melodies of the concert were evoked in a successful partnership of soloists, small orchestra, conductor and composers.

Opening the evening was Haydn's "Sinfonia concertante in B flat." There was a smooth weaving in and out between the quartet and the orchestra, with the larger group providing sensitive support for the former. The winds (Ralph Gomberg, oboe; Sherman Walt, bassoon) balanced the sweetness of the strings (Joseph Silverstein, violin; Jules Eskin, cello) with their clear voices in a warm, dancelike offering.

A change in mood was provided by the "Jeux, poeme danse" of Debussy, sinuous and oriental in feel. Without real choreography, the "plot" of "Jeux" was amorphous and somewhat difficult to detect in the tunes. The dance, therefore, was in Boulez's hands: at times gently patting the air to evoke largo sweeps of emotion, at others snapping sharp, exotic passages into place.

Silverstein returned as soloist in Bartok's "Two Rhapsodies for violin and orchestra." The pieces were divided into two movements each: "lassu" (slow), and "friss" (fast). Although they were relatively indistinguishable from each other, the folk-based melodies provided pleasant vehicles for Silverstein's talent — in superb and exciting form Saturday night.

Boulez concluded the program with an effective reading of Debussy's "La Mer," making the music suitably picturesque without being sentimental, and avoiding cliches by handling the repetitious passages with either consistent intensity or varying dynamics, as appropriate.

It has been suggested that solo instruments are not sufficiently amplified to be heard clearly enough above the orchestra, and indeed there were passages both by Silverstein and Miss Du Pre that seemed less than these capable artists were offering. But, hopefully, that is an easy matter to correct.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

AUG 13 1969 New England

Boulez' Baton Brings Down Tanglewood House

Pierre Boulez, who was recently chosen to succeed Leonard Bernstein as regular conductor of the New York Philharmonic, made his first appearance at Tanglewood Saturday night.

Although he made his initial reputation as an avantgarde composer, surprisingly enough his program with the Boston Symphony on Saturday presented nothing more modern than Bartok and Debussy and even included Haydn's Sinfonia Concertante (Op. 84), which opened the musical agenda.

This conductor, who looked unusually trim, does not belong to the "glamor boy" category and indulges in none of the extroverted podium antics so often encountered. His gestures are vigorous and right to the point, for he knows exactly what he wants.

In the Haydn Sinfonia, which boasted the services of the Boston orchestra's first desk men (oboist Ralph Gomberg, bassoonist Sherman Walt, violinist Joseph Silverstein, and cellist Jules Eskin) as soloists, was given a warm, if not impeccable, run-through. Boulez did not seem as involved here as he did later in the program.

Debussy's "Jeux-poeme danse" was another story. This gorgeous splash of impressionistic color came alive under the meticulous ministrations of Boulez.

In Bartok's Two Rhapsodies for Violin and Orchestra (1928) concertmaster Silverstein once again demonstrated remarkable technical fluency and interjected a great deal of gypsy fire into the performance of these engaging works. My only reservation was the lack of carrying power in the violinist's tone; it did not soar sufficiently at times.

Boulez added a cimbalom, that unmistakably Hungarian instrument, into the orchestra for this performance and it lent an authentic flavor to the music.

For the finale there was Boulez' justly framed interpretation of Debussy's "La Mer." And nothing at Tanglewood this summer has had the impact of this reviewer that this performance Saturday night had. Those who have heard his recording will understand.

The clarity of each of the choirs and the solo passages was something that has not been encountered since the heyday of Toscanini. And the Boston Symphony really put forth its best effort for Boulez and were roused from the comfortable professionalism we usually hear during the summer.

It deserved all the prolonged applause at the end.

— GWS

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 4 1969 New England

JACQUELINE DU PRE is appearing with the Boston Symphony Orchestra at Tanglewood as guest cellist next Sunday at 2:30 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 29 1969 New England

AT TANGLEWOOD: Daniel Barenboim will appear as guest conductor with the Boston Symphony Orchestra on August 3rd at 2:30 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 101,000

JUL 31 1969 New England

60.

Tanglewood guests

Cheers for Boulez and two Barenboims

By Louis Snyder

Lenox, Mass.

The Boston Symphony was host to three distinguished visitors at its summer place over the weekend. On Saturday night, Pierre Boulez renewed his acquaintance at Tanglewood with the orchestra in a program of Haydn, Debussy, and Bartok, and on Sunday afternoon the young Israeli pianist-turned-conductor, Daniel Barenboim, and his cellist-wife, Jacqueline du Pré, made their first appearances with the BSO.

Mr. Boulez is obviously a musician with positive ideas, which he translates, with a minimum of outward show, into strong well-structured performances. His lack of obstentation on the podium comes as a surprise to one seeing him for the first time, and in complementary fashion, his regard for musicians as well as for the music they are producing together is projected in a warm and all embracing aura.

Saturday's program was not a calculated crowd-pleaser. The first two numbers, last performed in Boston in February were the Haydn Concertante in B flat for oboe (Ralph Gomberg), bassoon (Sherman Walt), violin (Joseph Silverstein), and cello (Jules Eskin) —done as one would expect by members of orchestral nobility — and Debussy's "Jeux," which brought back luminescent echoes of Boston sound of the Koussevitzky-Munch eras.

Sparks and shafts

Bartok's Two Rhapsodies for violin and orchestra had Mr. Silverstein as soloist, with John Hosszu Long playing the passages for cimbalom. One could only be overwhelmed by the tremendous vitality of the performance as well as its sense of containment, despite sparks that flew and shafts of sound that projected every whichway. While Mr. Silverstein is hardly to be thought of in the context of a gypsy violinist, it is doubtful if any Romany fiddler could have tossed off this music as he did.

It was Mr. Boulez's pulsating reading of Debussy's "La Mer," however, which really churned up the atmosphere. It is some special kind of gift that a conductor has who can move the attention of the listener unobtrusively from one choir to another of the orchestra, as sound splashes, ebbs, and crests again—transparent, seething, and strong., A dazzling performance, greeted with cheers that the audience had been waiting all evening to unleash.

Disarming pair

There were cheers on Sunday afternoon, too, particularly after the Elgar Cello Concerto in E minor, which introduced Miss du Pré to Berkshire audiences with her conductor-husband, Mr. Barenboim, who had just made his local bow with the opening Mendelssohn "Ruy Blas" overture.

Handsome was as handsome did—in this case, some superlatively warm and technically amazing cello playing by Miss de Pré; and a careful, properly restrained orchestral background maintained by Mr. Barenboim. The audible gasp that followed the spectacular end of the first Adagio, and the rapt attention that prevailed throughout the rest of the concerto, were indicative of audience participation in this memorable collaboration between a disarming musical couple and a demonstrative admiring orchestra.

While Beethoven's Fifth Symphony is no one's private property, the newcomer tackles it with many memories and preconceptions of titans crowding him. Mr. Barenboim met it as David did Goliath, full steam ahead, and emerged with great credit if not with a legendary reading to call his own. Not yet, and who could expect it at age 27? At least he seemed not out to innovate, although where he took tempi somewhat slower than usual—in the Andante, for instance—it was not without effect. Most important, he was in charge.

The musicians played for him as they have played for the titans, and the audience's loud response to them and to Mr. Barenboim patently acknowledged this.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
AUG 5 1969 New England

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 1 1969

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 5 1969 New England

The Sound of Music

Married Bliss, Musical Style

By Peter M. Knapp

LENOX — Daniel Barenboim, 27, is a pianist and conductor. Jacqueline du Pre, 24, his wife, is a cellist. Together they shared center stage at Sunday afternoon's Tanglewood concert by the Boston Symphony.

Both were making their first appearance with the orchestra on a sunny afternoon before 8,728 people. While Daniel conducted, Jacqueline, a big girl with flowing blonde hair and a radiant grin, was soloist in Edward Elgar's Cello Concerto in e minor. (Later this season, another husband and wife team — Henry Lewis and mezzo-soprano Marilyn Horne — will be featured; earlier, the duo of Lilian Kallir and Claude Frank played two-piano works at a weekend prelude.)

Barenboim made a good impression; Du Pre, a sensation. She has not only a formidable technique, but enormous musicality and temperament to go with it, and her playing of the lovely Elgar concerto was an emotional experience. She plays with tremendous intensity, attacking with such abandoned force one thinks she might saw the instrument in two.

Alive and Well

Her tone is positively cavernous in the lower regions of the instrument, firm and vibrant in the upper. Yet her playing is more than a sound-feast, it is always alive and expressive, and produced at every conceivable dynamic scale. The Elgar concerto has opportunity for display (such as the scurrying second movement), but its finest moments are those of lyric pathos in the adagio and in the latter pages of the finale — and here Miss Du Pre's playing was most noble, in throbbing legato passages.

She received poetic, somewhat subdued accompaniment from her husband. But that was the only thing subdued about his appearance. Short, dark and stocky, he directs with sharp decisive gestures, evoking the propulsion and brusque accents of youth. One senses he likes a lot of sound and motion, well-ordered but brisk and hard. At any rate, these were the qualities of Mendelssohn's "Ruy Blas" overture and Beethoven's Fifth Symphony.

The formula worked well for the Mendelssohn and reasonably so for the Beethoven until the last movement, though the first was somewhat driven. The third movement, before the bridge to the concluding allegro, had some imaginative touches, but in the finale Barenboim pushed too hard, the orchestral intonation went awry and the symphony ended in a tangle.

DANIEL BAREMBOIM
. . . youthful movements

Still on the run, Barenboim took his final bows, then dashed offstage into a car waiting to whisk the young couple to Hartford.

Good Conduct

Saturday night was Pierre Boulez' turn on the podium. Musician's musician, newly-appointed music director of the New York Philharmonic, acerbic polemicist, former avant-garde composer, this gifted Frenchman within a few years has become a conductor of major international rank.

On the podium, Boulez is not a gaudy personage, neither in appearance, nor gesture nor in whipping up an orchestra to a frenzy of sound. He is rather a musician who excels in clarity of structure and detail, in nuance, in the precise rendering of rhythmic figures. He has a connoisseur's ear for sound — not just blotches of color but intonation, timbre, placement.

On a muggy evening which held the Tanglewood gathering to 6,614, Boulez demonstrated these qualities most successfully in two works of Claude Debussy — "Jeux" and "La Mer."

"Jeux", a ballet written for Diaghilev in 1912 and premiered two weeks before Stravinsky's "Rite of Spring," is an advanced and challenging score. Boulez has called it "one of its composer's most remarkable achievements" whose "structure is rich in inventions and of flowing complexity."

Yet Boulez, directing from memory and without baton, makes it sound like flowing simplicity, with extraordinary rhythmic suppleness, attention to sound quality (the sensitivity of the percussion playing, for example), and amazingly lucid textures from such a large orchestra.

The same features generally apply to "La Mer," one of Boulez' acknowledged triumphs. Charles Munch used to make it a grand emotional experience, with big splashes of sonority; Boulez makes it an intellectural experience, with gentle washes of sound, a reduced dynamic scale (he rarely wants a forte — and when he does, the effect is startling), and rather slow tempi. It is a virtuoso performance, not in the usual spectacular sense, but in its mastery of material.

Hidden Haydn

Also on the program were Haydn's Sinfonia Concertante in B-flat, with oboist Ralph Gomberg, bassoonist Sherman Walt, violinist Joseph Silverstein and cellist Jules Eskin making up the solo quartet, and Bela Bartok's two Rhapsodies for Violin and Orchestra, with Silverstein as soloist.

The Haydn was a soggy affair, often shapeless and with variable results from the solo quartet. The cello and violin had pitch problems; Silverstein's playing was irritatingly coy and his tone cloyingly super-sweet. In all, tedious Haydn.

The Bartok rhapsodies went better for Silverstein — a difficult workout for the violinist and indeed for the orchestra. They are in dual movements: a slow, melancholy dialogue for violin and orchestra, followed by a more rapid and accelerating dance. Bartok's use of instrumental color and dissonance is effective in these Magyar flavored pieces, and there is apparent use of polytonality. The performances, however, seemed rather bookish — and needed a strong dash of Hungarian paprika.

IMPRESSIVE REPERTORY

Barenboim at 27 Touted for Talent

By GEORGE GELLES, Music Critic

LENOX—Long past playing the child prodigy, Daniel Barenboim at 27 is being touted as the major musical talent of his generation, and already he has built an impressive recorded repertory, both as pianist and conductor, of solid standard fare. He made his podium debut with the Boston Symphony at Tanglewood this past Sunday, and if the concert was an exciting one, it was keenly disappointing as well.

About Barenboim's gifts there can be no doubt. He is an enormously musical person, and his work with the orchestra was carefully and sensibly, if not elegantly, phrased, and highly rhythmical. On the surface he knew his scores completely and knew how to rehearse the orchestra economically, getting quickly what he wanted.

Yet there were several ways in which his youth showed. First, there were certain oddities of interpretation. In Beethoven's Fifth Symphony, for instance, why was the horn picked out of the texture when it played the first two measures in augmentation (just before the final statement of the initial theme)? The notes are in the score, all right, but it's hard to believe that Beethoven wanted them blared forth so, since he wasn't given to this sort of play with time (though later in life he was). It seems a detail, and very much a background detail, that contributes to the inner continuity of the score, and is heard wrongly when emphasized as emphatically as in Barenboim's reading.

And in the Elgar Cello Concerto, in which Jacqueline Du Pre was soloist, why, in the first movement, were several bars beat exactly twice too slow (two bars before the second theme entrance and the penultimate measure of the movement)? In neither case was a slowdown specified, and here, as in the Beethoven, Barenboim's choices seemed conceits, personal quirks that didn't help explain the scores.

Also, more fundamentally, and although the above performances and that of Mendelssohn's "Ruy Blas" overture were well put together and led with admirable energy, I felt the interpretations never got very far beneath the surface. The readings were never dull, for Bareboim is too animated and lively and intelligent a character for that, but though they were more than sound and fury, they didn't touch as deeply as they might have.

Miss Du Pre, since her American debut four years ago has lost much of the freshness and youthfulness that then made her playing so remarkable and such an unrivaled joy. This loss was apparent two seasons ago when I heard her Schumann concerto, and on Sunday, as well, with the Elgar.

She still has a great flair for the instrument and is as wonderful to watch as ever, but in ways the playing is technically less good (I can't imagine, four years ago, such hair-raising slides as those we got in the second movement), and temperamentally a bit lazy.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 6 1969 New England

TWO FESTIVALS—Cellist Jacqueline du Pre will appear at both the Tanglewood and Saratoga festivals within the next week. On Sunday, with her husband Daniel Barenboim conducting the Boston Symphony at Tanglewood, she will perform the Elgar Cello Concerto. Next Thursday, with Barenboim leading the Philadelphia at Saratoga, she will play the Saint-Saens Cello Concerto No. 1.

Workmanship, Drama Partners at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Calm workmanship and dramatized podium tactics were partners of the Boston Symphony Orchestra for the final two concerts of the Berkshire Music Festival's fifth weekend at Tanglewood.

Pierre Boulez was the quiet artisan on Saturday night. Yesterday afternoon it was Daniel Barenboim.

Ttotal attendance for the weekend was 22,740.

Widely known as an iconoclast, Boulez might have been expected to put on quite a show. He did, musically.

Extravagance

Stylistic extravagance was Barenboim's stock in trade yesterday afternoon. The 27-year-old bushy-haired Argentinian sought drama in every nook and corner of his scores.

Boulez addressed the orchestra with simple gestures. No baton. The man was so concerned with musical matters that there was no time for theatrical display.

He's a perfectionist. The orchestra found that out Saturday morning at the rehearsal which lasted for nearly three-and-a-half hours. A record for Tanglewood.

Boulez turned a basically tepid program into a memorable experience.

Pretty Effects

Hayden's Sinfonia Concertante for oboe, bassoon, violin and cello is a surgery morsel with all the classic fivings for flighty dialogue and pretty effects.

The orchestra gave him note perfection even if the soloists did not. Phrasing was finely turned and dynamic boundaries solid as conrete.

Boulez' Debussy, compared to most other conductors, is the difference between cloudy lens and clear focus. It naturally happened that he made a "coup" of "La Mer." But the more amazing deed was the life and sense Boulez injected into Debussy's neglected "Dance Poem."

Loosely-strung episodes were not pastel splashes on canvas but pulled together like indispensable components.

It's no wonder that Boulez was selected as regular conductor of the New York Philharmonic beginning in 1971. After Leonard Bernstein, New York is in for guite a jolt.

Violinist Joseph Silverstein gave a brilliant account of two Bartok rhapsodies that progressed systematically from tender soliloquies to Slavic-typed hoe-downs.

Solists

The soloist's technique and temperament were top order. John Hosszu Long's cimbalom background contributed to the glamor.

Cellist Jacqueline DuPre (Mrs. Barenboim) had a big success yesterday with the Elgar Concerto. After the first movement, the orchestra broke with their usual reserve and cheered the soloist.

Some of her phrasing was slurred, but Miss DuPre consistently produced sounds of full radiance. The correct notes were played in large majority, bowing was firm. To these assets was an attractive person and personality.

Excepting the slow movement of Beethoven's Fifth Symphony, distended and lingered over, the work had brilliant sound added to its traditional traits.

Mendelssohn's "Ruy Blas" Overture was pounced on and disposed of. Barenboim found a bodily movement for every note. The conductor made a point of letting the audience know exactly where the action was. His cues were prompt, vigorous and tailored to dynamics and speed.

Solos were particularly mellifluous from the cello section. Barenboim reacted in kind.

Saturday Night

Sinfonia Concertante in B flat major, Opus 84 — Haydn
Ralph Gomberg, oboe
Sherman Walt, bassoon
Joseph Silverstein, violin
Jules Eskin, cello
Jeux-poeme danse — Debussy
Two Rhapsodies for Violin and Orchestra — Bartok
Le Mer — Debussy
Pierre Boulez, conductor

Sunday Afternoon

Overture "Ray Blass" — Mendelssohn
Cello Concerto in E minor, Opus 85 — Elgar
Jacqueline DuPre, cello
Symphony No. 5 in C minor, Opus 67 — Beethoven
Daniel Barenboim, conductor

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
AUG 4 1969 New England

Barenboims Score 50-50

BY HARRY WEINTRAUB

It rained Friday and Saturday nights at Tanglewood, but Sunday afternoon was beautiful for Daniel Barenboim, the Israeli pianist and conductor, and his wife, 'cellist Jacqueline DuPre. It was Barenboim's conducting debut with the Boston Symphony Orchestra and it attracted the largest crowd of the season.

Mr. Barenboim is known foremost as one of the more promising young pianists, and it is only within the last two or three years that he has wielded the baton. Miss DuPre is recognized as something of a phenomoneon on the 'cello, an instrument few women have mastered well enough to be recognized as major concert artists. She was a student of the great Russian 'cellist, Mistlav Rostropovich, and she proved it with a big, warm tone. The damp weather was slightly unkind to her and muffled the sound a bit, but one could tell the power was there. She displayed a man-size technique but a prima donna's dramatics with much swaying and tossing of her hair, which she wears long and blond.

The program was uninteresting. Barenboim's repetoire is not large and can be divided into two main groups, conductor's display pieces to show off his talents and 'cello concertos to show off his wife. Tanglewood has been known for varied and often challenging programming, but Sunday's concert was a display for the Barenboims.

Things got off to a loud start with Mendelssohn's "Ruy Blas" Overture. Barenboim obviously enjoys conducting this kind of music because it is a crowd-pleaser, noisy with bounce. Next came the Elgar 'Cello Concerto. It is a difficult piece for the soloist—but more difficult for the audience. Miss DuPre overcame all difficulties with ease. Barenboim's accompaniment was thoughtful and dovetailed beautifully with his wife's playing. The applause was enthusiastic.

The program ended with Beethoven's Fifth Symphony. Barenboim showed good control of the orchestra and a good command of the score. Performances of this symphony tend to run into each other, leaving the steady concert-goer with an aural blur where a distinct musical impression should be. Barenboim took it at a good clip, which surprised me. From his recordings of some Mozart concertos and his set of the Beethoven Piano Concertos with Klemperer, I expected a heavy, Germanic C Minor from him. It was not that at all. The performance did not have the brilliant clarity and drive of, say, Toscanini's performances with the NBC, but it was precise and clean. Barenboim resisted the temptation to overstate yet showed little of the concern for fine detail and definition of inner structures which mark a great conductor.

The Barenboims can be heard today (Thursday) and Friday at Saratoga in two concerts with the Philadelphia Orchestra.

ALBANY, N.Y.
JEWISH WORLD
W. 5,200

AUG 7 1969

Barenboim, DuPre Complement Tanglewood's Warming Sun

By R. C. HAMMERICH

LENOX — The warming sun finally came to Tanglewood Sunday afternoon and then, you might know, the temperature was raised higher by that high-tension, young, romantic team, Daniel Barenboim and Jacqueline Du Pre.

Romantic Duo

Barenboim is 27, already established internationally as a first-class pianist and fast becoming established as a conductor. His wife, Jacqueline, 24, is known as one of the world's ranking solo cellists.

They are romantics, musically as well as really. Barenboim demonstrated it early when he led the Boston Symphony Orchestra through the opening piece on the program, Mendelssohn's overture to the Victor Hugo play, "Ruy Blas."

The play is a full-blooded melodrama disliked by Mehdelssohn; but he wrote a full-blooded, theatrical piece for it, and Barenboim and Boston's musicians gave it a virorous workout.

Impassioned Expression

Miss DuPre demonstrated her romanticism in two ways; with warm, soft tones and lyrical, impassioned musical expression, and with an uninhibited, exuberant, earthy stage presence.

She is a large girl, taller than her energetic husband, with long, straight, blonde hair that flings about as she sways and shakes her head with her eyes shut as she plays.

She played the solo part of Elgar's Opus 85 cello concerto while her husband kept the orchestra carefully and gently subdued in support of her low-toned cello.

Orchestra Applauds

It was an electric collaboration, one that enticed applause from members of the orchestra, as well as the audience, following the first movement.

There were many passages of great beauty drawn from Elgar's traditional music, and the soloist won a kiss from the conductor when it was finished. The audience liked her, too. There were 8728, largest number of the season so far.

The closing work on the program was Beethoven's famous Fifth Symphony, which is not as overworked as most people seem to think. It has been played at Tanglewood three times in seven seasons.

Barenboim's youthful bounce filled it with sparkle and drama, more than most conductors have been giving it lately. He is a boisterous fellow on the podium; he exhorts the orchestra with wide-sweeping arm motions and incisive thrusts and chops.

The orchestra was responding Sunday with wide-sweeping, boisterous music.

* * *

The weather was warm and sunny for the fifth Sunday morning chamber music concert (at 10) in the theater, and half of the program was delightfully appropriate to the change in the weather.

A sextet for piano and woodwind quintet by Poulenc and a Mendelssohn string quartet (Opus 44, No. 2) reflected the benevolence of the weather and the informality of the audience.

Before intermission there were a contemporary trio for trumpet, trombone and horn called "Sonate a Trois" by Quinet and Bartok's third string quartet.

Both were heavy stuff for a leisurely Sunday morning audience of languorous music lovers and casual tourists in plaid shorts.

The Poulenc and Mehdelssohn were performed with greater grace, also, or seemed to be; the quintet was tonally blunt and harmonically dense, and the Bartok was without the gutsy strength it needs for emotional impact. The Mendelssohn was beautiful.

* * *

Next weekend Karl Ancerl and Josef Krips will visit Tanglewood Friday night and Sunday afternoon as guest conductors, and Van Cliburn will be here Saturday night to play Brahms' First Piano Concerto.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 4 1969

Festival season continues

LENOX, MASS. — The sixth weekend of the 1969 Berkshire Festival at Tanglewood begins Friday at 9 p.m. when Karel Ancerl, music director of the Toronto Symphony, conducts the complete tone-poem cycle, "Ma Vlast" ("My Country"), by the Czechoslovakian composer, Bendrick Smetana.

The following evening at 8, Eric Leinsdorf, music director of the Boston Symphony Orchestra, conducts Brahms' Piano Concerto No. 1 with Van Cliburn as soloist. The remainder of the program includes Debussy's "Three Nocturnes" with the women of the Berkshire Chorus and the Tanglewood Choir and Kurt Weill's "Suite from the Threepenny Opera."

Next Sunday at 2:30 p.m. Josef Krips, renowned music director of the San Francisco Symphony, conducts Haydn's "Surprise" Symphony, Strauss' "Till Eulenspiegel" and Schubert's Symphony No. 9.

The Weekend Prelude, Friday at 7 p.m., Symphony Chamber Players, an ensemble made up of the principals of the Orchestra and guest artists, playing music by Blacher and Thuille.

The weekend's Open Rehearsal for the benefit of the Orchestra's Pension Fund, is Saturday morning at 10:30.

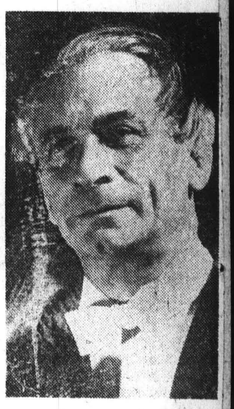
SYRA[illegible] HERALD-AMERICAN
S[illegible] 1969

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 3 1969

At Tanglewood

Van Cliburn, is appearing with the Boston Symphony Orchestra as guest pianist at Tanglewood, Saturday at 8 p. m.



Karel Ancerl is guest conductor when the Boston Symphony Orchestra appears in concert at Tanglewood, Friday at 9 p. m.

6th Week

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 2 1969

As I Hear It

All in the Family

By Jay C. Rosenfeld

THERE HAVE BEEN many households where both parties of the menage, or their children, have been distinguished in the same or a related sphere, as individuals or as partners in artistic or scientific collaboration. One inevitably asks if there could not spring up some sort of rivalry or competition which might disrupt, or at least undermine, the foundations of amicable relations.

As an example of such a domestic situation, there comes to mind that of Pierre and Marie Curie, the French physicists whose research and discoveries brought them such immortal renown. In the theatre, there have been many such couples, including Lynn Fontanne and Alfred Lunt on the stage and Richard Burton and Elizabeth Taylor on the screen.

In music there have been several husband and wife teams, some working in pairs, such as the duo-pianists Vronsky and Babin, Bartlett and Robinson, and Luboshutz and Nemenoff. The Russian cellist Matislav Rostropovich and his wife, the vocalist Galina Vishnevskaya, are another example.

There have been brother and sister acts—the Menuhins, the Iturbis, and Joe and Lillian Fuchs. And the Casadesus family, with father, mother and son all pianists, played often together. The De Pasquale four-brother string quartet can probably be beaten in that respect only by the famous family of circus acrobats, the flying Walendas.

* * * *

THE BUSCH FAMILY, violinist Adolf, (father-in-law of Serkin), conductor Fritz and cellist Herman, rates inclusion in such a compendium. And who will ever surpass the family Stein? Gert Ep- and Ein-.

Johann Sebastian Bach and his sons were prime examples of what, at one time, looked like the start of a dynasty. Sebastian's genealogy reveals a numerous ancestry of musicians. Five sons from among his 20 children became distinguished composers and organists.

Poor Michael Haydn suffered all his life by being obliged to remain in the shadow of his older brother Joseph. The Rubinstein brothers of the 19th century were both evidently vastly endowed, but the scholar was always partially obscured by the virtuoso. There were two Wieniawskis, Henri and Jozef, two Ysayes, Eugen and Theodor, and probably many more.

Clara and Robert Schumann were a unique pair. Clara in her public appearances concentrated on and introduced many of her husband's compositions. Siegfried Wagner started to carry on his father's operatic career but the epigonous attempt dwindled with time.

Ruth Posselt, the wife of the previous Boston Symphony Orchestra concertmaster, Richard Burgin, is a superior violinist in her own right. Pianist Eugene List and his violinist wife Carol Glenn go their own way artistically, as do soprano Irmgard Seefried and her violinist husband Wolfgang Schneiderhan.

* * * *

A RATHER SPECTACULAR team which has recently appeared on the horizon is performing at Tanglewood tomorrow. This is the young English cellist, Jacqueline Du Pre, and her Israeli husband, pianist Daniel Barenboim. They have appeared with brilliant eclat in Europe and in this country. Their latest engagement was at the Casals Festival in Puerto Rico and, from Lenox, they go to Saratoga.

Retrospection discloses that, so far as the public knew, potential rivalry never disturbed the harmony of the hearth of such homes as that of Josef and Rosina Lhevinne or, in the dramatic world, of actress Helen Hayes and her playwright husband Charles MacArthur. Eugen d'Albert and Teresa Carreno, both famous pianists of the late 19th century, could be cited as an example of the failure of such unions. However, since d'Albert had a half-dozen wives, and Carreno, from her vantage point, some four husbands, it can be seen than neither was distinguished for stability in wedlock.

That the spouses of some celebrated artists have been unhappy in their comparative eclipse is undoubtedly true, but this does not necessarily apply only to music. There may have been cases where the mediocrity of one mate may have provoked disapprobation and resentment in the mind of the one left disgruntled in umbrage. What is the proper prescription in such situations?

* * * *

FELIX MENDELSSOHN'S grandfather was the famous philosopher Moses Mendelssohn. He was a hunchback. Moses was invited to visit the Guggenheim family and was struck by the daughter Gromet. She was frightened and shocked by his appearance.

When Moses spoke to her, she did not raise her eyes from her sewing. He brought up the old proverb that marriages are made in heaven. "Yes, at the birth of a child," he told her, "the word is cried out in heaven, 'This man will receive that woman.' Now when I was born, my wife's name was cried out to me, but at the same time the message came that, unfortunately, she would be a hunchback.

"Then I said, 'Dear God, a girl who is misshapen will have a hard and bitter time of it; a girl ought to be beautiful. Dear God, give me the hump and let the girl grow up tall and straight.' "

As soon as Moses had spoken these words, Gromet threw her arms around his neck. She gladly became his wife and their marriage was a most happy one.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 8 1969

Weekend Events At Tanglewood

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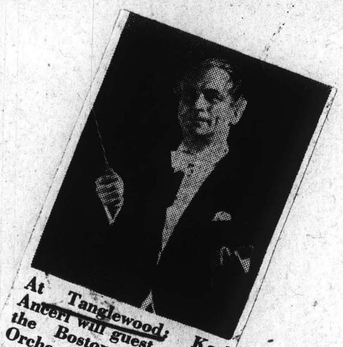
Saturday, at 8 p.m., Erich Leinsdorf, music director of the Boston Symphony Orshestra, conducts Brahms "Piano concerto No. 1" with Van Cliburn as soloist. The remainder of the program includes Debussy's "Three nocturnes" with the Women of the Berkshire Chorus and the Tanglewood Choir and Kurt Weill's "Suite from the Threepenny Opera."

On Sunday at 2:30 p.m., Josef Krips, music director of the San Francisco Symphony, conducts Haydn's 'Surprise' Symphony, Strauss' "Til Eulenspiegel" and Schubert's "Symphony No. 9."

62.



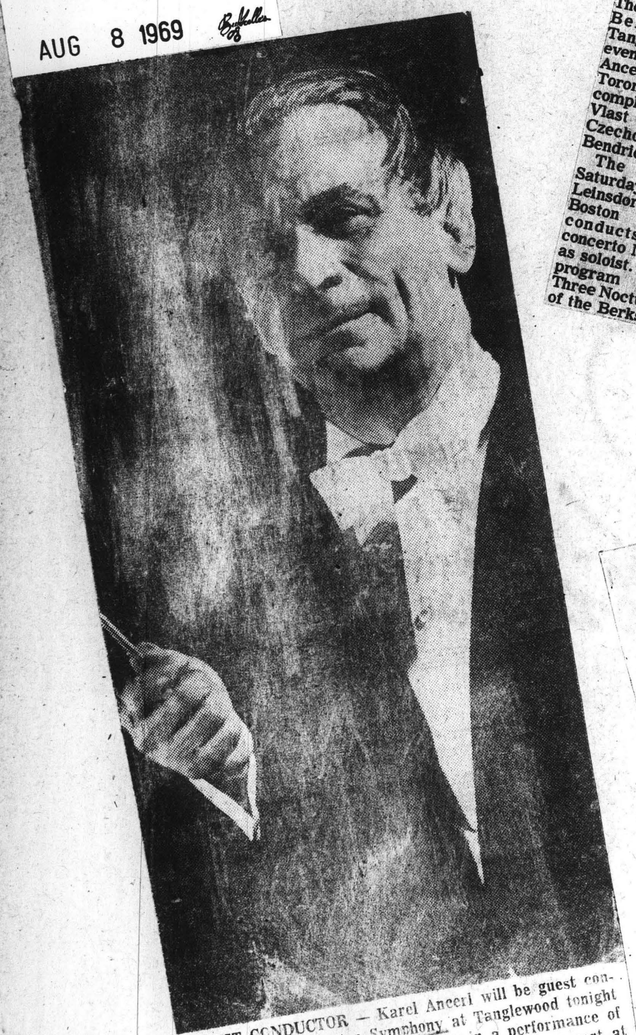
At Tanglewood: Karl Ancerl will guest conduct the Boston Symphony Orchestra on Friday, Aug. 8th at 9 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 7 1969 New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 8 1969



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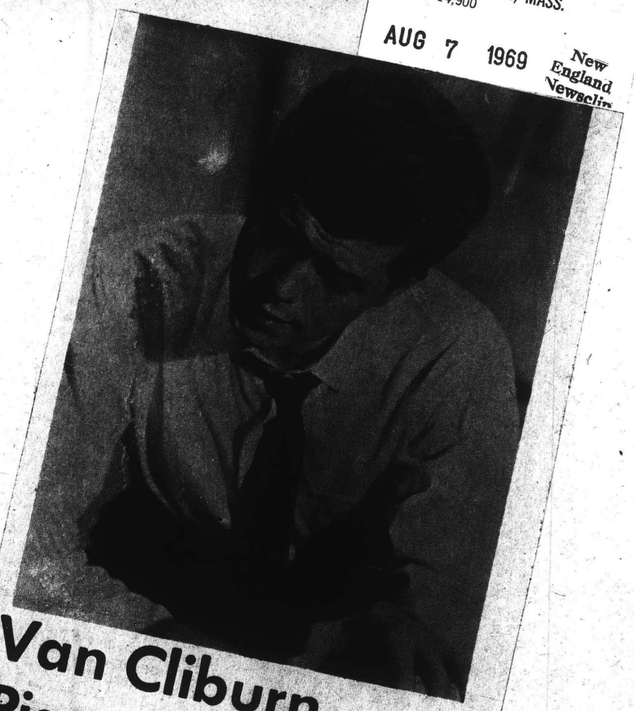
HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 7 1969 New England Newsclip



Van Cliburn Piano Concerto

047

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On Sunday afternoon at 2:30 p.m., Josef Krips, renowned music director of the San Francisco Symphony, conducts Haydn's "Surprise" Symphony, Strauss' Till Eulenspiegel and Schubert's Symphony No. 9.

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Van Cliburn . . . who will appear as guest pianist with the Boston Symphony at Tanglewood this Saturday, Aug. 9, at 8 p.m.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 7 1969 New England Newsclip

MUSIC

TANGLEWOOD—Saturday, Aug. 9: BSO conducted by Leinsdorf in Debussy's "Three Nocturnes" with Berkshire Chorus and Tanglewood Choir, Weill's Suite from "The Three Penny Opera," and Brahms' Piano Concerto No. 1 with Cliburn, 8 p.m., Shed . . . **Sunday, Aug. 10:** BSO conducted by Krips in Haydn's "Surprise Symphony," Strauss' "Till Eulenspiegel," and Schubert's Symphony No. 9, 2:30 p.m., Shed . . . **Friday, Aug. 15:** Weekend Prelude with the Boston Symphony Chamber Players, 7 p.m. BSO conducted by Leinsdorf in Beethoven's "Pastoral" and "Eroica" symphonies, 9 p.m., Shed . . . **Saturday, Aug. 16:** BSO conducted by Rudolf in Haydn's Symphony No. 91, Bartok's Dance Suite, and Tchaikovsky's "Pathetique" Symphony, 8 p.m., Shed . . . **Sunday, Aug. 17:** BSO conducted by Lewis in Berlioz's "Corsaire" Overture and Nuits d'été, Mozart's Parto from "La Clemenza di Tito," K.-621, Rossini's Cruda Sorte from "L'Italiana in Algeri" with Horne as soloist, and Tchaikovsky's Francesca da Rimini, 2:30 p.m., Shed.

MARLBORO MUSIC FESTIVAL — Off Vermont Route 9 between Wilmington and Brattleboro, Vt. Weekend concerts by resident musicians, through Aug. 17. Saturday concerts at 8:30 p.m., Sundays at 3; Friday concerts at 8:30, Aug. 8 and 15.

MOHAWK VALLEY MUSIC FESTIVAL—Rowe, Mass., opera and chamber music, Saturday, Aug. 15, 8 p.m.

MUSIC MOUNTAIN—Falls Village, Conn. **Saturday, Aug. 9:** The Berkshire Quartet plays Mozart's Quartet in C, K.170, Debussy's Sonata for Violin and Piano, and Dvorak's Piano Quintet, with guest artist Sidney Foster, concert time, 3 p.m. . . . **Saturday, Aug. 9:** The Berkshire Quartet performs Verrall's Quartet No. 7, Schubert's Duo for Violin and Piano in A with Ward Davanny, guest artist, and Brahms' Piano Quartet in A, concert time, 3 p.m.

NORFOLK MUSIC SHED—Yale Summer School of Music and Art, Norfolk, Conn. **Friday, Aug. 15:** The Yale Quartet and Keith Wilson in Bethoven's Quartet, Opus 135, Mozart's Clarinet Quintet, and Debussy quartet 8:30 p.m., Music Shed . . . **Sunday, Aug. 17:** The Litchfield County Choral Union sings, with John Wiley conducting the Yale Summer Orchestra in Beethoven's Archduke Trio, Brahms' Tragic Overture, and Hindemith's Der Schwanendreher for Viola and Orchestra, 3:30 p.m., Music Shed.

RED FOX MUSIC BARN—New Marlboro. Chamber music at 8:30 p.m. Saturdays.

SOUTHERN VERMONT ART CENTER—Manchester, Vt. . . . **Sunday, Aug. 10:** Quadro Parnasse Concert Artists, 3:30 p.m. . . . **Sunday, Aug. 17:** Boston Sinfonietta, 8:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969 New England

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 5 1969

★ ★ ★

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★ ★ ★

BUFFALO EVENING NEWS
Saturday, August 9, 1969

Krips to Be Guest At Tanglewood

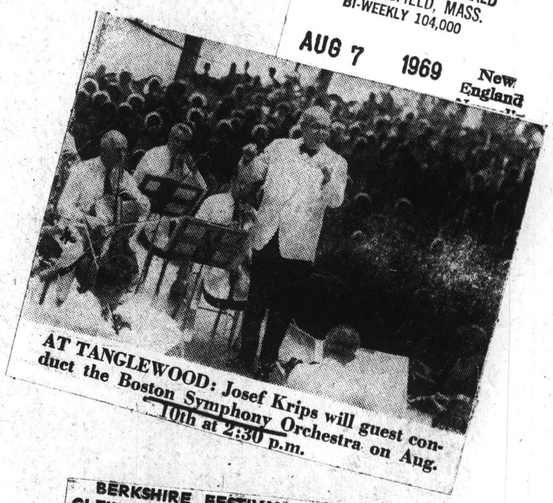
Special to Buffalo Evening News

TANGLEWOOD, Mass.—Former Buffalo conductor Josef Krips, now of the San Francisco orchestra, will make a guest appearance tomorrow afternoon in the Berkshire Music Festival.

Dr. Krips will conduct the Boston Symphony Orchestra in the Haydn "Surprise" Symphony, the Strauss "Till Eulenspiegel", and Schubert Symphony No. 9. The noted maestro recently conducted two programs in the Blossom Music Festival of the Cleveland Symphony Orchestra.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 7 1969 New England

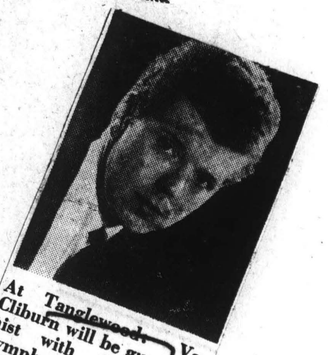


AT TANGLEWOOD: Josef Krips will guest conduct the Boston Symphony Orchestra on Aug. 10th at 2:30 p.m.

BERKSHIRE FESTIVAL AT TANGLEWOOD, Lenox, Mass. presents following program: **10:30 a.m. today:** Boston Symphony Open Rehearsal in Music Shed; **8 tonight,** Boston Symphony Concert with Leinsdorf conducting; Van Cliburn, featured pianist; **2:30 p.m. Sunday,** Boston Symphony, Krips conducting. Tickets: $3.50-$8.50. Admission to lawn, $3, unreserved, available day of concert. All children, regardless of age must have a ticket. **8 p.m. Tuesday Trends Concert** features Jefferson Airplane, B.B. King, Joshua Light Show and The Who ($4-$6.50); $3 lawn tickets available two-hours before concert. Further information: Lenox, Mass., 1-413-637-1600.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 9 1969 New England



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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 3 1969 New England

62.

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 7 1969 New England Newsclip

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

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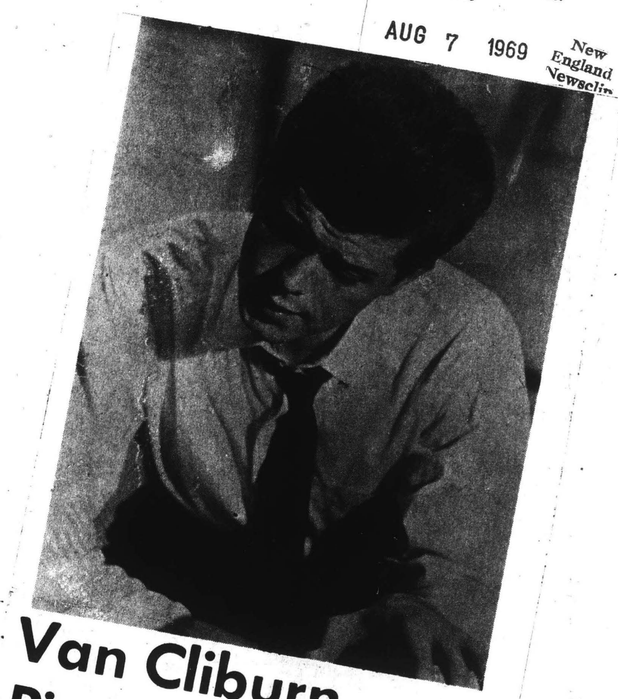

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AUG 9 1969 New England

GAZETTE
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(E) 94,901

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
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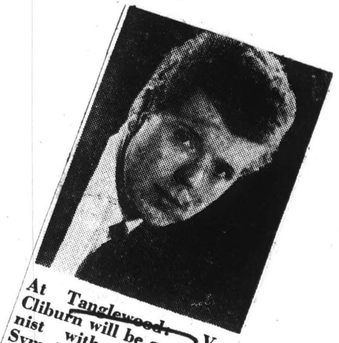

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 3 1969 New England

Tanglewood Audience Stirred By Program of Czech Music

By R. C. HAMMERICH

LENOX — "Ma Vlast" is exciting music, even for those who don't know why it exists or what its special meanings are.

Czech Patriotism

It is colorful and full of variety. It is a fervent declaration of Czech patriotism composed between 1874 and 1879 by Smetana It made up the wsole program at Tanglewood Friday night.

Guest conductor of the Boston Symphony Orchestra was Karel Ancerl. He was guest conductor of the Czech philharmonic last year and was in the United States when Russia invaded his country. He elected to stay and will become conductor of the Toronto Symphony Orchestra next year.

The large work, "Ma Vlast," which translates to "My Fatherland," is seldom heard wholly. It consists of six programmatic symphonic poems which dramatize Bohemia's history, legends countryside and attitudes.

Audience Enthusiastic

Best known of the six in this country is the second, "Mildau." The first is about the ancient castle-home of Bohemian kings, the third about a legendary Amazon, the fourth about Bohemia's fields and woods, the fifth and sixth about the fortress and mountain where Hussite warriors live.

They are, in sequence, 10, 13, nine, 12, seven and 15 minutes long.

Ancerl led the Boston players through them with loving care and received an especially enthusiastic response from the 3585 listeners. Perhaps the audience had a high percentage of Czechs.

Relaxed Direction

Ancerl is a slender man whose silver hair adds to his air of elegance. He used a wide-sweeping motion to inform the players of his wishes and presented an attitude of easy benevolence and relaxed fluidity rather than one of precision.

The music of "Ma Vlast" is fully and brightly orchestrated, is full of folk tune, dances and marches, visions of ruddy, chubby cheeks, bright eyes, swirling dirndl skirts quick tempers, and sudden smiles.

It is soothing and exciting, placid and stormy like the Lenox weather which began the concert benignly and broke into a thunderstorm during the second half.

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tanglewood

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Boston After Dark
8-20-69

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The workings are continuously fascinating and absorbing . . . remembered is the beauty of the clarinet and cello parts in the lyric third poem, a story of love and vengeance. Intermission came at this point, and with the resumption of the cycle, the threatening storm. But not before those grand fugal coursings through all the string sections and finally the winds, in "From the fields and woods of Bohemia," with low moans of thunder insinuating and finally obliterated against a background of rain. All was brought to a stunning finality with sheets of rain and sheets of unison thematic sound.

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Tanglewood Audience Stirred By Program of Czech Music

By R. C. HAMMERICH

LENOX — "Ma Vlast" is exciting music, even for those who don't know why it exists or what its special meanings are.

Czech Patriotism

It is colorful and full of variety. It is a fervent declaration of Czech patriotism composed between 1874 and 1879 by Smetana It made up the wsole program at Tanglewood Friday night.

Guest conductor of the Boston Symphony Orchestra was Karel Ancerl. He was guest conductor of the Czech philharmonic last year and was in the United States when Russia invaded his country. He elected to stay and will become conductor of the Toronto Symphony Orchestra next year.

The large work, "Ma Vlast," which translates to "My Fatherland," is seldom heard wholly. It consists of six programmatic symphonic poems which dramatize Bohemia's history, legends countryside and attitudes.

Audience Enthusiastic

Best known of the six in this country is the second, "Mildau." The first is about the ancient castle-home of Bohemian kings, the third about a legendary Amazon, the fourth about Bohemia's fields and woods, the fifth and sixth about the fortress and mountain where Hussite warriors live.

They are, in sequence, 10, 13, nine, 12, seven and 15 minutes long.

Ancerl led the Boston players through them with loving care and received an especially enthusiastic response from the 3585 listeners. Perhaps the audience had a high percentage of Czechs.

Relaxed Direction

Ancerl is a slender man whose silver hair adds to his air of elegance. He used a wide-sweeping motion to inform the players of his wishes and presented an attitude of easy benevolence and relaxed fluidity rather than one of precision.

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64.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 11 1969

New England

Music Review

Van Cliburn Draws 11,316 at Tanglewood

By JAY C. ROSENFELD

IN THE ONE RESPITE the weather granted from its six-week relentless, damp-to-drench domination, the attendance jumped to a seasonal peak of 11,316 for the Saturday night program at Tanglewood. That was the concert at which Erich Leinsdorf, the Boston Symphony's musical director, sandwiched himself between the weekend's two conducting guests to play the Brahms D Minor Piano Concerto with Van Cliburn as soloist, all three of the Debussy nocturnes and a novelty to Tanglewood, a suite for wind instruments from Kurt Weill's "Three Penny Opera."

* * *

CLIBURN DELIGHTED his immense public. He is now quite a way beyond his sensational prizewinner days, and when stacked against some of the youths who have been piano soloists already this season at the Berkshire Music Festival, he must sooner or later enter the lists of veterans. Indeed, he has gained in poise and maturity over the years.

His deportment at the keyboard during the long orchestral introduction of his concerto was exemplary in dignity. Would that more soloists, young and old, do likewise! And he proved that the work was transparent to him.

Audiences get carried away sometimes at ends of exciting movements and instead of observing the unwritten law of no applause until the end break out into uninhibited approval. Cliburn would have held his appreciation of their reactions in abeyance until the final note, but Leinsdorf treated him as he had treated the more youthful Watts and Zukerman and pushed him forward to bow. The result is embarrassing to the soloists and a bit gratuitous to the "elder statesman" Cliburn. The ensuing "Alphonse and Gaston" maneuvers backstage at the recalls, too, get to be a bit like the high school dramatic society's antics.

* * *

THERE CAN BE few more gratifying works in the repertory for a conductor than the Debussy nocturnes. The classics, within reason, could be played without central control but the nocturnes are but malleable clay. When an orchestra of the Boston caliber, therefore, has as astute a baton before them as Leinsdorf's, there can be a sort of euphoria under such a spell. The women of the Tanglewood Choir and the Berkshire Chorus, trained by Charles Wilson, added the sublime ingredient which Debussy's inspiration induced him to utilize. The voices are not assigned a text but simply a tonal "voice" within the orchestral congeries, intoning variations of "ah."

Leinsdorf introduced a suite for wind instruments from "Three Penny Opera," a Tanglewood first. The ballad opera, a collaboration between Weill and librettist Bertolt Brecht, takes off from John Gay's "Beggar's Opera."

Gay, an exact contemporary of Bach and Handel, also had a burlesque disdain for the establishment. His own couplet which serves as his epitaph in Westminster Abbey, "Life is a jest and all things show it; I thought so once, and now I know it," most succinctly exposes his sense of satire and caricature. Gay's opera was produced by a man named Rich and was very successful. It was said to have made "Rich gay and Gay rich."

The Weill version Saturday night is deliciously and intentionally vulgar and it was high fun. Nothing more.

* * *

THERE ARE no computation tables for patriotism and so it is difficult to compare the Czechs' love of their country with that of citizens of other nations. Possibly the intensity of love of country can be measured by the strength and struggles its citizens have exerted to maintain it against invaders—military, political, religious—and of the heartless brutality of aristocratic and feudal domination. It is against such a background that the world is ready to concede the claim of the Czechs for the transcendent magnetism of their country for its natives.

It is necessary hastily to recall this setting before hearing Bedrich (Frederick) Smetana's suite of tone-poems, "Ma Vlast" (My Land), and further to know why the guest conductor Friday night, Karel Ancerl, a native of Bohemia, in addition to his skill as leader, could direct it with such authenticity, insight and affection.

* * *

THERE ARE six chapters in "My Land," each a self-sufficient composition, but they fit into a unified mosaic by the choice of subjects, natural, traditional and of epic heroics. Two of the tone-poems, "The Moldau," the river which Prague straddles, and "From the woods and fields of Bohemia," are on orchestral programs frequently, but the suite in its entirety is rare.

Despite the weather which decimated the attendance, the ovation tendered Ancerl was one of the most vociferous and sustained of Tanglewood memory.

The first half of the program was hardly disturbed, but the celestial tympani, not disciplined by any terrestrial baton, invaded the otherwise plaintive mood of "Bohemia's field" just as the muted strings, high up on their chanterelles, were starting to utter a simple fugal statement. Ancerl heroically ignored the ensuing competition but before resuming "Tabor," the "Fortress of the Hussite Warriors," he resigned to superior elements and waited out the most violent discharges of heavenly artillery.

"Tabor" is one of the most interestingly constructed episodes of the suite. It has an anapestic short idiom which is developed in a canonic sequence and which is never quite abandoned in the entire unfolding of the majestic legend.

* * *

YESTERDAY afternoon Josef Krips was allotted a return engagement after his impressive Tanglewood debut last summer. He read vitality into the Haydn Symphony No. 94 in G, called "The Surprise," and into the long C Major ("The Great") Symphony of Schubert, and he gave the orchestra the stimulus to do its noble best in the Strauss "Till Eulenspiegel."

The weather early Sunday afternoon was a factor as it was Friday evening so that only the most hardy pioneers braved the unsheltered lawns. Yet the appreciation of both guest conductors was in no way tempered by the attendance figures.

Schubert has been said not so much to develop his themes as to exhaust them. The C Major Symphony in less competent hands can be unending, but Krips contrived to keep it varied and vigorous without letdown. This he accomplished by various means but mainly because he had a broad and overall conception of the work and was able to polish the many details and set them in place as in a jigsaw puzzle to present at the end a unified picture.

"Till" has never been more graphically portrayed. His escapades came to life as on a screen. The occasional near-just intonation of the brass in no way diminished the excitement of the performance. The orchestra, infused with infectious abandon by Krips' fearless but secure baton, rode hell for leather to exuberance until the epilogue, where the contrasting poignancy made everyone in the audience wish to reverse the penalty exacted of the young lad.

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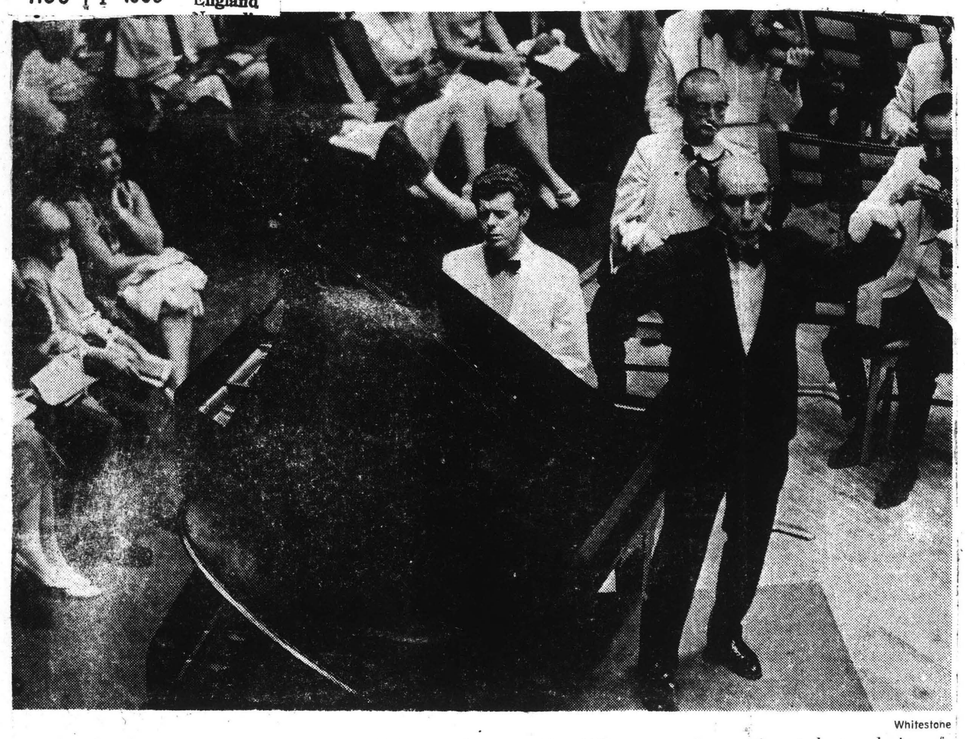

Whitestone

BIGGEST AUDIENCE of the season, 11,316 in number, gave Van Cliburn a rousing ovation at the conclusion of his rendition of Brahms' Piano Concerto No. 1 with Erich Leinsdorf conducting the Boston Symphony Orchestra at Tanglewood Saturday night. Rain kept audiences down Friday night and Sunday. (Review on Page 26.)

Monday, August 11, 1969

Van Cliburn Draws 10,000 to Tanglewood

By JAKE SHERMAN

The box office power of Van Cliburn was demonstrated once again Saturday night as the tall, curly-haired pianist made his annual summer guest appearance with the Boston Symphony at Tanglewood.

The event drew well over 10,000 people to the grounds of the Berkshire music festival. They left nary a seat in the shed, turned the manicured lawn into a vari-colored pastiche of blankets and deck chairs and made life rather nightmarish for each other in Tanglewood's many parking lots.

AFTER HEARING Cliburn play Brahms' First Piano Concerto, however, few among them would probably claim that the evening had not been worth its more disagreeable aspects.

The Brahms work proves a suitable vehicle for Van Cliburn in that it gives him plenty of opportunity to display the pyrotechnical virtuosity for which he is known. Fortissimo flights of astonishing rapidity are something he does very well, and they invariably leave an audience dazzled.

His handling to the concerto's slow and delicate sections, however, was what distinguished the performance. Particularly in the gently fluid exposition of the adagio, he showed insight into Brahms, who never wore his passions on his sleeve but sought to house them in structures of nobility and dignity.

His playing meshed neatly with that of the orchestra under Erich Leinsdorf. With a soloist of the assurance and stamina of Van Cliburn, the conductor did not hesitate to draw from the musicians a performance of full sweep and power.

THE "NOCTURNES" of Debussy, which came second on the program, proved almost as well-received as the concerto. This lovely impressionist suite evokes first clouds, then a festival and finally the entrancing lament of the Sirens. The last part featured the women of the Tanglewood Choir and Berkshire Chorus.

Kurt Weill's Suite from "The Threepenny Opera" provided an unusual opening. The original instrumentation, including banjo of tinny piano, is used to capture the music' cynicism and bittersweet flavor.

Those interested in catching Van Cliburn can do so this Saturday at Saratoga when the pianist joins the Philadelphia Orchestra for a performance of Chopin's First Piano Concerto.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 10 1969

At Tanglewood

11,318 Hear Older Van Cliburn Add Depth to Keyboard Style

By R. C. HAMMERICH

LENOX — There were 11,318 listeners at Tanglewood Saturday night to hear Van Cliburn play the solo part of Brahms First Piano Concerto with the Boston Symphony Orchestra under the direction of Erich Leinsdorf.

10 Years From Moscow

It has been more than 10 years since Cliburn came home from Moscow as a conquering hero with the first prize from the Moscow competition.

And he has ever since faced the problem of gradually living down his exuberant youthfulness. There never has been any doubt of his prodigious technique on the keyboard. His great long fingers can play anything with easy accuracy.

And his biggest reputation has been with the piano music of the expansive, grand manner—Tchaikovsky and Rachmaninoff.

Less Effort

But he has been playing such as Brahms for quite a while now. He played Brahms First Concerto at Tanglewood in 1964 and the second since then.

His increasing age is showing. There was greater depth of feeling Saturday and less sense of effort seeking it. Van Cliburn is becoming a pianist of greater worth and substance.

At the expense of sounding patronizing, it might even be said that he is playing more music while playng the pano as well as ever.

And his grand atmosphere is still there. He still sits very tall with a straight back and communicates a total commitment to the music.

Tckets to Van Cliburn performances are increasing in value.

The concert began with a rare tidbit very seldom heard — especially on a symphony orchestra stage — the eight-section suite drawn by Kurt Weill for his own amusement for his 1928 score for the "Threepenny Opera."

There were 20 instruments on the stage; a wind band including a couple of saxophones plus banjo, guitar, piano, timpani, xylophone, accordion and a set of jazz trap drums.

The music ranges from pure camp through harmonic structures worthy of avant guardists of 1969. There are ricky-tick novelties and acrid harmonies, a fox trot, a Charleston and a parody of Bach Chorale.

It is burlesque and satire — pure fun — and was interrupted by applause from a happy audience.

Contrast

The Debussy "Nocturn" which followed couldn't have offered more contrast. The three sections, "Clouds," "Festivals" and "Sirens, are scored for full symphony orchestra plus women's voices.

There were about 40 singers dispersed among the orchestra members so that their wordless vocalisms as enticing sirens were deeply embedded in the orchestral sound.

It was beautiful, liquid music, at least as satisfying in its way as the salty clowningness of the Weill tunes that preceded it and the dramatic vigor of the Brahms' concerto that followed.

Chamber Concert

The afternoon chamber music concert by the young participants in the Boston University Tanglewood Institute started at 1 and included music by Beethoven, Debussy, Eugene Bozza, Brahms and Jurriaan Andriessen.

The Debussy and Brahms music was for solo piano, and the Bozza and Andriessen pieces were for brass quintet and quartet. The program opened with the first movement of Beethoven's Opus 18 No. 4 string quartet.

It was a one-hour program in the chamber music hall and provided another opportunity to marvel at the musical excellence that can be reached by high-schoolers.

Those there this summer are bright, eager and polished instrumentalists. Their music is on the edge of maturity.

65

At the Concert

Traditional Music At Tanglewood

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The major work of the afternoon was Schubert's Symphony No. 9 in C ("The Great"). "Great" is applicable in both a relative and an absolute sesne, for it distinguishes the Ninth from another smaller-scaled Schubert symphony in the same key, and calls attention to the work's majesty and epic proportions.

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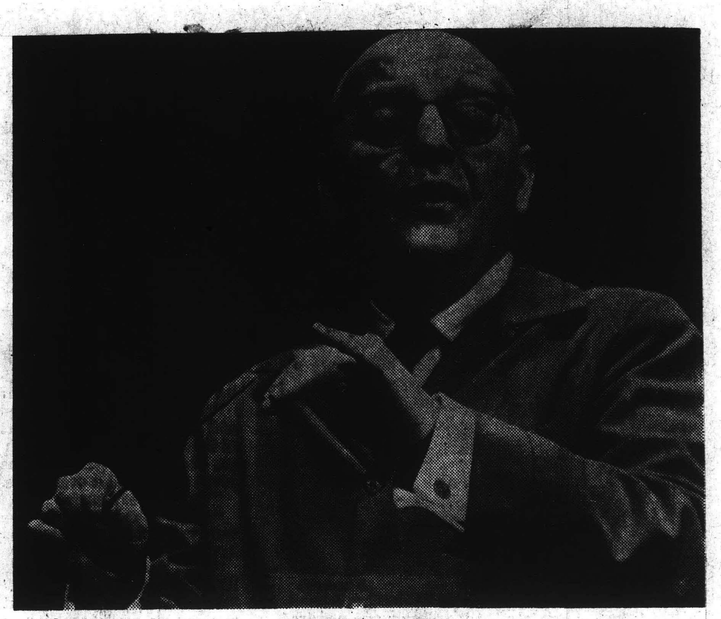

SIR JOSEPH KRIPPS

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
AUG 11 1969

After-Breakfast Show
Monday, August 11, 1969

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 11 1969

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JOURNAL
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NASHOBA FREE PRESS
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Mass. Jordan Whitelaw is the Symphony Producer; William Pierce is the commentator.

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AUG 12 1969

PALO ALTO, CALIF.
TIMES
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AUG 11 1969

Albany-Schenectady-Troy
Monday, August 11, 1969

NASHOBA FREE PRESS
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7th WEEK

Leinsdorf Offers A Fine 'Pastoral'

By CHARLES BRIEFER

TANGLEWOOD — The road to Hell is paved with good intentions — and so is the turnpike to Tanglewood. The last good intention involved a motorboat that parted company with the car towing it, and it made me miss the Friday evening "warmup" by the Boston Symphony Chamber Players — Schubert's Piano Trio No. 12 and his "Trout" Quintet. I'm sorry about that too, because the chamber players are first rate.

THE MAIN EVENT Friday night consisted of two Beethoven symphonies — the Sixth and the Third, conducted by Erich Leinsdorf. The Sixth or "Pastoral," was an absolute knockout. From the very first Leisndorf chose a tempo that sounded just like a stroller in the woods, and he maintained it, building emotional tension gradually as he went along. Then, in the recapitulation, the horns just burst out in sun-drenched glory.

The second movement, "At the Brook's Edge," was a bit soggy, but the thunderstorm was a real bash, the peasant dance whooped and stomped and the finale was warm and full, a marvel of delicacy at the very end. The whole symphony is an obstacle course for the solo clarinet, but Gino Cioffi — who is not noted for his control didn't miss a single note.

On checking around afterwards, I learned that the "Pastoral," was a big feature of the Boston season, and Leinsdorf apparently has been improving it with evry performance. It actually made the mighty "Eroica" which followed, pale by comparison even though the conductor indulged in something a little unorthodox: At the end of the "Funeral March" three extra horns got up and sneaked around to the side, in back of the first violins.

A claque of purists in the audience, knowing what was coming, started an abortive hissing campaign, and in the famous horn trio of the Scherzo Leinsdorf had the two groups playing antiphonally. In this day and age I can't imagine anybody getting that upset over such harmless tinkering. All in all it was a good "Eroica" good, if not terribly distinguished. But maybe that "Pastoral" spoiled me.

SATURDAY EVEINING, David Zinman, the young American-born conductor of the Netherlands Chamber Orchestra, led the Boston Symphony in Haydn 7th "Hen Symphony-number 83 in G minor, Bartok's "Dance Suite," and the Tchaikovsky "Pathetique." It was the kind of concert a critic has nightmares about: Every note was in place, all the balances were right, the louds were loud and the softs were soft.

Yet I felt in my bones it was wrong, so I have to say so-even though the audience, presumably operating under the theory that loud plus fast equals good, ate it up.

Zinman has a thousand individuals gestures — each one catalogued; each one available as required. He is so studied, so precise, you get the feeling he's been programmed by a computer and wound up with a key. This is fairly harmless in a crisp classic like Haydn, and very useful in a tricky and rhythmically complex work like the Bartok.

In the Tchaikovsky, however, with its long, lyric lines and supercharged emotion, it just doesn't work: Too much driving and striving. I'm afraid Zinman is overly concerned with the effect he makes and not enough with the message that was in the composer's heart.

AFTER A FRIDAY and Saturday which threatened — and sometimes delivered — showers, the sun came uncompromsingly out, just in time for Sunday afternoon's concert. Henry Lewis, the new conductor of the New Jersey Symphony, opened with the Berlioz "Corsaire" overture and closed with Tchaikovsky's "Francesca da Rimini." In between he led the accompaniments for Berlioz's "Nuits d'Ete" and operatic arias by Mozart and Rossini, sung by his wife, Mezzo-soprano Marilyn Horne.

Miss Horne made her Boston Symphony debut here two years ago, and she was wildly welcomed before she'd sung so much as a note. At the end the audience simply would not let her go, though she indicated she had nothing more to offer.

I lost count after the sixth stomping cheering, whistling curtain call. Miss Horne is indisputably a mezzo — one who, unlike many mezzos, should be proud to have that prefix. She brings us the best of all possible worlds; the rich, fruity resonance of a contralto and the bright, nimble virtuosity of a coloratura.

She is also a sensitive, intelligent musician with a great deal of personality and stage presence, and whether she was singing the erotic pulsations of Berlioz or the fiery arabesues of Rossini, she sounded utterly secure — utterly right.

In the aria "Parto, Parto" from Mozart's last opera, "La Clemenza di Tito," she shared honors with clarinetist Peter Hadcock (you don't entrust intensely virtuosic matter of this sort to the unpredictable Gino Cioffi), for the thing is very nearly a clarinet aria with soprano obbligato. He was magnificent, and the audience told him so.

AS FOR HENRY LEWIS, he's the complete opposite of Saturday night's conductor, David Zinman. Tall and rangy, with extra long arms, especially energetic motions are awkward for him and make him look like a tree in a windstorm. His technique as I observed at Saturday's open rehearsal, is to talk it out with the players beforehand.

Berkshire Music Festival at Tanglewood, Lenox, Mass, phone 413-637-1600; performances Fris at 9 pm, Sats 8 pm, Suns 2:30 pm, week-end preludes Fris 7 pm, open rehearsals Sats 10:30 am; write the Festival at Tanglewood for complete schedule. Season ends Aug 31.

BEE
NEWTOWN, CONN.
WEEKLY 11,000

AUG 15 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 19 1969

Power of Beethoven Sweeps Over 7227

R. C. HAMMERICH

LENOX — We should never underestimate the power of combining Beethoven and "a good cause." There were 7227 listeners at Tanglewood Friday night to hear Erich Leinsdorf lead the Boston Symphony Orchestra in a performance of two Beethoven symphonies for the benefit of the Berkshire Medical Center.

Magnificent Music

It was of course, magnificent music masterfully played. We just sat back and let the pretty, familiar patterns of sound surround and engulf us.

Beethoven's symphonies, by now, are not listened to closely by very many. They are too well known, too predictable. But they are ideal for day dreaming, especially the first one on Friday's program, "The Pastoral."

"The Pastoral" is a placid piece, full of such pastoral sounds of nature as bird calls, gentle winds, rustling leaves . . . all the nice sounds that set one to thinking about nice things.

The other piece on the program, The "Eroica" is similar in its power for setting a mod, but less placid. The second movement (funeral march) for instance, can launch melancholy thoughts.

Anyway, there is not much left to be said about Leinsdorf's view of Beethoven. It is clean and uncluttered, unsentimental but emotionally effective . . . certainly not encumbered by the excess of the romantromantic style.

The sound was fluid, burnished, gleaming like hand-rubbed oak . . . almost tangible. The pace was comfortable the balance strudy and the general effect most satisfying.

The prelude program at 7 may go down in the annals of Tanglewood's loyals supporters this year as one of the most beautiful of all.

Five members of the Boston Symphony Chamber Players presented Schubert's "The Trout" Quintet, Opus 114, 36 minutes of some of the most beautiful music in existence.

The chamber players are in their fifth season and have acquired, through diligent hours together, an ensemble unity worthy of the very best of chamber groups.

The players were Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, Henry Portnoi, double bass and Gilbert Kalish, piano.

Immediately after the prelude program, about a thousand listeners were attracted to the main house by a strolling player of bagpipes. He led them to a program ofbarbershop harmopy sung by 31 members of the Berkshire Hillsmen from Pittsfield.

Their program was related to the regular orchestral program at 9, a benefit for the Berkshire Medical Center.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969

Zinman To Conduct The BSO

TANGLEWOOD, LENOX, Mass. — David Zinman, the young American conductor of the Netherlands Chamber Orchestra, will conduct the Boston Symphony Orchestra August 16, at 8 p.m. in place of Max Rudolf. Rudolf, retiring music director of the Cincinnati Symphony, withdrew from the concert on the advice of his physicians.

The weekend begins with the weekend prelude at 7 p.m. on August 15. The Boston Symphony Chamber Players perform a Schubert program with pianist Gilbert Kalish.

At 9 p.m., the Boston Symphony Orchestra is conducted by its Music Director, Erich Leinsdorf. Two Beethoven symphonies will be played, the "Pastoral" and the "Eroica."

On Sunday afternoon, August 17 at 2:30 p.m., Henry Lewis, Music Director of the New Jersey Symphony, is guest conductor, with his wife, soprano Marilyn Horne as soloist. Miss Horne sings Berlioz's "Nuits D'Ete" and arias by Mozart and Rossini. Mr. Lewis conducts Berlioz's "Corsaire" overture and Tchaikovsky's "Francesca da Rimini."

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 8 1969

Beethoven Concert Opened Weekend

By RAYMOND MORIN
Telegram Music Critic

LENOX — A heavy Beethoven program was chosen by Erich Leinsdorf for the Berkshire Music Festival's seventh weekend opening concert by the Boston Symphony Friday night at Tanglewood.

An audience of 7,237 turned out on a hot, humid night to hear Symphony No. 6 in F major, Opus 68, "Pastoral." and Symphony No. 3 in E flat major, Opus 55, "Eroica."

Leinsdorf's regulated style of conducting produced felicitous results with both symphonies. The Pastoral's storm sequence and scherzo of the Eroica were brilliantly conducted and played.

Sharp contrasts between the characters of both works were definitive.

Lot of Sunshine

A lot of sunshine permeated the Pastoral. Contrary to custom, the funeral march of the Eroica avoided melancholy lament but was turned into a stately expression of sorrow.

The Eroica had nobility, impressive stature. The only serious flaw was tarnished horn sounds in the middle portion of the scherzo.

Leinsdorf saw to it that the mechanics were clear. One could have filled in a blank score from his dictation and wound up with an accurate replica of Beethoven's markings.

Neither of these two works is so fashioned from blueprint as to outlaw romantic ardor. It helped that Leinsdorf conducted both scores from memory. His sequence of thought was admirably reliable and bypassed few details.

The pastoral is a brilliantly clear exposition of country life. But, methodical brush strokes from the podium are not enough to paint this picture. For that matter, neither will they release the strong emotional currents of the Eroica.

A true evaluation of the Boston Symphony is not possible without considering the conductor. Under most conditions, the Boston Symphony is a marvelously perfected instrument.

Both symphonies were played with fine precision, accuracy, balanced materials, incisive dynamics. richness of timbre, perfectly stressed accents, skilfully turned phrases. Only in the third movement of the Pastoral (festive gathering of the country people) did rhythm slip from pulse.

In the light of all this, it becomes almost paradoxical to say that Friday night's performances were intellectual rather than dynamic Beethoven.

The Pastoral reflected its libretto in the basic sense. The eager joy of the opening, folkish flavor of the brook scene, picture-conjuring storm, and quietly ecstatic close — everything was academically present.

It needed no association with Napoleon to unveil Beethoven's original incentives for writing the Eroica. Moods progressed from broad declamation to grave splendor, nervous excitement and final triumph.

What both symphonies had in moderation was that indefinable spark without which they can still become vivid experiences, but fail to reach the pinnacle of their power.

Earlier in the evening, the weekend prelude was played by a trio and quintet of Boston Symphony chamber players.

Adroit Performance

Schubert's string trio No. 1 in B flat (a last-minute substituition for the piano in B flat) was played by Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello.

Adroit performance couldn't disguise the work's casual value.

Of far greater absorption was Schubert's quintet in A major, Opus 114, "The Trout" played by the trio participants, plus Henry Portnoi, bass, and Gilbert Kalish, pianist.

PROGRAM

Symphony No. 6 in F major, Opus 68, "Pastoral" . . . . . Beethoven
Symphony No. 3 in E flat major, Opus 55, "Eroica" . . . . . Beethoven
Boston Symphony
Erich Leinsdorf

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 16 1969

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 18 1969

Replaces Max Rudolf

Zinman To Conduct BSO Aug. 16

David Zinman, the young America conductor of the Netherlands Chamber Orchestra, who made two previous appearances with the Boston Symphony, will again conduct the BSO next Saturday at 8 p.m. in place of Max Rudolf. Mr. Rudolf, retiring music director of the Cincinnati Symphony, withdrew from the concert on the advice of his physicians.

Tchaikovsky Program

David Zinman made his debut with the Boston Symphony last season at Tanglewood, conducting a program of Baroque music for chamber orchestra. He repeated his success July 13 of this season with a similar program. This will be his first appearance conducting the full orchestra. He will direct a program similar to Mr. Rudolf's scheduled program, with Tchaikovsky's "Pathetique" symphony as the major work.

The weekend will begin with the prelude concert at 7 p.m. on Friday. The Boston Symphony Chamber Players will do a Schubert program with pianist Gilbert Kalish.

At 9 p.m., the Boston Symphony Orchestra will be conducted by its music director, Erich Leinsdorf. Two Beethoven symphonies will be played, the "Pastoral" and the "Eroica."

On Sunday afternoon at 2:30, Henry Lewis, music director of the New Jersey Symphony, will be guest conductor, with his wife, soprano Marilyn Horne as soloist. Miss Horne will sing Berlioz's "Nuits d'ete" and arias by Mozart and Rossini. Mr. Lewis will conduct Berlioz's "Corsaire" overture and Tchaikovsky's "Francesca da Rimini."

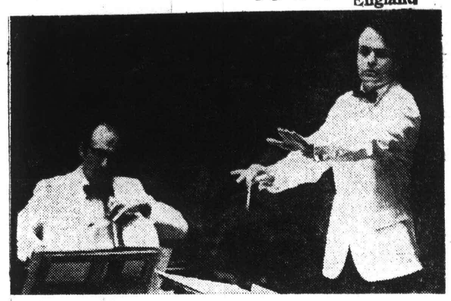
The usual open rehearsal, for the benefit of the Orchestra's Pension Fund, will be Saturday morning at 10:30.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 14 1969 New England

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 15 1969 New England



DAVID ZINMAN is guest conductor with the Boston Symphony Orchestra in place of Max Rudolf, the night of Saturday, August 16, at Tanglewood.

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 11 1969

SYRACUSE HERALD-AMERICAN
Sunday, Aug 1969

RAVENNA NEWS HERALD
Friday, August 15, 1969

AUG 14 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 15 1969

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 10 1969

GREENVILLE, N. Y.
LOCAL
(ALBANY MARKET AREA)
W. 1,000

AUG 13 1969

ATHENS, N. Y.
HERALD
(ALBANY MARKET AREA)
W. 500

AUG 14 1969

At Tanglewood

Bartok, Tchaikovsky Redeem Conductor From 'Cute' Haydn

By R. C. HAMMERICH

LENOX — Fortunately, the impression made by David Zinman's generalship of Bartok's "Dance Suite" Saturday night at Tanglewood quickly overcame his conducting of Haydn's Symphony No. 83.

Programmed Doll

Zinman was guest conductor of the Boston Symphony Orchestra, and there are mannerisms in his podium style which might lead an observer to call him cute.

The mannerisms were specially evident during the Haydn symphony, and were reflected in the music.

The first and third movements, especially, were prissy and precious. Zinman waved them along as if he were a little mechanical doll programmed by a computer to make an appropriate move for every sound.

Compelling Rhythms

The Bartok suite, however, is a salty, colorful work . . . pithy and compact with its textures, brilliant with its colors and compelling and powerful with its rhythms.

Zinman seemed less pretentious with it, and it was delivered to the listeners with satisfying impact. It had more integrity.

So, too, with the giant Tchaikovsky Symphony No. 6 ("Pathetique") which followed intermission. It is my favorite Tchaikovsky symphony, and I liked what Zinman did with it. (I like Haydn, too, but I didn't like what he did with that.)

Tchaikovsky's super-wide dynamics, lush orchestrations and sublime melodies were poured out with love. It was a bit overplayed, stretched (louder, softer, faster, slower), than is usually heard . . . but it sounded right Saturday. There were 4886 there to hear it.

Stage Fills Again

At 2.45 the strains of a Prokofieff sonata, which ended a 1.30 concert in the theater of music for violin and piano, had hardly died when the stage filled with 58 members of the young artists orchestra who were there to begin another concert.

Both were presented by the Boston University Tanglewood Institute, which consists of highly talented musicians of high-school level.

The first offered three violinists and two pianists who played musvic by Beethoven as well as Prokofieff.

Yannatos Conducts

The second, conducted by James Yannatos, began with Beethoven's No. 3 Leonora Overture (Op. 72A) and ended with Strainsky's "Petrouchka."

In between were arias from Menotti's "The Consul" and Puccini's "La Rondine" and a set of six songs for soprano and orchestra ("Prieres Dans L'Arche") composed by the conductor.

The soprano soloist was Chloe Owen, a member of the Berkshire Music Center faculty.

Electronic Music

From the theater at 4.30 about 1000 listeners strolled across the great lawn to the shed where speakers set up (two on stage, two in the seats) to make a large rectangle for the proper reproduction of a program of four-track stereo tapes of newly-composed electronic music.

The rectangle easily accommodated the listeners so that they were surrounded with sound.

There were five works on the program, four of them composed this year, one in 1967. The composers were Richard Meckstroth, Olly Wilson, Morton Subotnick, Alice Shields and Charles Wuorinen.

Little Startling

Their music only occasionally indicated to this unprepared set of ears that anything startling has occurred in the last five years to alter the course of electronic music.

The same general classification of electronic sounds were there, all of them, although their organization (on these tapes) is somewhat more logical and sequential and their timbre and color is a good deal fuller, denser, subtler and characterful . . . the latter undoubtedly more a result of newer, sophisticated electronic equipment than of increased musical acumen.

Today at 2.30 Henry Lewis, music director of the New Jersey Symphony Orchestra, will be a guest on the podium for a program of Berlioz, Mozart, Rossini and Tchaikovsky, by the Boston Symphony Orchestra. With him will be his wife, Marilyn Horne, a soprano of unusual vocal range and high skill.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 17 1969

Young Conductors Register Well In Two Concerts at Tanglewood

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 18 1969

By RAYMOND MORIN
Telegram Music Critic

Music Reviews

LENOX — Final two concerts of the Berkshire Music Festival's seventh weekend were dramatized by two young conductors of strikingly different personalities and styles.

Both received tremendous applause so it's quite impossible to say which was the audience's preference.

David Zinman of the Netherlands Chamber Orchestra conducted the Boston Symphony Saturday night. Yesterday afternoon it was Henry Lewis of the New Jersey Symphon Orchestra.

Yesterday's soloist was soprano Marilyn Horne.

Weekend attendance was 19,668.

Whatever the symphony men's opinions of the athletic performance given before them by Zinman, they played with unsparing verve and sounded in top form.

Ballet on the Podium

Zinman had a gesture for ever note, along with reflective facial expressions and a bit of modern ballet.

Haydn's "Hen" Symphony was impeccably correct in notes and scored instructions. Zinman set tempos that guaranteed vitality, and Haydn's symphony provided its own humor to which Zinman contribute his podium share.

Zinman's exhaustive physical effort seemed to clarify rather than compound the complexities in Bartok's Dance Suite. The performance was superlative — exquisite string melodies, heavy percussion without pummeling, growling brass and oriental tunes in woodwind.

Just about every ounce of emotion and drama to be found in Tchaikovsky's "Pathetique" Symphony was wrung dry by the podium athlete.

Tempo of the first and third movements were accelerated. The second remained as expected, and the finale was made to weep in the grand manner.

Tight Musical Ship

Despite the fact that the Tanglewood audience is now applauding between movements, Zinman knotted the movements tightly — no easy task in view of their divergent characters.

Yesterday's program was a mixture of mistakes and brilliant ideas.

Lewis and Miss Horne were both involved with each.

Miss Horne elected to sing Berlioz' "Summer Nights," replendent material for a small concert hall but pallid when heard in the vast area of Tanglewood's music shed. It didn't help that her French pronunciation was either ambiguous or incorrect.

The singer atoned in full with arias by Mozart and Rossini.

Her opulent, unwavering voice built Mozart's "Parto, parto" ("La Clemenza di Tito") into a compelling experience. In Rossini's "Cruda sorte" ("The Italian Woman in Algiers") Miss Horne identified with the rare and most memorable of mezzos with coloratura facility.

Lewis, 37-year-old Negro conductor and native of Los Angeles, made a fine impression with his graceful and authoritative direction. He's a tall man with an arm spread that leaves no doubt as to what he means.

The introduction to Berlioz' "Corsair" Overture was slowed down to a point of idea separation. Thereafter, he opened the way for brilliant orchestral display.

His performance of Tchaikovsky's "Francesca da Rimini" was surprisingly acceptable. The work is just about the most flamboyant, splashy score that Tchaikovsky fell into.

The heavy downpour of notes and constant eruptions of drama were controlled as calmly as possible from the podium. Lewis' poised efficiency endured through the brassiest of exclamations, heavily punctuated by drums and cymbals.

An audience of 5,481 rewarded Tchaikovsky's hoopla with an equally noisy ovation.

PROGRAMS

Saturday Night

Symphony No. 83 in G minor, "The Hen" — Haydn
Dance Suite (1923) — Bartok
Symphony No. 6 in B minor, Opus 74 — Tchaikovsky

Boston Symphony
David Zinman

Sunday Afternoon

Overture, "Le Corsaire" — Berlioz
Les Nuits d'ete, Opus 7 — Berlioz
Parto, parto, "La Clemenza di Tito" — Mozart
Cruda sorte, "L'Italiana in Algeri" — Rossini

Marilyn Horne, soprano
Francesca da Rimini, Opus 32 — Tchaikovsky

Boston Symphony
Henry Lewis

August 16: DAVID ZINMAN, guest conductor with the Boston Symphony Orchestra in place of Max Rudolf, at Tanglewood (see Entertainment calendar).

which man is a conductor?

August 17: HENRY LEWIS appears with the Boston Symphony Orchestra at Tanglewood as guest conductor. (See entertainment calendar.)

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

AUG 13 1969

CHATHAM COURIER
Thursday, August 14, 1969

TANGLEWOOD- . . . Friday, Aug. 15: Weekend Prelude with the Boston Symphony Chamber Players, 7 p.m. BSO conducted by Leinsdorf in Beethoven's "Pastoral" and "Eroica" symphonies, 9 p.m., Shed . . . Saturday, Aug. 16: BSO conducted by Rudolf in Haydn's Symphony No. 91, Bartok's Dance Suite, and Tchaikovsky's "Pathetique" Symphony, 8 p.m., Shed . . . Sunday, Aug. 17: BSO conducted by Lewis in Berlioz's "Corsaire" Overture and Nuits d'Ete, Mozart's Parto from "La Clemenza di Tito," K.-621, Rossini's Cruda Sorte from "L'Italiana in Algeri" with Horne as soloist, and Tchaikovsky's Francesca da Rimini, 2:30 p.m., Shed.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 10 1969

Three-Day Program Listed for Coming Weekend at Tanglewood

The Jefferson Airplane is appearing in the fifth of the Tuesday Tanglewood Trends concerts this week at 8 p.m.

TANGLEWOOD, Lenox — David Zinman, the young American conductor of the Netherlands Chamber Orchestra, who made a deep impression as guest conductor in his two previous appearances with the Boston Symphony, will conduct the Orchestra on Saturday at 8 p.m. in place of Max Rudolf. Rudolf retiring music director of the Cincinnati Symphony withdrew from the concert on the advice of his physicians.

1968 Debut

David Zinman made his debut with the Boston Symphony last season at Tanglewood, conducting a program of Baroque music for chamber orchestra. He repeated his success on July 13 of thi s season with a similar program. This will be his first appearance conducting the full orchestra. He will conduct a program similar to Rudolf's scheduled program, with Tchaikovsky's "Pathetique" symphony as the major work.

The weekend begins with the Weekend Prelude at 7 p.m. on Friday. The Boston Symphony Chamber Players perform a Schubert program with pianist Gilbert Kalish.

* * *

At 9 p.m., the Boston Symphony Orchestra, conducted by its music director, Erich Leinsdorf, will play two Beethoven symphonies, the "Pastoral" and the "Eroica."

* * *

On next Sunday afternoon at 2:30, Henry Lewis, music director of the New Jersey Symphony, is guest conductor, with his wife, soprano Marilyn Horne as soloist. Miss Horne sings Berlioz's "Nuits d'ete" and arias by Mozart and Rossini. Mr. Lewis conducts Berlioz's "Corsaire" overture and Tchaikovsky's "Francesca da Rimini."

* * *

The open rehearsal, for the benefit of the orchestra's pension fund, is Saturday morning at 10.30.

FRIDAY
7 p.m. Shed
Weekend Prelude
Boston Symphony Chamber Players
GILBERT KALISH pianist
Schubert: String trio No. 1 in B flat "Trout Quintet"
9 p.m. Shed
Boston Symphony Orchestra
Erich Leinsdorf, conductor
Beethoven: Symphony no. 6 "The Pastoral"
Beethoven: Symphony no. 3 "Eroica"
SATURDAY
10.30 a.m. Shed
BSO Open Rehearsal
8 p.m. Shed
Boston Symphony Orchestra
David Zinman conductor
Haydn: Symphony no 83 'The Hen'
Bartok: Dance Suite (1923)
Tchaikovsky: Symphony no. 6 Pathetique'
SUNDAY
2.30 p.m. Shed
Boston Symphony Orchestra
Henry Lewis conductor
Marilyn Horne soprano
Berlioz: Overture 'Le Corsaire'
Berlioz: Nuits d'ete
Mozart: Parto, parto from 'Le clemenze di Tito'
Rossini: Cruda, sorte from 'L'Italiana in Algeri
Tchaikovsky: Francesca da Rimini

HENRY LEWIS

MARILYN HORNE

DAVID ZINMAN

Other Calendar Events

Henry Lewis will conduct the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. on Sunday, August 17 at 2:30 P.M. in the Shed . . . Martina Arroyo will appear with the Philadelphia Orchestra at the Performing Arts Center, Saratoga Springs, New York on Thursday, August 14, when Eugene Ormandy will conduc Verdi's "Requiem" . . . Frances Cole, harpsichordist, will make her second appearance on the "Today" Show, Channel 4 between 7 and 9 a.m. on August 19.

N. Y. AMSTERDAM NEWS
Saturday, August 16, 1969

Max Rudolf, director of the Cincinnati Symphony Orchestra for 11 years, has resigned on the advice of his physicians for "complete physical exhaustion," His mid-August guest conducting date at Tanglewood was canceled. Erich Kumzel, assistant conductor of the symphony will take Rudolf's place when the season opens Oct. 25.

GAZETTE
WORCESTER, MASS
(E) 94,901

AUG 26 1969

68.

A BUSY SUMMER — Henry Lewis, seated, music director of the New Jersey Symphony, talks over schedule for summer concert season with concertmaster Frank Scocozza.

Henry Lewises Have Heavy Schedule

Henry Lewis, music director of the New Jersey Symphony, and his wife, soprano Marilyn Horne have a busy summer ahead.

Following an appearance July 24 and 25 with the Detroit Symphony Orchestra at the Meadowbrook Festival in Rochester, Mich., they will perform at the Tanglewood Music Festival in Massachusetts Aug. 17, with the Boston Symphony Orchestra, and at the Hollywood Bowl Aug. 26.

The program in Tanglewood with the Boston Symphony will feature Tschaikowsky's Francesca da Rimini and Les Nuit d'Ete by Berlioz. Miss Horne will sing arias by Rossini and Mozart.

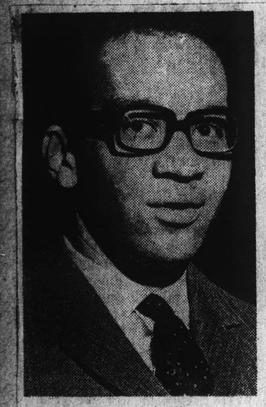
Except for a November engagement with the Minnesota Orchestra in Minneapolis, Lewis will be spending most of his time this fall in a resumption of full-scale activity with the New Jersey Symphony. The settlement of differences with the musicians' union and the negotiation of a new three-year contract between the Symphony management and the union has cleared the way for a full program of concert activities in New Jersey.

The Record
HACKENSACK, N. J.
D. 147,484
JUL 16 1969

MONTCLAIR, N.J.
TIMES
W. 10.000
JUL 17 1969

MARILYN HORNE . . . who is appearing as guest soloist with the Boston Symphony Orchestra on Sunday at Tanglewood when her husband, Henry Lewis, will be guest conductor.

HENRY LEWIS . . . who will be guest conductor at Tanglewood this Sunday when his wife. Marilyn Horne will be guest soloist.



Henry Lewis

Marilyn Horne

London-to-Hollywood Concert Schedule

Symphony Director and His Wife, Marilyn Horne, at Major Festivals

Henry Lewis, music director of the New Jersey Symphony, and his wife, soprano Marilyn Horne, started a busy summer schedule with an appearance last Sunday with the Royal Philharmonic in London.

They have been booked July 24 and 25 by the Detroit Symphony Orchestra for the Meadowbrook Festival in Rochester, Mich.

A concert at the Tanglewood Music Festival in Massachusetts is scheduled Aug. 17, with the Boston Symphony Orchestra.

A date at the Hollywood (Calif.) Bowl has been set for an Aug. 26 performance.

The couple also will make a recording for Decca records of Mahler's Kindertotenlieder and Wagner's Wesendonck with the Royal Philharmonic. When Lewis last conducted the Royal Philharmonic in December, he recorded Tschaikowsky's Symphony No. 6 ("Pathetique") for London Records. The record since has been released to the public.

The program in Tanglewood with the Boston Symphony will feature Tschaikowsky's Francesca da Rimini and Les Nuit d' Ete by Berlioz. Miss Horne will sing arias by Rossini and Mozart.

Except for a November engagement with the Minnesota Orchestra in Minneapolis, Mr. Lewis will be spending most of his time this fall in a resumption of full-scale activity with the New Jersey Symphony.

The settlement of difference with the musicians' union and the negotion of a new three-year contract between the symphony management and the union has cleared the way for a full program of concert activities in New Jersey.

The Herald-News
PASSAIC, N. J.
D. 60,569
JUL 18 1969

Evening News
NEWARK, N. J.
D. 284,218 SUN. 429,830
JUL 12 1969

At Tanglewood: Marilyn Horne will be guest soloist with the Boston Symphony Orchestra on Aug. 17th at 2:30 p.m.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000
AUG 14 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 14 1969

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
AUG 14 1969

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CRITIC-AT-LARGE by Byron Belt

NEWHOUSE NEWSPAPERS
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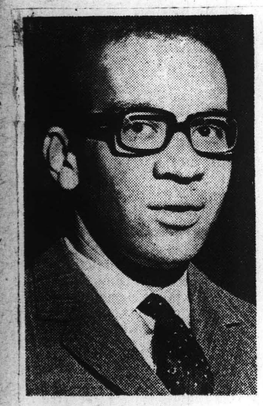

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The Voice of Marilyn Horne Thrills 5481 at Tanglewood

By R. C. HAMMERICH

LENOX — Wow! What a voice that Marilyn Horne has! She was at Tanglewood Sunday afternoon to sing some Berlioz songs and a couple arias from Mozart and Rossini with the Boston Symphony Orchestra.

Husband Conducts

Her husband, Henry Lewis, music director of the New Jersey Symphony Orchestra, was guest conductor. In the audience (5481) were hundreds of loyal Horne fans. It was like an opera house.

They shouted and screamed (when she was finished singing, of course) and kept calling her back on the stage.

Did she earn the adulation? Yes. She is a superb singer and she has one of the more phenomenal voices now on the concert circuit. Nominally listed as a soprano, she can move her voice down through the mezzo range into the contralto with apparent ease and obvious control and tonal beauty.

Her voice is deep and full and resonant when it is low, strong and clear and ringing when it is high. It is also nimble, as illustrated Sunday when she sang trills and runs in the Mozart "Parto, Parto" from "La Clemenza di Tito" (K. 621) and in the Rossini "Cruda Sorte" from "L'Italiana in Algeri."

And it is emotionally expressive, as it was Sunday when she personified romantic anguish while singing Berlioz six songs in "Les Nuits D'Ete" (Opus 7).

The Tchaikovsky "Francesca da Rimini" which followed, certainly an exciting musical report of the furies of Dante's Inferno, seemed almost anticlimactic.

* * *

Chamber Session

The chamber music session at 10 a.m. presented a couple of lovely traditional pieces and a couple of 20th century works of power and substance.

The composers, respectively, were Haydn and Beethoven and Riegger and Carter.

The Hayden was a string quartet (Opus 76, No. 2) the Beethoven, a trio for piano and strings (Opus 70 No. 1.). Both were as nice as the weather, especially the middle movement of the Beethoven Trio...pure charm.

The Riegger was titled "Concerto for Piano and Woodwind Quintet" (Opus 539) and was characterized by eccentric, lumpy rhythms and plenty of odd melodic fragments.

The Carter Woodwind Quintet (1948) was highly contrapuntal, sinuously interweaving melodic strains in constantly varying degrees of intensity and dissonance and texture and color. A serious and impressive work but a bit heavy for a langorous, sunny Sunday morning.

Next week end will wind up the 1969 Tanglewood season. Milton Katims, music director of the Seattle Symphony Orchestra, will be guest conductor Friday; Erich Leinsdorf and Malcolm Frager, pianist, will present Beethoven's Fourth Piano Concerto Saturday night, and Sunday afternoon Leinsdorf will end his seven years as music director of the orchestra with a performance of Beethoven's Ninth Symphony, the same work with which Charles Munch ended his 12 years at the head of the orchestra and the same work with which Koussevitzky ended many Tanglewood seasons.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 18 1969

Berlioz cycle sung with romantic air

LENOX — Sunday afternoon's Boston Symphony concert at Tanglewood provided an exceptionally beautiful performance of an exceptionally beautiful composition, Berlioz's song cycle, "Nuite d'Ete" (Summer Nights). It was sung by Marilyn Horne and conducted by Henry Lewis, her husband.

In the six songs, Berlioz works with exquisite poetic sensability to the partly-erotic, partly-elegiac content of Gauthier's poems, and the music is characteristically restrained, precise, and delicate.

He uses horns in only four of the songs, a harp in just one, and elsewhere makes do with seven, or even as few as four, woodwinds. Once he allows himself the luxury of the divided cello section. "Nuite d'Ete" is perhaps the most intimate of all romantic song cycles, with everything in it achieved by the most inflections of phrase, harmony, and color.

Marilyn Horne is most famous as a bravura singer of spectacular security and radiance, and after the intermission she satisfied the general blood lust scales, leaps, broken chords, and other sorts of passage work, brilliantly and to the audience's wild delight. What she sang was "Parto, parto," from Mozart's "La Clemenza di Tito" and "Cruda sorte," from Rossini's "L'italiana in Algeiri." Her singing of the show pieces was like exposure, an externalization for its own sake, of the marvelous mechanism that made possible the unobtrusive perfection of vocal art in the quiet Berlioz songs.

She is a performer in whom great vocal art is joined to great musical art, and her interpretations have grown finer in direct relation to her growing command of her technical resources. The most remarkable qualities of her singing of "nuite d'ete" were the sense of style with the awareness of Berlioz's closeness to the nobility and classicism of Gluck, the rich declamation and intensity, and that she sings words as well music (as well as, never instead of).

Henry Lewis and the orchestra produced a beautifully fashioned context for this singing. The orchestral **playing was lovely in itself, but also part of a superlatively sensitive ensemble operation. The accompaniments to the Mozart and Rossini arias went well, too, though the clarinet obligato in "Parto, party," was marred by me crude accentuations. Lewis began the concert with Berlioz's "Consair" overture, I should call the performance solid rather than fiery, but it was an effective statement of that handsome piece. He ended with a sometimes rather rough ride through "Francesca da Rimini," which, in spite of lovely quiet writing in the middle section, is an unusually empty and noisy piece of Tchaikovsky.**

Saturday night's concert was conducted by David Zinman, replacing Max Rudolph, who is ill. Zinman took on the program Rudolph had selected, doing Haydn's Symphony 83 in G minor instead of 91, but keeping Bartok's dance suite and Tchaikovsky's "Pathetique."

Like Zinman's 18th century program at the second Tanglewood week-end, this concert, too, was an occasion of great musical pleasure. Everything moved naturally and freely, the rhythm was alive, and there was nice sense of character to everything. The orchestra's sounded alive and engaged, though some of it, especially the finale of the Haydn and a few pages of the Bartok, showed there had not been enough rehearsal time.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 18 1969

Music Review

Tanglewood Audience Acclaims Marilyn Horne

By JAY ROSENFELD

RARELY has an artist at Tanglewood been accorded acclaim to surpass that given Marilyn Horne yesterday afternoon at the final concert of the penultimate weekend of the season. Miss Horne's contributions were enclosed by two orchestral pieces but her part happily was by far the major portion of the program.

She sang the lyrically sentimental "Les Nuits d'Ete" of Berlioz and, after the intermission, the powerfully dramatic aria "Parto, parto" from Mozart's "La clemenza di Tito" and the "Cruda sorte" from Rossini's "L'Italiana in Algeri." There could not have been better pieces chosen to show the range and capabilities of her voice and her potential of graphic characterization.

The Boston Symphony Orchestra under Henry Lewis, the husband of Miss Horne, played the Berlioz overture "Le Corsaire" and Tchaikovsky's poem, "Francesca da Rimini." Miss Horne astounded anyone not familiar with her art with the remarkably secure coloratura bravado she displayed in her Mozart and Rossini, after having proven herself so thoroughly a *chansonierre* in the Berlioz.

* * *

IT IS ADMITTEDLY a futile speculation to hypothesize but it becomes evident on scant observation that, had Mozart been granted the biblical life allotment, he might have known the composers and heard the music of Rossini and Berlioz which Miss Horne sang. In such an event, Mozart would have been only 57 when Rossini wrote his "L'Italiana," and 78 when Berlioz composed his "Nuits." It is evident what the later composers learned from Mozart. One can only guess what such a sentient man as Mozart would have gleaned from the younger men.

Mr. Lewis was not firm in his direction to the musicians in the orchestral works and was not as clear and direct in the vocal accompaniments as he might have been. But the ease and quality of Miss Horne's voice, with its long sustained line, were outstanding factors. Her performance in the spectacular pyrotechnics in which she had a virtuoso dialogue with clarinetist Peter Hadcock was a memorable moment at Tanglewood. Her final "Oh Dio! consiglio?" on an ascending scale from the dominant to the tonic was a marvel of vocal incandescence.

* * *

THE TWO PRECEDING programs had been entirely orchestral. Erich Leinsdorf, the musical director of the orchestra, conducted the Friday night concert and David Zinman, the Saturday evening concert. Leinsdorf's program of two Beethoven symphonies was monumentally played.

Program construction must obviously choose one of two paths: either that of familiar favorites or that of unknown and unfamiliar territory. Near the end of a concert series, (the Tanglewood schedule comes to a close this coming week) there is an apparent moderate haste to include the immortal masterpieces and, at the same time, a sprinkling of works never before heard on this platform. This does not necessarily mean new and lately composed music.

It is not only remarkable but probably significant that such a thing as Tchaikovsky's "Francesca da Rimini" had never before been on a Tanglewood program in all its 35 years. Although, for some ears, a repetition after 35 more will be soon enough. We do not always remember that the entire catalogue of even the greatest composers is not equally effective.

* * *

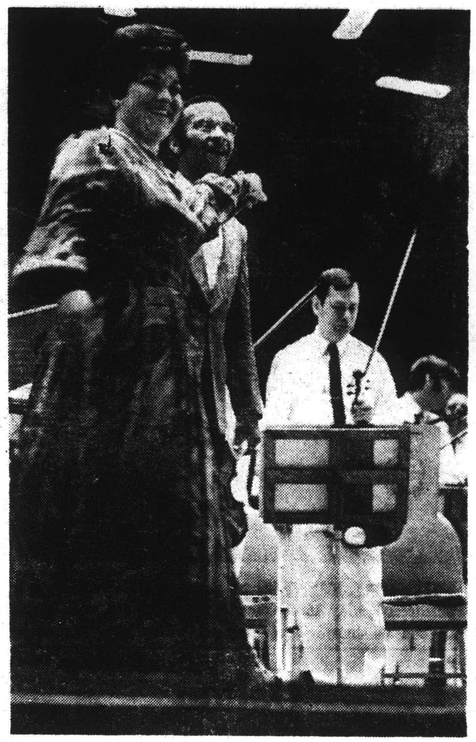
THERE WOULD be more reason to wonder, however, why the Haydn Symphony in G Minor, No. 83, and the Bartok Dance Suite, which is by comparison only a youngster, having been composed as late as 1923, had never before been heard at Tanglewood. These were on Zinman's Saturday program.

Zinman played the program which was supposed to be conducted by Max Rudolf, who was obliged to cancel his engagement. It included one of the pyramids of orchestral literature, the Tchaikovsky B Minor Symphony, the "Pathetique." Before the season is over, we will have had all three of the big Tchaikovskys and a fraction short of half of the Beethoven nine.

LEINSDORF assigned himself but one of the weekend's three programs. He played two of the great Beethovens, the Pastoral and the Eroica. It is unfair to compare the salient points of artists; it is not quite a horse race. Nor is it even pertinent to mention the attributes of an experienced master such as Leinsdorf against the qualifications of a man only slightly more than half his age. Yet, Leinsdorf's poise and architectural sense are most evident in such music as the two great symphonies he played. They were major factors in the gratification his performances afforded the week's largest audience, the only concert which was favored with undisturbing weather.

Zinman brought a keen zip and verve to his evening. Everything he played had an extra exhilaration and if he erred, it was on the side of sparkle and brilliance. His Tchaikovsky was entirely unhackneyed. He just let the marvelous orchestra play in many of the most melodious sections and if he was impetuous and overheated in the scherzo, for instance, he made the indication read "vivace molten vivace." Another orchestra might have had a mad scramble at the pace Zinman took, but he made it come out with the musicians and some portion of the audience on the edge of their chairs.

The Bartok Dance Suite consists of six delightful rhythmic sections joined by a ritornello, much as are the "Pictures" of Moussorgsky joined by the "Promenade" in the gallery. Zinman proved himself as secure in the melodic lines as in the metric intricacies. The Haydn symphony was an exquisite miniature beside the larger-dimensioned later music on the program and was an excellent foil to the more involved and emotionally charged other sections. The menuet gave flutist James Pappoutsakis an opportunity to display his eloquent artistry.



Whitestone

Soloist Marilyn Horne acknowledges plaudits of the audience as husband Henry Lewis, who conducted Boston Symphony yesterday afternoon, stands proudly in back.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 18 1969

19,668 Attend Tanglewood Over Weekend

LENOX — Some 19,668 people attended three concerts and a morning rehearsal over the weekend at Tanglewood. The largest attendance was at Friday night's concert when Erich Leinsdorf led the Boston Symphony Orchestra in two Beethoven symphonies.

Leinsdorf led the Boston Symphony Orchestra before 7,227 people in Beethoven's "Pastoral" and "Eroica" for the benefit of the Berkshire Medical Center. In the prelude program at 7, five members of the Boston Symphony Chamber Players presented Schubert's "The Trout" Quintet, Op. 114.

Some 2,074 attended an open rehearsal Saturday morning, and 4,886 attended the night program which featured as guest conductor David Zinman, conductor of the Netherlands Chamber Orchestra of Holland. Zinman took the place of Max Rudolf, who was scheduled but could not attend because of illness. Zinman conducted pieces by Haydn, Bartok and Tchaikovsky.

Marilyn Horne sang Sunday afternoon before 5,481 people. Cheering fans shouted and screamed and called her back on stage. Her husband, Henry Lewis, music director of the New Jersey Symphony Orchestra, was guest conductor.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 18 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969

Coming Events

Highlights of the Season

Week of August 17

TANGLEWOOD—Sunday, Aug. 17: BSO conducted by Henry Lewis in a program of Berlioz, Mozart, Rossini and Tchaikovsky . . . **Friday, Aug. 22:** BSO conducted by Milton Katims in a program of Rossini, Tchaikovsky, Vaughn Williams and Ravel . . . **Saturday, Aug. 23:** BSO conducted by Erich Leinsdorf in a program of Varese, Beethoven and Stravinsky.

THEATRE—Berkshire Theatre Festival: **Encounters** . . . Colonie: **Burlesque Follies of '69** . . . Sharon Playhouse: **Major Barbara** . . . Storrowton: **How Now, Dow Jones** . . . Williamstown: **You Know I Can't Hear You When the Water's Running.**

DANCE—Jacob's Pillow: American Dance Company and the Jacob's Pillow Dancers, Aug. 21-23.

Week of August 24

TANGLEWOOD — Sunday, Aug. 24: BSO conducted by Leinsdorf in a program of Berlioz and Beethoven.

THEATRE — Colonie: **There's a Girl in My Soup** . . . Sharon Playhouse: **A Flea in Her Ear** . . . Storrowton: **Hello Sucker.**

DANCE — Jacob's Pillow: Patricia McBride, Edward Villella, Nala Najan, Anuradha, and the Jacob's Pillow Dancers, Aug. 28-30.

BANNER
BENNINGTON, VERMONT
(E) 6,200

AUG 19 1969

Record Tanglewood Attendance

LENOX — The three concerts and morning rehearsal over the weekend at Tanglewood were attended by a record 19,668 people. The largest attendance was at Friday night's concert when Erich Leinsdorf led the Boston Symphony Orchestra in two Beethoven symphonies.

Mr. & Mrs. Masters

70.

Marilyn Horne
. . . molten honey

Henry Lewis
. . . sizzling conductor

By Peter M. Knapp

LENOX — At Saturday morning's open rehearsal, Tanglewood visitors were startled to see the prima donna walk off stage and return with a towel for the hard-working conductor. Sopranos rarely treat the maestro with such solicitude.

In this case, it may have been natural, for the soprano, Marilyn Horne, is married to the conductor, Henry Lewis. And on Sunday afternoon they teamed up for a concert that delighted a gathering of 5,481.

Henry Lewis conducted the Boston Symphony in Berlioz' "Le Corsaire" overture and Tschaikovsky's "Francesca da Rimini," while his wife soloed in Berlioz' "Les nuits d'ete" and in arias by Mozart and Rossini.

The concert, in fact, nearly stopped after Marilyn's singing of the showy "Cruda sorte" from Rossini's "L'Italiana in Algeri," for she brought the house down with the kind of super-coloratura acrobatics which makes her more than a match for the likes of Joan Sutherland. This, combined with a voice like molten honey that encompasses an enormous range, makes Marilyn Horne a treasured artist.

She is a versatile and musical singer as well, having the power of a dramatic soprano, the flexibility of a coloratura, and a range that can dip down into extraordinarily vibrant low notes. She can thus toss off the embellishments of "Cruda sorte" or the lyric lines of "Parto, parto" from Mozart's "La Clemenza di Tito" with the same ease as she encompasses the interpretive problems and sustained lines as "Les nuits d'ete."

This setting of six poems by Theophile Gautier is subdued yet ardent Berlioz — softely perfumed, imaginative music presenting a formidable challenge for the singer, not least in its wide range. For sheer sensuosity, it would be hard to find a voice more suited in quality to match this music, and if some episodes seemed more cautious in performance than they were in rehearsal, Horne's warm, caressing tones and Lewis' expressive conducting provided radiant music-making.

Lest Henry Lewis be thought of only as the man who got the towel, and who smiled indulgently after the lengthy torrent of applause for his wife, he contributed more than accompaniment. The "Corsaire" overture sounded trim and spunky under his baton and "Francesca da Rimini" sizzled.

Both are gaudy works of orchestration, with sections of lyric repose amid the tumult and busy-work, which Lewis managed with poise and vigor. He gives a lot of dynamic impulse to the showy sound of Tschaikovsky, yet the softer cantabile passages are equally well managed with a fine sense of line and direction. Making "Francesca da Rimini" with its mashed-potato rhetoric sound good is a feat in itself!

Saturday night's conductor was David Zinman, young conductor of the Netherlands Chamber Orchestra, who just a few weeks previously had led a baroque-classical program at Tanglewood. This time, Zinman was filling in for the ailing Max Rudolf, and took over most of Rudolf's program on a moist evening before 4,886.

This meant Zinman went beyond his supposed chamber music speciality, into the romantic and beyond. Haydn's pert Symphony No. 83 in g minor (called "The Hen" from the cluckings in strings and oboes in the first movement's second subject), presented the mobile, fast-moving conductor in the style in which he has previously directed at Tanglewood: a lively, gracefully-modeled performance with a fine sense of perspective and expressive use of dynamics.

But Zinman turned out to be more than a master of miniatures. His conceptions of Bartok's Dance Suite and Tschiakovsky's "Pathetique" Symphony No. 6 were enterprising, personal, sometimes exciting, and altogether interesting even if not in the same balance as his baroque-classical work.

In the opening sections of both works, there were passages broken into their phrase-components rather than read as parts of larger structural entities. But in neither case did this compartmentalization persist.

In the Bartok, Zinman let us clearly hear the metrical changes from bar to bar, making the music sound somewhat like Stravinsky. The ritornellos, which in their various guises separate and link the main dance movements, were beautifully done. And in exchange for an occasional lack of smoothness or balance Zinman contributed a good deal of energy and startling climaxes.

The Tschikovsky was more of a surprise. The introduction, somewhat cautious, classic-clear in sound and scrubbed of sentimentality, hardly prepared us far the later tumult. When the storm broke in that massive climax of the first movement, the chamber-music Zinman of the precise scale and scrupulous inflection seemed replaced by a hyper-romantic out of "Gotter dammerung." Zinman likes to move, sway and dip in balletic contortions; in this symphony he went into a caricature of over-conducting, even hissing — and at one point shouting — at the orchestra.

The result was a "Pathetique" quivering with energy, but not with the usual swoon and croon romanticism; one in which a passage could be presented with airy, unsentimental phrasing, but would be followed by an histrionic climax in which brass and percussion were out of balance; and one in which Zinman, for all his sense of rhythm, pushed the orchestra too hard in the march, resulting in ragged playing and wind intonation.

For sure, it wasn't dull.

In his next-to-last weekend as music director of the Boston Symphony, Erich Leinsdorf led an all-Beethoven program Friday night. It was a benefit concert for the Berkshire Medical Center and 7,227 attended.

Leinsdorf employed a juxtaposition of opposites in his program — the gentle "Pastoral" Symphony No. 6 and the mighty "Eroica" No. 3. Both were given shapely, well-played performances.

The "Pastoral" picked up strength and emotion as it progressed. Leinsdorf took the first two movements at a faster pace than customary. By the third movement, he was letting out the stops on his gestures, swinging and bouncing, and adding vocal huffs and puffs to the thunderstorm section. The woodwind playing was particularly noteworthy.

In the "Eroica," Leinsdorf sensibly avoided overpowering the first movement with its granitic chords, evoking a lean sound from the orchestra and intelligently molding the episodes of tension and relaxation.

In the second movement, there was an interesting touch when the fugal section was restrained within the character of the funeral march, taken slow and weighty instead of the quicker, brighter tempi many conductors favor.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

AUG 19 1969

A Great Voice

To the Editor of THE EAGLE:—

I agree with your music critic in his review of Marilyn Horne's program at Tanglewood Aug. 17. Not since the days of the brilliant Conchita Supervia have we heard a voice like it. Such depth, such power, and yet such coloratura range. Some of your readers and listeners might like to get Madam Supervia's memorial Columbia masterwork record, and thrill to those 24 scale cadenzas as also performed by Miss Horne. She is surely destined for a great operatic career.

I think your critic was a little stingy in his praise for Henry Lewis. Quite apart from being the prima donna's husband, he matched his conducting skills admirably with her performance. In any case the whole orchestra was so magnificent, they sounded as if they could have romped through it all without a conductor. Lewis worked hard and inspiringly. All credit to him.

WALTER S. RYAN.
20 Park Place,
Lee.

Berkshire Eagle
8-20-'69

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 18 1969

Lewis, Marilyn Horne Excite Small Tanglewood Audience

By JOHN F. KYES
Gazette Music Critic

Gazette Review

LENOX — Poor attendance continues to plague Tanglewood. Best showing for the weekend was Friday night when a Beethoven program conducted by Erich Leinsdorf drew 7,227. A factor was the use of the evening as a benefit event for Berkshire Medical Center. The Saturday concert under David Zinman (with threatening weather) attracted 4,886, and yesterday's program with Henry Lewis and Marilyn Horne and partially sunny skies had the surprisingly low total of 5,481.

Lewis (conductor of the New Jersey Symphony) made his first Boston appearance last spring, and he and his wife (she is slated for the Metropolitan Opera next season) were well received recently at Meadow Brook Music Festival in Michigan.

Marilyn Horne

Henry Lewis

Choral Works

Though Tanglewood has been rich in choral works with soloists, yesterday was the first major concert of the summer in which a vocalist appeared alone. Programming pitfalls were evident as Miss Horne first achieved moderate success in Berlioz's cycle of six songs, "Summer Nights," and then overwhelming applause for arias by Mozart and Rossini.

Lewis not only gave his wife the most considerate and attentive of accompaniments but also handled the Boston Symphony with ease and stunning results in Berlioz's "Corsaire" Overture and Tchaikovsky's "Francesca da Rimini."

These were pieces into which the conductor could throw his entire and very considerable resources, ranging from the spinning of lovely tone in quiet sequences to the building of tremendous climaxes. Memorable among the lyric moments were those reached by the cellos in the Tchaikovsky when Lewis merely guided their big passage with a minimum of adjuring.

Basic instruments like the viols and the tuba and other brasses have a fine full sonority under Lewis. They are loud and they are wonderful.

Berlioz's overture on the pirate theme had its suitable moments of impudence and swagger, as well as sentimental interludes. The Tchaikovsky depiction of tragic Francesca involved more serious fare, with lost souls in the darkness of an eternal hereafter, and a tender recapitulation of the story of the wife who found her crippled husband less comely than his brother, and finally fell victim to the husband's dagger.

If Lewis achieved big sounds early in this work he saved the blockbuster for the end, when the orchestra and conductor seemed to explode in a spasm of tumult that was amazing.

Great Range

Marilyn Horne's voice has a great range, displayed marvelously in the arias, where she could leap from top notes to a firm and rich alto quality. The arias were "Parto, parto" from Mozart's "La clemenza di Tito" and "Cruda sorte" from Rossini's "L'Italiana in Algeri." After these, the audience went wild, and demanded at least half a dozen recalls.

The singer brought lovely tone and sensitive interpretation to Berlioz's "Nuits d'ete," but the first five songs were too much alike in mood, and the greater zest of the last did not lift the group to a really showy total. The net result was singing which a more intimate size and type of audience would enjoy. At times, the fine voice lacked penetration. No such limitations vexed the arias, and the ovation at that point was impressive, even for enthusiastic Tanglewood audiences.

Tanglewood Review

Music Talents Offer Exciting Afternoon

A most exciting afternoon of music making provided the climax to the penultimate weekend of the Berkshire Festival when Henry Lewis appeared as conductor of the Boston Symphony Orchestra and Marilyn Horne, mezzo-soprano, took the stage as soloist.

There were so many riches that deserve acclamation and so many delights to enjoy that it is difficult to know where to begin, but I suppose that first things first might serve as an adequate method of organization.

Aside from the orchestra itself, which is, of course, a very fine instrument (yesterday) a little rough-sounding and thin in places for some reason, of obvious elan and accomplishment, there was really splendid conducting of this ensemble by Mr. Lewis. Forceful and authoritative, unafraid to use his body and his face to help pronounce his musical declamation (but not eccentric or flamboyantly acrobatic in the spirit of "show for show's sake," like others we could mention, but won't out of some sense of charity), he conducts with an admirable precision, neat, rhythmically crystalline, clear and controlled, but passionate as well. Such powers were bound to do ample justice to the Berlioz' overture, "Le Corsaire," and to the Tchaikovsky "Francesca da Rimini," which opened and closed the program, respectively, and they did. The Berlioz, for instance, a charming little work, was rendered with a flair that considerably extended its merit and the Tchaikovsky was given a no-holds barred, enthusiastic and expansive reading that underscored its lyricism and somehow minimized its moments of melodrama (even while it gave climaxes their due). It was in the lyrical sections that Mr. Lewis and the orchestra interacted to make their most effective points, for there the musical landscape allowed for the kind of spacious, vital, and beautifully flexible flow that each found especially congenial.

Miss Horne joined the orchestra for the Berlioz "Les Nuits d'ete" and the performance of two arias, "Parto, Parto" from Mozart's "La Clemenza di Tito" and "Cruda sorte" from Rossini's "L'Italiana in Algieri." Miss Horne" especial abilities and accomplishments are too well-known to need chronicle here, and what she did with all three composers was largely to verify fine impressions she had made earlier. She is a beautiful woman, she has a very lovely voice, that voice is shaped by a formidable technique, and that technique is guided by musicality and intelligence.

With all those virtues, it is all the more strange, to me at least, that the Berlioz was not more successful than it was. Some of the six songs in the cycle, it is true, were powerfully presented, representing a splendid wedding of text, music, and performer (it would be more accurate to say performers, for in such a work, one cannot dispense with the contributions of conductor and orchestra; but Miss Horne is my particular concern here). Such were, particularly the first song, "Villanelle," the fifth, "Au Cimetiere" and the final one, "L'Ile Inconnue," the last delivered with a kind of breathless and heightened animation that was entirely appropriate. Perhaps the performance of the whole was less than definitive, however, because the soloist often seemed tentative in manner with the text, even if her singing was secure and solid, and it might have been too that the absence of rapture and total identification mitigated against greatest effect. Such a song as "Absence" suffered particularly from an emphasis that arose, it seems to me, precisely from the lack of freedom and involved spontaneity that characterized much of her work in the cycle.

About the singing of the Mozart and the Rossini arias there can be no complaint. I am sure that Miss Horne is tired of hearing that pieces such as these are her specialty, and I will not add to her burden by so saying at any great length. But it is true that things like this she does remarkably well, and in both cases, the effect was stunning. The long, sustained lines, the rapid passages of roulades, runs, and complicated tonal configurations — it was all spectacular, even with a less than attractive tone or two, and the audience went wild. They recalled Miss Horne for bow after bow and I am sure that if encores were allowed, she would be singing them still.

The rest of the concerts during the weekend ranged from the all-Beethoven program Friday conducted by Erich Leinsdorf, music director of the Boston Symphony, to the evening of Haydn, Bartok and Tchaikovsky on Saturday, with David Zinman as guest conductor. Mr. Leinsdorf's work with the orchestra, and in particular his interpretations of Beethoven, do not need elaborate commentary here (the complete nine symphonies are available from the record company for which he and the orchestra have recorded), and I particularly enjoyed the quieter sections of the "Pastoral" and the Scherzo of the "Eroica." Some might question the eccentricities of some of Mr. Leinsdorf's readings, as in the more dramatic sections of both works, but for me they were not extreme and seemed, in fact, to serve the music he was delineating. And I should add that in the past I have felt (and said) that quite often Mr. Leinsdorf loses sight of the whole in his concern for the particular phrase, the small section. I am happy to say that this evening such stress, such isolated intensity or force, seemed quietly, effectively and entirely absorbed into a larger vision. It was, therefore, a very fine evening for both conductor and orchestra.

Such cannot be said, unfortunately, for the work of Mr. Zinman with the group. Not that the evening was a disaster, for it wasn't, but it varied so from good to less than that, that it must be accounted one of the lesser events at the festival. Perhaps most unsatisfactory was the Haydn which opened the program. Mr. Zinman made the mistake of appearing to take the work very lightly, as something to which he did not need to give his undivided attention or serious concern (and it is true that it is lesser Haydn, but thoroughly respectable nevertheless), and the result was that the "Allegro" was anything but "spiritoso," the "Andante" was soggy and the "Minuet and Trio" drooped, a wallflower, not a dance. The Bartok "Dance Suite" was a great deal better, because Mr. Zinman seemed to consider this more worthy of his metal, and he and the orchestra treated its complexities with admirable sonority and crispness. The Tchaikovsky was somewhere between the two, but not very comfortable in the middle ground, to which it had been consigned. The symphony ("The Pathetique") is not one of my favorites, but I found I liked it even less when Mr. Zinman got through with it than I did before.

Attendance this weekend was highest for Friday night, when 7,227 entered the grounds. There were 4,886 Saturday and 5,481 on Sunday afternoon. — B.D.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 19 1969

Mr. & Mrs. Masters

70.

Marilyn Horne
. . . molten honey

Henry Lewis
. . . sizzling conductor

By Peter M. Knapp

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The concert, in fact, nearly stopped after Marilyn's singing of the showy "Cruda sorte" from Rossini's "L'Italiana in Algeri," for she brought the house down with the kind of super-coloratura acrobatics which makes her more than a match for the likes of Joan Sutherland. This, combined with a voice like molten honey that encompasses an enormous range, makes Marilyn Horne a treasured artist.

She is a versatile and musical singer as well, having the power of a dramatic soprano, the flexibility of a coloratura, and a range that can dip down into extraordinarily vibrant low notes. She can thus toss off the embellishments of "Cruda sorte" or the lyric lines of "Parto, parto" from Mozart's "La Clemenza di Tito" with the same ease as she encompasses the interpretive problems and sustained lines as "Les nuits d'ete."

This setting of six poems by Theophile Gautier is subdued yet ardent Berlioz — softly perfumed, imaginative music presenting a formidable challenge for the singer, not least in its wide range. For sheer sensuosity, it would be hard to find a voice more suited in quality to match this music, and if some episodes seemed more cautious in performance than they were in rehearsal, Horne's warm, caressing tones and Lewis' expressive conducting provided radiant music-making.

Lest Henry Lewis be thought of only as the man who got the towel, and who smiled indulgently after the lengthy torrent of applause for his wife, he contributed more than accompaniment. The "Corsaire" overture sounded trim and spunky under his baton and "Francesca da Rimini" sizzled.

Both are gaudy works of orchestration, with sections of lyric repose amid the tumult and busy-work, which Lewis managed with poise and vigor. He gives a lot of dynamic impulse to the showy sound of Tschaikovsky, yet the softer cantabile passages are equally well managed with a fine sense of line and direction. Making "Francesca da Rimini" with its mashed-potato rhetoric sound good is a feat in itself!

Saturday night's conductor was David Zinman, young conductor of the Netherlands Chamber Orchestra, who just a few weeks previously had led a baroque-classical program at Tanglewood. This time, Zinman was filling in for the ailing Max Rudolf, and took over most of Rudolf's program on a moist evening before 4,886.

This meant Zinman went beyond his supposed chamber music speciality, into the romantic and beyond. Haydn's pert Symphony No. 83 in g minor (called "The Hen" from the cluckings in strings and oboes in the first movement's second subject), presented the mobile, fast-moving conductor in the style in which he has previously directed at Tanglewood: a lively, gracefully-modeled performance with a fine sense of perspective and expressive use of dynamics.

But Zinman turned out to be more than a master of miniatures. His conceptions of Bartok's Dance Suite and Tschiakovsky's "Pathetique" Symphony No. 6 were enterprising, personal, sometimes exciting, and altogether interesting even if not in the same balance as his baroque-classical work.

In the opening sections of both works, there were passages broken into their phrase-components rather than read as parts of larger structural entities. But in neither case did this compartmentalization persist.

In the Bartok, Zinman let us clearly hear the metrical changes from bar to bar, making the music sound somewhat like Stravinsky. The ritornellos, which in their various guises separate and link the main dance movements, were beautifully done. And in exchange for an occasional lack of smoothness or balance Zinman contributed a good deal of energy and startling climaxes.

The Tschikovsky was more of a surprise. The introduction, somewhat cautious, classic-clear in sound and scrubbed of sentimentality, hardly prepared us far the later tumult. When the storm broke in that massive climax of the first movement, the chamber-music Zinman of the precise scale and scrupulous inflection seemed replaced by a hyper-romantic out of "Gotter dammerung." Zinman likes to move, sway and dip in balletic contortions; in this symphony he went into a caricature of over-conducting, even hissing — and at one point shouting — at the orchestra.

The result was a "Pathetique" quivering with energy, but not with the usual swoon and croon romanticism; one in which a passage could be presented with airy, unsentimental phrasing, but would be followed by an histrionic climax in which brass and percussion were out of balance; and one in which Zinman, for all his sense of rhythm, pushed the orchestra too hard in the march, resulting in ragged playing and wind intonation.

For sure, it wasn't dull.

In his next-to-last weekend as music director of the Boston Symphony, Erich Leinsdorf led an all-Beethoven program Friday night. It was a benefit concert for the Berkshire Medical Center and 7,227 attended.

Leinsdorf employed a juxtaposition of opposites in his program — the gentle "Pastoral" Symphony No. 6 and the mighty "Eroica" No. 3. Both were given shapely, well-played performances.

The "Pastoral" picked up strength and emotion as it progressed. Leinsdorf took the first two movements at a faster pace than customary. By the third movement, he was letting out the stops on his gestures, swinging and bouncing, and adding vocal huffs and puffs to the thunderstorm section. The woodwind playing was particularly noteworthy.

In the "Eroica," Leinsdorf sensibly avoided overpowering the first movement with its granitic chords, evoking a lean sound from the orchestra and intelligently molding the episodes of tension and relaxation.

In the second movement, there was an interesting touch when the fugal section was restrained within the character of the funeral march, taken slow and weighty instead of the quicker, brighter tempi many conductors favor.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

AUG 19 1969

A Great Voice

To the Editor of THE EAGLE:—

I agree with your music critic in his review of Marilyn Horne's program at Tanglewood Aug. 17. Not since the days of the brilliant Conchita Supervia have we heard a voice like it. Such depth, such power, and yet such coloratura range. Some of your readers and listeners might like to get Madam Supervia's memorial Columbia masterwork record, and thrill to those 24 scale cadenzas as also performed by Miss Horne. She is surely destined for a great operatic career.

I think your critic was a little stingy in his praise for Henry Lewis. Quite apart from being the prima donna's husband, he matched his conducting skills admirably with her performance. In any case the whole orchestra was so magnificent, they sounded as if they could have romped through it all without a conductor. Lewis worked hard and inspiringly. All credit to him.

WALTER S. RYAN.
20 Park Place,
Lee.

Berkshire Eagle
8-20-'69

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 18 1969

Lewis, Marilyn Horne Excite Small Tanglewood Audience

By JOHN F. KYES
Gazette Music Critic

Gazette Review

LENOX — Poor attendance continues to plague Tanglewood. Best showing for the weekend was Friday night when a Beethoven program conducted by Erich Leinsdorf drew 7,227. A factor was the use of the evening as a benefit event for Berkshire Medical Center. The Saturday concert under David Zinman (with threatening weather) attracted 4,886, and yesterday's program with Henry Lewis and Marilyn Horne and partially sunny skies had the surprisingly low total of 5,481.

Lewis (conductor of the New Jersey Symphony) made his first Boston appearance last spring, and he and his wife (she is slated for the Metropolitan Opera next season) were well received recently at Meadow Brook Music Festival in Michigan.

Choral Works

Though Tanglewood has been rich in choral works with soloists, yesterday was the first major concert of the summer in which a vocalist appeared alone. Programming pitfalls were evident as Miss Horne first achieved moderate success in Berlioz's cycle of six songs, "Summer Nights," and then overwhelming applause for arias by Mozart and Rossini.

Lewis not only gave his wife the most considerate and attentive of accompaniments but also handled the Boston Symphony with ease and stunning results in Berlioz's "Corsaire" Overture and Tchaikovsky's "Francesca da Rimini."

These were pieces into which the conductor could throw his entire and very considerable resources, ranging from the spinning of lovely tone in quiet sequences to the building of tremendous climaxes. Memorable among the lyric moments were those reached by the cellos in the Tchaikovsky when Lewis merely guided their big passage with a minimum of adjuring.

Marilyn Horne

Henry Lewis

Basic instruments like the viols and the tuba and other brasses have a fine full sonority under Lewis. They are loud and they are wonderful.

Berlioz's overture on the pirate theme had its suitable moments of impudence and swagger, as well as sentimental interludes. The Tchaikovsky depiction of tragic Francesca involved more serious fare, with lost souls in the darkness of an eternal hereafter, and a tender recapitulation of the story of the wife who found her crippled husband less comely than his brother, and finally fell victim to the husband's dagger.

If Lewis achieved big sounds early in this work he saved the blockbuster for the end, when the orchestra and conductor seemed to explode in a spasm of tumult that was amazing.

Great Range

Marilyn Horne's voice has a great range, displayed marvelously in the arias, where she could leap from top notes to a firm and rich alto quality. The arias were "Parto, parto" from Mozart's "La clemenza di Tito" and "Cruda sorte" from Rossini's "L'Italiana in Algeri." After these, the audience went wild, and demanded at least half a dozen recalls.

The singer brought lovely tone and sensitive interpretation to Berlioz's "Nuits d'ete," but the first five songs were too much alike in mood, and the greater zest of the last did not lift the group to a really showy total. The net result was singing which a more intimate size and type of audience would enjoy. At times, the fine voice lacked penetration. No such limitations vexed the arias, and the ovation at that point was impressive, even for enthusiastic Tanglewood audiences.

Tanglewood Review

Music Talents Offer Exciting Afternoon

A most exciting afternoon of music making provided the climax to the penultimate weekend of the Berkshire Festival when Henry Lewis appeared as conductor of the Boston Symphony Orchestra and Marilyn Horne, mezzo-soprano, took the stage as soloist.

There were so many riches that deserve acclamation and so many delights to enjoy that it is difficult to know where to begin, but I suppose that first things first might serve as an adequate method of organization.

Aside from the orchestra itself, which is, of course, a very fine instrument (yesterday) a little rough-sounding and thin in places for some reason, of obvious elan and accomplishment, there was really splendid conducting of this ensemble by Mr. Lewis. Forceful and authoritative, unafraid to use his body and his face to help pronounce his musical declamation (but not eccentric or flamboyantly acrobatic in the spirit of "show for show's sake," like others we could mention, but won't out of some sense of charity), he conducts with an admirable precision, neat, rhythmically crystalline, clear and controlled, but passionate as well. Such powers were bound to do ample justice to the Berlioz' overture, "Le Corsaire," and to the Tchaikovsky "Francesca da Rimini," which opened and closed the program, respectively, and they did. The Berlioz, for instance, a charming little work, was rendered with a flair that considerably extended its merit and the Tchaikovsky was given a no-holds barred, enthusiastic and expansive reading that underscored its lyricism and somehow minimized its moments of melodrama (even while it gave climaxes their due). It was in the lyrical sections that Mr. Lewis and the orchestra interacted to make their most effective points, for there the musical landscape allowed for the kind of spacious, vital, and beautifully flexible flow that each found especially congenial.

Miss Horne joined the orchestra for the Berlioz "Les Nuits d'ete" and the performance of two arias, "Parto, Parto" from Mozart's "La Clemenza di Tito" and "Cruda sorte" from Rossini's "L'Italiana in Algieri." Miss Horne" especial abilities and accomplishments are too well-known to need chronicle here, and what she did with all three composers was largely to verify fine impressions she had made earlier. She is a beautiful woman, she has a very lovely voice, that voice is shaped by a formidable technique, and that technique is guided by musicality and intelligence.

With all those virtues, it is all the more strange, to me at least, that the Berlioz was not more successful than it was. Some of the six songs in the cycle, it is true, were powerfully presented, representing a splendid wedding of text, music, and performer (it would be more accurate to say performers, for in such a work, one cannot dispense with the contributions of conductor and orchestra; but Miss Horne is my particular concern here). Such were, particularly the first song, "Villanelle," the fifth, "Au Cimetiere" and the final one, "L'Ile Inconnue," the last delivered with a kind of breathless and heightened animation that was entirely appropriate. Perhaps the performance of the whole was less than definitive, however, because the soloist often seemed tentative in manner with the text, even if her singing was secure and solid, and it might have been too that the absence of rapture and total identification mitigated against greatest effect. Such a song as "Absence" suffered particularly from an emphasis that arose, it seems to me, precisely from the lack of freedom and involved spontaneity that characterized much of her work in the cycle.

About the singing of the Mozart and the Rossini arias there can be no complaint. I am sure that Miss Horne is tired of hearing that pieces such as these are her specialty, and I will not add to her burden by so saying at any great length. But it is true that things like this she does remarkably well, and in both cases, the effect was stunning. The long, sustained lines, the rapid passages of roulades, runs, and complicated tonal configurations — it was all spectacular, even with a less than attractive tone or two, and the audience went wild. They recalled Miss Horne for bow after bow and I am sure that if encores were allowed, she would be singing them still.

The rest of the concerts during the weekend ranged from the all-Beethoven program Friday conducted by Erich Leinsdorf, music director of the Boston Symphony, to the evening of Haydn, Bartok and Tchaikovsky on Saturday, with David Zinman as guest conductor. Mr. Leinsdorf's work with the orchestra, and in particular his interpretations of Beethoven, do not need elaborate commentary here (the complete nine symphonies are available from the record company for which he and the orchestra have recorded), and I particularly enjoyed the quieter sections of the "Pastoral" and the Scherzo of the "Eroica." Some might question the eccentricities of some of Mr. Leinsdorf's readings, as in the more dramatic sections of both works, but for me they were not extreme and seemed, in fact, to serve the music he was delineating. And I should add that in the past I have felt (and said) that quite often Mr. Leinsdorf loses sight of the whole in his concern for the particular phrase, the small section. I am happy to say that this evening such stress, such isolated intensity or force, seemed quietly, effectively and entirely absorbed into a larger vision. It was, therefore, a very fine evening for both conductor and orchestra.

Such cannot be said, unfortunately, for the work of Mr. Zinman with the group. Not that the evening was a disaster, for it wasn't, but it varied so from good to less than that, that it must be accounted one of the lesser events at the festival. Perhaps most unsatisfactory was the Haydn which opened the program. Mr. Zinman made the mistake of appearing to take the work very lightly, as something to which he did not need to give his undivided attention or serious concern (and it is true that it is lesser Haydn, but thoroughly respectable nevertheless), and the result was that the "Allegro" was anything but "spiritoso," the "Andante" was soggy and the "Minuet and Trio" drooped, a wallflower, not a dance. The Bartok "Dance Suite" was a great deal better, because Mr. Zinman seemed to consider this more worthy of his metal, and he and the orchestra treated its complexities with admirable sonority and crispness. The Tchaikovsky was somewhere between the two, but not very comfortable in the middle ground to which it had been consigned. The symphony ("The Pathetique") is not one of my favorites, but I found I liked it even less when Mr. Zinman got through with it than I did before.

Attendance this weekend was highest for Friday night, when 7,227 entered the grounds. There were 4,886 Saturday and 5,481 on Sunday afternoon. — B.D.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,000

AUG 19 1969

Portrait of a Busy Man

By CHARLES BRIEFER

TANGLEWOOD — Henry Lewis at Tanglewood last weekend was something akin to a treasure hunt: You'd go to where you were supposed to meet him, only to find a note pinned to the door directing you to the next place.

We finally collided at the entrance to an artist's room backstage at the shed — he was twenty minutes late and completely out of breath, simply from trying to squeeze 25 hours into a day.

He looked a little tense, so I broke the ice with the magic sentence I'd been preparing: "Captain Rodriguez wants to see you in his office right away!" A big grin broke through and we were off and away. I was a flutist with the Seventh Army Symphony Orchestra in Stuttgart 15 years ago, and I left Germany to return to the states just days before Henry Lewis arrived. But we'd both endured the minor tyranny of a narrow-minded, unimaginative commanding officer, and it formed a tenuous sort of bond between us.

LEWIS'S BOYISH looks can fool you — for behind them is a completely mature no-nonsense individual who knows what his goals are and how to achieve them and the breaks have not been all on his side; he made his debut as conductor of the New Jersey Symphony in June 1968, and eight months later a strike knocked the orchestra out of the picture.

It was only settled last month, with signing of a new contract that guarantees 22 weeks of work and a minimum of $161 per man per week by 1971. I was dubious about a small orchestra's ability to live with these conditions, but Lewis was enthusiastic.

He feels that good terms will attract good musicians, which will lead to more bookings and more money coming in. As a matter of fact he was supposed to be interviewing Tanglewood students for his orchestra at that very moment, and they were beginning to make their presences felt — in strong silent ways — just beyond the open door!

BOOKING AUDIENCES usually go to orchestras, but Lewis plans to reverse the procedure. "People aren't going to those big gray halls any more, because they don't live next to them the way they used to." He sees the movement of populations away from urban centers as setting a pattern orchestras must follow if they are to survive.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 21 1969

8th Week

Leinsdorf To Conduct Symphony At Tanglewood This Weekend

LENOX — Erich Leinsdorf will conduct his final concert as music director of the Boston Symphony Orchestra on Sunday at 2:30 p.m. The principal work is Beethoven's Symphony No. 9, with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and baritone Justino Diaz as soloists. Berlioz "The Royal Hunt" and "Storm from the Trojans" opens the program.

The opening concert of the eighth and final weekend of the 1969 Berkshire Festival is tonight at 9. Milton Katims, music director of the Seattle Symsini's "Gazza Ladra Overture," Tchaikovsky's "Symphony No. 4," Vaughan Williams "Fantasia on a Theme" by Thomas Tallis, and Ravel's "Daphnis and Chloe Suite No. 2."

Saturday evening at 8 p.m., Erich Leinsdorf will conduct Beethoven's "Piano Concerto No. 4" with Malcolm Frager as soloist. The program opens with Edgar Varese's "Deserts" for orchestra and tape recorder, and closes with Stravinsky's "Firebird Suite."

The weekend prelude, tonight at 7, one of the short concerts presented each week for Friday evening ticket holders who come early to enjoy the Tanglewood grounds, features the internationally acclaimed soprano Beverly Sills. Accompanied by Charles Wilson, assistant conductor of the Boston Symphony, Miss Sills sings music by Vivaldi, Strauss and Schubert. The two Vivaldi solo cantatas on the program have never been sung publicly in America, according to available records.

The weekend's open rehearsal for the benefit of the orchestra's Pension Fund, is Saturday morning at 10:30. All seats for the open rehearsal are unreserved at $2.50 each.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 22 1969 New England

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 21 1969 New England

Concerts At Tanglewood

FRIDAY-AUGUST 15
by J.W.H.

The customary Friday night rain at Tanglewood held off until after the music this week, depriving this reviewer of any critical comments about the weather. The audience appeared to be well-dressed, well-behaved and no more nor less ridiculous than any other such gathering of music lovers, depriving me of any snide comments on the American public en masse. We turn, then, to the music:

The Boston Symphony Chamber Players with Gilbert Kalish as pianist played the weekend prelude. It consisted of Schubert's "Piano Trio no. 1" and his "Quintet in A," both were performed with skill and charm and provided a pleasant contrast to the larger works to come later on.

Leinsdorf brought out every romantic detail of Beethoven's "Pastoral Symphony." It is a long and repetitive work, but the lush strings of the B.S.O. and the superb woodwinds provided variety and contrast to hold the listener's attention and to beguile him with the beauty of the Austrian countryside as well as the Berkshire hills.

In contrast, Maestro Leinsdorf, gave a stirring reading of "The Third Symphony "Eroica," of which one never tires. Two Beethoven symphonies in one evening is a lot of musical meat and potatoes, but the audience fattened happily and gave the Boston an ovation at the end.

SATURDAY-AUGUST 16
By D.S.

The Boston Symphony Orchestra under the baton of guest conductor, David Zinman, played the Haydn Symphony No. 83 in G minor (The Hen), Bartok's Dance Suite (1923), and the Pathetique of Tchaikovsky. (Need we hear this again? Why not perform one of the Suites for Orchestra for a change?) Zinman's conducting was very distracting. He is not a bad conductor, in that he has his basic tools of conducting well in hand; but does he have to put so much "body English" into his work? He prodded, pushed, yelled, and shushed the orchestra in places of sudden contrast from loud to soft. These sounds were clearly audible midway in the shed. Does the BSO really need berating? This kind of behavior is hardly musical, not to speak of the lack of professionalism clearly exhibited by Zinman.

The orchestra played everything well. The Bartok was given a spirited reading; all six movements had excellent timbral qualities. The Haydn Symphony was equally exciting, and the Tchaikovsky was played with a high regard for the inherent contrasts. One comes to a concert expecting a high degree of musicality and the BSO met my expectations. They are such seasoned performers that all the pyrotechnics on "center stage" seemed extraneous.

SUNDAY-AUGUST 17
By C.N.D.

Sunday afternoon at Tanglewood was as noisy as an Italian opera house, if not the Yale Bowl, when Marilyn Horne stepped on the stage. Her fans are numerous, devoted and vocal. There is reason for this because hers is one of those great voices of a generation – a coloratura contralto of sensuous beauty and voluminous sound and as flexible as an acrobat. This was Marilyn Horne's day. Before the intermission she sang "Les Nuits d'Ete," six songs of Berlioz, which are milestones in the song literature of France. Like all French songs the words are of paramount importance and the music of considerable subtlety. It was a mistake to put these on a Tanglewood program – they are not for the great outdoors. But no matter, they were magnificently sung. After the intermission came two operatic arias by Mozart & Rossini that could be sung outdoors if the voice were a powerful one and these proved to be an unforgetable experience. I didn't time the applause but it must have lasted a full ten minutes after the Rossini aria. Henry Lewis, her husband, was the conductor and provided perfect support for her spectacular singing. He opened the program with Berlioz's overture to "LeCorsaire," a pure curtain raiser, but closed with a rousing performance of Francesca da Rimini by Tschaikowsky which, oddly enough, had never been played before at a Tanglewood festival concert.

Tanglewood Final Concert Weekend

Erich Leinsdorf conducts his final concert as Music Director of the Boston Symphony Orchestra on Sunday, August 24 at 2:30 p.m. The principal work is Beethoven's Symphony No. 9, with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and baritone Justino Diaz as soloists. Berlioz' The Royal Hunt and Storm from the Trojans opens the program.

The opening concert of the eighth and final weekend of the 1969 Berkshire Festival is Friday, at 9 p.m. Milton Katims, Music Director of the Seattle Symphony Orchestra, conducts Rossini's Gazza Ladra Overture, Tchaikovsky's Symphony No. 4, Vaughan Williams' Fantasia on a Theme by Thomas Tallis, and Ravel's Daphnis and Chloe Suite No. 2.

Saturday evening, August 23 at 8 p.m. Erich Leinsdorf conducts Beethoven's Piano Concerto No. 4 with Malcolm Frager as soloist. The program opens with Edgar Varese's Deserts for orchestra and tape recorder, and closes with Stravinsky's Firebird Suite.

The weekend prelude, Friday, August 22 at 7 p.m., one of the short concerts presented each week for Friday evening ticket holders who come early to enjoy the Tanglewood grounds, features the internationally acclaimed soprano Beverly Sills. Accompanied by Charles Wilson, Assistant Conductor of the Boston Symphony, Miss Sills sings music by Vivaldi, Strauss and Schubert. The two Vivaldi solo cantatas on the program have never been sung publicly in America, according to available records.

The weekend's open rehearsal for the benefit of the orchestra's Pension Fund, is Saturday morning at 10:30 a.m. All seats for the open rehearsal are unreserved.

Friday

Friday, August 22, 7 p.m. Shed, Weekend prelude, Beverly Sills, soprano; Charles Wilson, pianist; Vivaldi: Sorge Vermiglia in Ciel La Bell Aurora Par Che' Tardo Oltre Il Costume. Strauss: Ich Schwebe OP. 48 No. 2. Amor Op. 68 No. 5, Breit' Uber Mein Humpt Op. 19 No. 2. Schubert: Der Hirt Auf Dem Felsen Op. 129.

9 p.m. Shed, Boston Symphony Orchestra, Milton Katims, conductor. Rossini: Gazza Ladra Overture, Tchaikovsky: Symphony No. 4, Vaughan Williams: Fantasia on a Theme by Thomas Tallis, Ravel: Daphnis and Chloe Suite No. 2.

Saturday

Saturday, August 23, 10:30 a.m. Shed, BSO - Open rehearsal. 8 p.m. Shed, Boston Symphony Orchestra, Erich Leinsdorf, conductor, Malcolm Frager, pianist, Varese: Deserts, Beethoven: Piano Concerto No. 4, Stravinsky: Firebird Suite.

Sunday, August 24

2:30 p.m. Shed, Boston Symphony Orchestra, Erich Leinsdorf, conductor, Berlioz: Royal Hunt and Storm from 'The Trojans', Beethoven: Symphony No. 9, Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, Justino Diaz, baritone.

PRESS
BRISTOL, CONN.
(E) 17,055

AUG 16 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 17 1969

Final Concert By Leinsdorf Next Sunday

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TIMES
WOBURN, MASS.
(E) 9,470

AUG 11 1969

Leinsdorf's Finale

Erich Leinsdorf will conduct his final concert as music director of the Boston Symphony Orchestra on Sunday, August 24, at 2:30 p.m. at Tanglewood, Lenox, Mass. The concert, which will include works by Beethoven and Berlioz, will bring to a close the 1969 Berkshire Festival.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

AUG 14 1969

Portrait of a Busy Man

By CHARLES BRIEFER

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 21 1969

JOURNAL
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AUG 21 1969 New England

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In contrast, Maestro Leinsdorf, gave a stirring reading of "The Third Symphony "Eroica," of which one never tires. Two Beethoven symphonies in one evening is a lot of musical meat and potatoes, but the audience fattened happily and gave the Boston an ovation at the end.

SATURDAY-AUGUST 16
By D.S.

The Boston Symphony Orchestra under the baton of guest conductor, David Zinman, played the Haydn Symphony No. 83 in G minor (The Hen), Bartok's Dance Suite (1923), and the Pathetique of Tchaikovsky. (Need we hear this again? Why not perform one of the Suites for Orchestra for a change?) Zinman's conducting was very distracting. He is not a bad conductor, in that he has his basic tools of conducting well in hand; but does he have to put so much "body English" into his work? He prodded, pushed, yelled, and shushed the orchestra in places of sudden contrast from loud to soft. These sounds were clearly audible midway in the shed. Does the BSO really need berating? This kind of behavior is hardly musical, not to speak of the lack of professionalism clearly exhibited by Zinman.

The orchestra played everything well. The Bartok was given a spirited reading; all six movements had excellent timbral qualities. The Haydn Symphony was equally exciting, and the Tchaikovsky was played with a high regard for the inherent contrasts. One comes to a concert expecting a high degree of musicality and the BSO met my expectations. They are such seasoned performers that all the pyrotechnics on "center stage" seemed extraneous.

SUNDAY-AUGUST 17
By C.N.D.

Sunday afternoon at Tanglewood was as noisy as an Italian opera house, if not the Yale Bowl, when Marilyn Horne stepped on the stage. Her fans are numerous, devoted and vocal. There is reason for this because hers is one of those great voices of a generation — a coloratura contralto of sensuous beauty and voluminous sound and as flexible as an acrobat. This was Marilyn Horne's day. Before the intermission she sang "Les Nuits d'Ete," six songs of Berlioz, which are milestones in the song literature of France. Like all French songs the words are of paramount importance and the music of considerable subtlety. It was a mistake to put these on a Tanglewood program — they are not for the great outdoors. But no matter, they were magnificently sung. After the intermission came two operatic arias by Mozart & Rossini that could be sung outdoors if the voice were a powerful one and these proved to be an unforgetable experience. I didn't time the applause but it must have lasted a full ten minutes after the Rossini aria. Henry Lewis, her husband, was the conductor and provided perfect support for her spectacular singing. He opened the program with Berlioz's overture to "LeCorsaire," a pure curtain raiser, but closed with a rousing performance of Francesca da Rimini by Tschaikowsky which, oddly enough, had never been played before at a Tanglewood festival concert.

8th Week

Leinsdorf To Conduct Symphony At Tanglewood This Weekend

LENOX — Erich Leinsdorf will conduct his final concert as music director of the Boston Symphony Orchestra on Sunday at 2:30 p.m. The principal work is Beethoven's Symphony No. 9, with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and baritone Justino Diaz as soloists. Berlioz "The Royal Hunt" and "Storm from the Trojans" opens the program.

The opening concert of the eighth and final weekend of the 1969 Berkshire Festival is tonight at 9. Milton Katims, music director of the Seattle Symsini's "Gazza Ladra Overture," Tchaikovsky's "Symphony No. 4," Vaughan Williams "Fantasia on a Theme" by Thomas Tallis, and Ravel's "Daphnis and Chloe Suite No. 2."

Saturday evening at 8 p.m., Erich Leinsdorf will conduct Beethoven's "Piano Concerto No. 4" with Malcolm Frager as soloist. The program opens with Edgar Varese's "Deserts" for orchestra and tape recorder, and closes with Stravinsky's "Firebird Suite."

The weekend prelude, tonight at 7, one of the short concerts presented each week for Friday evening ticket holders who come early to enjoy the Tanglewood grounds, features the internationally acclaimed soprano Beverly Sills. Accompanied by Charles Wilson, assistant conductor of the Boston Symphony, Miss Sills sings music by Vivaldi, Strauss and Schubert. The two Vivaldi solo cantatas on the program have never been sung publicly in America, according to available records.

The weekend's open rehearsal for the benefit of the orchestra's Pension Fund, is Saturday morning at 10:30. All seats for the open rehearsal are unreserved at $2.50 each.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 22 1969 New England

Tanglewood Final Concert Weekend

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Friday

Friday, August 22, 7 p.m. Shed, Weekend prelude, Beverly Sills, soprano; Charles Wilson, pianist; Vivaldi: Sorge Vermiglia in Ciel La Bell Aurora Par Che Tardo Oltre Il Costume. Strauss: Ich Schwebe OP. 48 No. 2. Amor Op. 68 No. 5, Breit' Uber Mein Humpt Op. 19 No. 2. Schubert: Der Hirt Auf Dem Felsen Op. 129.

9 p.m. Shed, Boston Symphony Orchestra, Milton Katims, conductor. Rossini: Gazza Ladra Overture, Tchaikovsky: Symphony No. 4, Vaughan Williams: Fantasia on a Theme by Thomas Tallis, Ravel: Daphnis and Chloe Suite No. 2.

Saturday

Saturday, August 23, 10:30 a.m. Shed, BSO - Open rehearsal. 8 p.m. Shed, Boston Symphony Orchestra, Erich Leinsdorf, conductor, Malcolm Frager, pianist, Varese: Deserts, Beethoven: Piano Concerto No. 4, Stravinsky: Firebird Suite.

Sunday, August 24

2:30 p.m. Shed, Boston Symphony Orchestra, Erich Leinsdorf, conductor, Berlioz: Royal Hunt and Storm from 'The Trojans', Beethoven: Symphony No. 9, Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, Justino Diaz, baritone.

PRESS
BRISTOL, CONN.
(E) 17,055

AUG 16 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 17 1969

Final Concert By Leinsdorf Next Sunday

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TIMES
WOBURN, MASS.
(E) 9,470

AUG 11 1969

Leinsdorf's Finale

Erich Leinsdorf will conduct his final concert as music director of the Boston Symphony Orchestra on Sunday, August 24, at 2:30 p.m. at Tanglewood, Lenox, Mass. The concert, which will include works by Beethoven and Berlioz, will bring to a close the 1969 Berkshire Festival.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

AUG 14 1969

72.

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036

AUG 17 1969

Festival Closing

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Milton Katims, conductor of the Seattle Symphony, will be guest conductor next Friday,

The Music Scene

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Malcolm Frager, will be soloist Saturday in Beethoven's Piano Concerto No. 4 in G; and Beverly Sills, Florence Kopleff, John Alexander, and Justino Diaz will join with the Berkshire Chorus and Tanglewood Choir in the presentation of Beethoven's Ninth Symphony to close the Festival.

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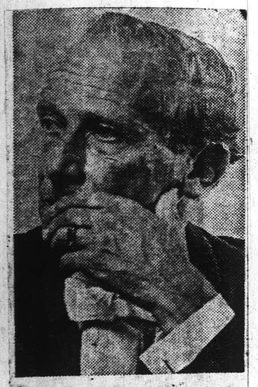

MILTON KATIMS will be guest conductor of the Boston Symphony Orchestra for Friday evening's concert at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 17 1969 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 21 1969 New England

Leinsdorf's Final Concert

Eric Leinsdorf conducts his final concert as music director of the Boston Symphony Orchestra on Sunday, Aug. 24 at 2:30 p.m. The principal work is Beethoven's Symphony no. 9, with soprano Beverly Sills, contralto Florence Kopleff, tenor John Alexander and baritone Justino Diaz as soloists. Berlioz' The Royal Hunt and Storm from "The Trojans" opens the program.

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MALCOLM FRAGER

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Eighth Week-end At Tanglewood

The eighth week-end Tanglewood offers a varied fare for music lovers.

The week-end prelude on Friday evening at 7:00 o'clock will be conducted by Charles Wilson and will include music by Vivaldi, Strauss and Schubert with Beverley Sills as soloist.

The regular Friday evening concert, starting at 9:00, will be conducted by Milton Katims and will consist of compositions by Rossini, Tschaikovsky, Vaughn Williams, and Ravel.

Saturdays program includes an open rehearsal of the Boston Symphony at 10 a. m.. At 8:00 p. m. Erich Leinsdorf will conduct the orchestra in works by Varese, Beethoven and Stradavinsky. The Beethovan will be his piano concerto No. 4 with Malcolm Prager as soloist, and the Stravinsky will be his "Firebirds" suite.

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ATHENS, N. Y.
HERALD
(ALBANY MARKET AREA)
W. 500

AUG 21 1969

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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 11 1969

Classical Becomes Near-Pops Music

By R. C. HAMMERICH

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Katims was guest conductor. He has been musical director of the Seattle Symphony Orchestra since 1954 and has several impressive credentials in his professional portfolio (music study at Columbia University, viola player with Toscanini and the NBC Symphony) many times a guest conductor for Toscanini.

His program at Tanglewood Friday began with Rossini's peppery overture to "La Gazza Ladra," continued with Tchaikovsky's Fourth Symphony (the one with the pizzicato third movement) before intermission and returned with Vaughn Williams' beautifully tranquil "Fantasia on a Theme by Thomas Tallis" (for double string orchestra) before ending the evening with Ravel's "Dauphea et Chloe," Suite 2.'

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The Vaughn Williams and Stravinsky's "Firebird." Ravel works, in different ways, also provided opportunity to exploit aspects of orchestral color and constantly changing tempos.

Katims' view of this music was entertaining, and certainly popular with the 4898 who attended, but it seemd to be concerned with surface values at the expense of inner substance, a view which helped it take on apsects of a pops program.

* * *

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And well it might be. The soloist was Beverly Sills, a soprano who not only can do just about anything with her voice, but also does it with limitless beauty.

What's more, she pours forth an atmosphere of great love. She seems to love her work and she always gives the impression that she loves the people in the audience. Her grin is all - inclusive.

Three Strauss Songs

Her program included three songs by Strauss, Schubert's "Der Hirt Auf Dem Felsen" Opus 129, a song distinguished with a glowing middle section and a piano - clarinet accompaniment, and a couple of Vivaldi cantatas neve r before performed in the United States.

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UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 23 1969 New England Newsclip

MILTON KATIMS, who will conduct on Friday at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 21 1969

At Tanglewood

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(M) 11,900

AUG 20 1969 New England

72

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036

AUG 17 1969

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(M) 216,305 (S) 298,557

AUG 17 1969 New England Newsclip

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 21 1969 New England

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ATHENS, N. Y.
HERALD
(ALBANY MARKET AREA)
W. 500

AUG 21 1969

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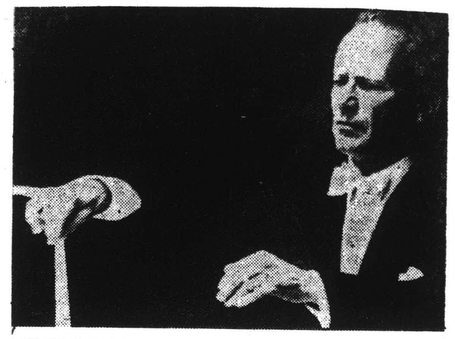
UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 23 1969 New England Newsclip



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HERALD TRAVELER
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(M) 216,305 (S) 298,557

AUG 21 1969

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HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.

AUG 20 1969 New England

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REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 23 1969 New England Newsclip

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SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

AUG 21 1969 New England

TOWN CRIER
WESTPORT, CONN.
(M) 11,050 (S) 9,100

AUG 23 1969 New England

Leinsdorf Programs Beethoven To Fill Musical Wasteland

By R. C. HAMMERICH

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REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 24 1969 New England

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

AUG 25 1969 New England

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By RAYMOND MORIN
Telegram Music Critic

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SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849

AUG 24 1969

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000

AUG 24 1969

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JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 28 1969 New England

73

Last Tanglewood Program

Friday, Aug. 22
by A.C.S.

Milton Katims, director of the Seattle Symphony Orchestra, made his debut as guest conductor of the Boston Symphony this evening. Well-known as a violist, Mr. Katims displays a thorough knowledge of his craft, an intelligent technique, and a musicanly approach to the music.

The program was a bit on the "pops" side. Surprisingly, the audience was conspicuously thin. After a spirited rendition of Rossini's overture to "La Gazza Ladra," it was disappointing to hear a rather tepid reading of the ever familiar Tchaikovsky "Symphony No. 4." Here, and elsewhere in the concert, the orchestra sounded under-rehearsed. With the season drawing to a close this is perhaps inevitable.

Vaughan Williams "Fantasia on an theme by Thomas Tallis" followed the intermission. The "Daphnis and Chloe Suite No. 2" by Ravel was the closing number. Next to the Rossini overture, this work seemed most congenial to the conductor.

Saturday, Aug. 23
by D. D.

Tanglewood opened this evening with a fascinating, if not downright jolting piece of music, Edgard Varese's Deserts, calculated to punt the listener, at least the initiated, squarely out of his routine listening habits, if not out of his seat, and into a musical wilderness, a kind of sonic no-man's-land, where one felt constantly like an explorer charting unknown, eerie landscapes. Varese, already a classical figure in avant-garde music (Ionisations, Octandre), this time contrived an unearthly gigantic duet or duel between brass orchestra with percussion and a battery of six A R loudspeakers, from which emanated the most unusual sounds, taped, from grunts, gurglings, and thunder to shrieks and howlings. As an experiment in sonic possibilities, although already a dated combination of the conventional and the new, wholly synthesized music, it was a fascinating experience, a marvelous journey into sound. Mr. Leinsdorf took the chorus of boos in stride. Malcolm Frager next performed the Beethoven Concerto for Piano and Orchestra No. 4. A flawless reading throughout returned a restive audience to rapt attention. Stravinsky's Firebird provided an exciting finale. It is amusing to reflect how our ears now accept as commonplace what once aroused an elite Parisian audience to aggressive frenzy—the evolution in music from the Firebird to Deserts. Leinsdorf turned in a finely shaped, coherent performance of this now classic score.

Sunday, Aug. 24
by A.C.S.

This reviewer has never considered Beethoven's Ninth Symphony an audience drawer, and yet it has been used many times to close the Tanglewood season. Today there was an added reason for the enormous crowd which packed the shed and lawns of the Berkshire Music Center. This was Erich Leinsdorf's final concert as music director of the Boston Symphony. In his seven years of directorship he has revitalized the activities of the center, introduced many new works in the programs of the symphony, and set a standard of excellence which will be hard to match. So today' sellout was more a tribute to him than to Beethoven or the star cast of soloists employed for the occasion.

Berlioz "Royal hunt and storm from 'The Trojans' " was the opening work. As wonderfully as it was performed, it was merely the appetizer for the feast that followed. The soloists in the final movement were Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, and Justino Diaz, bass. The Tanglewood Choir, the Berkshire Chorus, and the Chorus Pro Musica combined to give a large and thrilling choral sound. All the musicians seemed determined to give Leinsdorf a send-off he would remember. Certainly his reading this day is one this reviewer will not soon forget.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849

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GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 19 1969 New England

Erich Leinsdorf's farewell Tanglewood concert this weekend as music director of the Boston Symphony will be recorded by WGBH-TV for telecast over the "Sounds of Summer" at 10 p.m. Aug. 31. It will repeat the program Sept. 1-5 at 10:30 p.m. Steve Allen is host of the two-hour color special and will telecast nationally. To be called "Erich Leinsdorf's Farewell" it was produced for television by Symphony producer Jordan M. Whitelaw, who will interview Leinsdorf. The program is devoted to two works, Royal Hunt and Storm from Berlioz' "The Trojans" and Beethoven's Ninth Symphony. Soprano Beverly Sills, contralto Florence Koleff and John Alexander tenor and Justino Diaz (both of the Met) will be soloists. The Berkshire Chorus and Tanglewood Choir will also be on hand.

Leinsdorf Swan Song On the Air

Erich Leinsdorf's final concert as music director of the Boston Symphony Orchestra will be on WGBH radio live and in stereo Sunday, August 24 from 2:30 - 4:30 p.m.

The program will be broadcast direct from the Music Shed at Tanglewood in Lenox, and will conclude the Berkshire Festival season. First, Mr. Leinsdorf leads the Boston Symphony with the Berkshire Festival Chorus and soloists Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor and Justino Diaz, bass.

CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY 14,087

AUG 14 1969 New England Newsclip

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* * *

The program, which will be broadcast direct from the Music Shed at Tanglewood in Lenox, Mass., also marks the conclusion of the 1969 Berkshire Music Festival.

Joining the orchestra for the Beethoven performance are soloists Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; and Justino Diaz, bass. The concert begins with Berlioz's Royal Hunt and Storm from "The Trojans".

* * *

WAMC, FM station o fthe Albany Medical College is providing exclusive broadcast coverage of all orchestral concerts this season at Tanglewood.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 19 1969

Movies TV Art

Final Leinsdorf Concert To Be Broadcast Live

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The program, which also marks the conclusion of the 1969 Berkshire Festival season, features Beethoven's Symphony No. 9, and the Royal Hunt and Storm from "The Trojans" by Berlioz. The Beethoven Symphony was played at the opening of Tanglewood's Music Shed on Aug. 4, 1938. Joining the BSO for the choral finale of the Beethoven piece will be the Berkshire Chorus and the Tanglewood Choir with soloists Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor, and Justino Diaz, bass. Mr. Alexander and Mr. Diaz are members of the Metropolitan Opera Company.

Television Tape

The following Sunday, Aug. 31, a tape of the concert will be televised nationwide over Channel 2 in Boston. Steve Allen will host the special, recorded by WGBH-TV. John M. Whitelaw, symphony producer, will interview Mr. Leinsdorf.

The program will also be repeated throughout the week of Sept. 1 at 10:30 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

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Sunday, Aug. 24
by A.C.S.

This reviewer has never considered Beethoven's Ninth Symphony an audience drawer, and yet it has been used many times to close the Tanglewood season. Today there was an added reason for the enormous crowd which packed the shed and lawns of the Berkshire Music Center. This was Erich Leinsdorf's final concert as music director of the Boston Symphony. In his seven years of directorship he has revitalized the activities of the center, introduced many new works in the programs of the symphony, and set a standard of excellence which will be hard to match. So today' sellout was more a tribute to him than to Beethoven or the star cast of soloists employed for the occasion.

Berlioz "Royal hunt and storm from 'The Trojans' " was the opening work. As wonderfully as it was performed, it was merely the appetizer for the feast that followed. The soloists in the final movement were Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, and Justino Diaz, bass. The Tanglewood Choir, the Berkshire Chorus, and the Chorus Pro Musica combined to give a large and thrilling choral sound. All the musicians seemed determined to give Leinsdorf a send-off he would remember. Certainly his reading this day is one this reviewer will not soon forget.

Movies TV Art

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 19 1969

Final Leinsdorf Concert To Be Broadcast Live

Erich Leinsdorf's final concert as music director of the Boston Symphony Orchestra will be broadcast live and in stereo from the Tanglewood Shed over radio station WGBH. The two-hour concert will be Sunday at 2:30 p.m.

The program, which also marks the conclusion of the 1969 Berkshire Festival season, features Beethoven's Symphony No. 9, and the Royal Hunt and Storm from "The Trojans" by Berlioz. The Beethoven Symphony was played at the opening of Tanglewood's Music Shed on Aug. 4, 1938. Joining the BSO for the choral finale of the Beethoven piece will be the Berkshire Chorus and the Tanglewood Choir with soloists Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor, and Justino Diaz, bass. Mr. Alexander and Mr. Diaz are members of the Metropolitan Opera Company.

Television Tape

The following Sunday, Aug. 31, a tape of the concert will be televised nationwide over Channel 2 in Boston. Steve Allen will host the special, recorded by WGBH-TV. John M. Whitelaw, symphony producer, will interview Mr. Leinsdorf.

The program will also be repeated throughout the week of Sept. 1 at 10:30 p.m.

74

Leinsdorf Inspires Unequaled Concert

By GEORGE W. STOWE

An overflow crowd of 14,120 persons turned out for Erich Leinsdorf's farewell concert as regular conductor of the Boston Symphony Orchestra Sunday afternoon at Tanglewood.

Not since the early 50's when Leonard Bernstein conducted at the Berkshire Festival have I seen anything to rival the mass of humanity gathered here. The Music Shed was filled to capacity and the lawn was covered with music lovers, some of them sprawled near the shade of trees to the pervading humidity and heat.

The Beethoven Ninth Symphony, traditionally given as the finale each year, took on a special significance on this occasion. And I must admit that Leinsdorf inspired a performance that has not been equaled in my experience here. Both orchestra and chorus were vibrantly alive to the music and the soloists were in top form.

Moreso than in the immediate past, Leindorf brought an intensity to this beloved score that often reminded me of Toscanini. This was particularly true of the second movement an dthe choral finale.

The Berkshire Chorus and the Chorus Pro Musica, a huge assemblage of choristers, sang with an unanimity of attach and cohesion, that was more than ordinarily exhailarating.

And the distinguished array of soloists—Beverly Stills, Florence Kopleff, John Alexander, and Justino Diaz—shared in the triumph. The difficult opening bass solo was thrust forth with youthful authority by Diaz and his colleagues worked together with exemplary rapport in this challenging music.

Only the slow movement suffered from that great bugaboo of outdoor concerts—the difficulty of sustaining the mood throughout an extended movement. Nevertheless, Leinsdorf never allowed the music to drag or get pulled out of shape

Berlioz' Royal Hunt and Storm (from "The Trojan") opened the program in a reading that had a controlled passion that was always admirable. The conductor used the chorus for the brief contribution that the composer inserted into the score.

At the end of the stirring choral finale of the Beethoven the audience rose in an instantaneous tribute to the conductor and brought him back and forth for a 15-minute ovation. It was obviously in emotion-laden situation.

Leinsdorf, in his seven seasons with the Boston Symphony, has improved the technical caliber of the playing and has brought a much greater diversity to the program-making. He will be missed by many, including this writer.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 25 1969

Concert Broadcast

Erich Leinsdorf's final concert as music director of the Boston Symphony Orchestra will be on WGBH radio live and in stereo on Sunday, August 24, from 2:30 to 4:30 p.m.

The program will be broadcast direct from the Music Shed at Tanglewood in Lenox, and will conclude the Berkshire Festival season. First, Mr. Leinsdorf leads the Boston Symphony with the Berkshire Festival Chorus and soloists Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor; and Justino Diaz, bass.

The Symphony producer is Jordan Whitelaw; William Pierce is the symphony announcer.

ASSABET VALLEY BEACON
MAYNARD, MASS.
WEEKLY 5,950

FREE PRESS
CONCORD, MASS.
WEEKLY 1,800

AUG 21 1969

AUG 21 1969

INDEPENDENT
LITTLETON, MASS.
WEEKLY 1,250

AUG 21 1969

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 27 1969

Tanglewood: Leinsdorf's farewell

ARTS
ENTERTAINMENT

By Louis Snyder

Lenox, Mass.

Erich Leinsdorf, who has been music director of the Boston Symphony since 1962, relinquished that post after Sunday afternoon's concert at Tanglewood — his 709th with the orchestra. The day was warm and clear, the Shed was sold out, lawn-sitters tended to hug the shade, and the official count of well over 14,000 established a record for a live concert by the BSO.

Although Sunday's was the last concert "officially" by the orchestra in its Tanglewood season (there will be Pops, conducted by Arthur Fiedler, on Aug. 30 at 8 p.m. and Aug. 31 at 2:30 p.m. in the Shed), the departing music director was obviously the focus of attention. Mr. Leinsdorf received a thunderous salvo of applause at his first appearance of the afternoon, and when the concert was over, he was singled out from among soloists and the other musicians who had put this large program together, for a long loud standing ovation, in which orchestra and chorus members joined. Television cameras were busy too—the proceedings, taped by WGBH-TV, Boston, will be shown nationally during the week of Aug. 31.

No tears

Outward show of emotion has never been a podium characteristic of Mr. Leinsdorf, at least as far as the audience is concerned, and it cannot be said that Sunday's concert aroused any extreme reactions in performers or listeners. It was not a tear-flecked occasion. After all, he will be returning to conduct the Boston, and the admiration he commands from a wide circle of listeners has never been complicated by the kind of mystique which has clothed some of his legendary colleagues. Sunday's roof-raising vote of appreciation indicated that there is still quite a public for auraless conductors.

Superlative

The afternoon began with the Royal Hunt and Storm music from Berlioz's "Les Troyens," segments which can stand, if not a little flamboyance, at least a measure of introspection. The sound was beautiful, however, and made one long for at least a concert performance of this work which could do it full justice — closer than London, Buenos Aires, or San Francisco, one might add.

Beethoven's Ninth Symphony was the main business of the day, and Mr. Leinsdorf's reading of it built to a stunning climax in the fourth movement. There was an excellent quartet of soloists—Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor, and Justino Diaz, bass—all of whom contributed solid individualistic performances to a whole which, more often than not, emerges as something of a vocal scramble. The choruses — the Tanglewood Choir, Berkshire Chorus, and the Chorus Pro Musica of Boston — sang with what seemed like an especially fervent recognition of the occasion. And the great orchestra paid Mr. Leinsdorf the final compliment of playing its very best for him, which as everyone knows, is superlative indeed.

Throughout the concert, Mr. Leinsdorf's air of relaxation gave rise to the speculation that the afternoon represented welcome relief from heavy administrative burdens, a happy return to fields of former activity (he is announced to conduct opera at the Colon in Buenos Aires and at the Metropolitan during the next few seasons), and a not-goodbye-but-auf Wiedersehen atmosphere in which to take leave of a group of distinguished colleagues.

Mr. Leinsdorf's departure leaves the BSO in charge of William Steinberg as music director for the 1969-70 season, with Seiji Ozawa and Gunther Schuller sharing responsibility as artistic directors during the summer of 1970 at Tanglewood. Leonard Bernstein will be adviser for next year's Tanglewood season, which runs from July 3 to Aug. 23.

Whitestone Photo

A conductor leaves

The last concert to be conducted by Erich Leinsdorf as music director of the Boston Symphony took place at the end of the Tanglewood season, and is discussed in the columns above.

SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950

AUG 25 1969

New England Newsclip

TIMES REPORTER
BELLOWS FALLS, VERMONT
4,768

AUG 25 1969

New England Newsclip

JOURNAL
LEWISTON, MAINE
(E) 14,465

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

AUG 25 1969

TIMES
PAWTUCKET, R. I.
(E) 38,693

AUG 25 1969

AUG 25 1969

New England

EXPRESS
PORTLAND, MAINE
(E) 30,034

AUG 25 1969

New England Newsclip

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 25 1969

CALL
WOONSOCKET, R. I.
(E) 30,774

AUG 25 1969

TELEGRAPH
NASHUA, N. H.
(E) 19,203

AUG 25 1969

HERALD
NEW BRITAIN, CONN.
(E) 33,513

AUG 25 1969

Final Concert Is Conducted By Erich Leinsdorf

LENOX, Mass. (AP) — Erich Leinsdorf ended his career as music director of the Boston Symphony Orchestra Sunday at Tanglewood with Beethoven's Ninth.

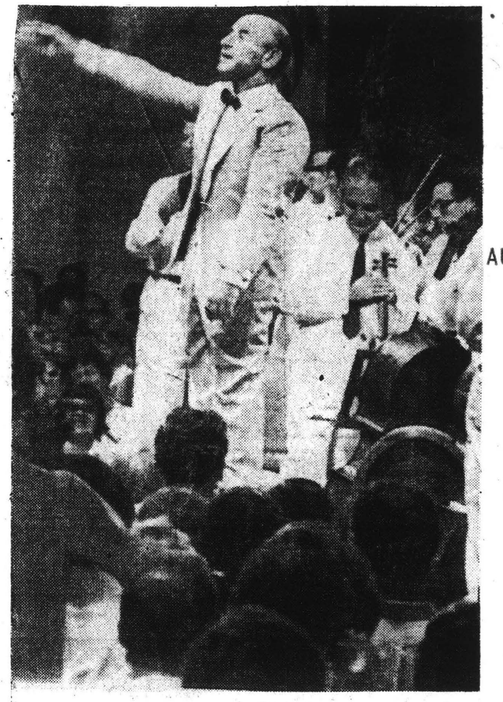
Some 14,129 persons attended the concert, 3,000 more than came to hear Van Cliburn this summer. The biggest attraction of the season was the concert Aug. 12 by the Jefferson Airplane, B. B. King and the Who, who performed for 21,500 persons.

Leinsdorf will be replaced as conductor of the BSO by William Steinberg.

When the symphony ended, Leinsdorf received an 8-minute, 47-second standing ovation.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 25 1969



—Associated Press Wirephoto

LAST BOW — Erich Leinsdorf waves to audience at Tanglewood after finishing his last performance with Boston Symphony Orchestra. He ended seven years as music director of the orchestra by conducting Beethoven's Ninth Symphony.

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520 (S) 14,725

AUG 25 1969

New Eng

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 27 1969

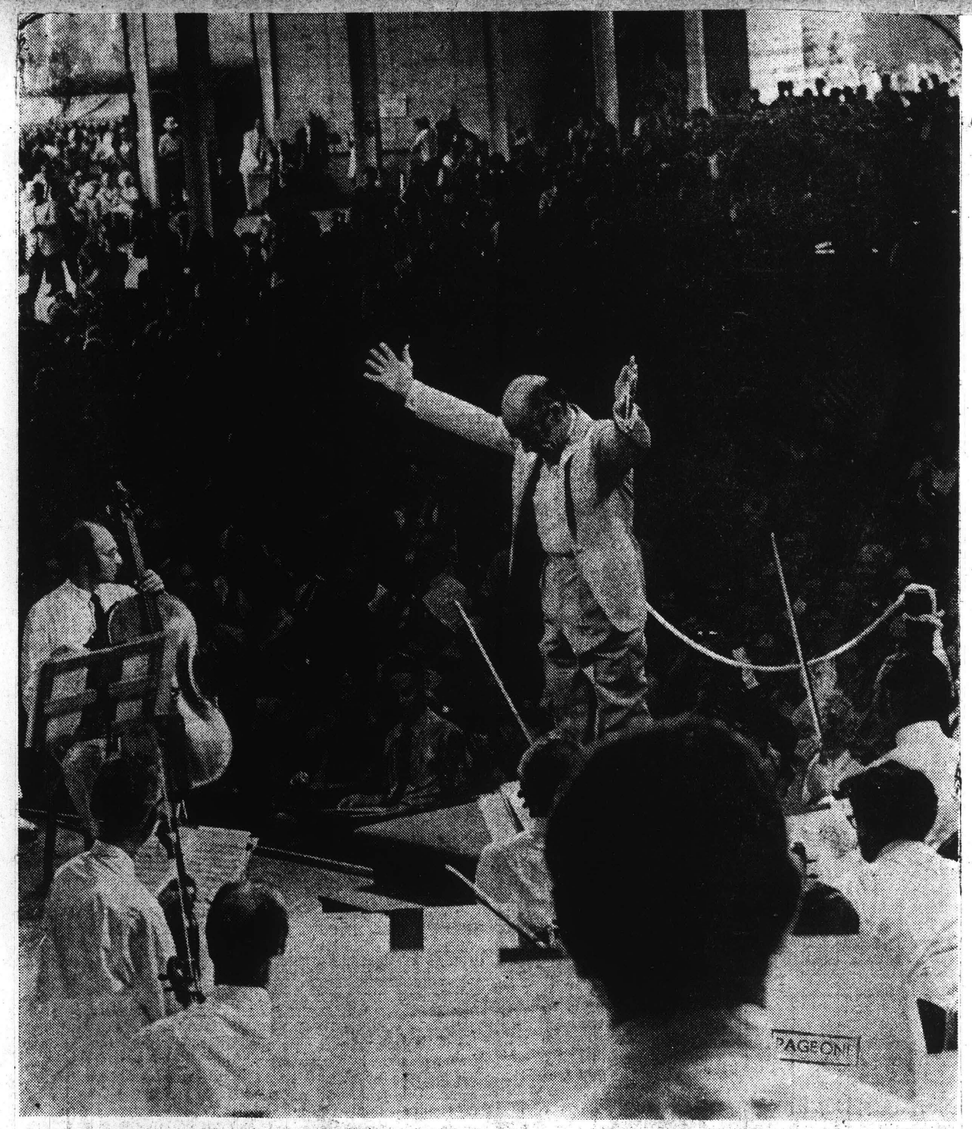
'Royal Hunt and Storm'

Traditionally, Tanglewood ends its summer season of music with the joyous Ninth Symphony of Beethoven. So it was this year, but perhaps the short opening work of the closing program was more appropriate for this occasion. The work was the "Royal Hunt and Storm" by Berlioz.

The reason it was more appropriate? The concert marked the last appearance of Erich Leinsdorf as conductor of the Boston Symphony Orchestra. The storm that led to his departure had been kept both quiet and polite, but it was none-the-less there. The hunt had been for his successor. It must be noted that Mr. Leinsdorf is being succeeded by not one but by three men. William Steinberg will direct the orchestra during its regular season. Gunther Schuller and Seiji Ozawa will direct the summer Tanglewood season.

And there, perhaps, was the source of the difficulties Mr. Leinsdorf encountered. He simply had too much to do. His critics charged the quality of the orchestra suffered. His programming was sometimes questioned.

But Mr. Leinsdorf brought that orchestra to new things, set it in new directions even as he encountered difficulties. He was the proper conductor for that orchestra in his time. He deserves the well wishes of Boston and of we Metroland residents who heard him at Tanglewood in his new and far-ranging undertakings.



Whitestone

FINALE: BSO Conductor Erich Leinsdorf acknowledges the ovation given him at yesterday's final concert.

Retiring Leinsdorf Cheered by 14,000

By JAY ROSENFELD

SOME 14,120 voices shouted and cheered Erich Leinsdorf yesterday afternoon as he brought to a close a performance of the Beethoven choral symphony, the Tanglewood summer schedule, of the Boston Symphony Orchestra and his own tenure as its musical director for the past seven years.

* * *

IN AN INSTITUTION where demonstrations of enthusiasm are normal at ordinary events, it becomes difficult to grade and qualify one event from another. Yet the combination of Beethoven's 9th symphony, performed with exaltation before a huge audience, the largest of the season in the orchestra's schedule, plus perfect Berkshire weather and the valedictory of Leinsdorf, all combined to make the occasion a memorable and indelibly impressive one.

At moments when musicians need the musical equivalent of the Scriptures, one of the first pages they turn to is Beethoven's final symphony. And at moments when composers need to express sublimity, they turn to the greatness of simplicity. A composer cannot know when he has reached the loftiest peak of his journey through life. Yet men such as Wagner in his "Parsifal" and Beethoven in this symphony found that no harmonic grandeur would serve the glory which was bursting within their hearts and minds. So, at least in these two instances, they turned to the unaffected purity of unison for the introductions of their masterpieces. When, in the final movement the voices enter, Beethoven writes in a sequence that doesn't move beyond one step and the contiguous note.

A formidable quartet of vocal soloists was enlisted for yesterday's performance: Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, and Justino Diaz, bass. Diaz's mighty proclamation, "O Friends and Brothers" was delivered with powerful majesty. The chorus, the combined Tanglewood choir and the Berkshire Chorus with Charles Wilson, director, and the Chorus Pro Musica, Alfred Nash Patterson, director, sang as though each one

Leinsdorf's Last Concert
Continued on Page 5

TIMES
PEABODY, MASS.
WEEKLY 6,000

AUG 28 1969

ERICH LEINSDORF'S final concert as conductor of the Boston Symphony Orchestra will be televised in a taped broadcast from the Tanglewood Music Festival on Channel 2, WGBH-TV, Sunday, Aug. 31 on Sounds of Sumer at 8 p.m.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 25 1969

Leinsdorf's Last Concert

Continued from Page 1

realized the importance of the occasion. Unforgettable was the episode "O Ye Millions, Now Embrace Ye."

* * *

THE ORCHESTRAL portions of the Saturday evening concert, conducted by Leinsdorf, were by composers born within hailing distance of each other at the beginning of the 1880s. Edgar Varese was born in Paris in 1885. He lived in America after 1916 when he was discharged from the French Army following a serious illness. He lived to be a few days short of 80. His "Deserts" with which Leinsdorf opened the evening, is an antiphonal composition for wind instruments and percussion, alternating with electronic-organized sound. Although "Deserts" was written when he was past 70, Varese had always believed that normal musical instruments are obsolete and that music should be written exclusively for electrotonic instruments.

Leinsdorf played the work on tour last season and drew boos and hisses everywhere he went. He was prepared for such a reception Saturday. Indeed, he solicited and encouraged such a reaction. The audience was moved by either bewilderment or amusement. The piece was written primarily for the basis of a film which was to be made after the music.

Varese's potential classmate, Stravinsky whose "Firebird" closed the program, wrote his work for ballet. Both compositions, when played on a concert platform, demand greater concentration by the audience than older music which entertains or moves us rather than exciting us by sadistic tonal flagellation.

* * *

THE VARESE ELECTRONIC portions were produced by oscillators and generators, and conveyed through amplifiers and loudspeakers. These, one assumed, were faithfully reproduced. The live instrumentalists were punctual. Varese's music has always scandalized audiences. The extreme dissonance per se is less unconventional than the new paths of rhythm and timbre he disposes.

The opposition that practically all musical pioneers encountered with subsequent acceptance, is usually quoted as a model and proof that current strange sounds and combinations which are submitted as music will, in their proper day, win recognition. Varese's early works, such as "Octandre" and "Poeme Electronique," do not seem to have made any progress in their 40-odd years of existence. At a testimonial dinner which the Koussevitzky Foundation tendered the composer in 1963, he was reserved about the emotional content of his work, insisting that it must speak for itself. Leinsdorf should be commended for allowing it to be heard and, surely, under the best circumstances. Up to now, it has satisfied very few people in any degree.

MALCOLM FRAGER was soloist in the Beethoven piano concerto No. 4, in G, Opus 58. His playing had a quality of precious metal without meretricious plate. His opening declaration was understated with poetic reticence and, where feasible, he avoided opportunities for ostentation in favor of sincerity.

Friday night, a guest new to Tanglewood, made a fine impression in an appealing and popular program. Milton Katims, once a musician in Toscanini's orchestra, and now the longtime musical director of the Seattle Symphony, brought a baton technique reminiscent of his early maestro. His style of conducting might serve as a paradigm for some flailers who feel they must dramatize every emotion and indicate every progression. His musical insight was as mature as his methods of directing.

* * *

THE ROSSINI overture to "La Silken Ladder," the Tchaikovsky 4th symphony, the Vaughan Williams Fantasia on a theme of Thomas Tallis and the second suite of Ravel's ballet "Daphnis and Chloe" were calculated as cannily as anything that could have been chosen to please a huge audience yet Katims' many recalls were demonstrably attributable to the color and contour with which he invested his work rather than to the appeal the familiar choices normally exert.

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050

AUG 25 1969

Director Retires

LENOX, Mass. (AP) — Erich Leinsdorf ended his career as music director of the Boston Symphony Orchestra Sunday at Tanglewood with Beethoven's Ninth.

75

LEINSDORF CONDUCTS TANGLEWOOD FINALE

Special to The New York Times

LENOX, Mass., Aug. 25—One of the largest audiences to attend a Boston Symphony concert at Tanglewood in the seven years of Erich Leinsdorf's regime as musical director—14,120 people—heard him conduct the Beethoven Ninth Symphony yesterday to close the 1969 Berkshire Festival. At the performance's end, Mr. Leinsdorf was given a five-minute standing ovation.

The concert was Mr. Leinsdorf's 709th as head of the Boston Symphony, from which he has resigned effective at the end of the Tanglewood season. During his seven years, he conducted 429 different works by 96 composers, including 13 world premieres. He will be succeeded in the fall by William Steinberg.

Attendance for all 39 events at Tanglewood this summer totaled 236,937, compared with last year's total of 222,293. The summer's largest crowd—21,500—was attracted by a rock concert.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 25 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 25 1969 New England

Leinsdorf Cheered By 14,000 at Farewell

By MICHAEL STEINBERG
Globe Staff

LENOX—Two hours before concert time yesterday afternoon, westbound traffic at the Tanglewood exit of the Massachusetts Turpike was backed up nearly a mile from the toll booth.

It was a beautiful afternoon and Beethoven's Ninth Symphony was on the program, though what drew the enormous crowd to Tangelwood was Erich Leinsdorf's last concert as music director of the Boston Symphony Orchestra.

Attendance was reported at 14,129. That is one of the largest audiences ever to hear a Boston Symphony concert. It even outnumbered Van Cliburn's audience this Summer by 3000. (The biggest crowd of the season, 21,500, came to hear the Jefferson Airplane, B. B. King and The Who on August 12.)

Yesterday's audience responded with a standing ovation eight minutes 47 seconds long—shared by all the performers, joined in by many of them, but addressed principally to Leinsdorf.

The occasion marked the departure not only of Leinsdorf, who will be succeeded in the Fall by William Steinberg, but also of Charles Wilson, assistant conductor who will become principal resident conductor of the New York City Opera. Succeeding him is Michael Tilson Thomas.

Others leaving the symphony include harpist Olivia Luetcke, who leaves to raise chinchillas; violinist George Zazofsky, who left to begin teaching in Florida; and cellist Carol Procter, who leaves temporarily to participate in one-year exchange program with the Japan Philarmonic Symphony Orchestra.

Beethoven's Ninth Leinsdorf's Finale

★ LEINSDORF

Continued from Page 1

Leinsdorf began yesterday's program with the Royal Hunt and Storm from Berlioz's "The Trojans at Carthage," enhanced by being done for once with its choral parts, and a pleasure to hear even in this less than magical performance.

The Beethoven Ninth is becoming established as the piece with which Boston Symphony conductors make their farewells. Leinsdorf ended his last Winter season with it in [illegible]il, and the Tanglewood performance was much like the Boston one, energetic in its quick movements, straight and rather unrhetorical, though visually showy. It was better played this time, but a bit more driven, a bit more desperate in tempo.

A curious detail: In the Scherzo, Leinsdorf this time used the Wagnerian orchestral retouchings that he had eschewed in April and at his previous Boston performance in 1966.

Different singers were present this time. Soprano Beverly Sills was a considerable improvement upon Jane Marsh, and alto Florence Kopleff, besides endearing herself by singing along in all the choral parts, was more effective than her predecessor, Josephine Veasey. Justino Diaz was a sonorous replacement for Sherrill Milnes, and John Alexander did a competent job with the tenor part.

The choruses were the Tanglewood Choir, and Berkshire Chorus, prepared by Charles Wison and John Oliver, and the chorus Pro Musica, prepared by Alfred Nash Patterson. They added excellent effects.

76.

Erich Leinsdorf Ends Seven Years With BSO

By JOAN SIMMONS
Times-Union Music Critic

Erich Leinsdorf concluded his seven years as Music Director of the Boston Symphony Orchestra Sunday afternoon with a majestic performance of Beethoven's Ninth Symphony. Appearing with the orchestra for the last time at Tanglewood, he bowed out with the same work with which he closed his final home season in Boston last spring.

Soloists Beverly Sills, Florence Kopleff, John Alexander and Justine Diaz joined with the Tanglewood Chorus and Berkshire Choir in the jubilant farewell.

ERICH LEINSDORF

LEINSDORF SUCCEEDED Charles Munch as conductor of the Boston Symphony, coming to Boston from the Metropolitan Opera. The selection of the Choral Symphony seemed most appropriate as finale, not only because of its celebrational charcter but also because of its vocal usage, prominent mark in Leinsdorf programming.

Among the many marks which Leinsdorf has made on the institution of Tanglewood was the formation of the Berkshire Choir made up of amateur singers from the western Massachusetts and eastern New York region particularly for Tanglewood concerts. In the past three seasons the chorus has performed with the orchestra and Tanglewood Choir on numerous occasions in the concert operas and oratorios that are almost invariably highlights of the summer season.

THE BUOYANT playing of the BSO on Sunday afternoon and Leinsdorf's particularly spirited attack were simple reflections of the unusually musically successful season being culminated. Plagued a year ago by some sort of performance doldrums, the orchestra was often lackluster in presentation but it has quite reversed the effect during the current summer.

Leinsdorf, who is retiring because he found the fulltiime duties of a musical director too demanding, will spend the immediate future in pursuing many of his musical interests which have necessarily been neglected while in Boston. He is particularly interested in guest conducting and will include the BSO in future performance schedules.

HE IS BEING succeeded by William Steinberg who is also conductor of the Pittsburgh Symphony, a position he will retain. But the direction of Tanglewood is being passed on to Gunther Schuller and Seiji Ozawa under the advisorship of Leonard Bernstein and it is in this group of successors that new directions for the future are indicated.

While Leinsdorf was extremely interested in and worked tirelessly for the broadening of performace with the BSO and at Tanglewood, he was not entirely in sympathy with some of the latest innovations in programming.

THE IDEA of the Weekend Preludes given on Friday night's during the summer was Leinsdorf's as a means of offering more intensive study of various reperoires to the smaller more specialized audience that wished it, thereby enhancing the entire weekend, even the broader but more superficial appeal of other concerts.

He pursued the cooperation of theater and dance organizations within the area and used the talents of both in BSO concerts last season.

He pursued the cooperation of theater and dance organizations within the area and used the talents of both in BSO concerts last season.

But Leinsdorf does not actually approve of the Contemporary Trends concerts which were introduced at Tanglewood a year ago, bringing the first rock concerts into the Music Shed. The Contemporary Trends, advocated by Schuller who has been serving under Leinsdorf in the Berkshire Music Center, are a practical reality.

In an interview three years ago during the first season of the Saratoga Performing Arts Center, Leinsdorf pointed out that Tanglewood had a manageable deficit of $100,000 annually and that beyond that, as long as the business manager was smiling, he was not concerned with that end of the business.

SINCE THEN the Boston Symphony in Boston as well as at Tanglewood has run into financial difficulties ranging from rising costs to a couple of rainy summers.

Following the Saratoga Performing Arts Center by a year, Tanglewood introduced rock and pop programming for its increased revenue and because of its appeal to different segments of the audience not generally reached by the standard, somewhat conservative programming necessary in a summer festival that needs to play to 6000 a concert.

In recent seasons Leinsdorf has changed his opinion of the talents necessary to direct a summer music festival, now finding that those of a musician are not necessarily most apt.

Leinsdorf's contributions at Tanglewood were often those of the classical purist, quite desirable from the artistic standpoint, but somewhat out of joint at a time when directions of interest are changing and the emphasis is on numbers, both money and people.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 25 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 25 1969

Leinsdorf Gets Rousing Farewell

LENOX—One of the largest audiences ever to hear the Boston Symphony Orchestra attended the final concert directed by Erich Leinsdorf at Tanglewood yesterday. Attendance was announced as 14,129.

At the conclusion, the audience gave Leinsdorf and the Symphony players a standing ovation lasting almost nine minutes. It was regarded as principally a tribute to the conductor.

Leinsdorf will be succeeded as musical director this fall by William Steinberg. Also leaving the Boston group will be Charles Wilson, assistant conductor, who will go to the New York City Opera. Succeeding Wilson will be Michael Tilson Thomas.

Musicians for whom it was the final Boston Symphony concert were Olivia Luetcke, harpist, George Zazofsky, violinist, and Carol Proctor, cellist.

Leinsdorf Ends Boston Years

LENOX, Mass. (AP) — Erich Leinsdorf ended his career as music director of the Boston Symphony Orchestra Sunday at Tanglewood with Beethoven's Ninth.

Some 14,129 persons attended the concert, 3,000 more than came to hear Van Cliburn this summer.

DAY
NEW LONDON, CONN.
(E) 36,500

AUG 25 1969

ENTERPRISE
LEOMINSTER, MASS.
(E) 4,700

AUG 25 1969

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 25 1969

Leinsdorf Farewell Is Beethoven's Ninth

LENOX, Mass. (UPI)—In tradition, Eric Leinsdorf said farewell with Beethoven's Ninth Symphony. The more than 14,000 persons in the audience said farewell with a standing ovation lasting nearly nine minutes.

Leinsdorf conducted his last concert as music director of the Boston Symphony Sunday before 14,129 persons at Tanglewood. It was the largest crowd ever to hear a Boston Symphony concert.

At Tanglewood

Leinsdorf Earns Farewell Ovation; Beethoven Provides Grand Exit

By R. C. HAMMERICH

LENOX — There were 14,120 in the audience at Tanglewood Sunday afternoon to join the roars of approval at the conclusion of Erich Leinsdorf's 709th and last appearance on the podium with the Boston Symphony Orchestra as its music director.

He will return as a guest conductor, but in the meantime, judging by the mass attitude in the great shed Sunday afternoon, there will be many who are sorry to see him go. He was given a real ovation.

The performance he conducted of Beethoven's Ninth Symphony deserved it. I don't believe I have heard it done with more impact.

The music under almost any circumstance is music of great grandeur. Under the guidance of Leinsdorf Sunday it was masterly. It was especially successful in the area of least notice but most importance — structural plan and pacing.

The first movement is a dramatic one which must establish suspense. The second must create an almost unbearable electric tension; the third must assuage the tension while sustaining the suspense, one of the neatest tricks in the business; and that tremendous fourth (choral) movement must be a climax of sufficient power to justify all the nervous buildup during the first three.

All of these requirements were delivered with near perfection by about 250 musicians under Leinsdorf's guidance on the hottest day of the Tanglewood season. It was taped by a television crew and will be broadcast over the educational network several times beginning Aug. 31.

On stage with Leinsdorf and the 100-plus members of the Boston Symphony Orchestra were four soloists and about 150 members of the Tanglewood Choir, Berkshire Chorus and Chorus Pro Musica.

The soloists were Beverly Sills, soprano; Florence Kopleff, contralto; John Alexander, tenor, and Justino Diaz, bass.

Once more I must express approval of the approach Leinsdorf takes toward Beethoven. There are listeners who feel that his approach is overly subdued. I disagree.

It seems to me that Leinsdorf considers Beethoven to be the last of the great classicists rather than the first of the great romanticists. Certainly he was transitional and can be heard happily from both directions.

I'm with Leinsdorf and the classic approach this time. It worked with beautiful success Sunday . . . a truly memorable performance.

The large audience Sunday brought the season's total for the 39 big events to 236,937, compared to 222,293 for 37 comparable concerts in 1968. Totals for the 24 basic, orchestra weekend concerts plus eight Saturday open rehearsals were 175,468 this summer and 188,734 in 1968.

* * *

Chamber Finale

The final 10 a.m. chamber music program by the Music Center's advanced fellowship students included a wind quintet by Samuel Barber, a Brahms trio for piano, violin and horn and a Beethoven string quartet, Opus 130.

The session was distinguished by magnificent weather and variable music.

The Barber piece, "Summer Music," Opus 51, was dulcet for a 20th century wind work and aptly titled; the Brahms' trio was a bit overweighted by the pianist (it's not one of his best little pieces anyway), and the Beethoven quartet had some truly beautiful sections. It is long, complex and difficult work, however, and the performance lacked strength, partly because it is a formidable piece for even the most experienced professional quartet and partly, perhaps, because the players have been too busy during their eight weeks of studies to have given it enough preparation.

Next Weekend

Next weekend (this is Tanglewood's first nine-week season) there will be Boston Pops programs conducted by Arthur Fiedler Saturday at 8 and Sunday at 2.30.

The best moments of the regular 24-concert series of the orchestra (for me) came from Eschenbach's Mozart concerto July 4, Mozart's opera, "The Abduction From the Seraglio," July 12, Watts' Brahms concerto July 25, Verdi's opera, "Otello" July 26, Wilson's Sibelius symphony and Ashkenazy's Beethoven concerto July 27, Barenboim's and Dupre's Elgar concerto Aug. 3, Weill's "Three Penny Opera" suite Aug. 9, the Varese-Beethoven combination Aug. 23 and Sunday's Beethoven's Ninth.

There were many others, of course, but I don't keep score.

Tanglewood Farewell

Leinsdorf Steps Down As Music Director

By ROB AUTHIER
T-T Staff Reporter

Some 14,120 persons, the largest assemblage yet to gather at Tanglewood during the 1969 season, gave Music Director, Erich Leinsdorf a thunderous farewell applause Sunday which lasted nearly a full five-minutes. It marked Leinsdorf's final appearance as music director with the Boston Symphony Orchestra.

The heartwarming ovation from fans of all ages concluded Leinsdorf's seven year tenure with the BSO. He will return as guest conductor, but Sunday's performance was a strong indication that Leinsdorf's most memorable gifts to Massachusetts audiences have already been delivered. His reputation can only be perpetrated.

The concert opened with "The Royal Hunt and Storm," music from Berlioz' "The Trojans," in commemoration of the 100th anniversary of the composer's death.

A penertating rendition of Beethoven's "Symphony No. 9" terminated the afternoon program. The entire performance was taped by a Boston television station and will be telecast nationally during the week of Aug. 31.

Music director since 1962, Leinsdorf has conducted 429 works by 96 different composers. He numbers 13 world premieres of major works to his credit and seven Grammy Awards. Sunday's concert marked the 709th appearance of the combined talents of the Boston Symphony and the popular maestro. This figure accounts for the regular Symphony Hall series in Boston, Tanglewood performances, special concerts, benefits, the New York and the Philadelphia concert series and several tours.

Over 225,000 music enthusiasts have visited the Berkshire Music Festival this summer to hear 24 Boston Symphony concerts, eight open rehearsals, five Contemporary Trends concerts and several special music programs.

The total attendance record to date stands at 236,937. This figure also incorporates a Boston Pops Concert held Aug. 5 and the all-day Tanglewood On Parade on Aug. 19.

The Boston Pops will perform in the Music Shed Saturday and Sunday under the baton of Arthur Fiedler.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 26 1969

Erich Leinsdorf

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 25 1969

Erich Leinsdorf Says Goodby

By JOHN F. KYES

LENOX — They came out yesterday, 14,120 of them, for Erich Leinsdorf's final concert at Tanglewood, and set up an attendance figure which ranks among the few really big ones in Berkshire Festival's history. The audience in the shed gave Leinsdorf a nine-minute standing ovation, during which fervent applause was also accorded the four vocal soloists and the directors of the magnificent chorus.

Total attendance this summer rose to 236,937 as against 222,293 a year ago, thanks to five Tuesday "Contemporary Trends" concerts. Attendance at the eight weekends (24 major concerts and eight open rehearsals) dropped from 188,734 to 175,468.

Rising costs of producing the festival this year were almost certainly offset by total income, since admission fees were increased one-sixth for the lawn and about one-tenth for reserved seats.

Beethoven's Ninth

Leinsdorff chose as the finale of his seven-year tenure the work which Koussevitzky and Munch performed so often at climactic moments, Beethoven's Ninth Symphony. The performance was a triumph for all concerned. Especially impressive were the contributions of the 120-voice chorus and the quartet of soloists.

Earlier in the program, Berlioz's "Royal Hunt and Storm" from "The Trojans" was a pleasant opener, starting softly and using the chorus and the orchestras full resources at the climax of the fervent but tuneful depiction of the raging elements.

The Ninth Symphony is a tough assignment for even the best soloists. Leinsdorf used good judgment in waiting to have his quartet come on stage between the second and third movements of the symphony, minimizing their wait. He also seated them in front of the chorus, behind the orchestra, and the projection of tone, both as individuals and as a quartet, was excellent.

Gazette Review

The cruelly high, but brilliant tessitura of the choral parts, was negotiated with confidence and splendid tone by the chorus made up by combining the Tanglewood Choir and Berkshire Chorus trained by Charles Wilson and John Oliver, also the Chorus Pro Musica of which Alfred Nash Patterson is the director.

Against massive orchestral phrases, the chorus held its own, achieving volume without loss of quality. The lingering, high-held notes at certain vital points were spine-tinglers.

Slow Build-Up

Leinsdorf built up the symphony gradually. The entire performance from first to last note took one hour and seven minutes, including pauses between movements.

This is a work which always seems fresh in spite of oft-repeated hearings. The developments are such as the average listener can follow, frmo robust beginnings, through the driving triplets of the second movement and the alternately sentimental and almost churchly pronouncements of the third.

Finally, in the fourth movement, after several tentative themes have been offered and rejected, comes the true theme. Leinsdorf seized this opportunity to have his players utter the merest breath of sound.

Justino Diaz's bass led off the vocal climax of the work, and soon Beverly Sills, Florence Kopleff and John Alexander were weaving the magic measures.

None of their artistry however could surpass the long and wonderful phrases of the chorus.

We hope this great music will echo in Leinsdorf's hall of memory for many years after other dedicated hands have taken over the reins of the Boston Symphony Orchestra.

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254

AUG 25 1969

LENOX. (AP)—Erich Leinsdorf ended his career as music director of the Boston Symphony Orchestra Sunday at Tanglewood with Beethoven's Ninth. Some 14,129 persons attended the concert, 3,000 more than came to hear Van Cliburn this summer. The biggest attraction of the season was the concert Aug. 12 by the Jefferson Airplane, B. B. King and the Who, who performed for 21,500 persons.

Enthusiasm Marks Erich Leinsdorf's Final Appearance

A tremendous warmth of appreciation and enthusiasm mingled with sadness seemed to pervade the more than 14,000 audience recently at Tanglewood, Mass. when Erich Leinsdorf, music director and conductor of the Boston Symphony for the past seven years, and head of the Berkshire Festival and Berkshire Music Center in summer for equally as long, ended his tenure in these capacities.

With a triumphal presentation of the Beethoven Ninth Symphony, with assisting artists, the Tanglewood Choir, the Berkshire Chorus, and the Chorus Pro Musica as a grande finale to not only a successful season of varied offerings, both in the choral and concerto areas, as well as the great symphonies of the past, and more recent and modern programs, the final notes had scarce reached the auditor's ear, when a thunderous round of applause, and continued on-stage calls greeted the great maestro to assure him of their love, confidence and appreciation.

Tradition Noted

A tradition for the Tanglewood fare is the Beethoven Ninth as its closing piece de resistance; only on rare occasions has this schedule been other. It seems to draw its largest crowds and in that alone, together with a superb rendition, may be accounted for the acclamation in part; but surely from the tempo of the clapping, and the vociferous bravos that hailed all through the hall—it was to the man of the podium in particular, that the resounding thanks was given. Then, too, the rich full-bodied unity of the orchestral whole was a fit vehicle for supporting the four extremely able soloists.

Beverly Sills, soprano, whose debut in 1956 has been followed by a continuous succession of operatic and concert accomplishments; Florence Kofleff, who began with the Robert Shaw chorale, as the group's contralto soloist, also has appeared with major orchestras and in opera; John Alexander, a leading tenor with the Metropolitan opera, made his debut with the Vienna opera in 1967; Justino Diaz, baritone, made his debut in a leading role in Puerto Rico at the age of 17, and has been a leading singer with the Met, La Scala, Milan, and with leading symphony orchestras. The Tanglewood Choir is made up of vocal fellowship students at the Berkshire Music Center, selected by audition. It was their fifth appearance with the Symphony this summer. The Berkshire Chorus is a group of trained singers, from a large geographical area, auditioned, and directed during the winter by Charles Wilson and John Oliver. They have likewise sung in earlier performances this year. The Pro Musica Chorus was founded in 1949 at Cambridge and have many times appeared with the Boston Symphony and have made several recordings of their works together.

It is to the mighty work of Beethoven that this thoroughly trained and highly skilled grouping of vocal and instrumental personnel lends some of its greatest, and most joyful, yet arduous tasks—for neither the playing nor the singing of the sustained almost ethereal notes is an easy thing. The adagio in the strings, counterbalanced by the vari - tones and moods throughout is one of the most lyrical, yet sad and haunting melodies of all of Beethoven's works. The little lady who always comes through victoriously with tremendous support on the flute, Dorio Dwyer, again comes through in the usual excellent form.

The program opened with Berlioz Royal Hunt and storm from Les Troyens. The Saturday evening program likewise offered a Beethoven favorite, when Malcolm Frager was soloist in the Piano Concerto No. 4 in G. Frager, a friend of Tanglewood audiences, from his several appearances, has been a soloist since he was 10, making his debut with the St. Louis Symphony. He studied in New York with Carl Friedberg, who had been a pupil of Clara Schumann and Johannes Brahms. He has been a continual prizewinner in International competition. No wonder he has been soloist with the world's major orchestras, and countless recitals in major cities. He's a magnificent medium for Beethoven, which only the mightiest can meet.

It was a well chosen feast of much sustenance, since it was programed betwen two modern composers. While the Stravinsky suite from the Fire Bird is more familiar, it is a study in contrasts, tender, powerful, and exciting. It in turn is almost traditional in contrast to the opening Varese composition, termed "Deserts for orchestra and three interpolations of electronically organized sound—prerecorded on tape," and merged into the orchestral playing at stated intervals. Varese, who was a famous personage, died in 1965; his paths had crossed through doors of Mahler, Debussy, Busoni, Richard Strauss, Schoenberg, all in his youth. In his later years, unhappy with the limitations of sound, in reproduction, he rejoiced when science came forth with the electronic medium, to express what he had heard in his own imagination. His score, Deserts, came forth in 1954, when he was 71, a concert version of a motion picture. Weird and raging storms, metal against metal, a mechanical voice, sound against sound in rapid, stuccato succession, almost a lion's roar, fear, dread, something ominous — a desert of wilderness, as the film suggests—earth, heavens, outerspace, and in man's mind, hopelessness, sadness and despair.

It deafens, yet entrances; somehow in it you are caught

(Continued On Next Page)

HOUR
NORWALK, CONN.
(E) 22,150
AUG 27 1969
New England Newsclip

Enthusiasm

(Continued From Preceding Page)

in the chaos, waiting to get out yet fascinated with the very thing you hear and hate, holding you. It isn't, now, whether you like it or not (electronic music, sounds we've never heard called music)—it is—that it exists. How much we accept it how far it will go forth—or how far "out?" It's a new "now" world in art, ethics, morals, behaviorism. How much of the old and the beautiful can we yet hold on to and still advance with the untried that is yet to be? In the changing pattern music is taking a strong stride Are you listening?

—R.E.H

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
AUG 25 1969

ERICH LEINSDORF

Albany Knickerbocker News
Monday, August 25, 1969

Leinsdorf tenure ends

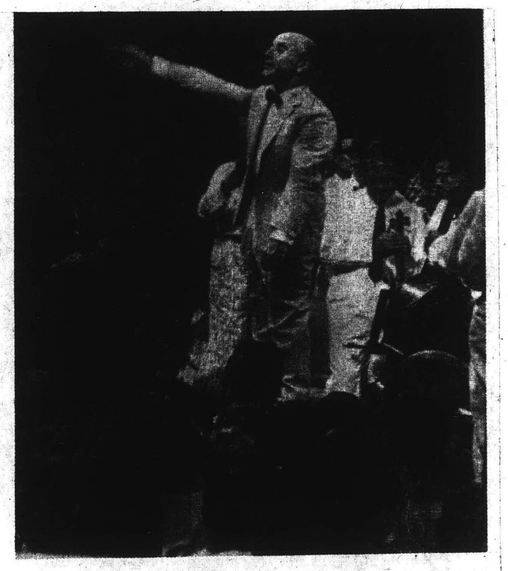
Lenox, Mass.

Erich Leinsdorf ended his career as music director of the Boston Symphony Orchestra Sunday at Tanglewood with Beethoven's Ninth Symphony.

Some 14,129 persons, a record audience this summer, attended the farewell concert which ended with an eight-minute, 47-second standing ovation for Mr. Leinsdorf, who will be succeeded as conductor by William Steinberg.

Compiled from Associated Press and staff dispatches.

MONITOR
BOSTON, MASS.
(M) 210,850
AUG 26 1969



LAST BOW — Conductor Erich Leinsdorf waves to audience at Tanglewood after finishing his last performance with the Boston Symphony Orchestra. Leinsdorf ended seven years as music director of the orchestra by conducting Beethoven's Ninth Symphony at the famed music center. (AP Wirephoto)

More Than 14,000 At Music Center

As music director of the Boston Symphony Orchestra and the Berkshire Music Center, Erich Leinsdorf brought his career to a close, Sunday, at Tanglewood in Lenox. The dynamic conductor chose Berlioz' Royal hunt and storm from "The Trojans" and Beethoven's Ninth (Choral) Symphony as a fitting finale.

More than 14,000 persons attended the concert, 3,000 more than those who clamored to hear Van Cliburn earlier this summer.

Biggest attraction, numerically, was the Tanglewood Trends program of Aug. 12 by the Jefferson Airplane, B. B. King, the Who, and the Joshua Light Show, performing for 21,500.

Leinsdorf was given an eight-minute, 47-second standing ovation, by audience and orchestra, at the symphony's end. William Steinberg will replace Leinsdorf as conductor of the BSO.

M. deB. B.

77.

By MICHAEL WIENER

LENOX, Mass. — Erich Leinsdorf ended his term as music director of the Boston Symphony Orchestra with Sunday afternoon's concert at Tanglewood.

Mr. Leinsdorf's seven years in Boston were somewhat controversial. In attempting an assessment, his tenure can be divided into two periods. During the first few years of his directorship, he obtained splendid orchestral playing and offered interpretations which were highly structured and integrated, but rather coolly uninvolved.

In recent seasons, those of Mr. Leinsdorf's interpretations which have misfired have been in the direction of vehement overemphasis, and the orchestra's playing has become rather coarse.

One contributing factor to this change may have been the great strain imposed by Mr. Leinsdorf's many responsibilities. Aside from his administrative and teaching duties at the Berkshire Music Center, he was required to conduct more concerts throughout the year than the director of any other American symphony orchestra.

THE BOSTON Symphony went on a 52-weeks-a-year schedule during Mr. Leinsdorfs' tenure, and the result may have been a tired conductor and a tired orchestra.

At his best, which has been more frequent than ever this summer, he has given exceptional performances of works by Mozart, Beethoven, Brahms, Richard Strauss, Wagner, and Prokofiev.

Mr. Leinsdorf's greatest contribution to the orchestra was as a programmer. Given his heavy schedule, it would have been easy to repeat the same works year after year. He did not.

At the Concert

In his seven years with the Boston Symphony, Mr. Leinsdorf performed 429 different works. In contrast, Toscanini led about 470 different scores in his twenty-six years as music director of the New York Philharmonic and NBC Symphony.

The question of programming is more than just whether to play "Modern Music" or the old classics. Mr. Leinsdorf played more than his share of the music of this century, but he also explored many forgotten works of the past.

RATHER than merely repeat the "New World," Mr. Leinsdorf dug out a number of Dvorak's early symphonies. He performed early as well as late Haydn, and conducted many of the Bach cantatas.

He gave many operas in concert versions, including the first American performances of the uncut "Lohengrin" and the original version of Beethoven's "Fidelio."

Mr. Leinsdorf's record as a programmer could stand as an example to all conductors.

Mr. Leinsdorf took his farewell yesterday with the Royal Hunt and Strom from Berlioz' "The Trojans" and the Symphony No. 9 in D Minor, Op. 125 of Beethoven.

The Berkshire Chorus and Tanglewood Choir assisted in both works. The soloists in the Beethoven were Beverly Sills, Florence Kopleff, John Alexander, and Justino Diaz.

THE PERFORMANCE of the Beethoven was extraordinary. Mr. Leinsdorf conducted the score as one great arch which led logically and consistently from the first note to the last.

The highpoint of the performance was the slow movement, which although rather fast-pasted, was plastically phrased and subtly nuanced.

Mr. Leinsforf's interpretation of the long choral movement was conceived along broad architectual lines. Its many climazes never lacked drama, yet the joyous conclusion did not sound anti-climactic.

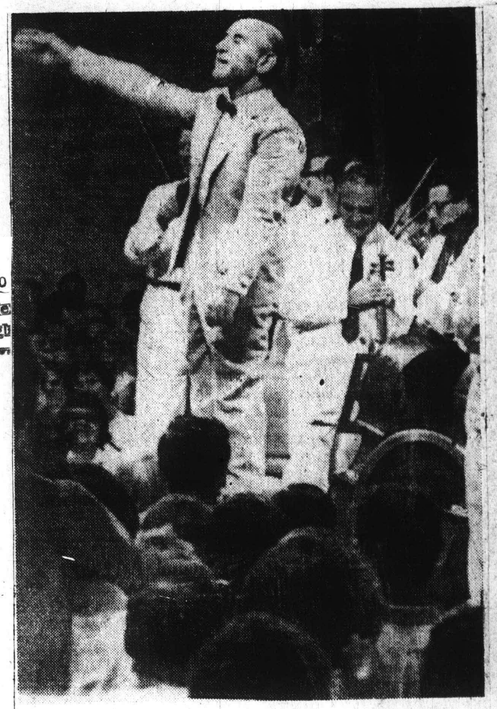
The orchestra's playing was of the best-warm yet lucid.

The concert brought Erich Leinsdorf's years with the Boston Symphony to a brilliant conclusion.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
AUG 25 1969
Bulletin

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
AUG 27 1969
New England Newsclip

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
AUG 26 1969
New Engl News



—Associated Press Wirephoto

LAST BOW — Erich Leinsdorf waves to audience at Tanglewood after finishing his last performance with Boston Symphony Orchestra. He ended seven years as music director of the orchestra by conducting Beethoven's Ninth Symphony.

End Of Berkshire Festival

A program featuring a short work by Berlioz and a long one by Beethoven was presented by Erich Leinsdorf and the Boston Symphony Orchestra as the final program of the 1969 Berkshire Festival season at Tanglewood. The concert also marked the end of Mr. Leinsdorf's tenure as music director of the BSO.

In light of the day's double significance, it would be a pleasure to report that performances accorded the "Royal Hunt and Storm" from Berlioz' opera "Les Troyens" and the Symphony No. 9 by Beethoven were unqualified successes, but such, unfortunately, was not the case.

The Berlioz was not that badly served, but it is not a very significant piece of music, whatever its history or function in the opera. There are, of course, many of the composer's usual felicities in the orchestral writing, including some splendid effects with horns and woodwinds and a clever deployment of choral color. Mr. Leinsdorf and his forces, which included three choruses (the Tanglewood choir, the Berkshire and Pro Musica choruses), gave the score a sympathetic reading, lessened only by a lack of liveliness and impact which made the whole seem somehow less than the sum of its parts.

A similar indisposition marred at least half of the Beethoven. It may have been the temperature (one of the bass players, in fact, had to leave because of the oppressive heat--made more oppressive by the banks of lights installed for the purposes of taped telecast) or it may have been the solemnity of the occasion, but Beethoven's choral symphony suffered from a sogginess that threatened to dissolve the first two movements in a wash of heavy solemnity.

The opening of the Allegro was not nearly abrasive enough, and the whole of the section seemed almost unbearably ponderous, the drama of the music perceptibly diminished by a permeating pallidity and monochromaticism.

The second movement was not much better. The "Vivace" was scarcely molto (heavy and earnest, rather); and even the "Presto" reflected little of the lightness which characterizes that music.

From there, things took a decisive turn for the better; one might evey say the best. The third and fourth movements were eminently satisfying, for reasons which suggest that the lesser effectiveness of first and second were due not to either one of the reasons ascribed above but rather to Mr. Leinsdorf's particular affinities, many of which relate to the melodic impulse inherent in the adagio and choral sections of the Beethoven. The conductor seems happiest in delineating a lyric line, and the third movement accordingly was expansively and sensitively arched. (at times one could hear him singing as he led the musicians). The artistic ascent thus begun culminated in a powerful presentation of the rousing fourth movement. It was this section that proved, in its most felicitous conjunction of musical content and conductorial compatibility, an appropriate and memorable farewell for Mr. Leinsdorf. It is true that the music director was fortunate in his collaborators. The orchestra was its usual responsive and resplendent self. The combined choruses enumerated previously produced well-balanced sound of great sonority wedded to an obvious awareness of text. Finally, the solo quartet, comprising Beverly Sills, soprano, Florence Kopleff, contralto, John Alexander, tenor, and Justino Diaz, bass, coped as bravely and as satisfactorily with their imposing (I almost said impossible) assignments as one could reasonably expect.

The audience, numbering more than 14,000 recalled them and the conductor for bow after bow at the concert's conclusion. It was a tribute, I am sure, as much to Mr. Leinsdorf's work with the orchestra in the past seven years as it was to the quality of much of what they had heard during the afternoon.

B.D.

78.

Leinsdorf Honored By Musicians

Members of the Boston Symphony Orchestra presented Erich Leinsdorf, their departing music director, a first edition of the Simrock printing of Beethoven's third symphony. A rare edition, it includes Beethoven's original comments (in Italian) informing the conductor and orchestra that "the Symphony is longer than usual and should be played at the beginning or end of a concert; after an aria or overture; but not too late because the listener will be lost by then."

In presenting the gift, Robert Ripley, cellist and chairman of the players' committee, said, "The members of the orchestra present this first edition in appreciation of seven years of memorable music-making and for the high standards of the orchestra maintained by Mr. Leinsdorf during that time." He extended the orchestra's wish that Mr. Leinsdorf have future success.

Leinsdorf Moved

The retiring conductor replied, "I am moved by the thoughtfulness of the orchestra and will cherish this fine gift and the memories of the last seven years."

The edition was inscribed: "To Erich Leinsdorf with appreciation and affection from the members of the Boston Symphony Orchestra, August 1969."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 25 1969

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 26 1969

Tempo for Musicians Now Is Presto

By HENRY RAYMONT
Special to The New York Times

LENOX, Mass., Aug. 25 — For most people the summer vacations may be ending. But for conductors, symphony orchestras and concert soloists they have not even begun.

Once an interval during which musicians replenished drained energies and prepared new repertories for the coming season, summers have now come to mean a time of frantic travel and a time of coping with humidity, mosquitoes and airline schedules.

The cause of all this is the proliferation of outdoor summer festivals, each trying to outdo the other by featuring famous concert stars, big orchestras and innovative programs. What made it possible, of course, is the jet plane, which all summer long has been shuttling artists from coast to coast and continent to continent.

As Erich Leinsdorf ended the Tanglewood Music Festival's 1969 season here last night—and his seven-year directorship — with a rousing performance of Beethoven's Ninth Symphony, musicians were scattering to all parts of the world.

Headed for Argentina

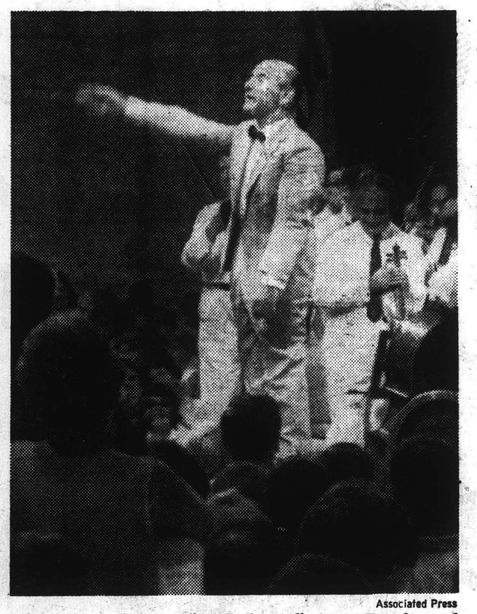
Mr. Leinsdorf is off this weekend for Buenos Aires to begin rehearsals Sept. 3 for 15 performances of the famed Teatro Colón Opera House, of "Der Rosenkavalier," "Wozzeck" and "Parsifal."

Leafing through a bulky notebook, Mr. Leinsdorf listed aloud his summer schedule, including his concerts with the Boston Symphony Orchestra here and earlier appearances in Europe:

"Since July I conducted 15 different programs and 16 rehearsals with the Boston, as well as two performances of 'Wozzeck' with 13 rehearsals by the Berkshire Music Center. The two last weeks of June, I was in England to lead the London Symphony Orchestra in its 65th anniversary concert at Festival Hall. They say there's no rest for the wicked and musicians must be very wicked."

Lilian Kallir, the attractive brunette concert pianist who played the first recital of the season here and taught master classes at the Berkshire Music Center, left tonight for Rio de Janeiro to join her husband, Claude Frank, the pianist, who is on a South American concert tour. The trip will be her first rest in the year.

"My summer," Miss Kallir recounted, "began with five concerts in Switzerland and Austria and two concerts with the National Symphony Orchestra's festival outside Washington before I came to Tanglewood. Claude had just completed recording the 32 Beethoven sonatas for RCA in New York before he came here. He played two concerts and then we taught together until the first week of August when he left for Bogotá."



Associated Press

Erich Leinsdorf responding to the audience at Tanglewood Monday night after conducting his last concert with the Boston Symphony. Mr. Leinsdorf, who is resigning as the orchestra's music director, was given a standing ovation.

Back From Australia

Malcolm Frager, the piano soloist in Saturday night's concert, had just arrived from a nine-week Australian tour a day earlier, just in time for a 10 A.M. rehearsal.

"It was not really tiring. I had a marvelous 27-hour flight from Sydney and felt quite refreshed when I arrived," Mr. Frager said.

The Romeros, a Spanish classic guitar quartet made up of Celedonio Romero and his three sons, were less fortunate when they tried to get to Saratoga Springs, N.Y., from Los Angeles to play a concert with Eugene Ormandy and the Philadelphia Orchestra two weeks ago. The 30-hour journey from Los Angeles was described by Celin Romero, one of the sons:

"The trouble began when we had to circle over Kennedy Airport Friday night and missed our connecting flight to Albany. So we rented a car from Alexander's at about 10 P.M., about 12 hours after we left Los Angeles. We drove up the New York Thruway in a torrential rain and at 3 in the morning, pum, we had a flat tire. But what a terrible thing, there was no spare. For three hours we sat in the car, crammed, without guitars.

"I can't tell you what we said. There were some special Spanish words which don't translate. Then at 6 in the morning cars began to pass and somebody must have called for help because half an hour later a tow truck took us to Albany where everybody was very friendly."

"Imagine," Angel Romero interrupted. "Cars breaking down in America and people so friendly, when in Spain we think no machines ever break down in America and people have no time to be friendly."

Henri Dauman

Jacqueline du Pré

At a luncheon for some patrons of the Saratoga Performing Arts Center, Mr. Ormandy chuckled over a typical summer music festival incident.

Errant Mosquito Smitten

"I was rehearsing with Gina Bachauer in the open auditorium during a particularly humid day," he said. "Suddenly I heard a crashing chord which wasn't in the score. A mosquito which had been bothering her fell on the keyboard and she was determined to get it."

Two of the most widely traveled musicians on the summer circuit are Daniel Barenboim, the Israeli-born pianist and conductor, and his wife, the English cellist Jacqueline du Pré.

On July 28 they arrived from London to perform at Tanglewood. A week later they appeared in Saratoga Springs, 80 miles away. But in between Mr. Barenbolm had to conduct a concert with the Los Angeles Symphony at the Hollywood Bowl.

On Aug. 10, Mr. Barenboim and Miss du Pré flew back to London where they directed the South Bank Music Festival, a three-week event crammed with chamber music. (In one performance last week Zubin Mehta, the conductor, played double bass in Schubert's "Trout" Quintet.)

Stern's Itinerary

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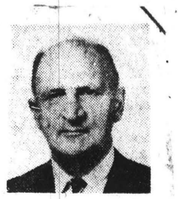
Farewell to Leinsdorf

Retroviseur

By Jay C. Rosenfeld



THE VIEW of time is not equal in both directions. We can look backwards by several means among which are books and archives, magnifying glasses and memory. More immediately, there is a rear-view mirror, the French call it a retroviseur (a backward looker) which for our present purpose is a more exactly focused word.

There is no method of equal reliability to look ahead. There have been men of great wisdom and great vision. There have been Mother Shipton, the Oracle of Delphi, Nostradamus, Jules Verne, Edward Bellamy and George Orwell, but there is or was little element of certainty in their perceptions.

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EAGLE
CLAREMONT, N. H.
(E) 6,709

AUG 23 1969

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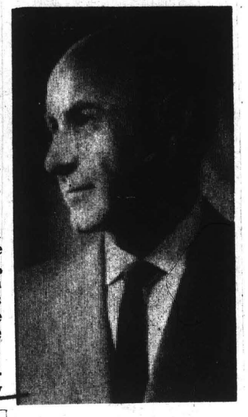

ERIC LEINSDORF

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 22 1969

MILWAUKEE (WIS) JRL E. 249,703 S. 542,109
MONDAY, AUGUST 25, 1969

Leinsdorf's Farewell Witnessed by 14,129

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PAPILLION, NEBR.
GRETNA BREEZE
W. 940

AUG 21 1969

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The color program, "Leinsdorf Recreates," shows young players of the senior orchestra of the New England Conservatory of Music in rehearsal under the direction of Mr. Leinsdorf.

Symphonic Farewell

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Leinsdorf conducted his last concert as music director of the Boston Symphony Sunday before 14,129 persons. It was the largest crowd ever to hear a Boston Symphony concert.

The occasion also marked the departure of Charles Wilson, the assistant conductor who will become principal resident conductor of the New York Opera.

Leinsdorf will be succeeded in the fall by William Steinberg.

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QUINCY, MASS.
(E) 66,387

AUG 29 1969

78

Leinsdorf Honored By Musicians

Members of the Boston Symphony Orchestra presented Erich Leinsdorf, their departing music director, a first edition of the Simrock printing of Beethoven's third symphony. A rare edition, it includes Beethoven's original comments (in Italian) informing the conductor and orchestra that "the Symphony is longer than usual and should be played at the beginning or end of a concert; after an aria or overture; but not too late because the listener will be lost by then."

In presenting the gift, Robert Ripley, cellist and chairman of the players' committee, said, "The members of the orchestra present this first edition in appreciation of seven years of memorable music-making and for the high standards of the orchestra maintained by Mr. Leinsdorf during that time." He extended the orchestra's wish that Mr. Leinsdorf have future success.

Leinsdorf Moved

The retiring conductor replied, "I am moved by the thoughtfulness of the orchestra and will cherish this fine gift and the memories of the last seven years."

The edition was inscribed: "To Erich Leinsdorf with appreciation and affection from the members of the Boston Symphony Orchestra, August 1969."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 25 1969

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 26 1969

Tempo for Musicians Now Is Presto

By HENRY RAYMONT

Special to The New York Times

LENOX, Mass., Aug. 25 — For most people the summer vacations may be ending. But for conductors, symphony orchestras and concert soloists they have not even begun.

Once an interval during which musicians replenished drained energies and prepared new repertories for the coming season, summers have now come to mean a time of frantic travel and a time of coping with humidity, mosquitoes and airline schedules.

The cause of all this is the proliferation of outdoor summer festivals, each trying to outdo the other by featuring famous concert stars, big orchestras and innovative programs. What made it possible, of course, is the jet plane, which all summer long has been shuttling artists from coast to coast and continent to continent.

As Erich Leinsdorf ended the Tanglewood Music Festival's 1969 season here last night—and his seven-year directorship — with a rousing performance of Beethoven's Ninth Symphony, musicians were scattering to all parts of the world.

Headed for Argentina

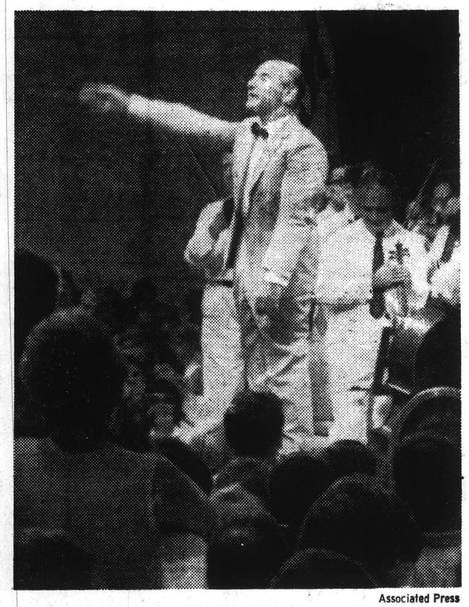
Mr. Leinsdorf is off this weekend for Buenos Aires to begin rehearsals Sept. 3 for 15 performances of the famed Teatro Colón Opera House, of "Der Rosenkavalier," "Wozzeck" and "Parsifal."

Leafing through a bulky notebook, Mr. Leinsdorf listed aloud his summer schedule, including his concerts with the Boston Symphony Orchestra here and earlier appearances in Europe:

"Since July I conducted 15 different programs and 16 rehearsals with the Boston, as well as two performances of 'Wozzeck' with 13 rehearsals by the Berkshire Music Center. The two last weeks of June, I was in England to lead the London Symphony Orchestra in its 65th anniversary concert at Festival Hall. They say there's no rest for the wicked and musicians must be very wicked."

Lilian Kallir, the attractive brunette concert pianist who played the first recital of the season here and taught master classes at the Berkshire Music Center, left tonight for Rio de Janeiro to join her husband, Claude Frank, the pianist, who is on a South American concert tour. The trip will be her first rest in the year.

"My summer," Miss Kallir recounted, "began with five concerts in Switzerland and Austria and two concerts with the National Symphony Orchestra's festival outside Washington before I came to Tanglewood. Claude had just completed recording the 32 Beethoven sonatas for RCA in New York before he came here. He played two concerts and then we taught together until the first week of August when he left for Bogotá."



Associated Press

Erich Leinsdorf responding to the audience at Tanglewood Monday night after conducting his last concert with the Boston Symphony. Mr. Leinsdorf, who is resigning as the orchestra's music director, was given a standing ovation.

Back From Australia

Malcolm Frager, the piano soloist in Saturday night's concert, had just arrived from a nine-week Australian tour a day earlier, just in time for a 10 A.M. rehearsal.

"It was not really tiring. I had a marvelous 27-hour flight from Sydney and felt quite refreshed when I arrived," Mr. Frager said.

The Romeros, a Spanish classic guitar quartet made up of Celedonio Romero and his three sons, were less fortunate when they tried to get to Saratoga Springs, N.Y., from Los Angeles to play a concert with Eugene Ormandy and the Philadelphia Orchestra two weeks ago. The 30-hour journey from Los Angeles was described by Celin Romero, one of the sons:

"The trouble began when we had to circle over Kennedy Airport Friday night and missed our connecting flight to Albany. So we rented a car from Alexander's at about 10 P.M., about 12 hours after we left Los Angeles. We drove up the New York Thruway in a torrential rain and at 3 in the morning, pum, we had a flat tire. But what a terrible thing, there was no spare. For three hours we sat in the car, crammed, without guitars.

"I can't tell you what we said. There were some special Spanish words which don't translate. Then at 6 in the morning cars began to pass and somebody must have called for help because half an hour later a tow truck took us to Albany where everybody was very friendly."

"Imagine," Angel Romero interrupted. "Cars breaking down in America and people so friendly, when in Spain we think no machines ever break down in America and people have no time to be friendly."

At a luncheon for some patrons of the Saratoga Performing Arts Center, Mr. Ormandy chuckled over a typical summer music festival incident.

Errant Mosquito Smitten

"I was rehearsing with Gina Bachauer in the open auditorium during a particularly humid day," he said. "Suddenly I heard a crashing chord which wasn't in the score. A mosquito which had been bothering her fell on the keyboard and she was determined to get it."

Two of the most widely traveled musicians on the summer circuit are Daniel Barenboim, the Israeli-born pianist and conductor, and his wife, the English cellist Jacqueline du Pré.

On July 28 they arrived from London to perform at Tanglewood. A week later they appeared in Saratoga Springs, 80 miles away. But in between Mr. Barenbolm had to conduct a concert with the Los Angeles Symphony at the Hollywood Bowl.

On Aug. 10, Mr. Barenboim and Miss du Pré flew back to London where they directed the South Bank Music Festival, a three-week event crammed with chamber music. (In one performance last week Zubin Mehta, the conductor, played double bass in Schubert's "Trout" Quintet.)

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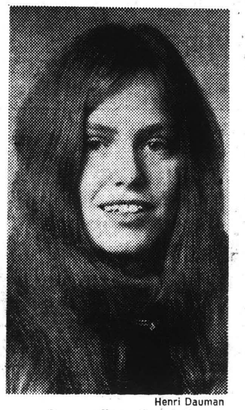

Henri Dauman

Jacqueline du Pré

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Retroviseur

By Jay C. Rosenfeld

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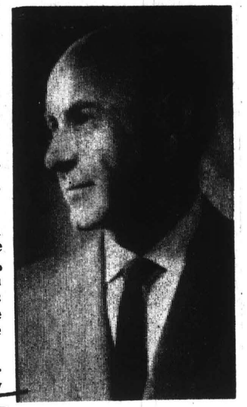

ERIC LEINSDORF

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 22 1969

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QUINCY, MASS.
(E) 66,387

AUG 29 1969

MILWAUKEE (WIS) JRL 5,512,709 5,512,109
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GRETNA BREEZE
W 940

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 28 1969 New England Newsclip

TURNING THE PAGE: Look for a significant announcement within the next week concerning the imminent start of a new UHF station (Channel 50) in Boston. The programming concept of this one is supposed to represent quite a departure from existing TV station formats . . . Erich Leinsdorf's emotion-charged farewell concert as music director of the Boston Sympony Orchestra was taped at the Tanglewood Shed by Channel 2, and it will be televised nationally on NET's Sounds of Summer program next Sunday from 10 p. m. to midnight. In addition to carrying the Sunday-night presentation, Channel 2 will repeat the concert next Monday through rFiday at 10:0 p. m. The host for this one, as for other programs in the NET musical series, will be Steve Allen.

MEMPHIS, TENN.
RALEIGH-BARTLETT STAR
W. 2,331

AUG 28 1969

FAREWELL CONCERT . . . of Enrich Leinsdorf will be a color feature of WKNO Channel 10 Sunday at 7 p.m. Maestro Leinsdorf will leave the Boston Symphony Orchestra after seven years.

GARLAND, TEXAS
NEWS
D. 9,500

AUG 29 1969

Leinsdorf gives final concert

Erich Leinsdorf's farewell appearance with the Boston Symphony Orchestra will be presented on NET's "Sounds of Summer" series Sunday, at 7 p.m. and Wednesday at 9 p.m. on KERA - TV Channel 13.

Leinsdorf's final concert features two works: a portion of Act II, Part II, of Berlioz's opera "The Trojans," and a complete performance of Beethoven's Ninth Symphony. It was this latter work that inaugurated the opening of the Music Shed at Tanglewood on Aug. 4, 1938.

MODESTO, CALIF.
BEE
D. 45,000 S. 48,000

AUG 24 1969

Leinsdorf Program Is Set On NET

Erich Leinsdorf's farewell appearance with the Boston Symphony Orchestra will be presented on NET's "Sounds of Summer" series next Sunday at 8 p.m. on Channel 6. The two-hour color concert will be followed by another Leinsdorf program on NET Festival, in which the maestro rehearses the young players of the senior orchestra of the New England Conservatory of Music.

The "Sounds of Summer" concert will be filmed today at the Berkshire Music Festival on the Tanglewood Estate, Lenox, Mass., summer home of the Boston orchestra.

Concert Selections

Leinsdorf, who has been at the helm of the orchestra since 1962, announced his decision to resign the post at the end of the 1969 season. His final concert features two works: a portion of Act II, Part II, of Berlioz's opera "The Trojans" and a complete performance of Beethoven's Ninth Symphony.

Joining the orchestra will be the Berkshire Chorus and the Tanglewood Choir. The combined choral preparation is being done by Charles Wilson, assistant conductor of the Boston Symphony, assisted by John Oliver.

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 52,000 S. 55,500

AUG 24 1969

NET Records Leinsdorf's Final Orchestra Showing

"I want to get out of routine conducting. I want to do less work and better work. That was the crux of the Boston situation. I didn't want to go on conducting 100 concerts a year, and they thought it had to be that way. But, really, the job of musical director is every day more and more an absurdity, and not only in Boston."

These are the words of Maestro Erich Leinsdorf, commenting last February in a New York Times interview on his decision to relinquish the top post as music director of one of the world's great ensembles—the Boston Symphony Orchestra Aug. 24, Leinsdorf, who has been at the helm for seven years, will make his final appearance with the orchestra at the Berkshire Music Festival, on the Tanglewood estate, Lenox, Massachusetts, 32-year-old summer home of the orchestra.

NET will record this most memorable event for its "Sounds of Summer" series, to be seen Sunday, Aug. 31, at 8 p.m. on TV-10.

Leinsdorf in the same interview noted the hazards of being a musical director. There was at Boston "a steady erosion of rehearsal time in contractual negotiations with the orchestra committee." Any musical decision today is met with a "built-in veto" from extra-musical sources. For instance, last winter he planned to present Varese's "Deserts," a work for tape and large percussion forces, on the orchestra's East Coast tour. "It was discovered, unfortunately, that an extra truck would be needed for the percussion, so "Deserts" will be done only in New York and Washington. Before a composer writes anything nowadays, he would be wise to communicate with Jimmy Hoffa as musical consultant."

As to his future plans he remarked, "I may write a book. I already have the opening sentence—'A conductor is a man who stands in front of an orchestra slicing up air.'"

Erich Leinsdorf became the eleventh maestro to lead the Boston Symphony and made his debut as music director at the initial concert of the orchestra's eighty-second season.

"Sounds of Summer" will present conductor Erich Leinsdorf's farewell appearance with the Boston Symphony Orchestra at Tanglewood in color Sunday, Aug. 31 at 8 p.m.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

AUG 26 1969 New Engl

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 22 1969 New England Newsclip

A New Look for Boston Symphony?

By JOHN F. KYES
Gazette Music Critic

LENOX — Tanglewood's 32nd season is nearly over, and while another month will elapse before the symphony's 89th season starts in Boston,, the end of Erich Leinsdorf's seven-year regime makes one think in terms of fresh beginnings.

One might casually assume that when William Steinberg (of Pittsburgh) begins his three-year interim conductorship at Symphony Hall on Sept. 26, all will be new. Or, that when Seiji Ozawa and Gunther Schuller (with Leonard Bernstein as adviser) present their verion of Tanglewood from July 3 to August 23, 1970, it will be radically different and perhaps startling.

Actually, no such complete cleavages can occur. Aside from the influence of tradition, there are powerful financial considerations. The cost of rehearsal time is a potent shaper of programs.

Any new conductor familiarizes himself with an orchestra's existing repertoire. There are well-known pieces, which require a minimum of rehearsal. Others, performed in the more distant past, require more time.

New compositions are a luxury, since they encroach seriously on the limited budget of costly rehearsal time.

At Boston this winter and at Tanglewood next summer, there will be much middle-of-the-road music. There has to be.

Critics and audiences will also hear things not so familiar to them. Reactions will include, as always, a mingling of applause as well as protest.

Without doubt, Leinsdorf cooperated with Steinberg and Boston officials in working out plans for the coming months.

One instance, too felicitous to be accidental, began with the Tanglewood performance Aug. 10 under Josef Krips of the Schubert Ninth Symphony.

Rudolf Serkin

This work will be the principal one in Steinberg's Sept. 26 concert at Boston, and this symphony will soon be recorded by the B.S.O., under Steinberg, for RCA.

Strategic use of rehearsal time is evident in these successive events.

The coming season, however, also has many novel facets.

Steinberg will omit one week of B.S.O. touring, and beginning April 6 the orchestra will observe the 200th anniversary year of Beethoven's fifth with a festival of five concerts, sold separately from the main season. Isaac Stern will play the Beethoven violin concerto, Rudolf Serkin all five of the piano concertos, and there will be a choral climax to the week in the "Missa Solemnis."

Another birthday will be celebrated on Dec. 17, 1969, when Arthur Fiedler becomes 75 and conducts a special program of the Boston Symphony.

Several massive works will be conducted by Steinberg this season. Mahler's "The Song of the Earth" and Symphony No. 10, the "Faust Symphony" of Liszt, Bartok's "Bluebeard's Castle," and Walton's "Belshazzar's Feast" are high on the list.

William Steinberg

Ozawa will conduct Orff's "Carmina Burana." Colin Davis will offer Michael Tippett's Symphony No. 2 and Elgar's Symphony No. 1.

Guest Conductors

Other guest conductors will be Claudio Abbado, Carlo Maria Giulini and Erich Leinsdorf.

Michael Tilson Thomas, new assistant conductor at Boston, will conduct several regular concerts.

Boston occasionally takes a sentimental backward look. The orchestra, during a week of touring this October, will help the University of Virginia celebrate its 150th anniversary, and will visit the Lyric Theater in Baltimore, to commemorate the concert there by the B.S.O. 75 years ago, when that showplace was opened.

'Final' Tanglewood Weedend

LENOX — The eighth and "final" weekend at Tanglewood will wind up activities at Berkshire Music Center, and witness Erich Leinsdorf's last concerts as music director of the Boston Symphony Orchestra.

A "ninth" weekend, a novelty this year, will find Arthur Fiedler conducting Boston "Pops" programs in the music shed at Tanglewood at 8 p.m., Aug. 30 and 2:30 p.m. Aug. 31.

The BSO concert at 9 p.m. tonight will be conducted by Milton Katims of Seattle, featuring the Tchaikovsky Fourth Symphony.

Leinsdorf will conduct at 8 tomorrow, with Malcolm Frager as soloist in the Beethoven Fourth Piano Concerto, and on Sunday at 2:30, presenting eminent vocal soloists and the chorus in Beethoven's Ninth Symphony.

Ch. 2, 8 p.m., Last Sunday Erich Leinsdorf took his final bow after seven years as conductor and music director of the Boston Symphony. Sounds of Summer presents his last concert in "Leinsdorf's Farewell at Tanglewood."

TIMES
GLOUCESTER, MASS.
(E) 10,850

AUG 30 1969

WGBH to Air Leinsdorf Farewell Concert

Erich Leinsdorf's emotion-charged farewell concert, as music director of the Boston Symphony Orchestra will be on public television coast to coast Sunday, Aug. 31, 10 p.m., in Boston on Channel 2.

WGBH recorded the 2 hour color special at the Tanglewood Shed in Lenox, Mass. Aug. 24 especially for "Sounds of Summer" and Channel 2 will repeat the program Monday - Friday, Sept. 1 - 5 at 10:30 p.m. Steve Allen is host.

The program is devoted to two works: Royal Hunt and Storm from "The Trojans" by Berlioz and Symphony No. 9 by Beethoven. It was this same Beethoven Symphony that inaugurated the opening of the Music Shed at Tanglewood on August 4, 1938. Joining the orchestra for the choral finale of the Beethoven will be the Berkshire Chorus and the Tanglewood Choir, and a quartet of soloists who are among the finest musicians performing today: Beverly Sills, considered by many to be this country's foremost soprano; Florence Kopleff, a contralto who has appeared often with the Boston Symphony; John Alexander, tenor and Justino Diaz, bass, both of the Metropolitan Opera Company.

JOURNAL & PRESS
SOMERVILLE, MASS.
WEEKLY 13,286

AUG 28 1969

PRESS
WATERTOWN, MASS.
WEEKLY 4,913

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NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 30 1969 New England

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

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So.

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 52,000 S. 55,500

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The Phoenix Gazette
D. 92,030

AUG 29 1969

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NEWS TRIBUNE
D. 55,000 S. 79,500

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Leinsdorf, who has been at the helm of the Orchestra since 1963, announced his decision to resign his post at the end of the 1969 season. One of America's most acclaimed conductors, he has made a significant contribution to this country's musical life. Under his leadership the Boston Symphony Orchestra has introduced to America the best contemporary music, including such milestones as Barber's Piano Concerto, and Britten's "War Requiem." Many premieres—world and American—have been given, and many long forgotten works revived.

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ADVERTISER
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(S) 432,950

AUG 31 1969

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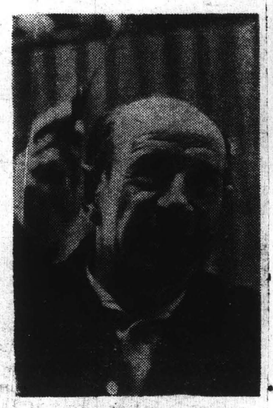

ERICH LEINSDORF

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 2 1969

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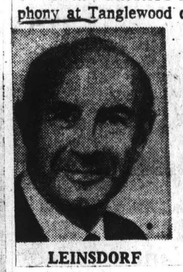

LEINSDORF

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Record Tanglewood Audience Hears Leinsdorf's Farewell

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On the home front, the list is impressive: Barber, Berger, Bernstein, Carter . . . through Ruggles, Schuller, Schuman, Sydeman — these were among the close to two dozen Americans heard during Leinsdorf's reign.

Lastly, Leinsdorf heavily and wisely invested in the future when he expanded and professionalized the Berkshire Music Center, the Tanglewood-based school run by members of the Boston orchestra. The quality of students has risen enormously these last few years, as has the seriousness and earnestness of the presentations.

★

Even 10 years ago, for instance, during the last years of Munch's directorship, I can't imagine that the combined student forces would have had the skill or sheer stamina to rehearse intensively and present Alban Berg's "Wozzeck". A few weeks ago, under Leinsdorf's direction, that is what they did.

For these reasons, then, Leinsdorf leaves the musical climate clearer than it was when he arrived. And when he returns next season as guest conductor, we'll hopefully see a continuation of the policies he so wisely introduced.

NEWS
NEWBURYPORT, MASS.
(E) 7,498

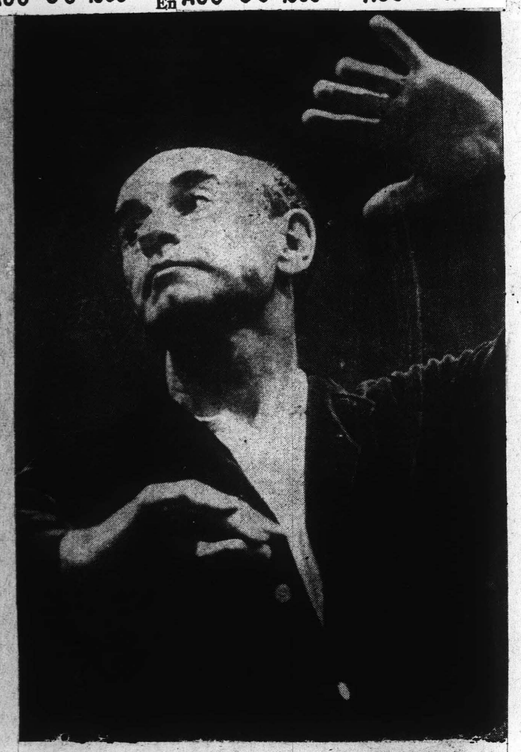
AUG 30 1969

TIMES
BEVERLY, MASS.
(E) 9,230

AUG 30 1969

TIMES
GLOUCESTER, MASS.
(E) 10,850

AUG 30 1969



ERICH LEINSDORF'S final concert as conductor of the Boston Symphony Orchestra will be televised in a taped broadcast from the Tanglewood Music Festival on Channel 2, WGBH-TV, Sunday, Aug. 31 on Sounds of Sumer at 8 p.m.

BERKSHIRE MUSIC FESTIVAL—*At Tanglewood, Mass.*—Beethoven's Ninth Symphony is the work with which the music director of the Boston Symphony Orchestra traditionally bids farewell to his orchestra at both Symphony Hall and their Tanglewood summer home. It is an ideal choice for such an occasion because of its emotional force, its affirmation of life, and its boundless depths which allow for all manner of interpretation. Maestro Leinsdorf chose to mark a momentous day with a monumental reading. A performance carved out of granite—rugged, intense, and unsparing of the resources at his command. Vivacity, lyricism, delicacy, the beautiful sound of this orchestra—all were minimized in a performance which started in high gear and moved inexorably to a powerful but insensitive last movement. It is an interesting concept, but one which, for this listener, overwhelmed without enriching. And it demanded more than the performers could provide. The orchestra's usually incomparable brass got puffy; the chorus got muddy; and the quartet of soloists got nowhere near Beethoven's inspiration. Mr. Leinsdorf and this orchestra have created more than a few of the great musical moments of the past decade. This, unhappily, was not one of them.

—STANLEY NEWMAN

CUE
NEW YORK, N. Y.
W. 244,000

SEP 6 1969

Concert Features Leinsdorf

Erich Leinsdorf conducted his final concert as music director of the Boston Symphony Orchestra Aug. 24 at the Tanglewood Music Festival at Lenox, Mass. The concert included Berlioz' "Royal Hunt and Storm" from the Trojans and Beethoven's Symphony No. 9. The concert was Leindorf's 709th as music director of the orchestra during the regular subscription series.

In addition to the Beethoven's Ninth, the last weekend included a concert conducted by Milton Katims, music director of the Seattle Symphony and a Saturday evening concert in which Leinsdorf conducted Varese's "Deserts" for orchestra, Stravinsky's "Firebird Suite" and Beethoven's Piano Concerto No. 4 with Malcolm Frager as soloist.

About 26,900 attended the closing weekend of concerts and Sunday's performance was taped live for national telecasting this week. More than 225,000 people came to Tanglewood in 1969 for the 24 Boston Symphony Orchestra concerts, open rehearsals and special events, including the Contemporary Trends Concerts.

An audience of 21,500, largest in Tanglewood's history, came to the Fillmore at Tanglewood program, fifth and last of the highly successful Contemporary Trends concerts. Inaugurated in 1968 under the auspices of the Berkshire Music Center, the five Tuesday evening concerts brought Folk, Jazz, Soul, Acid Rock, Gospel Music and a psychedelic-light shows to Tanglewood.

Leinsdorf has had a spectacular career in his seven years with the Boston Symphony Orchestra. He became music director in 1962. During his tenure he conducted 429 works by 96 composers. These included 13 world premieres of major works including Samuel Barber's Piano Concerto; Elliot Carter's Piano Concerto; two works by John Huggler-Music in two parts Opus 64 and Sculptures Opus 39; Benjamin Lees' Piano Concerto No. 2 and Violin Concerto; Robert Moeve's "Et Occidentem Illustra;" Walter Piston's Symphony No. 8; Gunther Schuller's "Diptych for brass quintet and orchestra"; Roger Sessions' Psalm 140 for soprano and orchestra; works by William Sydeman and Ernst Toch's Fifth Symphony.

Mr. Leinsdorf conducted U.S. Premieres of Benjamin Britten's Symphony for cello and orchestra and "War Requiem"; Haydn's "Cantata Applausus"; Leo Janacek's Suite from the "Cunning Little Vixen"; and Richard Strauss' "Ariadne Auf Naxos" (original 1912 version).

A distinguished opera conductor, Leinsdorf has conducted six full-length concert performances of operas including: Beethoven's "Fidelio"; Verdi's "Othello"; Mozart's "The Abduction From the Seraglio" and "The Magic Flute"; and Wagner's "Lohengrin."

He has also conducted excerpts from: Berg's "Wozzeck"; Berlioz' "The Damnation of Faust"; Gluck's "Orpheus and Eurydice"; Puccini's "La Boheme"; Schumann's "Faust"; Strauss' "Salome"; Wagner's "Die Gotterdammerung"; "Die Meistersinger"; "Die Walkure"; "Parsifal" and "Siegfried."

Leinsdorf developed his and the orchestra's long association with Prokofiev's music by performing 20 of the Russian composer's major works, including his five piano concertos, the viglin concertos and the symphonies.

He has varied his repertoire between class, and contemporary composers, although it is Mozart who leads in works performed, with 66. Leinsdorf has also conducted 29 works by Beethoven, 22 by Haydn, 20 by Prokofiev, 21 by Bach, 17 each by Brahms and Strauss and 15 by Wagner.

The 1969 Berkshire Festival, which opened on July 4 and closed Aug. 24, consisted of 24 concerts, three on each of the festival's eight weekends. The first two weekends were devoted to Mozart and the Baroque.

Leinsdorf, pianist Earl Wild, and the orchestra repeated their much-discussed performance of the first piano concerto of Xavier Scharwenka, which they revived and recorded last winter after it had not been played by the Boston Symphony for over a half-century. Wild played the concerto on a electronic grand piano.

This year the Festival has been extended for the first time and will present two special Boston Pops Concerts with the Festival Orchstra, conducted by Arthur Fiedler today at 2:30 p.m.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

AUG 31 1969

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

SEP 1 0 1969

sills and symphony

Final weekend of soaring notes

by Rodney N. Myrvaagnes

A mind blowing experience was provided for Sillsophiles at the last Weekend Prelude, Friday, August 22. The great Beverly did the U. S. premiere performances of two Vivaldi secular cantatas for soprano and continuo, recently dug up in European archives by Sister Meneve Dunham. According to the program notes, her edition is based on the more demanding of two manuscripts, and they might have been written specifically to let Miss Sills do her thing.

The first, "Sorge vermiglin in ciel la bella aurora," consisted of two recitatives andtwo arias, all eminently worth listening to even without knowing Italian. The first aria exercised Sills' range and powerful high end, and occasioned one awkward breathing pause, which seemed unavoidable. The concluding aria was a breathtaking display of vocal fireworks, flawlessly executed, which occasioned a fairly loud "Jesus Christ" from a man who had shouted "Brava" before she ever sang anything. The other cantata was more of the same. The accompaniment, realized from the figured bass by Sister Magdalen Mageau, and played by Charles Wilson, harpsichord and Martin Holerman, cello, was satisfactory in the recitatives, but too sparsely ornamented in aria introductions. Wilson started thumping the jacks against the bumper rail on several occasions, a typical problem with pianists trying to play the harpsichord. It was still far better than if he had used a piano.

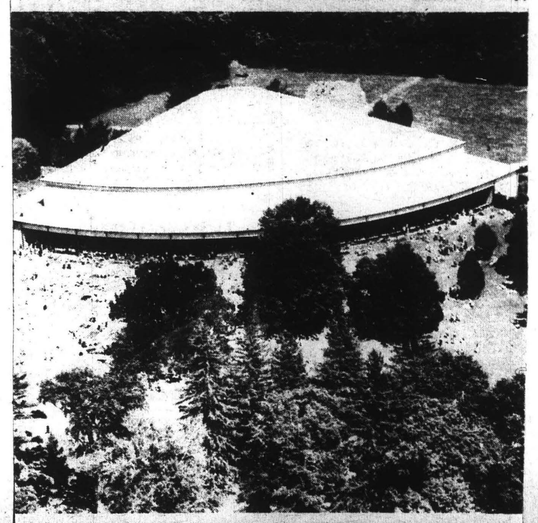
The remainder of the Sills program was devoted to R. Strauss and Schubert songs, all of a sentimental nature, beautifully sing and sympathetically accompanied. Gino Cioffi joined Mr. Wilson with a clarinet in the Schubert. (Strauss' "Amor" thoroughly deserves its warhouse status.)

The orchestral program, conducted by Milton Katims displayed the orchestra in fine shape, the best I have heard it this summer. The Rossini overture to 'La gazza ladra' sounded the way curtainraisers should, if operas had unlimited budgets. The horns were perfect in their brief but spectacular bits.

The Tchaikovsky Fourth was everything this grand chestnut should be, loud, dramatic and well played.

Vaughn Williams' "Fantasia on a Theme of Thomas Tullis" is a somber, intriguing piece for strings only (large orchestra, nonet, and first desk solos) which being neither flashy nor bombastic is a difficult change of mood after the Tchaikovsky, but Katims and the string players carried it off successfully.

The concluding piece, the second Daphnis and Chloe suite of Ravel, was reminiscent of a type of music more common on B.S.O. programs under Munch than more recently,



Tanglewood Music Shed

So

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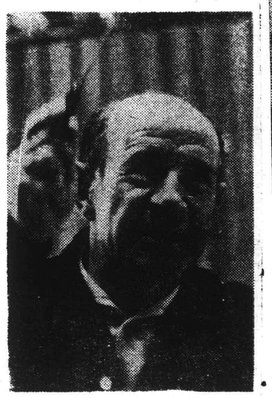

ERICH LEINSDORF

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The scope was at times narrow (what orchestra dares spice its season with nearly enough of the unfamiliar?), but there was an awareness on Leinsdorf's part of the vast repertory as yet unexplored, and a willingnes to venture.

We saw, too, over these past seven years, a confrontation with the new and a proper emphasis placed on native composers. With repeated performances of Berg, Webern, and Schoenberg—although not nearly enough for either audience or players to become really familiar with the scores—the modern Viennese school started to assume its rightful place. Hopefully William Steinberg, Leinsdorf's successor, will continue on this tack.

On the home front, the list is impressive: Barber, Berger, Bernstein, Carter . . . through Ruggles, Schuller, Schuman, Sydeman — these were among the close to two dozen Americans heard during Leinsdorf's reign.

Lastly, Leinsdorf heavily and wisely invested in the future when he expanded and professionalized the Berkshire Music Center, the Tanglewood-based school run by members of the Boston orchestra. The quality of students has risen enormously these last few years, as has the seriousness and earnestness of the presentations.

★

Even 10 years ago, for instance, during the last years of Munch's directorship, I can't imagine that the combined student forces would have had the skill or sheer stamina to rehearse intensively and present Alban Berg's "Wozzeck". A few weeks ago, under Leinsdorf's direction, that is what they did.

For these reasons, then, Leinsdorf leaves the musical climate clearer than it was when he arrived. And when he returns next season as guest conductor, we'll hopefully see a continuation of the policies he so wisely introduced.

NEWS
NEWBURYPORT, MASS.
(E) 7,498

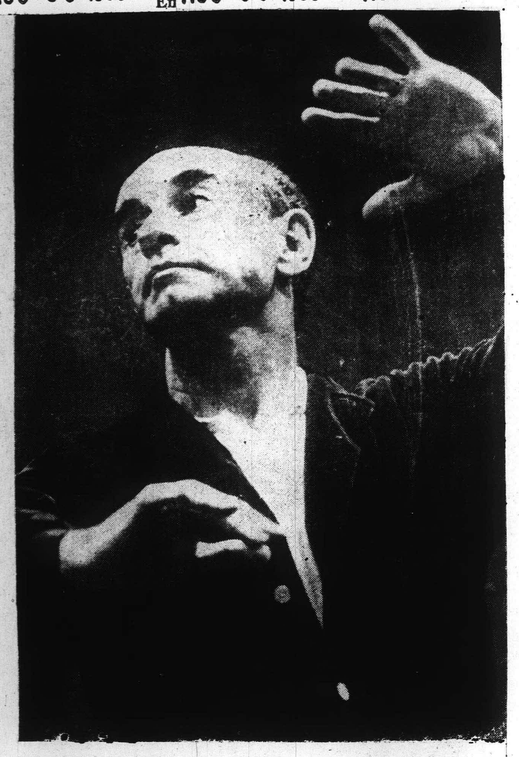
AUG 30 1969

TIMES
BEVERLY, MASS.
(E) 9,230

AUG 30 1969

TIMES
GLOUCESTER, MASS.
(E) 10,850

AUG 30 1969



ERICH LEINSDORF'S final concert as conductor of the Boston Symphony Orchestra will be televised in a taped broadcast from the Tanglewood Music Festival on Channel 2, WGBH-TV, Sunday, Aug. 31 on Sounds of Sumer at 8 p.m.

BERKSHIRE MUSIC FESTIVAL—*At Tanglewood, Mass.*—Beethoven's Ninth Symphony is the work with which the music director of the Boston Symphony Orchestra traditionally bids farewell to his orchestra at both Symphony Hall and their Tanglewood summer home. It is an ideal choice for such an occasion because of its emotional force, its affirmation of life, and its boundless depths which allow for all manner of interpretation. Maestro Leinsdorf chose to mark a momentous day with a monumental reading. A performance carved out of granite—rugged, intense, and unsparing of the resources at his command. Vivacity, lyricism, delicacy, the beautiful sound of this orchestra—all were minimized in a performance which started in high gear and moved inexorably to a powerful but insensitive last movement. It is an interesting concept, but one which, for this listener, overwhelmed without enriching. And it demanded more than the performers could provide. The orchestra's usually incomparable brass got puffy; the chorus got muddy; and the quartet of soloists got nowhere near Beethoven's inspiration. Mr. Leinsdorf and this orchestra have created more than a few of the great musical moments of the past decade. This, unhappily, was not one of them.

—STANLEY NEWMAN

CUE
NEW YORK, N. Y.
W. 244,000

SEP 6 1969

Concert Features Leinsdorf

Erich Leinsdorf conducted his final concert as music director of the Boston Symphony Orchestra Aug. 24 at the Tanglewood Music Festival at Lenox, Mass. The concert included Berlioz' "Royal Hunt and Storm" from the Trojans and Beethoven's Symphony No. 9. The concert was Leindorf's 709th as music director of the orchestra during the regular subscription series.

In addition to the Beethoven's Ninth, the last weekend included a concert conducted by Milton Katims, music director of the Seattle Symphony and a Saturday evening concert in which Leinsdorf conducted Varese's "Deserts" for orchestra, Stravinsky's "Firebird Suite" and Beethoven's Piano Concerto No. 4 with Malcolm Frager as soloist.

About 26,900 attended the closing weekend of concerts and Sunday's performance was taped live for national telecasting this week. More than 225,000 people came to Tanglewood in 1969 for the 24 Boston Symphony Orchestra concerts, open rehearsals and special events, including the Contemporary Trends Concerts.

An audience of 21,500, largest in Tanglewood's history, came to the Fillmore at Tanglewood program, fifth and last of the highly successful Contemporary Trends concerts. Inaugurated in 1968 under the auspices of the Berkshire Music Center, the five Tuesday evening concerts brought Folk, Jazz, Soul, Acid Rock, Gospel Music and a psychedelic-light shows to Tanglewood.

Leinsdorf has had a spectacular career in his seven years with the Boston Symphony Orchestra. He became music director in 1962. During his tenure he conducted 429 works by 96 composers. These included 13 world premieres of major works including Samuel Barber's Piano Concerto; Elliot Carter's Piano Concerto; two works by John Huggler-Music in two parts Opus 64 and Sculptures Opus 39; Benjamin Lees' Piano Concerto; Robert Moeve's "Et Occidentem Illustra;" Walter Piston's Symphony No. 8; Gunther Schuller's "Diptych for brass quintet and orchestra"; Roger Sessions' Psalm 140 for soprano and orchestra; works by William Sydeman and Ernst Toch's Fifth Symphony.

Mr. Leinsdorf conducted U.S. Premieres of Benjamin Britten's Symphony for cello and orchestra and "War Requiem"; Haydn's "Cantata Applausus"; Leo Janacek's Suite from the "Cunning Little Vixen"; and Richard Strauss' "Ariadne Auf Naxos" (original 1912 version).

A distinguished opera conductor, Leinsdorf has conducted six full-length concert performances of operas including: Beethoven's "Fidelio"; Verdi's "Othello"; Mozart's "The Abduction From the Seraglio" and "The Magic Flute"; and Wagner's "Lohengrin."

He has also conducted excerpts from: Berg's "Wozzeck"; Berlioz' "The Damnation of Faust"; Gluck's "Orpheus and Eurydice"; Puccini's "La Boheme"; Schumann's "Faust"; Strauss' "Salome"; Wagner's "Die Gotterdammerung"; "Die Meistersinger"; "Die Walkure"; "Parsifal" and "Siegfried."

Leinsdorf developed his and the orchestra's long association with Prokofiev's music by performing 20 of the Russian composer's major works, including his five piano concertos, the viglin concertos and the symphonies.

He has varied his repertoire between class, and contemporary composers, although it is Mozart who leads in works performed, with 66. Leinsdorf has also conducted 29 works by Beethoven, 22 by Haydn, 20 by Prokofiev, 21 by Bach, 17 each by Brahms and Strauss and 15 by Wagner.

The 1969 Berkshire Festival, which opened on July 4 and closed Aug. 24, consisted of 24 concerts, three on each of the festival's eight weekends. The first two weekends were devoted to Mozart and the Baroque.

Leinsdorf, pianist Earl Wild, and the orchestra repeated their much-discussed performance of the first piano concerto of Xavier Scharwenka, which they revived and recorded last winter after it had not been played by the Boston Symphony for over a half-century. Wild played the concerto on a electronic grand piano.

This year the Festival has been extended for the first time and will present two special Boston Pops Concerts with the Festival Orchstra, conducted by Arthur Fiedler today at 2:30 p.m.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

AUG 31 1969

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

SEP 10 1969

sills and symphony

Final weekend of soaring notes

by Rodney N. Myrvaagnes

A mind blowing experience was provided for Sillsophiles at the last Weekend Prelude, Friday, August 22. The great Beverly did the U. S. premiere performances of two Vivaldi secular cantatas for soprano and continuo, recently dug up in European archives by Sister Meneve Dunham. According to the program notes, her edition is based on the more demanding of two manuscripts, and they might have been written specifically to let Miss Sills do her thing.

The first, "Sorge vermiglin in ciel la bella aurora," consisted of two recitatives andtwo arias, all eminently worth listening to even without knowing Italian. The first aria exercised Sills' range and powerful high end, and occasioned one awkward breathing pause, which seemed unavoidable. The concluding aria was a breathtaking display of vocal fireworks, flawlessly executed, which occasioned a fairly loud "Jesus Christ" from a man who had shouted "Brava" before she ever sang anything. The other cantata was more of the same. The accompaniment, realized from the figured bass by Sister Magdalen Mageau, and played by Charles Wilson, harpsichord and Martin Holerman, cello, was satisfactory in the recitatives, but too sparsely ornamented in aria introductions. Wilson started thumping the jacks against the bumper rail on several occasions, a typical problem with pianists trying to play the harpsichord. It was still far better than if he had used a piano.

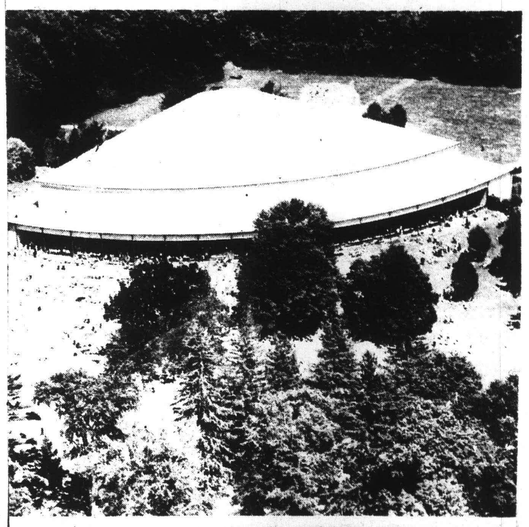
The remainder of the Sills program was devoted to R. Strauss and Schubert songs, all of a sentimental nature, beautifully sing and sympathetically accompanied. Gino Cioffi joined Mr. Wilson with a clarinet in the Schubert. (Strauss' "Amor" thoroughly deserves its warhouse status.)

The orchestral program, conducted by Milton Katims displayed the orchestra in fine shape, the best I have heard it this summer. The Rossini overture to 'La gazza ladra' sounded the way curtainraisers should, if operas had unlimited budgets. The horns were perfect in their brief but spectacular bits.

The Tchaikovsky Fourth was everything this grand chestnut should be, loud, dramatic and well played.

Vaughn Williams' "Fantasia on a Theme of Thomas Tullis" is a somber, intriguing piece for strings only (large orchestra, nonet, and first desk solos) which being neither flashy nor bombastic is a difficult change of mood after the Tchaikovsky, but Katims and the string players carried it off successfully.

The concluding piece, the second Daphnis and Chloe suite of Ravel, was reminiscent of a type of music more common on B.S.O. programs under Munch than more recently,



Tanglewood Music Shed

STILLWATER, OKLA.
NEWS-PRESS
D. 7,500

SEP 7 1969

FOOTNOTES AND FANCIES

Leinsdorf Comments On Symphony Future

By JAMES C. STRATTON
News-Press Fine Arts Editor

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As a matter of fact, Leinsdorf has been most voluble in his reasons for withdrawing from the helm of the Boston ensemble. In the drive to maintain the personnel of the major orchestras under a full 12-month salary of some substance, the chores of the musical director have increased as well. Leinsdorf has frankly said that he was wearing out from the sheer physical — and emotional, I suspect — demands.

In the course of the interview, he almost dropped a remark to the effect that it was good to leave while ahead but this was a bit of hyperbole as no criticism of his tenure has been sounded and the ensemble has obviously performed with affection.

Leinsdorf touched several bases in the course of the interview, but I was most impressed with his comment to the effect that the traditional subscription series approach to programming a concert symphonic organization is in serious trouble and that a host of new ideas and fresh programming is overdue.

The conductor sounded initially his concept that possibly three ensembles are in order — or the revamping of personnel into what he termed "the Mozart orchestra;" the group to perform the great body of music from the Romantics; and an ensemble able to handle modern scores as well as early music. The pairing of the latter indicates present trends.

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However, I found Leinsdorf's observations on programs and audience most perky in that he feels the need for a study of motivations as to why audiences are what they are. Our own views on the composition of audiences and the need for research in this area have been sounded often enough.

Leinsdorf indicated impatience with the subscription series idea and suggested that if the pulse of the programs was sluggish on occasions, the reason might be laid at the door of the audience which could take the ensemble and the music pretty much for granted. The conductor was enthusiastic on the makeup of his audiences in the Boston Symphony's programs at Carnegie hall.

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Frankfurter Allgemeine Zeitung
10-10-69

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Music

Leinsdorf farewell: fantastic Beethoven

By RAYMOND HENAGOW

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SOPRANO Beverly Sills, contralto Florence Kopleff, tenor John Alexander and bass Justino Diaz joined the other forces in giving beautiful meaning to choral passages in that almost impossible finale that are usually merely declaimed or screamed.

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BUT SUCH TRANSCENDENT forces as Leinsdorf mustered for his farewell override any compunctions I usually have about the "Choral Finale."

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STEVE ALLEN, who narrates the Sounds of Summer series, read an assessment of Leinsdorf and his orchestra that once more fostered the idea that the Boston Symphony is probably the greatest in America.

Bostonians are even more provincial and snobbish than New Yorkers and Philadelphians, and their cities have pretty good orchestras, too. So do Cleveland and Chicago, even if they are in the Midwest.

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SKOKIE, ILL.
LIFE
W 10 437

SEP 7 1969

WFTL To Feature Conductor Leinsdorf

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★ ★ ★

The works of Ralph Vaughn Williams, Arthur Benjamin, and Johannes Brahms will be featured on the Studio Concert at 8 p.m. Monday on WFTL-FM.

The program opens with Morton Gould conducting the Royal Philharmonic Orchestra in William's "Romance for Harmonica and String Orchestra" followed by Benjamin's "Concerto for Harmonica and Orchestra" with Larry Adler playing the harmonica.

The program concludes with Herbert Von Karajan conducting the Berlin Philharmonic in Brahms' "Concerto No. 2 in B Flat for Piano and Orchestra, Op. 83 with Hans Richter-Haaser as pianist.

★ ★ ★

Tuesday night at 8, WFTL-FM will feature "The Glenn Miller Serenade" with the Glenn Miller Army-Air Force Band and famous vocalists of the late '30's and '40's. The band will play "Song of the Volga Boatman" and "Pearls on Velvet." Vocalist Johnny Desmond and The Crew Chiefs will sing "I've Got a Heart Filled with Love."

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 83,376
SEP 5 1969

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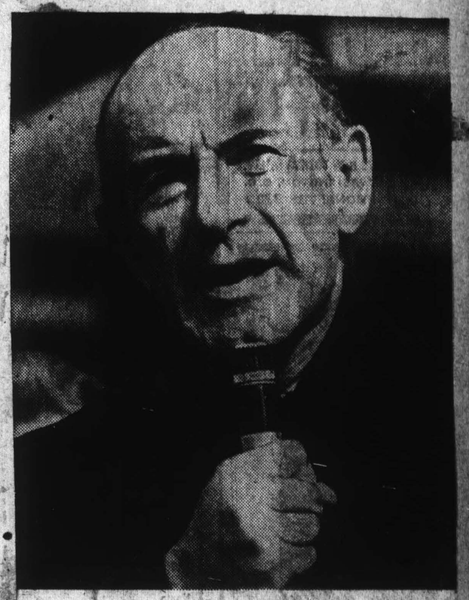

—Star Photographer Bernie Boston

LAST CONCERT

Erich Leinsdorf's final Tanglewood appearance as music director of the Boston Symphony Orchestra will be seen tonight at 8 o'clock on Channel 26.

The Sunday Star
WASHINGTON, D. C.
SUN. 362,408
AUG 31 1969

FINALE—Conductor Erich Leinsdorf's farewell concert with the Boston Symphony Orchestra at Tanglewood, Mass., will be presented on NET's Sounds of Summer at 8 PM Sunday (Ch. 17).

BUFFALO EVENING NEWS
Saturday, August 30, 1969

Music

By Lester Hebbard

Erich Leinsdorf made his farewell appearance with the Boston Symphony Orchestra at Tanglewood last week with a performance of "The Royal Hunt" and Storm from "The Trojans" by Berlioz and Beethoven's "Ninth Symphony." This concert ended his seven year reign as conductor and musical director of the great orchestra.

I hesitate to review a televised event involving music, but the importance of the occasion outweighs all contrary arguments. Furthermore, TV has proved to be its own exclusive medium. Vladimir Horowitz's TV piano recital last year is an example. Rubinstein, Gilel and Rostopovich will all be heard on exclusive TV recital programs soon.

Leinsdorf made the "Ninth" exciting and inspiring. He has always seemed to be a cool and uninspired director. But here he rose to the event and shared his glory with Beethoven. There were a few monotonous phrases, but not in the finale, which was outstanding for its character and brilliance.

The Berkshire Chorus and the Tanglewood Choir were superb. The soloists, Beverly Sills, soprano, who searched for too many tones, contralto Florence Kopleff, tenor John Alexander, and bass Justino Diaz were splendid, with an added accolade for the latter.

HEWLETT, N. Y.
SOUTH SHORE
RECORD
(NEW YORK CITY MARKET AREA)
W. 7.000

SEP 4 1969

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concert

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Star-Bulletin & Advertiser
HONOLULU, HAWAII
D. 166,171
SEP 7 1969

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CHICAGO
SUN-TIMES
D. 540,570 SUN. 712,125
AUG 30 1969

STILLWATER, OKLA.
NEWS-PRESS
D. 7,500

SEP 7 1969

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SKOKIE, ILL.
LIFE
W 0 437

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WFTL-FM will feature Erich Leinsdorf conducting the Boston Symphony at 8 p.m. Sunday.

The program opens with Rossini's "Overture to L'Italiana in Algeri," followed by Scharwenka's "Piano Concerto No. 1 in B Flat Minor, Op. 32 with Earl Wild as guest soloist. The program concludes with Stravinsky's "Le Sacre Du Printemps" (The Rite of Spring) parts 1 and 2.

★ ★ ★

The works of Ralph Vaughn Williams, Arthur Benjamin, and Johannes Brahms will be featured on the Studio Concert at 8 p.m. Monday on WFTL-FM.

The program opens with Morton Gould conducting the Royal Philharmonic Orchestra in William's "Romance for Harmonica and String Orchestra" followed by Benjamin's "Concerto for Harmonica and Orchestra" with Larry Adler playing the harmonica.

The program concludes with Herbert Von Karajan conducting the Berlin Philharmonic in Brahms' "Concerto No. 2 in B Flat for Piano and Orchestra, Op. 83 with Hans Richter-Haaser as pianist.

★ ★ ★

Tuesday night at 8, WFTL-FM will feature "The Glenn Miller Serenade" with the Glenn Miller Army-Air Force Band and famous vocalists of the late '30's and '40's. The band will play "Song of the Volga Boatman" and "Pearls on Velvet." Vocalist Johnny Desmond and The Crew Chiefs will sing "I've Got a Heart Filled with Love."

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 83,376
SEP 5 1969

FINALE—Conductor Erich Leinsdorf's farewell concert with the Boston Symphony Orchestra at Tanglewood, Mass., will be presented on NET's Sounds of Summer at 8 PM Sunday (Ch. 17)

BUFFALO EVENING NEWS
Saturday, August 30, 1969

CHICAGO
SUN-TIMES
D. 570 SUN. 712,125
AUG 30 1969

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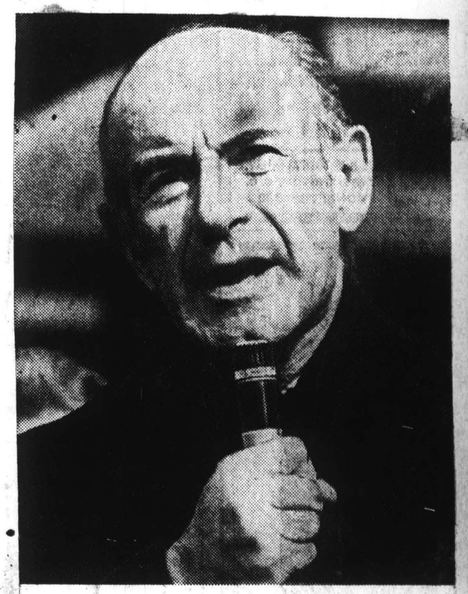

—Star Photographer Bernie Boston

LAST CONCERT

Erich Leinsdorf's final Tanglewood appearance as music director of the Boston Symphony Orchestra will be seen tonight at 8 o'clock on Channel 26.

The Sunday Star
WASHINGTON, D. C.
SUN. 362,408
AUG 31 1969

Music

By Lester Hebbard

Erich Leinsdorf made his farewell appearance with the Boston Symphony Orchestra at Tanglewood last week with a performance of "The Royal Hunt" and Storm from "The Trojans" by Berlioz and Beethoven's "Ninth Symphony." This concert ended his seven year reign as conductor and musical director of the great orchestra.

I hesitate to review a televised event involving music, but the importance of the occasion outweighs all contrary arguments. Furthermore, TV has proved to be its own exclusive medium. Vladimir Horowitz's TV piano recital last year is an example. Rubinstein, Gilel and Rostopovich will all be heard on exclusive TV recital programs soon.

Leinsdorf made the "Ninth" exciting and inspiring. He has always seemed to be a cool and uninspired director. But here he rose to the event and shared his glory with Beethoven. There were a few monotonous phrases, but not in the finale, which was outstanding for its character and brilliance.

The Berkshire Chorus and the Tanglewood Choir were superb. The soloists, Beverly Sills, soprano, who searched for too many tones, contralto Florence Kopleff, tenor John Alexander, and bass Justino Diaz were splendid, with an added accolade for the latter.

HEWLETT, N. Y.
SOUTH SHORE
RECORD
(NEW YORK CITY MARKET AREA)
W. 7,000

SEP 4 1969

806

SCHENECTADY GAZETTE
Saturday, August 30, 1969

047

Leinsdorf's Farewell on Channel 17

Erich Leinsdorf's farewell appearance with the Boston Symphony Orchestra will be presented on Channel 17 Sunday, August 31, at 8.

* * *

The concert took place Aug. 24 at the Berkshire Music Festival, Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra.

Leinsdorf, who has been at the helm of the orchestra since 1962, announced his decision to resign his post at the end of the 1969 season. One of America's most acclaimed conductors, he has made a significant contribution to this country's musical life. Under his leadership the Boston Symphony has introduced to America the best contemporary music, including such milestones as Barber's Piano Concerto, and Britten's "War Requiem." Many premieres—world and American—have been given, and many long forgotten works revived.

Leinsdorf's final concert features two works: a portion of Act II, Part II, of Berlioz's opera "The Trojans," and a complete performance of Beethoven's Ninth Symphony. It was this latter work that inaugurated the opening of the Music Shed at Tanglewood on August 4, 1938.

* * *

Soloists in the choral finale of the Beethoven work are Beverly Sills, considered America's foremost soprano; contralto Florence Kopleff, a well-known concert performer; tenor John Alexander and bass Justino Diaz, both of the Metropolitan Opera Company.

Joining the orchestra will be the Berkshire Chorus and Tanglewood Choir. The combined choral preparation is by Charles Wilson, assistant conductor of the Boston Symphony. He is assisted by John Oliver.

The program will be repeated Saturday, Sept. 6 at 7 on the educational TV station.

BUFFALO EVENING NEWS
Saturday, August 30, 1969

047

Leinsdorf Tribute

Served the Masters

By DELOS SMITH

Now that Erich Leinsdorf is no longer music director of the Boston Symphony and merely another entry on the list of available guest conductors, it is time to wonder about his future as a recording conductor.

His tenure as head music man in Boston put him among the most prolific recorders but the record-maker, RCA, has always done much with the orchestra regardless of who was the music director. It may well be that Leinsdorf will now have fewer recording opportunities.

But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist (3121).

It is of the fifth concerto and again you are given the conviction that conductor and soloist understood the composer precisely the same way and better probably than any other conductor-soloist combination ever did. Leinsdorf's strength is in conveying unquestioned authority.

Presumably he has completed the project of recording all the Prokofieff symphonies with the Boston. The 3d, 5th, and 6th he has done and the 2d is newly released (3061).

Also newly at hand are his interpretations of Beethoven's 1st and 8th symphonies, on one record (3098).

But he served all the masters, modern and classical, well in Boston and may the recordings long survive!

* * *

SIR JOHN Barbirolli is a new torchbearer for oddball Frederick Delius who has had no outstanding popularizer since Sir Thomas Beecham died. Beecham devoted many an album to his music.

In these long-play days Barbirolli needed only one record to survey the tedious but often exquisitely lovely Delius output.

Included are "In a Summer Garden" and "A Song Before Sunrise." Barbirolli conducted them with perhaps a little too much sentiment with the Halle Orchestra (Angel-36588).

* * *

A RECOMMENDED listening experience: The eloquent baritone, Hermann Prey, singing from Johannes Brahms' collection of German folk songs, "All Mein Gedanken" (Deutsche Grammophon 139375).

81

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

SEP 7 1969 New England

A Note on Leinsdorf's Farewell

Steve Allen's Sounds of Summer, which has been doing yeoman service on TV during the summer months and has been an oasis in a desert of mediocrity, came up with another rewarding program last week—the presentation of Erich Leinsdorf's farewell appearance, at Tanglewood, as director of the Boston Symphony Orchestra.

It was an emotion-packed evening. At the end of the program, which included the Royal Hunt and Storm Scene from Berlioz's "Les Troyans" and Beethoven's great "Symphony No. 9," Leinsdorf, obviously deeply moved by the audience ovation, shouts of "bravo," and spontaneous cheering, kissed concertmaster Joseph Silverstein on the cheek, blew kisses to the orchestra and soloist, and, with tear in his eyes, acknowledged the deafening applause.

Between selections, Jordan Whitelaw interviewed Leinsdorf — and Leinsdorf has never been more candid. I received the impression that Leinsdorf is not particularly happy about leaving the orchestra; he complained about the difficulty of arranging programs for Boston's subscription [illegible] take the orchestra for granted, and noted, too, that one sometimes has to compromise in program-making because of financial limitations. Leinsdorf has a busy year before him as guest conductor not only of the Boston group but of the Amsterdam Concertgebouw in January and February and of several other major ensembles. This month he goes to Buenos Aires to conduct three operas in the Teatro Colon.

Leinsdorf believes that there are really three types of audiences—that which enjoys music of the 18th and 20th Centuries, that which favors the 19th-Cenutry romantics, and that which delights in music of an experimental nature. He thinks that an orchestra should be divided into three groups—each able to perform these three types of music and that a season's concerts should include all three types of programs.

Having watched Leinsdorf conduct and heard his results with the orchestra regularly for the last seven years, I am sorry to see him go. He is one of the outstaanding musical minds of our time, blessed with a phenomenal memory, a depth of scholarship, and absolute dedication to the conducting art. His attention to concert versions of opera, his remarkable readings of Mahler and Bruckner, his restoration of discipline to an orchestra which needed it—all these made his stay in Boston a profitable one.

ON THE COVER

Conductor at Work—

A Man and His Music

Now starting his seventh and last season as director of the Berkshire Festival at Tanglewood is the stepping-down conductor of the Boston Symphony Orchestra, Erich Leinsdorf, shown in a series of interesting studies while conducting musicians who have helped him greatly enlarge and popularize the summer festival in the picturesque Berkshires. For an intimate, behind-the-scenes visit with the famed maestro, see the story on Page 10 by George Gelles.

• Cover colorphotos by staff photographer Bob Howard, using Nikon camera with 135 mm. lens; setting 1/60th second at F-3.5; high speed Ektachrome film (type B).

BOSTON Sunday Advertiser pictorial Living June 1, 1969

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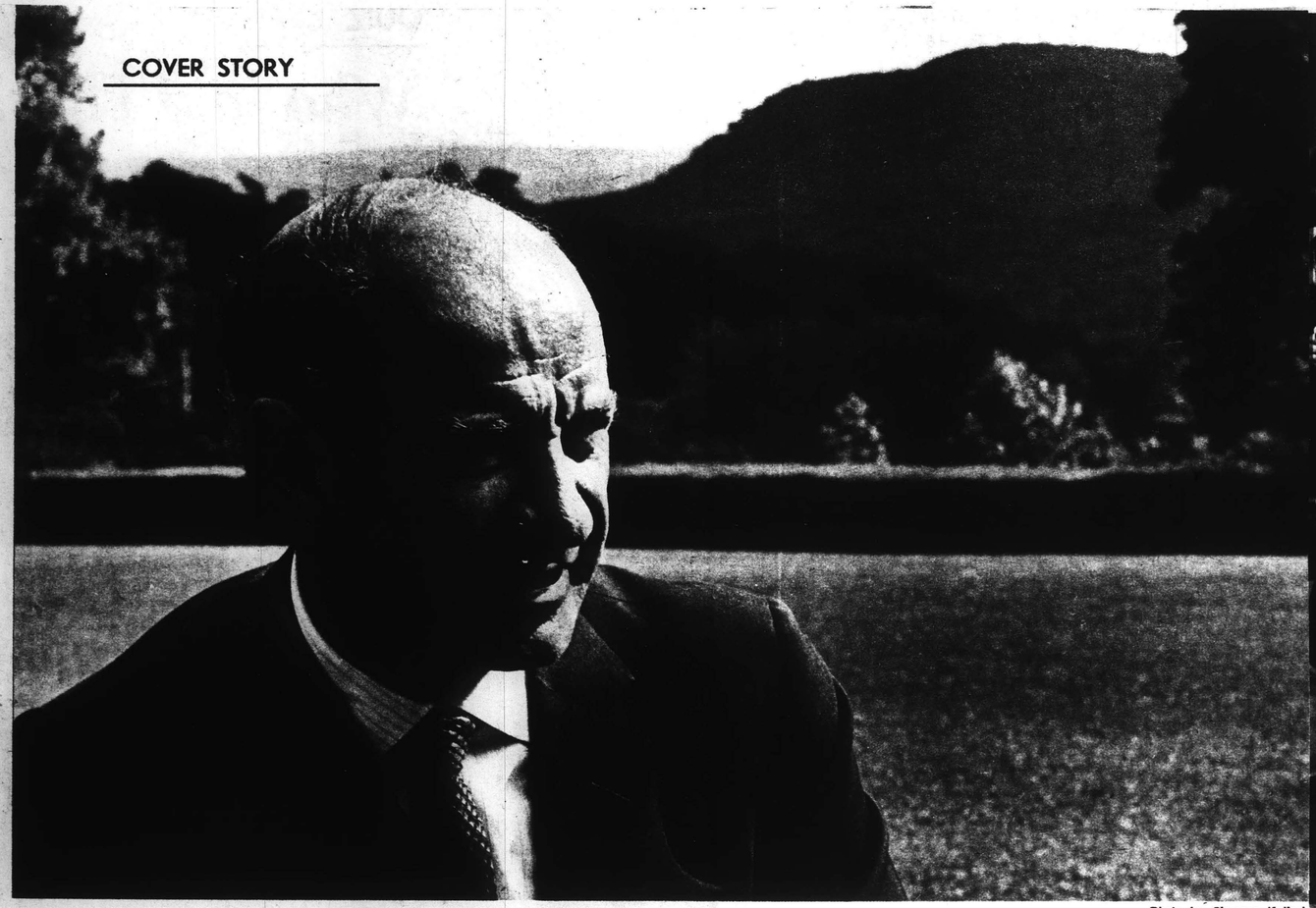
82

COVER STORY



The beautiful Berkshires form background for Erich Leinsdorf on the lawn at Tanglewood

Photo by Clemens Kalisch

ra in the Music Shed at Tanglewood

Photo by Whitestone Photos

ERICH LEINSDORF... A Farewellewood

By GEORGE GELLES

AFTER a morning's rehearsal, he was sitting under a print of Gustav Mahler in a corner of his suite at Symphony Hall, hidden behind wrap-around sun glasses and fidgeting with his gold fob, heavy with keys and initialed E. L.—Erich Leinsdorf, 57 years old, eleventh permanent conductor of the Boston Symphony Orchestra, and third Music Director of Berkshire Festival at Tanglewood, which now, on the brink of his seventh and last season at its helm, is by his own admission a nicer place to be:

"I'll tell you, I can say with some justifiable pride that I am very proud of what I have done there. We really have three Tanglewoods: the estate, the series of concerts played by the Boston Symphony and the Berkshire Music Center."

This third Tanglewood, educational adjunct of the BSO, has been most on Leinsdorf's mind these past half dozen years, and his concern has been—and remains—to open up new horizons.

"I've tried to intensify the Center, and to concentrate on what I call the transition repertory. By this I mean works from the early years of this century—Schoenberg, Webern, and so on. Without a knowledge of these pieces it is impossible for anyone to know what is going on today.

"I remember reading in a book review, by Anthony Burgess, I think, this wonderful comment; he was asked if the works of James Joyce are still of use to this generation, and he answered 'of course; they haven't really been used yet at all.'

"I have taken this as my motto for the transition repertory."

It's true, Leinsdorf's most lasting impression will be left on the structure and quality of the Music Center, but it's also true that Symphony concerts in the 6000-seat Shed are more diversified and of a higher quality than before his reign began.

"We've kept things basically the same, but there have been changes, of course. You see, to some extent both the conductor and his orchestra are trapped in an economic dilemma; it takes time to learn new pieces while rehearsing and conducting during the season. The time I take to look at new music, I feel I steal it. Yet, I know conductors who must study a score for half a year before they feel ready to go on stage with it. It's not incredible, as you say, but certainly regrettable, that the Boston orchestra played Mozart's B flat Piano Concerto (K. 595) for the first time this year, and that conductors generally won't play any symphony by Haydn except one of the last 20 or so.

"You must remember that much of this repertory has become known only recently. Look at the 30s. People were still playing Resphigi and big transcriptions of Bach by Stokowski—Schoenberg even made some. But that music was played for so long a time that we were forced to look elsewhere at new music. You can't use the same three Weber overtures to open concerts forever."

SO adventure, then, is the word, and helps explain Leinsdorf's programming choices for the summer mass audience of "Deserts" by Edgard Varese and Arnold Schoenberg's "Survivor from Warsaw."

This search for the new is central, too, to Leinsdissent, there was never much more than a working relation. Lacking charisma or magic or call it what you will, Leinsdorf, for all his good intentions, inspired little affection or real respect or attention, either from players or public. And so, in a very healthy sense, his parting from the BSO is in the best interest of both parties, for Leinsdorf will once again be his own man, and the Symphony is free again to find its "ideal" leader.

THOUGH it is unlikely that the successor, no matter who he be, will see a period of Festival growth comparable to that of the past six years. Tanglewood's location, a mile outside picture-book Lenox in western Massachusetts, adds immeasurably to its success, which Leinsdorf fully realizes.

"When I was a student in Vienna," he says, "there was a possible audience of 30,000 if every seat was filled for every performance by somebody different. But do you realize the potential number of people we can play for now? With Boston and New York and Albany and smaller cities so near, we should be able to reach a million people."

He then went on to speak warmly of his first Tanglewood, the beautiful estate and gardens given the Symphony by heirs of the late Boston banker William Aspinwall Tappan. Before coming to Boston, Leinsdorf had visited Tanglewood only once, about 20 years ago; now, about to make his exit at the summer's end, he has chosen as poetically apt a swan song as possible, the Beethoven Ninth Symphony, for this was the inaugural work led in the Shed back in 1938.

And, finally, he spoke of what many regard the miracle of Tanglewood, making reference to "that Goethe poem, do you know it, which tells how 'Das Gras springt auf.' It's just like that at Tanglewood, and I'll never know how the lawns are kept so lovely and green with all the crowds there."

And it is amazing, for last summer over a quarter million people—individually, en famille, with camp groups—visited, toured, picnicked at Tanglewood. The Festival this year, which runs eight weeks from the Fourth of July, will undoubtedly draw more, as it continues taking the Leinsdorf tack—musical diversity in unmatched surroundings.

Boston Sunday Advertiser 6-1-69

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COVER STO

The beautiful Berkshires form b

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By GEO

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THE EXPERTS SPEAK

A New Look At Ghetto Education

By ALICE FLEMING

● ***Why do disadvantaged youngsters fail to learn?***

"Usually it's the result of school failure."

"It's impossible to provide a meaningful school experience for any disadvantaged child—black or white—until we stop placing the blame for his failure to learn on his mode of life, his economic condition or his lack of motivation," says Dr. Sol Gordon, associate professor of psychology and education at Yeshiva University in New York.

● ***What should we do?***

"Educators have to abandon some longstanding attitudes about the disadvantaged child, discard some of the sacred commandments and 'accepted' rules of education—in short start relying on creative teaching, rather than innovations in the curriculum; on early prevention, rather than later remediation, to reach children with limited backgrounds and opportunities."

" . . . teachers get blamed for failing programs they had nothing to do with . . ."

● ***What are some of the things that should be discarded?***

"Remedial reading programs for one. They have been remarkably ineffective in almost every part of the country and yet every school with a federal budget includes them for expansion. One of the reasons why most ghetto schools have failed to teach almost a third of their children to read is that educators have failed to recognize that there are many reasons why children do not learn. Although most give lip service to this obvious point, they fail to offer a differential teaching approach which recognizes these differences."

● ***What else?***

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Boston Sunday Advertiser 6-1-69.

Mr. Leinsdorf conducting the Boston Symphony Orchestra in the Music Shed at Tanglewood

Photo by Whitestone Photos

at Tanglewood

dorf's whole philosophy, personal as well as musical, and helps in small part to explain why he has chosen to leave Boston and not to accept any other year-round conducting position.

To borrow Sir William Schwenck Gilbert's dictum on policemen, "The permanent conductor's lot is not a happy one." In Boston, Leinsdorf lived most of his reign under a Board of Trustees strongly in favor of the traditional and equally wary of the new; it expected him to prepare and conduct all but very few of the season's concerts, both in town and at Tanglewood, and left him little time for guest engagements where a more adventurous repertory—"transition" or other—might have been probed.

Conflicts developed on all fronts. Half the public was alienated because a few unfamiliar works were played, the other half because more were not; record sales of Symphony releases slipped, as Leinsdorf never really captured public fancy; and perhaps most centrally of concern to the quality of the product, the Symphony men themselves became disaffected, and though there was never open dissent, there was never much more than a working relation. Lacking charisma or magic or call it what you will, Leinsdorf, for all his good intentions, inspired little affection or real respect or attention, either from players or public. And so, in a very healthy sense, his parting from the BSO is in the best interest of both parties, for Leinsdorf will once again be his own man, and the Symphony is free again to find its "ideal" leader.

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THE AISLE SEAT

Mr. Leinsdorf

By BERNARD DECKER

NE

LENOX, Mass.—The high-pitched whine pierced the air, penetrating the very walls of the Shed at Tanglewood.

A grey Mustang swirled up to the back of the Shed. Out stepped Erich Leinsdorf, music director of the Boston Symphony, casual in black semi-turtleneck jersey, blue blazer and light light colored slacks.

"What is that noise?" he asked, a look of almost pain contorting his face. Such unmelodic sounds are not customary at the summer home of his orchestra.

He was informed that equipment was being tested for the performance that night of the Contemporary Trends concert featuring the Jefferson Airplane, the Who and B. B. King. Mr. Leinsdorf strode towards the stage.

"How long will this continue" Mrs. Leinsdorf asked a young man standing on the stage.

"How much longer?" the young man called out to the middle of the Shed.

"You'll have to ask John," a young man called back.

"How much longer, John?"

"About 15 minutes," a voice called back.

Mr. Leinsdorf turned and strode back offstage.

"Off the grounds. We will go off the grounds."

In his car, he noted: "I don't believe in serving all people at all times."

"I approve of a bathing suit and a full-dress suit. But I don't wear a full-dress suit when I swim or a bathing suit when I conduct."

"I don't wish to have any credit for bringing them here," Mr. Leinsdorf concluded in reference to the rock groups that would be playing at Tanglewood that night.

THE DRIVE was a short one, to Avaloch, a restaurant-hotel sitting above Tanglewood. In its gazebo, a waitress served coffee and Danish pastries.

"Put it on my son Gregor's bill," Mr. Leinsdorf said.

"He will pay it . . . and charge me 18 per cent interest."

(His son, he explained, was up from New York City to attend the rock concert that night.)

Since Mr. Leinsdorf had but two weeks to go as musical director of the Boston Symphony, the obvious question was what he felt he had achieved in his seven years with the Boston Symphony.

"I have broadened its repertoire, for one thing. The orchestra can play many types of music, more so than in the past.

This is a problem, Mr. Leinsdorf noted. Newer works need rehearsals. Yet musicians don't like to rehearse and rehearsals cost money.

With the newer works, you have to achieve more in less time today. And you can because the personnel is so much more accomplished.

"I can remember when it took one of the greatest orchestras in the world 34 rehearsals for one work. I rehearsed the orchestra 13 times.

ERICH LEINSDORF CONDUCTING

Like all conductors and directors for symphony orchestras, Mr. Leinsdorf has been faced in his tenure with the problem of balancing old and new in his programs.

"The well-known pieces have to be protected. People can get tired of them. Familiarity breeds contempt."

In Boston, he had no problem. Since the season is based on a subscription series that is virtually sold out year after year, Mr. Leinsdorf said he was "freer" in his choice of music. At Tanglewood, it has been another matter.

"When an auditorium holds 6,000 people, you hope you will have 6,000 people. This is unreasonable, but we are unreasonable people."

HE DESCRIBED audiences in terms of "concentric circles," each circle containing a certain percentage with whom you do certain things.

"We know precisely who will sell what."

There is no such thing as a soloist who can guarantee a sell-out. Jascha Heifitz' name is synonymous with "sell-out," but when he played a concert of William Walton some years ago, he did not sell out the auditorium.

"Van Cliburn? Perhaps. They do not come to hear him so much as to come and bring homage . . ."

Mr. Leinsdorf believes Tanglewood could be sold out every Saturday and Sunday of the season. (Friday nights could never be sold out because of the transportation problems people have in getting there.) "But is this our only task?"

He noted that the concertbouw in Amsterdam divides its programs into series. In one of them, only 18th- and 20-century works are played.

"This may be the answer. I haven't found it to my satisfaction."

All this time a fly has been buzzing persistently about the Danish pastries. Mr. Leinsdorf had shooed him away several times.

"I detest flies."

The fly lighted on the paper napkin lying in front of Mr. Leinsdorf on the table. Rap Mr. Leinslorf wielded the flat of a knife with all the adeptness of a baton. The fly bothered him no more.

Would the sound of the Boston Symphony change with his departure and the ascendancy of a new conductor?

He said he thought it would, though he does not subscribe to the theory that a conductor imparts a certain "sound"t o an orchestra.

"That is like saying you should have orange sauce on ice cream, on steak . . . Any actor who played the role of King Lear the same as he played a role in a Thornton Wilder work or one by Tennessee Williams would not be a great actor.

"The sound for Mozart is not the sound for Albert Berg."

"In one of Albert Berg's work, you use the wooden part of the violin bow. If you did that for Mozart, people would say 'What the hell is this?' . . ."

What will he miss upon leaving the Boston Symphony and Tanglewood? (He will serve as guest conductor a number of times.)

"The Berkshire Music Center . . . the kids . . . very much. Some of the special things difficult for a guest conductor . . . And there are affectionate bonds with people . . . There will be twinges of nostalgia."

What wouldn't he miss?

The "mental agility" required. In his seven years with the orchestra, a statistician has informed him, Mr. Leinsdorf conducted 709 concerts at which 429 different works has been performed.

"In two days last week, I rehearsed the "Soldier's Tale" of Stravinsky, the opera "Wozzeck" and several works by Debussey."

If you get the impression Mr. Leinsdorf intends to spend his retirement lying in a hammock reading, forget it. When he concludes the season at Tanglewood, he will travel to Buenos Aires, where he will conduct opera for several weeks. Upon his return to this country, he is scheduled for several guest appearances with the Chicago Symphony. By that time, the Boston Symphony will be starting its Boston season. After that . . .

Retirement, as you can gather, is a relative word.

ERICH LEINSDORF IN CONTEMPLATION

Albany Knickerbocker News
Saturday, August 16, 1969

Distaff Side of the BSO

83

By ELIZABETH W. ALSOP

Some men claim that since the first part of the century when they got the vote, women have been taking over the world. There are women jockeys, female reporters, female senators and now, even the big symphony orchestras are beginning to accept more women as long as they can make good music.

The Boston Symphony Orchestra, one of the five biggest in the United States, now has four female musicians, two of whom have been with the BSO for more than 15 years.

Ann de Guichard, the first woman ever to join the orchestra, came in 1945 as a replacement for a bassoon player who was serving in the Army. She left again in 1947 when the bassoonist returned from the war.

The next female face to appear, in 1951, was Olivia Luetcke, harpist. One of five children who are musicians, she began to play the harp at the age of 6. She studied four years with the National Orchestral Association and soloed with the San Antonio Symphony and at the Boston Pops concerts before joining the BSO. She plans to resign in the fall.

Doriot Dwyer, principal flutist, joined the orchestra 17 years ago. Born in Streator, Ill., she studied at the Eastman School of Music, Rochester, N.Y., and with private teachers, including her mother. She won scholarships to study with Georges Barrere at the Eastman School and at Interlochen Music Camp. She played with the CBS and NBC orchestras, the Standard Symphony, Los Angeles, and the Los Angeles Philharmonic and Hollywood Bowl orchestras as well as with the Massine Ballet.

Piccolo Player

Lois Schaefer, who has played the piccolo with the BSO for four years, says that "the larger-ranking orchestras gave in last. The smaller midwestern orchestras have always relied rather heavily on women." Miss Schaefer who was born in Yakima, Wash., started playing the piano at the age of 5 and the flute at 12. She was assistant flutist for the Chicago Symphony and first flutist with the New York City Opera before she joined the Boston Symphony four years ago.

The female cellist, Carol Ann Procter, is leaving for a year to join the Japanese Philharmonic on an exchange program. Born in Dedham, Carol graduated from the Eastman School and the New England Conservatory. She turned down a Fulbright scholarship to Rome four years ago so that she could join the BSO.

The reactions of the men to the advance of women in their profession are varied. Some think it's wonderful and others resent it.

Fewer Men in Music

Harry Ellis Dickson, first violinist, who is publishing a book in the fall on his 30 years with the orchestra, looks at it this way:

"Emotionally, men resent the women for no logical reason. These women get into the orchestra because they play better than anybody else at the auditions. Anyway, more and more women are going into professions and fewer men are going into music. Suddenly, it's science and medicine instead.

"And besides, because they're in the minority, women in the orchestra have to be more conscientious than the men."

George Zazofsky, another first violinist and a member of the International Conference of Symphony and Opera Musicians, is very interested in the question of more women in large orchestras.

"In the beginning, the reaction of the men to women coming into the orchestra was very intense. Many of the men were very much against it at first, but the prejudice seems to be disappearing since the women have shown themselves to be very proficient in their field," he says.

"Orchestras have had to take on women for many reasons," he adds. "For one thing, the supply of first-class males, especially in strings, has dropped sharply. The men are going into other professions. Also, children of professional musicians have generally been discouraged by their parents from going into symphony orchestras. There is disillusionment in the musical profession, as in many others."

Whitestone

Lois Schaefer, piccoloist, and Carol Ann Procter, cellist, play with the BSO.

Whitestone

Doriot Anthony Dwyer is BSO first flutist.

New Replacements

In place of the two women who are leaving, the orchestra has hired two other women who will begin in September. They are Ikuko Mizuno, a Japanese violinist, and Ann Hobson, a harpist who has been with the Washington Symphony for three years.

And then, when Carol Procter gets back from Japan, there will be five women in the BSO. As far as the musical profession goes, it looks like women are here to stay.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 22 1969

84

Ward Gaston, Retired Supt. Of Tanglewood's Grounds

Ward J. Gaston

Ward J. Gaston, 81, of 386 South St., retired superintendent of grounds at Tanglewood, died this morning at the Pittsfield General unit, BMC.

Well-known in this area for his Masonic activities over the years, Mr. Gaston served as grounds superintendent at Tanglewood for 30 years until retiring in 1958. After his retirement, he became a familiar sight on South Street, where he set up a free public information booth for tourists in front of his house. In 1963, he was recognized for this volunteer service by being made an honorary member of the Berkshire Hills Conference.

Last August, Mr. Gaston also made medical history in Berkshire County when he became the first patient here to have a successful "pacemaker" operation, performed at Pittsfield General, which resulted in an implanted transvenous pacemaker to regulate his heart.

A native of West Stockbridge, Mr. Gaston went to work for Supt. of Grounds Alexander M. MacConnachie in 1928 when Tanglewood was the home of Miss Mary Aspinwall Tappan, who had lived there since Civil War days, and her niece, Mrs. Gorman Brooks.

Mr. Gaston was promoted to superintendent in 1931 and remained in the post when Tanglewood became the summer home of the Boston Symphony Orchestra in 1937. In fact, a news release from the BSO some years later stated that the BSO had always been grateful to Miss Tappan and Mrs. Brooks for the gift of Tanglewood "and not the least part of the gift was Ward and Jennie (Mrs.) Gaston, to whom the orchestra, the public and the Berkshires should be very grateful indeed."

Upon Mr. Gaston's retirement in 1958, he was honored at a dinner by the BSO and presented an engraved silver tray on behalf of the BSO by Thomas D. Perry Jr., its manager, who said, "Tanglewood is as famous for the beauty of its grounds as for the beauty of its music."

In his many years of active Masonic service, Mr. Gaston was past master of the Wisdom Lodge of Masons of West Stockbridge, past patron of Wisdom Chapter No. 130, Order of Eastern Star of West Stockbridge, and a charter member and past watchman of the Shepherd of the Guiding Star Chapter, Order of White Shrine. A 32nd degree Mason, he was a member of all the Scottish Rite bodies, the Melha Shrine and the Connecticut Valley Consistory.

He and his wife, the former Jennie Peterson Hanson, observed their 55th wedding anniversary last August.

Besides his wife, he leaves a son, Howard J. of Granby, Conn.

Friends may call at the Newton & Barnfather Funeral Home tomorrow from 2 to 4 and 7 to 9. Members of the Wisdom Lodge of Masons will hold a memorial service tomorrow night at 8.

Services will be Saturday afternoon at the funeral home.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 22 1969

Ward J. Gaston, Retired Supt. of Tanglewood

PITTSFIELD—Ward J. Gaston, 81, retired superintendent of Tanglewood in Lenox, the summer home of the Boston Symphony Orchestra, died yesterday at Pittsfield General Hospital.

A native of West Stockbridge, he was first superintendent at Tanglewood when it was the summer home of Miss Mary Aspinwall Tappan, who donated the property to the BSO. He retired from the Tanglewood post in 1958.

Well known in area Masonic activities, he was past master of Wisdom lodge of West Stockbridge, past patron of Wisdom chapter, Order of the Eastern Star; 32nd degree mason and a member of all the Scottish Rite bodies, the Melha Shrine and the Connecticut Valley Consistory.

Surviving besides his wife is a son Howard J. of Granby, Conn. Funeral services will be held at the Newton and Barnfather Funeral Home Saturday afternoon.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

MAY 23 1969

Boston Sinfonietta Is Art Center Fourth

MANCHESTER — The Boston Sinfonietta will be featured in the fourth concert of the music series being presented by the Southern Vermont Art Center on Sunday evenings. The concert will take place Sunday, August 17 at 8:30 p.m. in the Music Pavilion.

This small string symphony was founded in 1947 by the late Joseph Zimbler, cellist of the Boston Symphony Orchestra, and was one of the first such groups to perform without a conductor. The musicians are all members of the Boston Symphony and the Sinfonietta is one of eleven ensembles formed within the orchestra to encourage the performance of chamber music. They have made numerous recordings, giving concerts in Jordan Hall, Boston, in Tanglewood and many colleges and universities.

George Zazofsky is music director and concertmaster with Gottfried Wilfinger, John Korman, Christopher Kimber, Harry Dickson, Herman Silberman, Stanley Benson, violins; Earl Hedberg Yizhak Schotten, violas; Robert Ripley, Ronald Feldman, cellos; Henry Portnoi, bass. Their program includes the Divertimento in F major K. 138 by Mozart; the Concerto for Two Violins in D minor by Bach; the Concerto grosso in A minor opus 6 no. 4 by Handel; the Waltz from the Serenade for Strings by Volkman and Trauermusik for viola and strings by Hindemith.

Single tickets for the performance are $4; $3.50; $2.50 and $1.50 and are reserved. The art galleries are open one hour before the concert and during intermission. The box office is open daily from 10 a.m. to 5 p.m.; Sunday 1 p.m. to 5 p.m. (802-362-1405).

BANNER
BENNINGTON, VERMONT
(E) 6,200

AUG 12 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 5 1969

BSO Member Recovers Violin Just in Time

Albert Masiero of 1070 Holmes Road turned in a violin Sunday morning that he found on the street outside his home. The owner of the violin was Roger Shermont of Brookline, a member of the violin section of the Boston Symphony Orchestra. Shermont came to the police station in an extremely agitated state since he had no other instrument with him for the Sunday afternoon concert. He had offered a reward before the desk sergeant was able to tell him the violin had been found.

REFORMER
BRATTLEBORO, VERMONT
(E) 8,700

AUG 14 1969

Will Perform This Sunday

MANCHESTER — The Boston Sinfonietta will be featured in the fourth concert of the music series being presented by the Southern Vermont Art Center on Sunday evenings. The concert will take place Aug. 17 at 8:30 p.m. in the Music Pavilion.

This small string symphony was founded in 1947 by the late Joseph Zimbler, cellist of the Boston Symphony Orchestra and was one of the first such groups to perform without a conductor. The musicians are all members of the Boston Symphony and the Sinfonietta is one of 11 ensembles formed within the orchestra to encourage the performance of chamber music. They have made numerous recordings, giving concerts in Jordan Hall, Boston, in Tanglewood and many colleges and universities.

The program includes the Divertimento in F major K.138 by Mozart; the Concerto for Two Violins in D minor by Bach; the Concerto grosso in A minor opus 6 no. 4 by Handel; the Waltz from the Serenade for Strings by Volkmann and Trauermusik for viola and strings by Hindemith.

The art galleries are open one hour before the concert and during intermission. The Box Office is open daily from 10 a.m. to 5 p.m.; Sunday 1 p.m. to 5 p.m.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 12 1969

Author Tells Inside Life With BSO

"Gentlemen, More Dolce Please!," a humorous, first-hand insight into the Boston Symphony Orchestra by Harry Ellis Dickson, is due for publication in early November by Beacon Press.

The book, illustrated with photos and drawings, is based on the memories and observations of Mr. Dickson, who was a musician with the BSO for 30 years. The stories are about not only the 105-member orchestra but also its many trustees, staff and guests. The title of the book is based on the complaint, once made to the BSO by its longtime conductor, Serge Koussevitzky, "Gentlemen, it is awfully not togedder. Gentlemen more dolce please!"

The Boston Symphony spends its summers in residence at Tanglewood in Lenox.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969

Dickson dreams, writes

By PAUL F. KNEELAND

LENOX — Most all of us have dreams, but Harry Ellis Dickson, associate conductor of the Boston Pops and first violinist with the Boston Symphony Orrchestra, has nightmares.

"One night I woke up in a cold sweatz; I thought I had been playing Beethoven's Fifth Symphony — it was the second movement, andante con moto—when suddenly I stood up and went into a chorus of 'The Virginia Reel,' In another dream I was conducting an Esplanade concert and my baton suddenly transformed itself into a flyswatter."

Could this be a put-on? Dickson denies it.

"Didn't you know?" he asked the other day — we were talking with him between rehearsals at The Shed in Tanglewood where the B.S.O. holds its annual Berkshire Festival. "Musicians are the world's greatest story-tellers." (Tall stories? —Editor's Note.)

Incidentally, Dickson is one of the merriest of members of the B.S.O., and it's a happily enlightening approach to the orchestra that he's taken in his first book, "Gentlemen, More Dolce Please," that's sure to make it a favorite of music lovers. The title, by the way, comes from Serge Koussevitsky's colorful complaint to his orchestra: "Gentlemen, it is awfully not togedder. Gentlemen, more dolce please."

Rather than simply stringing together a series of anecdotes in the vein of the dozens of the "I-Knew-Toscanini's Godfather" and "Tommy - Beecham - Was No - Pill" books, Dickson has come up with a rounded portrait of what life is like symphony season after symphony season at Mass. and Huntington avenues.

"An orchestra is more than 105 players and a conductor — trustees, staff, and guests are part of the picture, too," he says.

The book took two years to write, and every word is Harry's own.

"I typed it, too," rather proudly. "The hunt-and-peck, one-finger method."

What about some observations about musicians in general?

"Will you settle for musicians in particular?" Dickson asks. "Besides playing too loud, cellists are the troublemakers of the orchestra. Flute players think they're dandies, horn players are always grumbling about pay, and trombone players generally resemble ministers."

For a preview of the book, which will be published Nov. 3 by Beacon Press, the public is invited to hear Dickson speak at the second annual New England Book Festival to be held at Suffolk Downs Sept. 12-13-14.

The Salt Lake Tribune
SALT LAKE CITY, UTAH
D. 108,270 SUN. 188,699

AUG 31 1969

Tanglewood Fair

Former Utah Musicians Play at Lenox

By Lowell Durham

LENOX (TANGLEWOOD), MASS. — Larry Thorstenberg and Paula Skolnick "are alive and well and living in Lenox." The former is a seasoned pro; the latter, one of the Berkshire Music Festival's brightest young luminaries.

Both are former Salt Lakers. Each has carved an enviable niche; one on east, one on the west coast.

Larry "owns" the English horn chair of the Boston Symphony — and has done so far over a decade — a distinction held by no other Utah instrumentalist. A former student of Louis W. Booth he is a former Utah Symphony member.

I wandered over to the "Shed" 20 minutes before a Boston Symphony rehearsal. The rehearsal stage filled gradually as Boston members warmed up. Larry arrived next-to-last among the 100—barely preceding the concertmaster!

Time Was Short

He caught my eye, and although time was short, we exchanged pleasantries. "How are things going?" was my parting shot. "Not much better," as he hurried to his seat. Translated: William Steinberg's appointment as Leinsdorf's successor is no permanent solution to a problem created 20 years ago by the death of charismatic Serge Koussevitsky. The Boston has never "been the same," in spite of the brilliance of his successor, Charles Munch, whose tragic demise shook the music world a year ago.

Steinberg, longtime conductor of the Pittsburgh orchestra and one of the scene's most respected baton wielders, will retain his Steel City post while adding the Boston podium, assisted by several guest conductors. A "permanent" conductor is still to be found for what was "the world's greatest orchestra" in pre-World War II days.

And the Pazzazz

Prominent in speculation are: Mehta (Los Angeles), Ozawa (San Francisco), Foss (Buffalo), Boulez (New York Philharmonic), Previn (London Symphony) — all young men with both the know-how and pazzazz.

Miss Knolnick graduated from Highland High where her cellistic artistry as a teenager stamped her as a comer. Her bachelor's degree was awarded from Stanford last spring — in painting.

At Tanglewood she was selected by Leinsdorf as assistant principal cellist in the Berkshire Music Center Orchestra and awarded the Paul Fromm Foundation Fellowship. She plowed through Wozzeck's intricacies like child's play under Leinsdorf's baton.

The following night we chatted for 30 minutes prior to Paula's appearance on a Gunther Schuller-engineered Contemporary Trends Concerts, of which the Jefferson Airplane rock concert was also was a featured event.

The only cellist in the eight-member ensemble, Paula played a new Luciano Berio work for Instruments and Electronic Tape. Following the eight-week Tanglewood Fellowship, she goes on to graduate study at the University of Southern California next month. This time, it will be her "first love"—music; her goal, a Master of Music degree in performance.

Pops at Tanglewood

Boston Pops at Tanglewood Features 'Old Timers' Night

TANGLEWOOD, Lenox — The annual Tanglewood appearance of Arthur Fiedler and the Boston Pops Orchestra for the benefit of the orchestra's pension fund is this coming Tuesday at 8 p. m. in Tanglewood's 6000-seat music shed.

"Old Timers Night"

For the first time at Tanglewood, Fiedler and the Pops present an "Old Timers Night", program, the lighthearted sing-along looked forward to as a regular part of the Pops Symphony Hall season in Boston. Song sheets with lyrics to the two old timers song medleys are given to the audience with their pgorams, and Fiedler leads the singing. Both medleys feature the kind of standard old-time hits that are all but folk music by now, ranging from "Sweet Rosie O'Grady" to "God Bless America."

Joan Kennedy, wife of Massachusetts Sen. Edward M. Kennedy, will narrate Prokofiev's "Peter and the Wolf," as she did with great success in Boston this spring.

The program follows:

Pomp and Circumstance No. 1 — Elgar
"Raymond" Overture — Thomas
"Cavalleria Rusticana", Intermezzo — Mascagni
Dancing through the years — arr. Hayman

Intermission

"Peter and the Wolf" — Prokofiev
Joan Kennedy narrator
Old Timers' Night at the Pops — arr. Lake
Ta-r-r-boom-de-ay, The Bowery, Sidewalks of New York, Sweet Rosie O'Grady, Daisy, The Band Played On, After the Ball, A Hot Time In the Old Town Tonight.

Intermission

Waltzes from "The Merry Widow" — Lehar
Those were the days — Raskin
America Sings — arr. Bodge
A Hot Time In the Old Town Tonight, I've Been Working on the Railroad, Down By the Old Mill Stream, In the Good Old Summer Time, Jingle Bells, When Irish Eys Are Smiling, God Bless Aermica.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

AUG 3 1969

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 4 1969

HARVARD PROF. John Kenneth Galbraith was not among the brains who hurried to Hyannis Port when Sen. Ted Kennedy was in trouble. Galbraith's office here says he was ill and was in Vermont . . . Despite her ordeal, incidentally, the senator's wife, Joan, hasn't yet canceled her scheduled date to narrate "Peter and the Wolf" Tuesday evening at Tanglewood.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,200

AUG 2 1969

Tanglewood

Joan Kennedy To Narrate At Tanglewood

LENOX — The annual Tanglewood appearance of Arthur Fiedler and the Boston Pops Orchestra for the benefit of the Orchestra's Pension Fund is at 8 p.m. tomorrow in Tanglewood's 6,000-seat Music Shed.

Joan Kennedy, wife of Massachusetts Sen. Edward M. Kennedy, will narrate Prokofiev's "Peter and the Wolf," as she did with great success in Boston this spring.

For the first time at Tanglewood, Fiedler and the Pops present an "Old Timers Night" program, the lighthearted sing-along looked forward to as a regular part of the Pops Symphony Hall season in Boston. Song sheets with lyrics to the two old timers song medleys are given to the audience with their programs, and Mr. Fiedler leads the singing. Both medleys feature the kind of standard old-time hits that are all but folk music by now, ranging from "Sweet Rosie O'Grady" to "God Bless America."

Tickets are now on sale at Tanglewood, from $4 to $6.50 (for box seats). Admission to the lawn, on sale at 6 p.m. the day of the concert, is $3.

TIMES
PAWTUCKET, R. I.
(E) 38,093

AUG 5 1969

Joan Kennedy encores at Tanglewood

By MARJORIE SHERMAN
Globe Staff

If you didn't get to sing-along with Joan Kennedy at Symphony Hall when a Pops full-house rocked to "Sweet Rosie O'Grady" and "God Bless America," you can still medley in with the Boston Symphony and the Senator's wife if you hurry up to the Berkshires tomorrow.

It'll be a first time at Tanglewood for the "Old Timers Night" program which adds up to dimes and dollars for the BSO's Pension Fund.

On the same cone-lighted stage in the famed Shed where her husband narrated "The Lincoln Portrait" a season ago, Joan Kennedy will repeat her Boston version of the text for Prokofiev's "Peter and the Wolf." Arthur Fiedler will again put Mrs. Kennedy through the paces of the Russian folk story, and afterwards turn his baton right to "Ta-Ra-Ra-Boom-De-Ay", The Band-Played On" and other senior-set tunes.

It was a long, warm weekend even under the tall cool pines of Lenox for the Board of Overseers as they dined from Friday to Sunday. They heard the Berkshire Boys Choir, the Music Center chamber group, watched retiring conductor Leinsdorf rehearse the BSO, and picnic-suppered in the new tent with its gorgeous fuchsias and excellent catering. BSO manager Tom Perry Jr. and his friendly wife, who have probably established the all-time entertaining-at-Tanglewood record (their picnics on the lawn are fabulous), gave the Board a yummy Sunday lunch. They also had tea with Mrs. Koussevitzky, whose late great husband, Serge, interested the Brooks family in giving all those beautiful woods and fields to the Boston Symphony and lived to see this long-cherished dream become a happy hunting ground for music lovers the world over.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 4 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 5 1969

JOURNAL
LEWISTON, MAINE
(E) 14,465

AUG 5 1969

Joan Kennedy Repeats 'Peter and Wolf' Tonight

LENOX — Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, is scheduled to appear tonight with members of the Boston Symphony Orchestra in a repeat performance of "Peter and the Wolf."

Mrs. Kennedy related the ancient fairy tale to the Prokofiev music at Symphony Hall last Mother's Day, May 12, as a benefit performance for the BSO Pension Fund.

She will repeat the performance tonight, again with Arthur Fiedler conducting the orchestra. In the earlier appearance of the 25-minute musical narrative, she scored a resounding success. Her husband and two older children were in attendance.

Mrs. Kennedy made her initial appearance as narrator two years ago with the National Symphony Orchestra. It was Fiedler's idea to request her to appear for the pension fund in Boston and also in Tanglewood.

The Boston Pops Orchestra plays one Tanglewood concert each summer as a pension fund benefit.

Mrs. Kennedy Has Top Billing With Boston Pops Tonight

LENOX, Mass. (AP) — Mrs. Edward M. Kennedy, in her first public appearance since her husband was involved in a fatal auto accident July 18, had top billing as narrator for tonight's Boston Pops Orchestra production of Tchaikovski's Peter and the Wolf.

Mrs. Kennedy, expecting a child next February, arrived at the lush 200-acre Tanglewood compound Monday night. She attended closed rehearsals with tht orchestra this morning.

Mrs. Kennedy remained in seclusion after her arrival in Lenox.

Aides said she was staying at the home of friends,

Mrs. Kennedy, 33, has appeared in productions of Peter and the Wolf twice before—once with the Washington National Symphony in 1967, and then with the Boston Pops last April.

Tonight's performance, conducted by Arthur Fiedler, is part of an annual program designed to raise money for the orchestra's pension fund.

Although there was sporadic rainfall throughout the morning, orchestra officials said there would be covered seating for up to 7,000 persons.

Joan Kennedy Appearing At Boston Pops

LENOX, Mass. (AP) — Mrs. Edward M. Kennedy, in her first public appearance since her husband was involved in a fatal auto accident July 18, had top billing as narrator for tonight's Boston Pops Orchestra production of Tchaikovski's Peter and the Wolf.

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HERALD
PORTSMOUTH, N. H.
(E) 16,596

AUG 5 1969

Mrs. Kennedy To Narrate

LENOX, Mass. (AP) — Mrs. Edward M. Kennedy, in her first public appearance since her husband was involved in a fatal auto accident July 18, had top billing as narrator for tonight's Boston Pops Orchestra production of Tchaikovski's Peter and the Wolf.

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Joan Kennedy To Narrate Tonight At Tanglewood

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 5 1969

LENOX, Mass. (AP) — Mrs. Edward M. Kennedy, in her first public appearance since her husband was involved in a fatal auto accident July 18, had top billing as narrator for tonight's Boston Pops Orchestra production of Tchaikowski's Peter and the Wolf.

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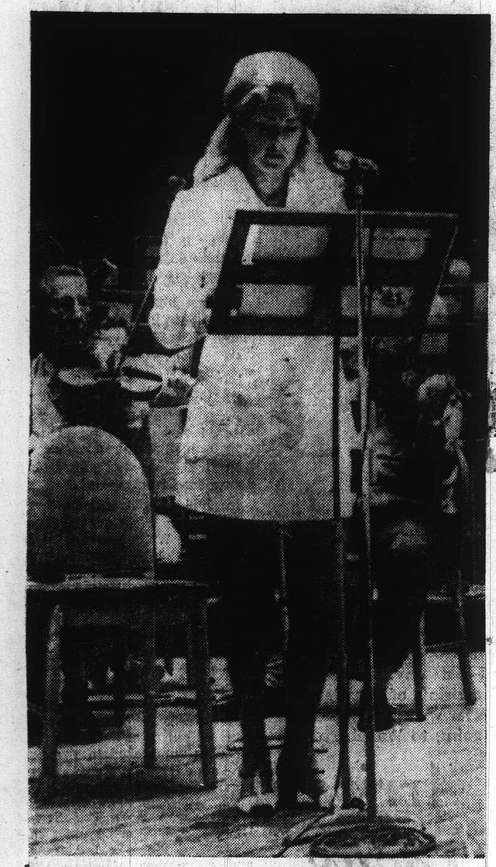
86

UNION
SPRINGFIELD, MASS.
(M) 77,427
AUG 6 1969

8058 Hear Joan at Tanglewood



(Associated Press Wirephoto)

Mrs. Edward M. Kennedy rehearses for Tuesday night's performance of Tchaikowski's "Peter and the Wolf" with Boston Pops Orchestra at Tanglewood.

By THOMAS A. CRAWFORD
Union Staff Writer

LENOX — Mrs. Joan Kennedy, wife of Massachusetts Sen. Edward M. Kennedy, Tuesday night narrated Sergei Prokofiev's symphonic tale for children, "Peter and the Wolf," to a Tanglewood crowd of 8058 which consisted preponderantly of curious adults.

They saw an attractive blonde in a white, short-sleeved minidress, with two large pink flowers in her hair.

It was her first coming out, barring attendance at a funeral and a church since her husband's July 18 accident which took a young secretary's life. She maintained complete composure throughout the performance with the Boston Pops Orchestra, Arthur Fiedler conducting, in a concert for the orchestra's pension fund.

She was narrating a story of Peter, the little Russian boy (now adopted internationally) who manages to tie up the wolf even before the hunters come through the woods to the rescue.

There was a missed cue or two, and one instance when it appeared Mrs. Kennedy lost her place. But the voice was very attractive, perhaps a little too much so for an audience to envision birds, ducks, cats, wolves and hunters, as Prokofiev's music helped to do.

There were some in the audience looking for signs of Mrs. Kennedy's recently announced pregnancy, but this reporter must confess not noting any, although they may have been there.

One way or the other, she cut a neat figure.

After the narration, Mrs. Kennedy did a modest curtsy, and refused to come out for a curtain call without conductor Fiedler, who was subsequently rewarded with a hand kiss.

The audience, about half of which had risen to greet Mrs. Kennedy when she first came on stage, responded appreciatively.

Fiedler had some difficulty

See 8058 HEAR
Page Five

(Associated Press Wirephoto)

Mrs. Kennedy, conductor Arthur Fiedler study script.

Joan at Tanglewood

Continued From Page 1

getting the evening under way.

Dozens of lawn - sitters decided late to buy tickets to get into the shed and out of possible rain as some sprinkling began.

The Pops was into its third number, and still no respectful hush would come over the audience to allow him to continue.

At one time, he made a half turn and seemed to mumble "shut up" to the listeners, but under that venerable white moustache, it could well have been something else.

Then he commenced with the intermezzo from "Cavalleria Rusticana" by Mascagni, which he took seriously, and the audience finally noticed, and did likewise.

Part one ended with a medley of dance numbers.

No other members of the Kennedy family or entourage attended the concert.

Drives From Cape

Mrs. Kennedy was driven to Western Massachusetts from the Cape Monday night by an aide, and participated with the orchestra in a run-through rehersal in the morning.

That was her only rehearsal with the orchestra since her narration at Symphony Hall in Boston last spring.

Officials said the Tanglewood appearance was a companion to her appearance in Symphony Hall. It was arranged months ago, and a question of whether she would appear or be able to appear after the July 18 accident never came up.

Shortly after the accident, it was revealed that she was pregnant for the sixth time.

Joan Kennedy Narrates Classic At Tanglewood

By MARTHA deB. BEAVER

For the fourth time, Mrs. Joan Kennedy narrated the now classic Prokoviev's "Peter and the Wolf." It was her second with the Boston Pops Orchestra and Arthur Fiedler. At Tanglewood, during a press interview after the 25-minute performance last night Mr. Fiedler noted and Mrs. Kennedy agreed that "it gets more and more settled every time."

Looking radiant in a cap-sleeved short white gown, Mrs. Kennedy said that she was very happy with the audience's reception. "They came here to have a good time, and enjoyed it as much as I did it seems." She and friends joined the enthusiastic audience for the final third of the written program.

Her first public appearance since a fatal auto accident involving her senator husband July 18, Mrs. Kennedy arrived at Tanglewood in Lenox Monday night, where she was a guest at Serenak, home of Madame Serge Koussevitsky, widow of the former BSO conductor.

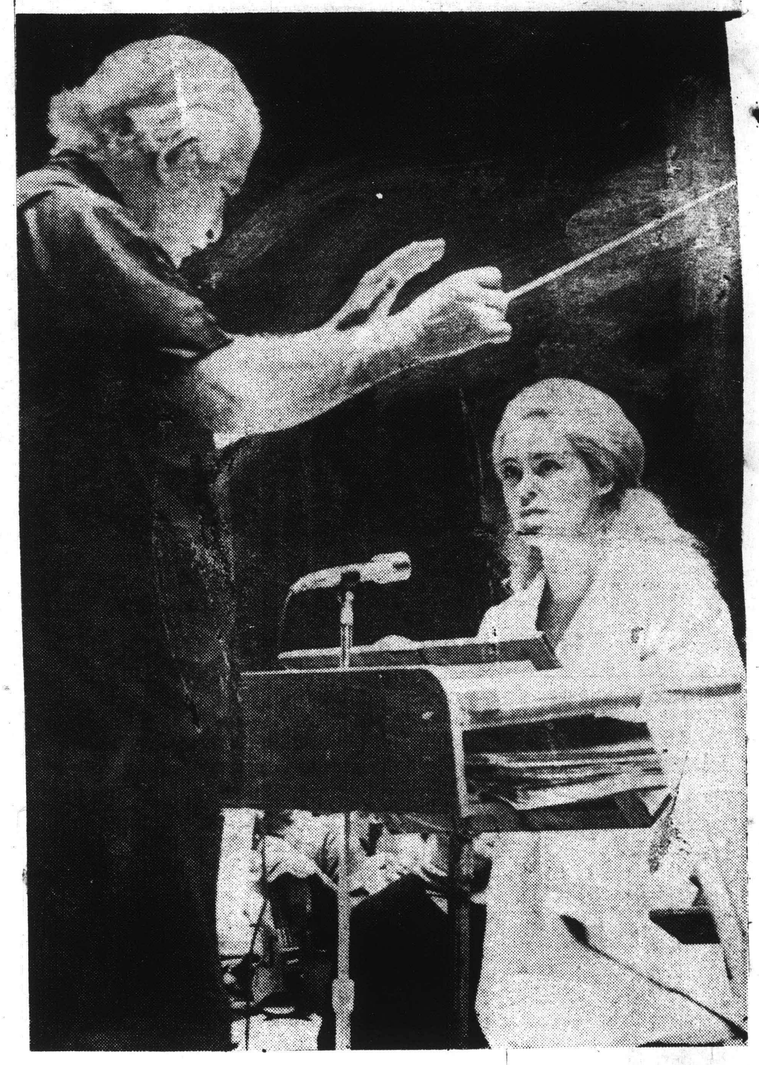
For her Tanglewood performance, "Madame Koussevitsky," Joan offered earlier, "picked these lovely gladiolus blossoms from her garden." They were glowing pink against long blonde tresses.

Mrs. Kennedy planned to be in the "Washington domain" today to observe Senate voting on the controversial ballistic missile.

"I'm going back to Washington to be with my husband, Ted, and I'll be up there, in the family gallery when this very historic vote takes place," Mrs. Kennedy said. Picture on page 3.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(M) 14,900
AUG 6 1969

Joan Kennedy Narrates



MRS. EDWARD KENNEDY, shown during rehearsal Tuesday, as she narrated Peter and the Wolf as Arthur Fiedler conducts the Boston Pops Orchestra.
AP Wirephoto

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 6 1969
E

SHE REPEATS A SUCCESSFUL ENGAGEMENT

Joan Tells 'Peter and Wolf' Like It Was

By GEORGE GELLIS
Music Critic

LENOX—Languishing Tanglewood, a prey of the rains that have dampened things so thoroughly, got the pickup it needed last night when the Kennedy charisma made itself felt.

Joan Kennedy, wife of Massachusetts Sen. Edward M. Kennedy, repeated her successful in-season engagement, and again, accompanied by Arthur Fiedler and the Boston Pops, narrated Sergei Prokofieff's "Peter and the Wolf."

It's fairly easy to miss the point of the appearance, yet equally obvious that Mrs. Kennedy was chosen for reasons other than artistic alone. The Senator's wife is, of course, a symbol and, when we view her, a part of the public domain.

As I see it, her reading had such great value — interpretative judgment aside — because it briefly let us glimpse an essentially private side of an intensely private person. At the same time, it was a selfless and generous act for Mrs. Kennedy was giving an unofficial, off-the-record-view of herself, telling Prokofieff's tale to us as she might to her family.

Yet, low-keyed though it was, her interpretation had a quiet warmth and understanding, a responsiveness to the varying fortunes of her young protagonist, and it easily earned Mrs. Kennedy both the generous applause that greeted her coming on stage and those at the close of "Peter."

The rest of the evening followed the format familiar to fans of Fiedler and his Pops. The heftier fare—Elgar's first "Pomp and Circumstance" march and the intermezzo from Mascagni's "Cavalleria Rusticana"—gave way to the frothier — some "Merry Widow Waltzes" and "Those Were The Days" — and since it was an Old Timers' Night there was communal singing that took us from "The Bowery" to "The Old Millstream."

And no matter what you thought of the music Fiedler made, it was impossible not to respect the genius of the man for drawing over 8000 fans to the Shed, for making music the most popular spectator sport around.

Mrs. Edward Kennedy narrated "Peter and the Wolf" at Tanglewood last night with the Boston Pops Orchestra.
AP Wirephoto

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 6 1969
E

87.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575

AUG 6 1969

UPI Telephoto

At festival

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, made an apperance at the Berkshire Festival at Tanglewood. Mrs. Kennedy is shown reciting the old-time fairy tale "Peter and the Wolf" to the accompaniment of the Boston Pops Orchestra.

8000 cheer Joan at Lenox

By MARY ELLEN MYRENE
Associated Press Writer

LENOX (AP) — Mrs. Edward M. Kennedy planned to be in Washington today in time to observe Senate voting on the controversial anti-ballistic missile bill.

"I'll be up in the family gallery when the very historic vote takes place," Mrs. Kennedy said in a brief talk with reporters after her appearance here Tuesday night with the Boston Pops Orchestra.

"I'll be going back to Washington to be with Ted," she said.

Mrs. Kennedy in her second performance with the Boston Pops Orchestra, narrated Prokofiev's "Peter and the Wolf" before an overflow crowd of more than 8,000 persons at the orchestra's summer quarters at Tanglewood.

CLASPING hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance looking relaxed and pretty in a short, simply tailored white dress.

"I love it here," she said after the concert. "Everybody came and had a good time. And I had a better time than anyone did."

It was the first public appearance for the 33-year-old Mrs. Kennedy since a fatal auto accident involving her senator husband July 18.

Arriving here by car Monday night, Mrs. Kennedy stayed at the home of Mrs. Serge Koussevitzky, widow of the founder of the Tanglewood festival and conductor of the Boston Symphony from 1924 to 1949.

Mrs. Kennedy, a college music major when she met her husband, appeared in the same production with the Boston Pops last April. The Tanglewood performance was a benefit for the orchestra's pension fund.

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520 (S) 1

AUG 7 1969

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

AUG 6 1969

—[United Press International Photo]

nedy, wife of Sen. Edward
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the and the Wolf" to the ac-
ps Orchestra. (UPI Telephoto)

Kennedy, wife of Sen. Edward

FAIRY TALE RECITAL — Mrs. Joan Kennedy, wife of Senator Edward Kennedy, made an appearance at the Berkshire Festival at Tanglewood, in Lenox, Mass., late Tuesday. She is reciting the old-time fairy tale "Peter and the Wolf" to the accompaniment of the Boston Pops Orchestra. (UPI Telephoto)

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JOURNAL AND INQUIRER
ROCKVILLE, CONN.
(M) 9,880

AUG 6 7 1969

New Engla

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 805,924 SUN. 1,131,752

AUG 7 1969

[UPI Telephoto]

Joan at Tanglewood

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, narrates "Peter and the Wolf" to accompaniment of Boston Pops orchestra.

Lenox, Mass., Aug. 6 (AP)—Mrs. Edward M. Kennedy, in her second performance with the Boston Pops orchestra, narrated Prokofiev's "Peter and the Wolf" before an overflow crowd of more than 8,000 persons at Tanglewood Tuesday night.

It was the first public appearance for the 33-year-old Mrs. Kennedy since a fatal auto accident involving her husband July 18.

PASTE OVER

88

Joan Kennedy Scores Lenox Triumph

By JIM DRONEY
HT Staff Reporter

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Mrs. Kennedy's appearance attracted the largest crowd thus far in this rainy season at the Berkshire Music Festival at Tanglewood.

The weather helped the attendance, particularly in the large area outside the covered Music Shed.

Officials of the Festival announced the crowd as 8,058, a few thousand of them being children whose parents brought them to hear the charming Prokofiev narrative musical fable of Peter and the animals, with various musical instruments portraying the sounds of the birds and beasts.

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MRS KENNEDY bowed to Fiedler. He bowed to her. She bowed to the various segments of the orchestra behind her and then bowed once again to the audience before daparting from the stage.

This is Mrs. Kennedy's third appearance as narrator of musical classics. Two years ago she made her debut in the role with the National Company in Washington. Last Mother's Day, May 12, she appeared with Fiedler and the Pops Orchestra at Symphony Hall.

Her appearances with the Pops at Symphony Hall and here were both benefits for the Boston Symphony Orchestra Pension Fund.

Her voice was cool, she was calm and she performed in a highly professional manner. Her voice has the low-range quality that is typical of many actresses.

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Mrs. Kennedy was the guest of Madame Serge Koussevitsky, widow of the former Boston Symphony Orchestra conductor. The flowers were picked for her by Mrs. Koussevitzky, she said.

AFTER THE concert, Mrs. Kennedy was asked how she felt, "Delighted and excited," she replied. "I think I had a better time tonight than anyone."

She disclosed that Sen. Kennedy had appeared two years ago as narrator for Aaron Copland and his Lincoln Portrait. She and her husband were invited to appear as a team at a San Francisco concert, she said, but the dates could not be arranged.

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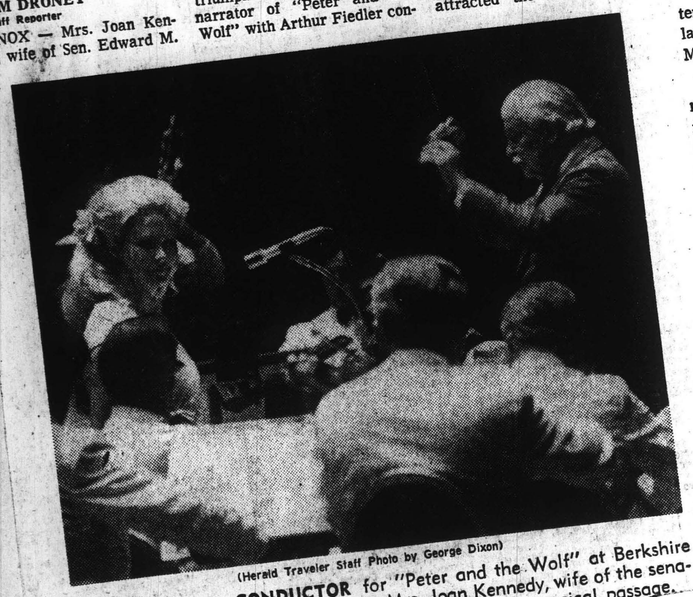

(Herald Traveler Staff Photo by George Dixon)

NARRATOR AND CONDUCTOR for "Peter and the Wolf" at Berkshire Music Festival, Lenox, last night were Mrs. Joan Kennedy, wife of the senator, and Arthur Fiedler. Mrs. Kennedy pauses during musical passage.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 6 1969

MPLS (MINN) STAR E. 280,895
WEDNESDAY, AUGUST 6, 1969

THE MINNEAPOLIS STAR
Wed., Aug. 6, 1969 5A

Kennedy's wife hailed on narration

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The Tanglewood performance was a benefit for the orchestra's pension fund.

"I'll be going back to Washington to be with Ted," she told reporters after the performance.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700
AUG 6 1969 New England Newsclip

Boston Evening Globe — Wednesday, August 6, 1969 25

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
AUG 6 1969 New England Newsclip

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JOURNAL
LEWISTON, MAINE
(E) 14,465
AUG 6 1969 New England Newsclip

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254
AUG 6 1969 New England Newsclip

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KENNEBEC JOURNAL
AUGUSTA, MAINE
(M) 15,774
AUG 6 1969

Ted's Wife Appears With Boston Pops

SENTINEL
FITCHBURG, MASS.
(E) 21,000
AUG 6 1969 New England Newsclip

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111
AUG 6 1969

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SUN
ATTLEBORO, MASS.
(E) 14,200
AUG 6 1969 New England Newsclip

HERALD
RUTLAND, VERMONT
(M) 21,834
AUG 6 1969 New England

Throng Hears Mrs. Kennedy At Concert

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Performs At Tanglewood — Ted's Wife In Capitol To See ABM Voting

Mrs. Joan Kennedy Views ABM Polling

By MARY ELLEN MYRENE
Associated Press Writer

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FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,150
AUG 6 1969

BULLETIN
PROVIDENCE, R. I.
(E) 150,082
AUG 6 1969 New England Newsclip

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PASTE OVER

88

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HT Staff Reporter

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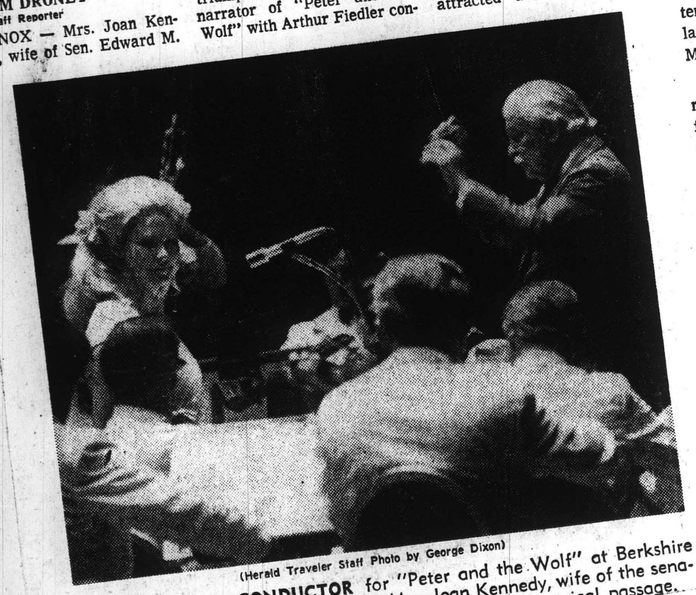

(Herald Traveler Staff Photo by George Dixon)

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 6 1969

MPLS (MINN) STAR E. 290,895
WEDNESDAY, AUGUST 6, 1969

THE MINNEAPOLIS STAR
Wed., Aug. 6, 1969 5A

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
AUG 6 1969

Boston Evening Globe — Wednesday, August 6, 1969 25

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
AUG 6 1969 New England Newsclip

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254
AUG 6 1969 New England Newsclip

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JOURNAL
LEWISTON, MAINE
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AUG 6 1969 New England Newsclip

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111
AUG 6 1969

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KENNEBEC JOURNAL
AUGUST, MAINE
(M) 15,774
AUG 6 1969

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SENTINEL
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"Joan's always there when there's an important decision to make," a close Kennedy associate has said. "She's not a Senate wife in the normal sense, but she's always there for the working (important) issues." Mrs. Kennedy was in the Senate gallery when her husband was elected majority "whip" this year.

Close friends and Kennedy aides have admitted privately that Mrs. Kennedy, who is expecting her fourth child in February, was opposed to her husband's seeking the presidency in 1972. Mrs. Kennedy has said she will "of course campaign for Ted's reelection to the Senate in '70."

In her second appearance with the Boston Pops Orchestra, the attractive blond wife of the Democratic senator narrated Prokofiev's "Peter and the Wolf" before an overflow crowd of more than 8000 at the orchestra's Summer quarters at Tanglewood.

"I love it here," Mrs. Kennedy said after the performance. "Everybody came and had a good time. And I had a better time than anyone else."

It was the first public appearance for the 33-year-old Joan Bennet Kennedy since the fatal auto accident involving her husband July 18.

Mrs. Kennedy, who prefers to remain out of the public eye except for occasional charitable appearances, gave the same performance with the Boston Pops last April. The Tanglewood performance was a benefit for the orchestra's pension fund.

BULLETIN
PROVIDENCE, R. I.
(E) 150,062
AUG 6 1969 New England Newsclip

Mrs. Kennedy Plans to Be In Washington to Observe Senate Voting on ABM

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ATTLEBORO, MASS.
(E) 14,200
AUG 6 1969 New England Newsclip

HERALD
RUTLAND, VERMONT
(M) 21,834
AUG 6 1969 New England Newsclip

Throng Hears Mrs. Kennedy At Concert

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Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance.

It was the first public appearance for the 33-year-old Mrs. Kennedy since a fatal auto accident involving her husband July 18.

The Tanglewood performance was a benefit for the orchestra's pension fund.

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Performs At Tanglewood —

Ted's Wife In Capitol To See ABM Voting

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Mrs. Kennedy, a college music major when she met her husband, appeared in the same production with the Boston Pops last April. The Tanglewood performance was a benefit for the orchestra's pension fund.

FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,150
AUG 6 1969

Mrs. Kennedy Takes Step Into Limelight

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And while her reception was friendly, the drama of the audience and performer appeared strictly theatrical. Mrs. Kennedy, appearing with conductor Arthur Fiedler, the long-time friend of the Boston Pops Orchestra, narrated Prokofiev's "Peter and the Wolf" before a crowd of more than 8,000 persons at the orchestra's summer quarters at Tanglewood.

Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance looking relaxed and pretty in a short, simply tailored white dress.

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HERALD
PORTSMOUTH, N. H.
(E) 16,596
AUG 6 1969 New England Newsclip

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"I'll be going back to Washington to be with Ted," she said.

NEWS
GARDNER, MASS.
(E) 7,904
AUG 6 1969

Mrs. Kennedy Going To Senate For ABM Vote

By MARY ELLEN MYRENE
Associated Press Writer

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Mrs. Joan Kennedy Views ABM Polling

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AUG 6 1969

New England

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25-minute performance [illegible] warm applause that prompted [illegible] second bow. A scattering of [illegible] ple stood in tribute.

But it remained, more [illegible] anything, a cautious re-[illegible] into the public limelight for [illegible] 33-year-old Mrs. Kennedy, who [illegible] night, she remained in the [illegible]

[illegible] anything, a cautious re-entry [illegible] into the public limelight for the [illegible] 33-year-old Mrs. Kennedy, who [illegible] is expecting her fourth child in February.

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Whitestone

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Weather Unfavorable

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 6 1969

The Plain Dealer
Cleveland, O.
A.M.-circ. 403,498
Sun.-circ. 542,922

AUG-7-69

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She walked off the stage, followed by Fiedler, and returned for a second bow.

Mrs. Kennedy performed in a professional manner. Her voice was cool and she was calm.

She wore an off-white semi-mini dress of bawneen wool, silver slippers and two lavender azaleas, one behind each ear.

This is Mrs. Kennedy's second reading of the narrative musical fable. Last May, she joined with Fiedler at Symphony Hall in Boston to narrate the tale as a benefit for the orchestra's pension fund.

NEWS
SOUTHBRIDGE, MASS.
(E) 5,742

AUG 8 1969

The Knickerbocker News Photo by Clem Kinnicutt

TELLING A TALE—Joan Kennedy, wife of Massachusetts senator Edward M. Kennedy, relates the fairy tale "Peter and the Wolf" while Arthur Fiedler conducts the Boston Pops Orchestra at Tanglewood.

Tanglewood Pays Tribute To a Genuine Trouper

By JAY AMBROSE

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And when she came on the stage during part of the program to narrate "Peter and the Wolf," it was the quietest moment of the evening.

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As showtime neared, the large crowd began wandering toward the concert shell. Many sprawled out on blankets on the grass. One small boy, who couldn't wait for the music to start, ran around playing a paper and comb.

THE CONCERT began — and the crowd seemed filled with the fun-loving enthusiasm of a crowd at a football game.

They tried to clap in rhythm to the music — unsuccessfully.

When the orchestra broke into a rendition of "Turkey in the Straw," they broke into loud, happy cheers.

And, while Arthur Fiedler conducted "Pomp and Circumstance" in his pugnaciously majestic style, one group of students from the Berkshire School of Music merrily swigged wine from a bottle.

Intermission came. The applause was thunderous.

THEN INTERMISSION was over, and Mrs. Kennedy walked out in her white minidress, a red flower in her long blond hair. The crowd was hushed.

Without being introduced — and in a voice which quivered only slightly — the 32-year-old mother of three children, who once studied music at Manhattenville, began her narration.

Before her performance at the charity concert, there had been some empty seats in the shell. Now there were none. Here and there in the audience, people stood up to get a better look. Standing behind a music stand next to Mr. Fiedler, she was out of sight of some.

She was telling the child's story of how the wolf captured the duck, a pet of Peter's. "And then with one gulp he swallowed her," she said, clearly enunciating her words.

AND SHE TOLD of how Peter cleverly captured the wolf, slipping a rope over him from a tree. "But the grandfather grumbled, 'What if Peter had not caught the wolf, what then?' "

The story, of course, has a happy ending. It turns out that the wolf "swallowed the duck alive without harming a feather."

There was restrained applause when she was finished. Mrs. Kennedy, continuously wearing a bright smile, walked off stage with Mr. Fieldler as is customary, and walked back on, shaking hands with the concert master.

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

AUG 6 1969

AT TANGLEWOOD: Tuesday night, the star attraction at Tanglewood, summer home of the Boston Symphony Orchestra in Lenox, Mass., was Joan Kennedy. She did "Peter And The Wolf" . . . her second reading of the work with Arthur Fiedler and the Boston Pops. The night was humid and the crowd was thin but Joan arrived smiling and ready a few minutes before performance time, with "Boston friend" Mrs. Paul Beatty. A white silk and wool mini showed off her tan and her silver accessories.

Backstage after the performance, Joan told everyone about the lavender flowers pinned in her hair — they are "gladioli given to me by my hostess," said Joan, who stayed at Seranak, estate of Mrs. Serge Koussevitsky, widow of the conductor. But Joan left for Washington Wednesday to "be with Ted."

"She did a wonderful job," said white-haired maestro Fiedler. "I was asked in San Francisco if she'd read with me there." "Maybe another time," whispered Joan.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,813

AUG 7 1969

Mrs. Kennedy and Arthur Fiedler

Mrs. Edward M. Kennedy who narrated "'Peter and the Wolf" at Tanglewood last night is greeted by Arthur Fiedler, conductor of Boston Pops Orchestra. Her appearance drew largest crowd of summer. (Other photo and story on page 5.) (AP Photo)

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 6 1969

Music Review

Joan Kennedy and the Pops

By JAY ROSENFELD

THE ANNUAL pension fund concert for the Boston Symphony Orchestra was played at Tanglewood last night by the Boston Pops orchestra with Arthur Fiedler conductor. The "Pops" orchestra is the Boston Symphony without one or two of its principal section leaders, but with Fiedler.

We don't know what the contrary of a "pops" concert is, but all one needs to know is that infallibly it delights its audience. This was witnessed last night when over 8,000 well-behaved but happy extroverts ignited repeatedly whenever a spark from the stage was kindled.

* * *

THE PROGRAM was entirely of familiar and beloved favorites. The evening was divided into three parts, and into each part was inserted an especially flammable number: First, "Dancing Through the Years," in which a dozen of the old one-time rages (Tango, Rumba and such) were ingeniously linked in sequence to the uninhibited elation of everyone.

In the other segments of the program the audience was invited to use the sheets handed out by the ushers and participate in the "Old Timers' night at the Pops" and, to end the evening, "America Sings." The first potpourri had a wonderful recollection of about eight ballads which included "Sweet Rosie O'Grady," "Ta-ra-ra-boom-de-ay," "Sidewalks of New York" and "A Hot Time in the Old Town tonight." The second included an equal number. Some of the favorites were "I've Been Working on the Railroad," "Down by the Old Mill Stream," "Jingle Bells" and "God Bless America," for which, incidentally, everyone gleefully but automatically stood.

* * *

MR. FIEDLER needs very little help in choosing music that he knows will please his audience nor is he surpassed in presenting it in either a rousing spirit or with properly sentimental appeal. The part of the program most expectantly anticipated, however, had all the wit and buoyancy of a wet dish-rag. For the entire evening except for the Prokofieff "Peter and the Wolf," Fiedler had the scores in his head. For the old-time fairy tale he had his head in the score and there was a constant presentiment the vehicle would run out of gas or be derailed.

The handsome guest narrator, Joan Kennedy, made an alluring appearance although from where we sat we noticed mainly a glamorous blonde hair arrangement with two colorful flowers like small parking lights. But she was evidently not inspired by Fiedler's plodding pace nor capable alone of raising the ordinarily gay yarn off the ground. She was consequently but unfortunately accorded only a succés d'estime.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 6 1969

Whitestone

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NEWS
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AUG 8 7 1969

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A.M.-circ. 403,498

AUG-7-69

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The Knickerbocker News
ALBANY, N. Y.
D. 56,628

AUG 6 1969

WOMEN'S DIARY
NEW YORK
D. 63,

AUG 7 1969

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We don't know what the contrary of a "pops" concert is, but all one needs to know is that infallibly it delights its audience. This was witnessed last night when over 8,000 well-behaved but happy extroverts ignited repeatedly whenever a spark from the stage was kindled.

* * *

THE PROGRAM was entirely of familiar and beloved favorites. The evening was divided into three parts, and into each part was inserted an especially flammable number: First, "Dancing Through the Years," in which a dozen of the old one-time rages (Tango, Rumba and such) were ingeniously linked in sequence to the uninhibited elation of everyone.

In the other segments of the program the audience was invited to use the sheets handed out by the ushers and participate in the "Old Timers' night at the Pops" and, to end the evening, "America Sings." The first potpourri had a wonderful recollection of about eight ballads which included "Sweet Rosie O'Grady," "Ta-ra-ra-boom-de-ay," "Sidewalks of New York" and "A Hot Time in the Old Town tonight." The second included an equal number. Some of the favorites were "I've Been Working on the Railroad," "Down by the Old Mill Stream," "Jingle Bells" and "God Bless America," for which, incidentally, everyone gleefully but automatically stood.

* * *

MR. FIEDLER needs very little help in choosing music that he knows will please his audience nor is he surpassed in presenting it in either a rousing spirit or with properly sentimental appeal. The part of the program most expectantly anticipated, however, had all the wit and buoyancy of a wet dish-rag. For the entire evening except for the Prokofieff "Peter and the Wolf," Fiedler had the scores in his head. For the old-time fairy tale he had his head in the score and there was a constant presentiment the vehicle would run out of gas or be derailed.

The handsome guest narrator, Joan Kennedy, made an alluring appearance although from where we sat we noticed mainly a glamorous blonde hair arrangement with two colorful flowers like small parking lights. But she was evidently not inspired by Fiedler's plodding pace nor capable alone of raising the ordinarily gay yarn off the ground. She was consequently but unfortunately accorded only a succés d'estime.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 6 1969

90.

CHICAGO DAILY NEWS
D. 461,357 SAT. 453,757
AUG 6 1969

New York Post
D. 708,180 SAT. 369,902
AUG 6 1969

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 217,494 SAT. 169,405
AUG 6 1969

The Evening Star
WASHINGTON, D. C.
D. 318,026 SUN. 362,408
AUG 6 1969

—UPI Photo

RECITAL—Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, recites fairy tale "Peter and the Wolf" at the Berkshire musical festival at Tanglewood, Mass. Arthur Fiedler conducts the Boston Pops orchestra.

Joan Kennedy Performs

By MARY ELLEN MYRENE
Associated Press Writer

LENOX, Mass. — Mrs. Edward Kennedy, ending her three weeks seclusion, appeared with the Boston Pops Orchestra in a benefit concert last night.

And while her reception was friendly, the drama for both audience and performer appeared strictly theatrical.

Mrs. Kennedy, appearing on stage with conductor Arthur Fiedler, a long-time friend, narrated Prokofiev's "Peter and the Wolf" before a crowd of more than 8,000 concert-goers at the orchestra's summer headquarters in Tanglewood.

Wearing a simple white dress and looking refreshed and smiling, Mrs. Kennedy ended the 25-minute performance amid warm applause that prompted a second bow. A scattering of people stood in tribute.

It was a cautious re-entry into the public limelight for the 33-year-old Mrs. Kennedy, who is expecting her fourth child in February.

Arriving here by car Monday night, she remained in the home of friends most of yesterday, arriving at the Tanglewood compound after the evening's performance had begun. Her recitation was the second of three segments in a program to benefit the orchestra's pension fund.

Aides said she was going to return to Washington this morning.

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418
AUG 6 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
AUG 7 1969

Encore, Maestro h Encore

Joan Kenn Wolf" at T ovation, pl

Conductor Arthur Fiedler, of the Boston Pops Orchestra, kiss M. Kennedy, wife of the Massachusetts senator, after she n the Wolf" at Tanglewood Tuesday night in Lenox, Mass. (A

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
AUG 6 1969

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(E) 9,900 (S) 9,950
AUG 7 1969

AP Wirephot

PAGE ONE

senator, receives a
tor of the Boston Pops Orchestra, of the Boston Pops
after her reading of "Peter and the in recital at Lenox,

A KISS FOR JOAN 24-7 Arthur Fiedler, conductor of the Boston Pops orchestra, kisses Mrs. Edward M. Kennedy's hand after she had narrated Prokofiev's "Peter and the Wolf" at Tanglewood in Lenox, Mass. (AP Wirephoto)

Concert Review

Boston Pops Orchestra Presents Prokofiev's "Peter And The Wolf'

MARTHA deB. BEAVER

They weren't the vibrant and vivid tones of Basil Rathbone we've always associated with Prokofiev's "Peter and the Wolf." But they were effective in their quite natural projection.

Mrs. Edward M. Kennedy's New Hampshire-Boston twang evoked a picture of any devoted mother reading to her children an oft-repeated and familiar story. The lovely blonde narrated this classic fairy tale for the second time with the Boston Pops Orchestra, skillfully guided by the endearing Arthur Fiedler, at Tanglewood Tuesday evening. It was her fourth performance in this role. And as Mr. Fiedler later remarked, "It gets more settled each time." During an intermission following the reading, he also noted sympathetically that Mrs. Kennedy was a "very brave woman," with which this reviewer and her companion concurred.

Dress in a short, cap-sleeved white gown, Mrs. Kennedy spoke the evocative words in a moderate tone, with great simplicity, and few inflections until the actual capture of the wolf and the reassuring "in his haste he (the wolf) swallowed the duck alive without harming a feather!" These held all the soft, breathless wonder reflected in a child's starry eyes.

Reaction from the audience of 8058 was elated and prolonged, with Mrs. Kennedy and Mr. Fiedler graciously accepting the vociferous applause and including the orchestra each time.

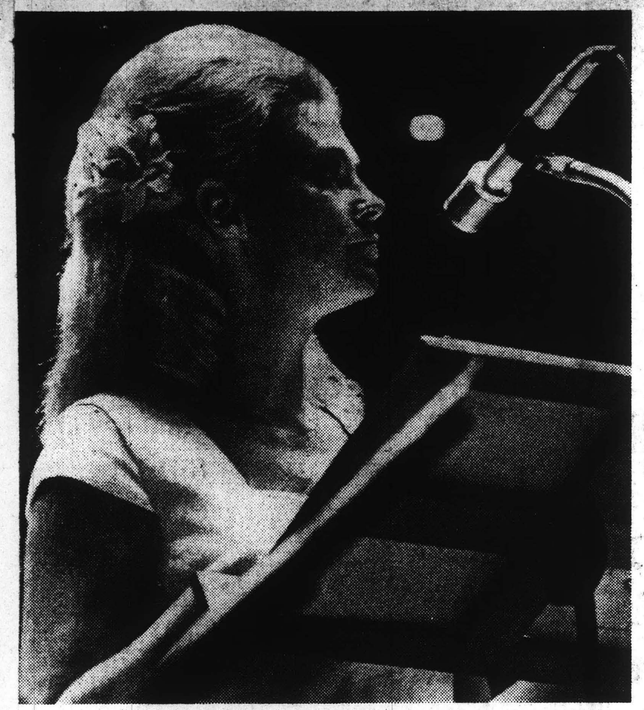
After an intermission, Mrs. Kennedy and friends joined the enthusiastic crowd for the final third of the written program. This included Lehar's "Merry Widow" waltzes, Raskin's "Those were the days," and a second sing-along, "America Sings."

Song sheets had been provided for those who didn't know the words to "A hot time in the old town tonight — I've been working on the railroad — Down by the old mill stream — and God Bless America," which drew everyone to their feet.

As usual at most of the Boston Pops concerts, the listeners, relaxed and joyful, become participators in more than just the "sing-alongs." It was no different this time; clapping, stamping, singing, in rhythm, and off-beat too, with the familiar selections. Caught up in the mood, a rag-tag group with hands at salute, marched up an aisle and across the stage front to the concluding and stirring sounds of the "Stars and Stripes" encore; at whom Mr. Fiedler turned in a kind of admonitory, though smiling welcome, bringing down his baton with the final chord almost on top of their heads.

Considered by many to be the star of the evening, Joan Kennedy would probably agree that she was really just one among the sparkling firmament Mr. Fiedler manages to evoke with a paternal and knowing concern for his listeners' happy involvement. It was a fun evening, and musically valid.

During a brief visit with the cordial Mrs. Kennedy, a college music major when she met Ted, we were, for some reason, pleased to learn that she was now "keeping up her piano," a skill that had been set aside when we last chatted, five years ago.



The Knickerbocker News Photo by Clem Kinnicutt

Mrs. Edward M. (Ted) Kennedy

On stage last night at Tanglewood

Tanglewood Pays Tribute

PAGE ONE

A Genuine Trouper, That Joan Kennedy

By JAY AMBROSE

LENOX, Mass. — She's known to get splitting headaches when she has to appear before an audience. And she's four months pregnant. But Joan Kennedy is also the wife of a politician — and the show must go on.

The show went on at the Boston Pops concert at Tanglewood here last night. It was Mrs. Kennedy's first public appearance since her husband Senator Edward M. Kennedy was involved in a tragic accident a little over two weeks ago.

And when she came on the stage during part of the program to narrate "Peter and the Wolf," it was the quietest moment of the evening.

PEOPLE BEGAN arriving early at the scenic concert site. Cars were forced to park on the neatly trimmed lawns. Many of the people, dressed in everything from sandals and sweaters to business suits, brought picnic suppers.

There was a cool summer breeze, and no one seemed bothered by the slight threat of rain.

As showtime neared, the large crowd began wandering toward the concert shell. Many sprawled out on blankets on the grass. One small boy, who couldn't wait for the music to start, ran around playing a paper and comb.

A Profile on Joan Kennedy
ON PAGE 1-C

THE CONCERT began — and the crowd seemed filled with the fun-loving enthusiasm of a crowd at a football game.

They tried to clap in rhythm to the music — unsuccessfully.

When the orchestra broke into a rendition of "Turkey in the Straw," they broke into loud, happy cheers.

And, while Arthur Fiedler conducted "Pomp and Circumstance" in his pugnaciously majestic style, one group of students from the Berkshire School of Music merrily swigged wine from a bottle.

Intermission came. The applause was thunderous.

THEN INTERMISSION was over, and Mrs. Kennedy walked out in her white minidress, a red flower in her long blond hair. The crowd was hushed.

Without being introduced — and in a voice which quivered only slightly — the 32-year-old mother of three children, who

Continued on Page 10-A

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
AUG 6 1969

The Knickerbocker News Photo by Clem Kinnicutt

TELLING A TALE—Joan Kennedy, wife of Massachusetts senator Edward M. Kennedy, relates the fairy tale "Peter and the Wolf" while Arthur Fiedler conducts the Boston Pops Orchestra at Tanglewood.

Trouper Joan Kennedy--

From Page 1

once studied music at Manhattenville, began her narration.

Before her performance at the charity concert, there had been some empty seats in the shell. Now there were none. Here and there in the audience, people stood up to get a better look. Standing behind a music stand next to Mr. Fiedler, she was out of sight of some.

She was telling the child's story of how the wolf captured the duck, a pet of Peter's. "And then with one gulp he swallowed her," she said, clearly enunciating her words.

AND SHE TOLD of how Peter cleverly captured the wolf, slipping a rope over him from a tree. "But the grandfather grumbled, 'What if Peter had not caught the wolf, what then?' "

The story, of course, has a happy ending. It turns out that the wolf "swallowed the duck alive without harming a feather."

There was restrained applause when she was finished. Mrs. Kennedy, continuously wearing a bright smile, walked off stage with Mr. Fiedler as is customary, and walked back on, shaking hands with the concert master.

SHE HAS narrated the story at numerous concerts before, always for the benefit of charity.

Another intermission followed. People roamed the aisles and talked.

"She was very courageous tonight," said one woman. "It took a lot of courage."

Others weren't so kind. One woman said her only comments were "unfavorable." One man voiced suspicions about the Kennedy accident.

Then the concert, billed as "Old Timers' Night," got back underway. There was group singing, and the first song, sung heartily, was "ta-ra-ra-boom-de-ay."

JOAN KENNEDY and Arthu
concert at Tanglewood. (AP)

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 6 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
AUG 6 1969
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SENTINEL
WATERVILLE, MAINE
(M) 21,324
AUG 6 1969
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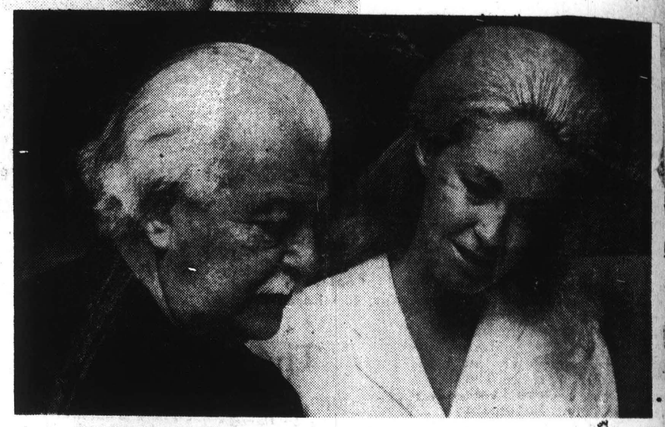


MRS. EDWARD M. KENNEDY AT TANGLEWOOD

. . . with Arthur Fiedler before performance. (AP)

Joan Kennedy performs at concert

Associated Press

LENOX, Mass. — Mrs. Edward Kennedy, ending three weeks seclusion, appeared with the Boston Pops Orchestra in a benefit concert last night.

Andw hile her reception was friendly, the drama for both audience and performer appeared strictly theatrical.

Mrs Kennedy, appearing on stage with conductor Arthur Fiedler, a long-time friend, narrated Prokofiev's "Peter and the Wolf" before a crowd of more than 8000 concertgoers at the orchestra's Summer headquarters in Tanglewood.

Wearing a simple white dress and looking refreshed and smiling, Mrs. Kennedy ended the 25-minute performance amid warm applause that prompted a second bow. A scattering of people stood in tribute.

But it remained, more than anything, a cautious re-entry into the public likelight for the 33-year-old Mrs. Kennedy, who is expecting her fourth child in February.

Arriving here by car Monday night, she remained in the home of friends yesterday, arriving at the Tanglewood compound after the evening's performance had begun.

Her recitation was the second of three segments in a program to benefit the orchestra's pension fund.

Aides xsaid she was going to return to Washington this morning.

TIMES
PAWTUCKET, R. I.
(E) 38,693
AUG 6 1969
New England Newsclip

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 298,349
AUG 6 1969

Joan Kennedy Narrates At Tanglewood

LENOX, Mass. (AP) — Mrs. Edward M. Kennedy, in her second performance with the Boston Pops Orchestra, narrated Prokofiev's "Peter and the Wolf" Tuesday night before an overflow crowd of more than 8,000 persons at the orchestra's summer quarters at Tanglewood.

Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance looking relaxed and pretty in a short, simply tailored white dress.

"I love it here," she said after the concert. "Everybody came and had a good time. And I had a better time than anyone did."

It was the first public appearance for the 33-year-old Mrs. Kennedy since a fatal auto accident involving her senator-husband July 18.

Narrating 'Peter and the Wolf,' accompanied by the Boston Pops Orchestra at the Tanglewood Music Festival at Lenox last night was Mrs. Joan Kennedy. She is shown going over the script with Arthur Fiedler, director, yesterday afternoon.

—Associated Press Wirephoto

Practice Session For Joan

Mrs. Edward M. Kennedy and Boston Pops Orchestra conductor Arthur Fiedler go over script Tuesday for production in the evening of Tchaikowski's "Peter and the Wolf" at Tanglewood Theater in Lenox, Mass. It was her first stage appearance since the case involving her senator husband developed. (AP Wirephoto)

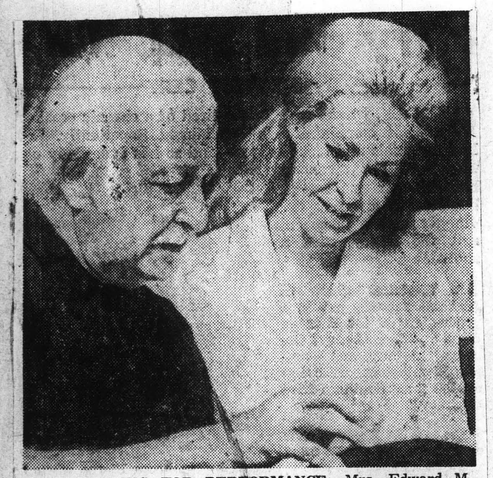
AP Wirephoto

STUDYING CONCERT SCRIPT — Mrs. Edward M. Kennedy and Arthur Fiedler go over a script at Lenox, Mass., in preparation for the Boston Pops Orchestra presentation of Tchaikowsky's "Peter and the Wolf" before the performance at Tanglewood Tuesday night.

92

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946
AUG 6 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
AUG 6 1969



PREPARING FOR PERFORMANCE: Mrs. Edward M. Kennedy and Boston Pops conductor Arthur Fiedler preparing for Tanglewood concert. She narrated Peter and the Wolf. AP Wirephoto

Performs with Boston Pops

LENOX, (AP)—Mrs. Edward M. Kennedy planned to be in Washington today in time to observe Senate voting on the controversial anti-ballistic missile bill.

"I'll be up in the family gallery when the very historic vote takes place," Mrs. Kennedy said in a brief talk with reporters after her appearance here Tuesday night with the Boston Pops Orchestra.

"I'll be going back to Washington to be with Ted," she said. Mrs. Kennedy in her second performance with the Boston Pops Orchestra, narrated Prokofiev's "Peter and the Wolf" before an overflow crowd of more than 8,000 persons at the orchestra's summer quarters at Tanglewood.

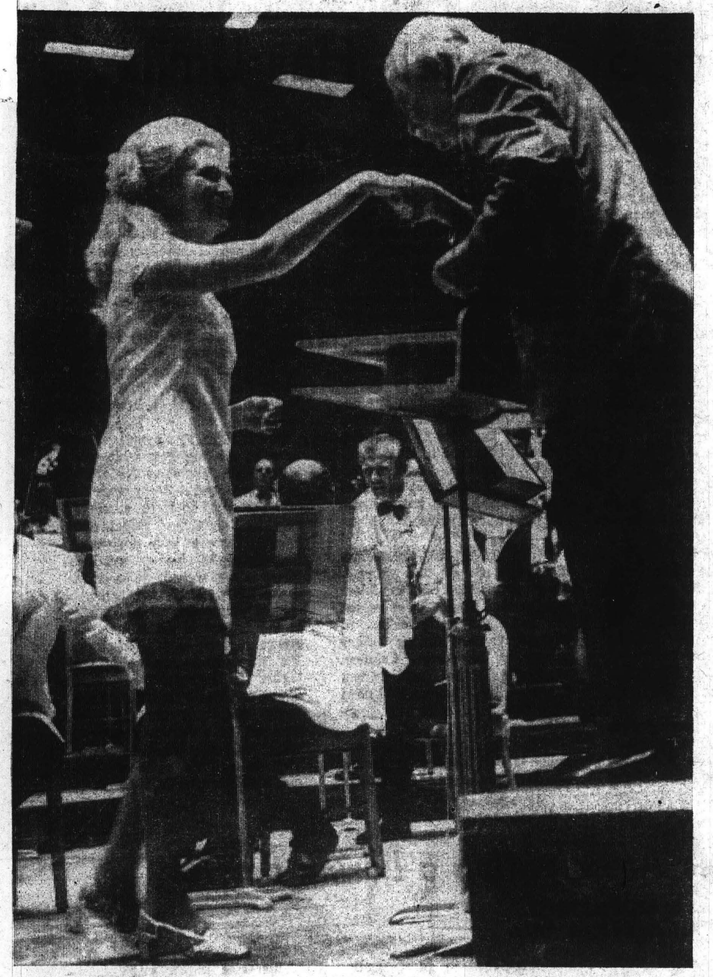
Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance looking relaxed and pretty in a short, simply tailored white dress. 047

"I love it here," she said after the concert. "Everybody came and had a good time. And I had a better time than anyone did."

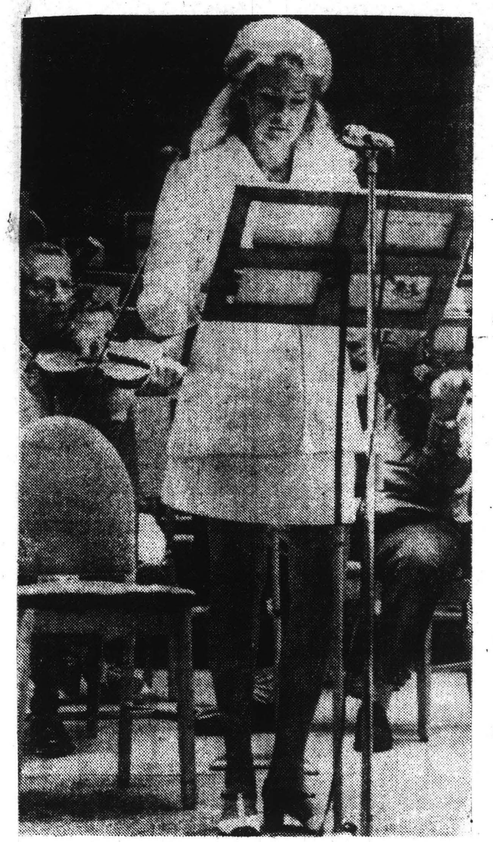
It was the first public appearance for the 33-year-old Mrs. Kennedy since a fatal auto accident involving her senator husband July 18.

Arriving here by car Monday night, Mrs. Kennedy stayed at the home of Mrs. Serge Koussevitzky, widow of the founder of the Tanglewood festival and conductor of the Boston Symphony from 1924 to 1949.

Mrs. Kennedy, a college music major when she met her husband, appeared in the same production with the Boston Pops last April. The Tanglewood performance was a benefit for the orchestra's pension fund.



TRIUMPHANT PERFORMANCE — Arthur Fiedler, conductor of Boston Pops Orchestra, bends to kiss Mrs. Kennedy's hand after her performance last night at Tanglewood where she narrated "Peter and the Wolf." (AP photo)



Mrs. Edward M. Kennedy at Tanglewood, rehearsing 'Peter and the Wolf' with the Boston Pops Orchestra. Associated Press Wirephoto

Joan Kennedy at Tanglewood:

'Everybody Came and Had a Good Time'

(Photo on Page One)

"Everybody came and had a good time, and I had a better time than anyone did," said 33-year-old Mrs. Edward M. Kennedy after her performance with the Boston Pops Orchestra last night at Tanglewood.

Mrs. Kennedy, in her first public appearance since her husband's July 18 accident which took the life of a young secretary, narrated Prokofiev's symphonic tale for children, "Peter and the Wolf" before 8,058 people, the largest crowd thus far in this rainy summer at Tanglewood.

Tumultous applause greeted her as she walked onto the stage in an off-white semimini dress. She then narrated the musical fable of Peter and the animals with various musical instruments portraying the sounds of the birds and the beasts.

Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance, looking relaxed and pretty.

Wearing silver slipper and two lavendar azaleas, one behind each ear, she stood at a lecturn to read the familiar tale.

Pleased Critics

Her performance also pleased the critics. The Boston Herald Traveler said that "Her voice was cool, she was calm and she performed in a highly professional manner. Her voice has the low-range quality that is typical of many actresses."

The Springfield Union said "there was a missed cue or two, and one instance when it appeared Mrs. Kennedy lost her place. But the voice was very attractive . . ."

Mrs. Kennedy made her third appearance last night as narrator of musical classics. Two years ago she made her debut in the role with the National Company in Washington. Last Mother's Day, May 12, she appeared with Fiedler and the Pops Orchestra at Symphony Hall in Boston.

To Benefit Fund

Both of her appearances with the Pops, last night and in May, were benefits for the Boston Symphony Orchestra Pension Fund.

A college music major, Mrs. Kennedy arrived at Lenox by car yesterday and stayed at the home of Mrs. Serge Koussevitzky, widow of the founder of the Tanglewood festival. He conducted the Boston Symphony Orchestra from 1924 to 1949.

She planned to be in Washington today to observe the Senate voting on the controversial anti-ballistic missile bill.

"I'll be up in the family gallery when the very historic vote takes place," Mrs. Kennedy said in a brief talk with reporters after her appearance last night.

"I'll be going back to Washington to be with Ted," she said.

BULLETIN
PROVIDENCE, R. I.
(E) 150,082
AUG 6 1969

FREE PRESS
SPRINGFIELD, MASS.
WEEKLY 1,800
AUG 9 1969
New England Newsclip

At Tanglewood

About eight thousand persons attended a Boston Pops concert in which Joan Kennedy, wife of the Massachusetts Senator, narrated "Peter and the Wolf," the Russian Fairy Tale. Also in the same performance were two sing-along arrangements to honor "Old Timers Night." It was not until Mrs. Kennedy came on that a respectful silence came over the audience.

On Tuesday, Aug. 12, the Tanglewood Contemporary Trends Program will feature "The Fillmore at Tanglewood" starring The Jefferson Airplane, The Who, B. B. King, and the Joshua Light Show.

Joan Kennedy Featured at Tanglewood

By JAKE SHERMAN

The Boston Pops Orchestra gave its traditional Old Timers' Concert at Tanglewood Tuesday night with a program that featured Joan Kennedy narrating "Peter and the Wolf."

Mrs. Kennedy, who was making her first public apearance since her husband, Massachusetts Senator Edward M. Kennedy, was involved in a fatal and controversial accident two weeks ago, was inevitably the focus of attention. But if the huge crowd had expected her to offer them some clue as to how she was reacting to the ordeal, she didn't.

Instead, she provided a very pleasant rendering of the Prokofieff children's classic. Looking radiant in a white minidress with two pink roses in her blonde hair, she read less like an actress on stage than a mother telling her children a bed-time story.

She was poised throughout, reacting immediately to the cues which came from the left hand of conductor Arthur Fiedler and adjusting her voice to suit the needs of the music.

The Boston Pops offered an impeccable performance of "Peter and the Wolf" which was the only work on the program which succeeded in keeping the bubbly and restive audience quiet from start to finish.

The remainder and the bulk of the program consisted of the traditional mixture of light classics and favorite old American songs to which the audience was invited to sing along.

The first part of the program included Elgar's "Pomp and Circumstance" and Mascagni's "Intermezzo" from "Cavalieria Rusticana," ran through smoothly and routinely. This portion concluded with a medley entitled "Dancing through the Years" that began with the cakewalk and ended with rock 'n roll. To represent the latter, the 80-coed musicians in the orchestra endured their way through several bars of "Tequila."

The audience was provided with songsheets bearing the lyrics of such tunes as "A Hot Time in the Old Town Tonight," "I've been Working on the Railroad," etc. Except for "Daisy," the audience which had chatted so animatedly through "Pomp and Circumstance" proved decidedly unenthusiastic singers.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
AUG 7 1969

Tanglewood Series Ends

By CHARLES F. HARRIS

Gazette Review

LENOX — Tanglewood was the scene of an exceptionally fine performance last night, concluding the official Tuesday "trend" concerts.

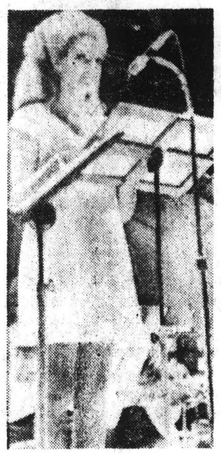
An excellent reading of "Peter and the Wolf" by Mrs. Edward M. Kennedy was largely overshadowed by an evening of most enjoyable music by the Boston Pops Orchestra under the direction of Arthur Fiedler.

Fiedler and his Pops in the opening moments swung into a medley from "Dancing Through the Years" that included the Charleston, Polka, jitterbug-swing, as well as rock and roll.

A dignified but none the-less appreciative capacity audience begrudgingly yielded to intermission.

Mrs. Kennedy proved quite adept at narrating "Peter and the Wolf" to the accompaniment of the Pops, but unfortunately much of her performance was lost in the magnificence of the Pops.

Mrs. Kennedy, expecting a child next February, had arrived at the lush 200-acre Tanglewood compoundi Monday night. She attended closed rehearsals with the orchestra yesterday morning.



Mrs. Edward M. Kennedy

GAZETTE
WORCESTER, MASS.
(E) 94,901
AUG 6 1969

Mrs. Kennedy remained in seclusion after her arrival in Lenox.

Aides said she was staying at the home of friends.

Third Appearance

Mrs. Kennedy, 33, has appeared in productions of Peter and the Wolf twice before — once with the Washington National Symphony in 1967, and then with the Boston Pops last April.

Selections from "Old Timers' Night at the Pops" brought a tear to many an eye as the audience verbally joined the Pops in a memory lane stroll that included "after the Ball", "The Bowery", "The Band Played On," and "The Sidewalks of New York."

For a while, save for the bright lights and the much larger, superior orchestra, many of those in attendance were almost transported back to the park band concerts held a generation ago.

The inclement weather failed to dampen the audience of 6,000's reaction to "America Sings"; a medley of all-time favarites from "Down by the Old Mill Stream" to "A Hot Time in the Old Town Tonight" to "God Biess America."

Applause was so intense at the conclusion of "America Sings" that Fiedler returned to direct a 10-minute unscheduled encore of John Phillip Souza arrangements, which itself was followed by a 10-minute standing ovation.

Next Tuesday in a special concert Tanglewood will present the Jefferson Airplane, The Who, and B.B. King.

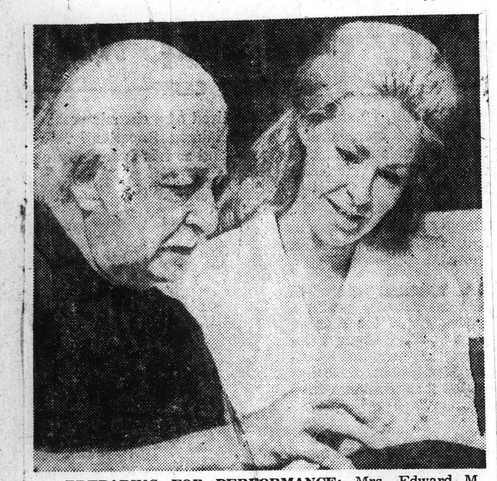
92

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

AUG 6 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 6 1969



PREPARING FOR PERFORMANCE: Mrs. Edward M. Kennedy and Boston Pops conductor Arthur Fiedler preparing for Tanglewood concert. She narrated Peter and the Wolf. AP Wirephoto

Performs with Boston Pops

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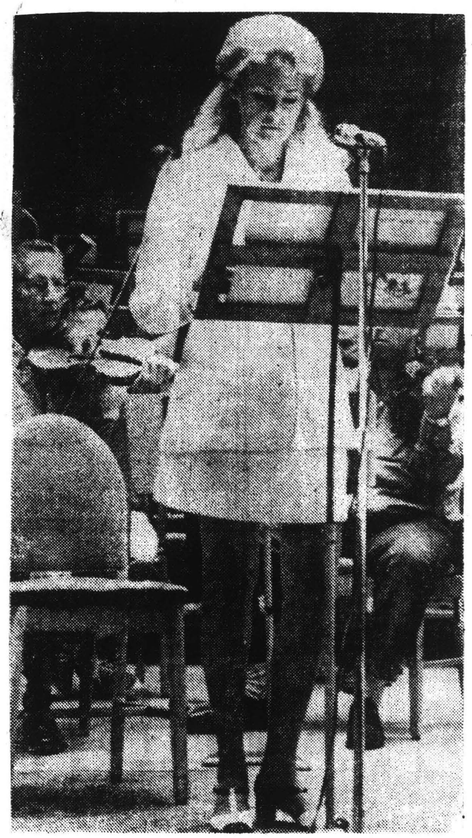
TRIUMPHANT PERFORMANCE — Arthur Fiedler, conductor of Boston Pops Orchestra, bends to kiss Mrs. Kennedy's hand after her performance last night at Tanglewood where she narrated "Peter and the Wolf." (AP photo)



Mrs. Edward M. Kennedy at Tanglewood, rehearsing 'Peter and the Wolf' with the Boston Pops Orchestra. Associated Press Wirephoto

Joan Kennedy at Tanglewood:

'Everybody Came and Had a Good Time'

(Photo on Page One)

"Everybody came and had a good time, and I had a better time than anyone did," said 33-year-old Mrs. Edward M. Kennedy after her performance with the Boston Pops Orchestra last night at Tanglewood.

Mrs. Kennedy, in her first public appearance since her husband's July 18 accident which took the life of a young secretary, narrated Prokofiev's symphonic tale for children, "Peter and the Wolf" before 8,058 people, the largest crowd thus far in this rainy summer at Tanglewood.

Tumultous applause greeted her as she walked onto the stage in an off-white semimini dress. She then narrated the musical fable of Peter and the animals with various musical instruments portraying the sounds of the birds and the beasts.

Clasping hands with conductor Arthur Fiedler, she took two bows after the 25-minute performance, looking relaxed and pretty.

Wearing silver slipper and two lavendar azaleas, one behind each ear, she stood at a lecturn to read the familiar tale.

Pleased Critics

Her performance also pleased the critics. The Boston Herald Traveler said that "Her voice was cool, she was calm and she performed in a highly professional manner. Her voice has the low-range quality that is typical of many actresses."

The Springfield Union said "there was a missed cue or two, and one instance when it appeared Mrs. Kennedy lost her place. But the voice was very attractive . . ."

Mrs. Kennedy made her third appearance last night as narrator of musical classics. Two years ago she made her debut in the role with the National Company in Washington. Last Mother's Day, May 12, she appeared with Fiedler and the Pops Orchestra at Symphony Hall in Boston.

To Benefit Fund

Both of her appearances with the Pops, last night and in May, were benefits for the Boston Symphony Orchestra Pension Fund.

A college music major, Mrs. Kennedy arrived at Lenox by car yesterday and stayed at the home of Mrs. Serge Koussevitzky, widow of the founder of the Tanglewood festival. He conducted the Boston Symphony Orchestra from 1924 to 1949.

She planned to be in Washington today to observe the Senate voting on the controversial anti-ballistic missile bill.

"I'll be up in the family gallery when the very historic vote takes place," Mrs. Kennedy said in a brief talk with reporters after her appearance last night.

"I'll be going back to Washington to be with Ted," she said.

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

AUG 6 1969

FREE PRESS
SPRINGFIELD, MASS.
WEEKLY 1,800

AUG 9 1969

New England Newsclip

At Tanglewood

About eight thousand persons attended a Boston Pops concert in which Joan Kennedy, wife of the Massachusetts Senator, narrated "Peter and the Wolf," the Russian Fairy Tale. Also in the same performance were two sing-along arrangements to honor "Old Timers Night." It was not until Mrs. Kennedy came on that a respectful silence came over the audience.

On Tuesday, Aug. 12, the Tanglewood Contemporary Trends Program will feature "The Fillmore at Tanglewood" starring The Jefferson Airplane, The Who, B. B. King, and the Joshua Light Show.

Joan Kennedy Featured at Tanglewood

By JAKE SHERMAN

The Boston Pops Orchestra gave its traditional Old Timers' Concert at Tanglewood Tuesday night with a program that featured Joan Kennedy narrating "Peter and the Wolf."

Mrs. Kennedy, who was making her first public appearance since her husband, Massachusetts Senator Edward M. Kennedy, was involved in a fatal and controversial accident two weeks ago, was inevitably the focus of attention. But if the huge crowd had expected her to offer them some clue as to how she was reacting to the ordeal, she didn't.

Instead, she provided a very pleasant rendering of the Prokofieff children's classic. Looking radiant in a white minidress with two pink roses in her blonde hair, she read less like an actress on stage than a mother telling her children a bed-time story.

She was poised throughout, reacting immediately to the cues which came from the left hand of conductor Arthur Fiedler and adjusting her voice to suit the needs of the music.

The Boston Pops offered an impeccable performance of "Peter and the Wolf" which was the only work on the program which succeeded in keeping the bubbly and restive audience quiet from start to finish.

The remainder and the bulk of the program consisted of the traditional mixture of light classics and favorite old American songs to which the audience was invited to sing along.

The first part of the program included Elgar's "Pomp and Circumstance" and Mascagni's "Intermezzo" from "Cavalieria Rusticana," ran through smoothly and routinely. This portion concluded with a medley entitled "Dancing through the Years" that began with the cakewalk and ended with rock 'n roll. To represent the latter, the 80-coed musicians in the orchestra endured their way through several bars of "Tequila."

The audience was provided with songsheets bearing the lyrics of such tunes as "A Hot Time in the Old Town Tonight," "I've been Working on the Railroad," etc. Except for "Daisy," the audience which had chatted so animatedly through "Pomp and Circumstance" proved decidedly unenthusiastic singers.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

AUG 7 1969

Tanglewood Series Ends

By CHARLES F. HARRIS

Gazette Review

LENOX — Tanglewood was the scene of an exceptionally fine performance last night, concluding the official Tuesday "trend" concerts.

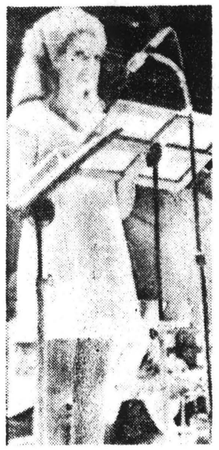
An excellent reading of "Peter and the Wolf" by Mrs. Edward M. Kennedy was largely overshadowed by an evening of most enjoyable music by the Boston Pops Orchestra under the direction of Arthur Fiedler.

Fiedler and his Pops in the opening moments swung into a medley from "Dancing Through the Years" that included the Charleston, Polka, jitterbug-swing, as well as rock and roll.

A dignified but none the-less appreciative capacity audience begrudgingly yielded to intermission.

Mrs. Kennedy proved quite adept at narrating "Peter and the Wolf" to the accompaniment of the Pops, but unfortunately much of her performance was lost in the magnificence of the Pops.

Mrs. Kennedy, expecting a child next February, had arrived at the lush 200-acre Tanglewood compoundi Monday night. She attended closed rehearsals with the orchestra yesterday morning.



Mrs. Edward M. Kennedy

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 6 1969

Mrs. Kennedy remained in seclusion after her arrival in Lenox.

Aides said she was staying at the home of friends.

Third Appearance

Mrs. Kennedy, 33, has appeared in productions of Peter and the Wolf twice before — once with the Washington National Symphony in 1967, and then with the Boston Pops last April.

Selections from "Old Timers' Night at the Pops" brought a tear to many an eye as the audience verbaliy joined the Pops in a memory lane stroll that included "after the Ball", "The Bowery", "The Band Played On," and "The Sidewalks of New York."

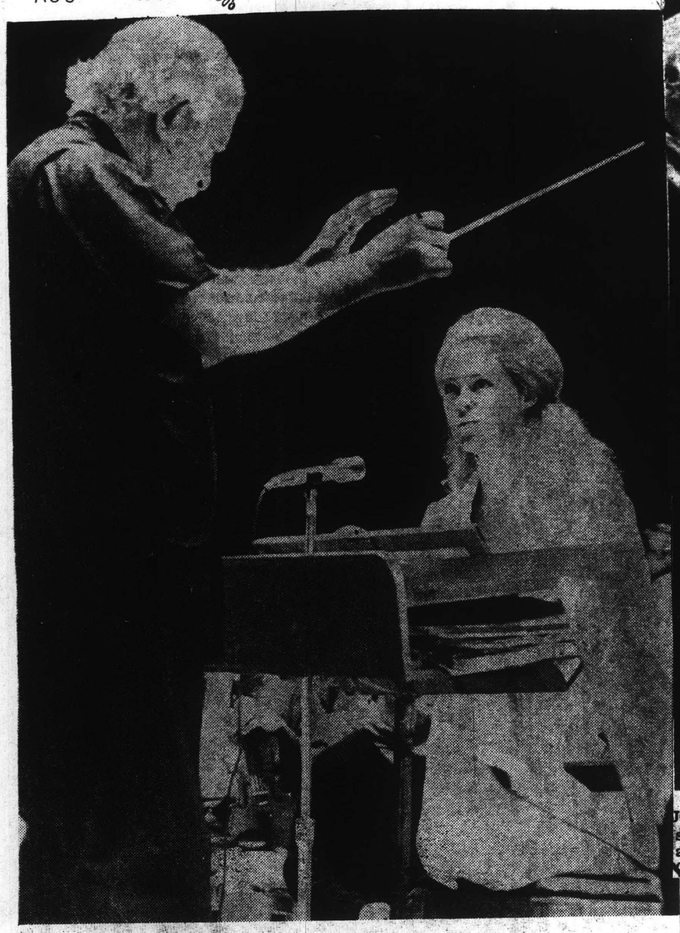
For a while, save for the bright lights and the much larger, superior orchestra, many of those in attendance were almost transported back to the park band concerts held a generation ago.

The inclement weather failed to dampen the audience of 6,000's reaction to "America Sings"; a medley of all-time favarites from "Down by the Old Mill Stream" to "A Hot Time in the Old Town Tonight" to "God Bless America."

Applause was so intense at the conclusion of "America Sings" that Fiedler returned to direct a 10-minute unscheduled encore of John Phillip Souza arrangements, which itself was followed by a 10-minute standing ovation.

Next Tuesday in a special concert Tanglewood will present the Jefferson Airplane, The Who, and B.B King.

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125
AUG 6 1969



Narration by Joan Kennedy

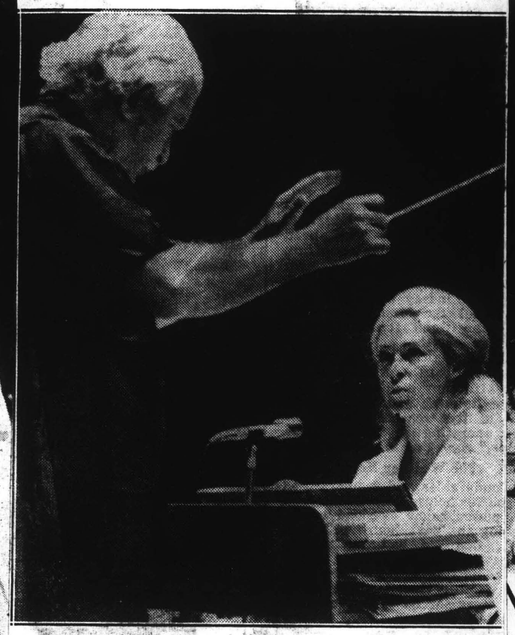
In rehearsal Tuesday at Lenox, Mass., Mrs. Edward M. Kennedy narrates Peter and the Wolf as Arthur Fiedler conducts the Boston Pops Orchestra. The orchestral fairy tale is one of the most popular of composer Serge Prokofiev's shorter works. The narrator explains how each character is represented by a different instrument. (AP)

TIMES REPORTER
BELLOWS FALLS, VERMONT
4,768
AUG 6 1969
New England Newsclip

JOAN KENNEDY NARRATES - Mrs. Edward M. Kennedy, shown during rehearsal this morning, as she narrated "Peter and the Wolf" as Arthur Fiedler conducted the Boston Pops Orchestra at Lenox, Mass. (AP)

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849
AUG 6 1969

A Word From Joan Kennedy



Associated Press Wirephoto

Mrs. Ted Kennedy, wife of the Massachusetts senator, takes her cue from conductor Arthur Fiedler during rehearsal of the Boston Pops Orchestra at Tanglewood Music Festival in Lenox, Mass. Mrs. Kennedy did narration at performance of "Peter and the Wolf."

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
AUG 6 1969

93

New role

Mrs. Edward Kennedy, wife of the senator, waits for a cue from Arthur Fiedler, conductor of the Boston Pops Orchestra, as she rehearses her role as narrator of "Peter and the Wolf" at the Tanglewood Festival in Lennox, Mass. Associated Press Photo

ALBANY TIMES UNION
Wednesday, August 6, 1969

FOSTER'S
DEMOCRAT
DOVER, N. H.
(E) 15,450
AUG 6 1969

MRS. KENNEDY NARRATES—Mrs. Edward M. Kennedy, wife of the senator, rehearses her narration for "Peter and the Wolf" at Tanglewood. Before her is Arthur Fiedler, conducting the Boston Pops Orchestra. The concert was Tuesday night. (AP Wirephoto)

MRS. EDWARD M. KENNEDY is shown during rehearsal this morning as she narrated Peter and the Wolf with Arthur Fielder conducting the Boston Pops Orchestra.

94

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FREE PRESS
SPRINGFIELD, MASS.
WEEKLY 1,800

AUG 16 1969 New England

Tanglewood Pops Concerts Tuneful and Peppy

Worcester Telegram Monday, Sept. 1, 1969 13

By RAYMOND MORIN
Telegram Music Critic

LENOX — The two Labor Day weekend concerts by the Boston Pops Festival Orchestra at Tanglwood were loud, tuneful, peppy and thoroughly relished by combined audiences of 14,554.

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This makes possible a factual attendance and financial report for the 1969 Berkshire Music Festival to refute the rumor that persistently bad weather and increased ticket prices caused a decline.

Total attendance for the festival's 41 events was 251,491, or 29,198 more than in 1968.

Orchestra Gave Much

These 41 events brought in a total of nearly $800,000, which is nearly 17 per cent more than in any other year in Tanglewood history.

Pops conductor Arthur Fiedler was in fine fettle for both weekend concerts. No one makes such a practical, business-like appearance.

Weather was quite bearable Saturday night. But for yesterday's hot, humid afternoon, conductor, orchestra and piano soloist Anthony Paratore did their jobs in shirt sleeves.

Although Fiedler is an efficient rather than emotional type, his cues were prolific, prompt and necessary.

Many of the same players who gave their all for Erich Leinsdorf in Beethooen's Ninth Symphony a week ago were just as intent for Feidler with "In the Mood" and Waldteufel's wrinkled chestnut, "Skaters' Waltz."

Grandiose Solo

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Unfortunately soloist Horacio Gutierrez hammered his way through the old war-horse like a fighter in the ring. This time it was a TKO in favor of Tchaikovsky.

The 21 year-old Cuban has more than enough technique to last him a lifetime. But some fingers got in the way of others and nearly ran off the keyboard in the finale.

Dashing starts and crash finishes were the format for most of the orchestral fare.

Music Reviews

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It was a slick performance, tailored to the jazz idiom. Paratore's note-playing was accurate and accomplished without histrionics.

Wagner Brassy Ear-Getter

Fiedler and the men gave him a gingery, rhapsodic accompaniment, heavy in spots but inciting and incisive.

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Wagner's Tannhauser March was brassy, ear-getting and pompous. The strings sounded well when they could be heard. Rossini's "La Gazza Ladra" went from a grand march to typical operatic buffoonery. It sounded every bit as well as played by the regular Boston Symphony under Milton Katims about ten days ago.

Fiedler followed his admirable custom of bowing briefly with his left side to the audience and making the orchestra stand for the lion's share of the credit.

The weekend's most startling contrast was Vaughn Williams' Fantasia on "Greensleeves." Fiedler, strings and woodwinds prodded the tune along sentimentally.

By comparison with the rest it was quite quiet.

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Arthur Fiedler, conductor
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Overture to "Orpheus in Hades" — Offenbach
The Skaters, Waltzes — Waldteufel
Rhapsody Espana — Chabrier
Piano Concerto No. 1 in B flat minor, Opus 23 — Tchaikovsky
Horacio Gutierrez, pianist
Selections from "Fiddler on the Roof" — Bock
Yellow Submarine — Lennon-McCartney
Consider Yourself, from "Oliver" — Bart

Sunday Afternoon

Entrance of the Guests, from "Tannhauser" — Wagner
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Fantasia on "Greensleeves" — Vaughn Williams
Suite from "Gaite Parisienne" — Offenbach
Piano Concerto in F — Gershwin
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Eleanor Rigby — Lennon-McCartney
Up, Up and Away — Webb

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TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

SEP 1 1969 New England

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 2 1969

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Bock's Fiddler on the Roof, Lennon-McCartney's Eleanor Rigby and Bart's Consider Yourself will conclude the program.

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Tickets are now on sale at Tanglewood's box office and paid admission to the lawn will be available two hours before each concert.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 26 1969

IN TANGLEWOOD CONCERT . . . One of Belmont's fine young talents, concert pianist Anthony Paratore, Jr. of 142 Chilton st. will appear at the Tanglewood

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HERALD
BELMONT, MASS.
WEEKLY 7,000

AUG 28 1969

Attendance at 236,937 for Nine Weeks

Pops Concert Ends Tanglewood Season

By JOAN SIMMONS
Times-Union Music Critic

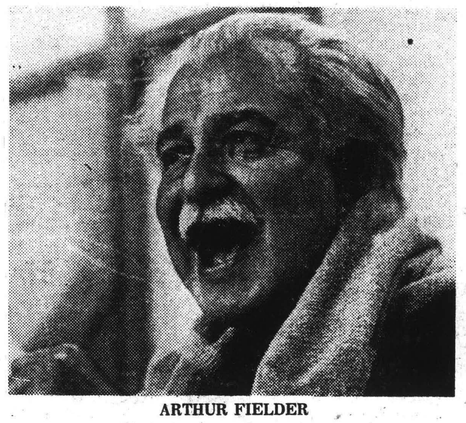
It was like an old-time band concert in the park. Or was it It is unlikely that any band in the park could play with the zest and elan which are the predominant characteristics of the Boston Pops.

For the first time in its history, Tanglewood extended its season to nine weeks, adding a weekend of pops at the end of the usual eight-week season of orchestra concerts. Over 8000 were present on a hot but generally ideal Sunday afternoon to hear Arthur Fiedler conduct the Boston Pops in a three-part program.

Picnics and family groups abounded as the music drifted far over the grounds. Opening with Wagner's Entrance of the Guests from "Tanhauser," the orchestra played a half hour of light classical selections ranging from Offenbach's "Gaite Parisienne" to Vaughan Williams' Fantasia on "Greensleeves."

BETWEEN intermissions, pianist Anthony Paradore joined the orchestra in playing the American classic, Gershwin's Piano Concerto in F. The sure light touch, declaring that music should be fun, marked the playing of Paratore as it did that of the musicians for whom the Pops are the lighter side of their Boston Symphony obligations.

Winding up, Fiedler went all-out pops. Pioneering the orchestration of rock and music of the Beatles with pieces like "I Want to Hold Your Hand" many years ago, Fiedler on Sunday presented another Beatle tune, Lenon and McCartney's "Eleanor Rigby" as well as selections from the Disney film, "Chitty Chitty Bang Bang." The official conclusion came with "Up, Up and Away" but was quickly followed by a roaring encore of "Those Were the Days" and more.



ARTHUR FIELDER

Sunday's concert was the second of two for the holiday weekend. Fiedler also conducted the pops on Saturday night with guest soloist pianist Horacio Gutierrez.

THE CONCERTS marked the end of all activity at the Berkshire Music Festival for the 1969 season in which total attendance at all performances and open rehearsals except this weekend was 236,937.

Attendance at the 24 weekend concerts and 8 open rehearsals totaled 175,468, down nearly 13,000 from a year ago. This can at least partially be attributed to rain. But overall attendance was up nearly 15,000 with concerts like the "Fillmore at Tanglewood," part of the Contemporary Trends series, playing to 21,500 in one night, a Tanglewood record.

ERICH LEINSDORF retired as conductor of the Boston Symphony and musical director of Tanglewood at the final Boston Symphony Orchestra concert a week ago with the celebrational Beethoven's Symphony No. 9. It was his 709th concert as music director of the Boston Symphony, according to figures released by the Boston Symphony on Monday.

During his seven-year tenure, Leinsdorf conducted 429 works by 96 composers, including 13 world premieres of major works. He also made 65 recordings with the orchestra for RCA Victor, including the complete "Lohengrin" by Wagner. (The orchestra, now under William Steinberg, has a new recording contract announced last month with Deutsche Grammaphon.)

Mozart led in numbers in Leinsdorf's Boston repertoire as he did in this past summer season. Opening with an all-Mozart weekend in July, the season embraced 12 Mozart compositions. Beethoven followed with eight; Tchaikowsky seven and Bach five. Twenty-five other composers were represented at least once.

TIMES UNION
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SEP 2 1969

94

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Music Reviews

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Worcester Telegram Monday, Sept. 1, 1969 13

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Times-Union Music Critic

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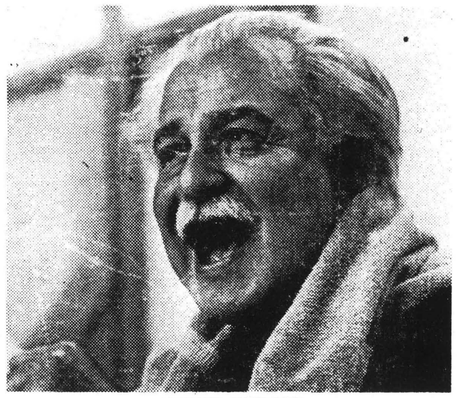
For the first time in its history, Tanglewood extended its season to nine weeks, adding a weekend of pops at the end of the usual eight-week season of orchestra concerts. Over 8000 were present on a hot but generally ideal Sunday afternoon to hear Arthur Fiedler conduct the Boston Pops in a three-part program.

Picnics and family groups abounded as the music drifted far over the grounds. Opening with Wagner's Entrance of the Guests from "Tanhauser," the orchestra played a half hour of light classical selections ranging from Offenbach's "Gaite Parisienne" to Vaughan Williams' Fantasia on "Greensleeves."

BETWEEN intermissions, pianist Anthony Paradore joined the orchestra in playing the American classic. Gershwin's Piano Concerto in F. The sure light touch, declaring that music should be fun, marked the playing of Paratore as it did that of the musicians for whom the Pops are the lighter side of their Boston Symphony obligations.

Winding up, Fiedler went all-out pops. Pioneering the orches-



ARTHUR FIELDER

tration of rock and music of the Beatles with pieces like "I Want to Hold Your Hand" many years ago, Fiedler on Sunday presented another Beatle tune, Lenon and McCartney's "Eleanor Rigby" as well as selections from the Disney film, "Chitty Chitty Bang Bang." The official conclusion came with "Up, Up and Away" but was quickly followed by a roaring encore of "Those Were the Days" and more.

Sunday's concert was the second of two for the holiday weekend. Fiedler also conducted the pops on Saturday night with guest soloist pianist Horacio Gutierrez.

THE CONCERTS marked the end of all activity at the Berkshire Music Festival for the 1969 season in which total attendance at all performances and open rehearsals except this weekend was 236,937.

Attendance at the 24 weeknd concerts and 8 open rehearsals totaled 175,468, down nearly 13,000 from a year ago. This can at least partially be attributed to rain. But overall attendance was up nearly 15,000 with concerts like the "Fillmore at Tanglewood," part of the Contemporary Trends series, playing to 21,500 in one night, a Tanglewood record.

ERICH LEINSDORF retired as conductor of the Boston Symphony and musical director of Tanglewood at the final Boston Symphony Orchestra concert a week ago with the celebrational Beethoven's Symphony No. 9. It was his 709th concert as music director of the Boston Symphony, according to figures released by the Boston Symphony on Monday.

During his seven-year tenure, Leinsdorf conducted 429 works by 96 composers, including 13 world premieres of major works. He also made 65 recordings with the orchestra for RCA Victor, including the complete "Lohengrin" by Wagner. (The orchestra, now under William Steinberg, has a new recording contract announced last month with Deutsche Grammaphon.)

Mozart led in numbers in Leinsdorf's Boston repertoire as he did in this past summer season. Opening with an all-Mozart weekend in July, the season embraced 12 Mozart compositions. Beethoven followed with eight; Tchaikowsky seven and Bach five. Twenty-five other composers were represented at least once.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

SEP 2 1969

MONEY and MANAGEMENT

95

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MONITOR (e)
BOSTON, MASS.
CIRC. 202,150
NOV 19 1968 New

Presidential Candidates Differ on the Arts

By RAYMOND MORIN
Telegram Music Critic

Presidential candidates Hubert H. Humphrey and Richard M. Nixon have released statements representing differences of policy with regard to the arts.

Each candidate outlines what his general attitude and policy toward the arts would be during the next four years.

Humphrey declares, "The National Endowment for the Arts has been hampered by underfunding. I would definitely support substantially increased appropriations for the arts program, as well as increased federal support for state arts councils."

Nixon warns, "We don't want a state-directed culture. We must be very careful to maintain a vigorous climate of cultural endeavor not dependent on federal largess. But our government should, within prudent limits, foster artistic and cultural expression."

The candidates' statements were made in response to a letter from the editors of Cultural Affairs, a quarterly magazine published in New York City under the sponsorship of Associated Councils of the Arts. The magazine completed its first year of publication with its fourth issue, published last month.

SOMETHING NEW in the annuals of symphony concerts was experienced recently by an audience in the Hofstra Playhouse on the campus of Hofstra University in Hempstead, N.Y.

There was a conductor on stage, but no orchestra. The Pro Arte Symphony, the nation's first fully professional orchestra founded and maintained by a univesity, was in four separate groups spread around the theater.

Eleazar de Carvalho conducted from the stage. The composition was De Carvalho's own arrangement of the canzona "Noni Toni" by the 16th-century Venetian composer Giovanni Gabrielli.

The idea was originally Gabrielli's. He pioneered antiphonal music and "stereophonic" sound by writing for multiple choral groups performing simultaneously from different parts of the

MUSIC

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Cathedral of San Marco, where he was organist.

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Taxes Paid

During his talk, Rockefeller noted that Tanglewood has not exercised its tax-exempt eligibility so far as the towns in which it is situated are concerned. He said that as of Nov. 1 this year, taxes totalling $9,000 were paid to Stockbridge and Lenox, 90 per cent of which went to Stockbridge, where most of the property is situated.

Balance sheets for 1967 and 1968 were distributed to members of the committee showing that in both years, the deficits for the entire Tanglewood operation were over $450,000. This past year, $263,522 was incurred by the Berkshire Festival and $189,143 by the Music Center.

James C. Hart, president of Clark-Aiken Co., Lee papermaking machine manufacturers, is chairman of the special committee. At the end of the meeting, members were given lists of 186 Berkshire firms as prospects for the campaign.

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PITTSFIELD, MASS.
CIRC. 29,900
DEC 5 1968 New England

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CIRC. 107,550
NOV 3 1968 New England

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
DEC 6 1968 New

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
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AMUSEMENT BUSINESS
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W. 14,000

DEC 28 1968

96

Suggestion by Mrs. Arlos

Tanglewood Shed Proposed For Democratic Convention

Mrs. Alma Arlos, a member of the Democratic State Committee, will propose at the state committee meeting tomorrow in Boston that the 1970 Democratic State Convention be held in the Tanglewood Shed, a facility that has "unsurpassed acoustics." and a seating capacity of at least 5,000.

Actually, the idea of a convention at Tanglewood is not new. John V. Geary, executive director of the Berkshire Hills Conference, has been quietly doing some spade work for about a year in promoting the idea of having both the Democratic and Republican state conventions held at Tanglewood in 1970.

Hyman Resigns

The main item on tomorrow's agenda is the election of a new chairman, Rep. David Harrison of Plymouth, and to accept the resignation of the incumbent chairman, Atty. Lester S. Hyman of Newton and Monterey. Hyman formally submitted his resignation yesterday and announced that he has accepted a partnership in the Washington, D.C., law firm of Leva, Hawes, Symington, Martin & Oppenheimer.

Both Mrs. Arlos and Rep. Thomas C. Wojtkowski, the other state committee members from the Berkshire Senatorial district, will vote for Harrison.

Mrs. Arlos said the Tanglewood site lends itself "beautifully" as the locales for the state convention, "and," she added, "I would hope that the Republicans might think of that site, too."

She noted that state conventions must, by law' be held in June, which is "just before the summer tourist season and the Berkshire Music Festival program begins." She said it would be a boon to the hotels, motels and restaurants in the area, and the accommodations, by that time, would be enhanced by the completed Berkshire Common facilities at Park Square in Pittsfield.

'Bucolic Atmosphere'

"But of more significance to the Democratic State Committee which is the sponsor of the Democratic State Convention," Mrs. Arlos noted, "the comparatively bucolic atmosphere of Tanglewood lends itself to a more orderly and thoughtful convention. It would be separated from the hurly-burly that attends conventions in major cities, particularly Boston, and would be more coducive to a dignified session."

Mrs. Arlos will make three other proposals at tomorrow's meeting. One is already on the agenda—that the state committee back a resolution calling for the removal of Congressman Mendel Rivers, D-S.C., as chairman of the House Armed Services Committee for his failure to support the Democratic candidate for president and for his espousal of Gov. George C. Wallace for president.

She wil also propose broader participation in the selection of delegates to the state convention. They are now selected by members of town and ward committees. She said many "thoughtful and dedicated" Democrats are excluded from participating in coventions as delegates because they don't "fit in" with members of the ward and town committees.

The other proposal calls for the state committee to pay for hotel and motel accommodations at conventions. This might help, she said, to put a stop to the highly questionable, if not "utterly irregular" practice of candidates offering rooms to delegates in exchange for a vote.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

DEC 6 1968 N Eng

Tanglewood's Sacred Hall May Be Political Arena

The Tanglewood shed, an edifice hallowed for years by the pure strains of the Boston Symphony Orchestra, may be reverberating to political oratory next June.

Mrs. Alma Arlos of Pittsfield, a member of the Democratic State Committee and an unsuccessful candidate in November for county treasurer on a platform to abolish county government, is planning to propose that the 1970 Democrati State Convention to be held in the shed.

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TRANSCRIPT (e)
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CIRC. 13,500

DEC 9 1968 N

Geary Suggests Tanglewood For Political Conventions

A request that the County Commissioners allocate $35,000 to bring the state Republican and Democratic conventions to Tanglewood next year will probably receive favorable consideration Commission Chairman John F. Shea of Pittsfield said today.

Commissioner Shea said the request, received from John V. Geary, executive director of the Berkshire Hills Conference, the county's tourist promotion agency, would be considered sometime later this week. He said budget hearings today precluded placing the matter on the agenda for today's meeting.

Mr. Geary's request to the commissioners was accompanied by letters from the Boston Symphony Orchestra management indicating that the Conference has been authorized to serve as the agent for making the Lenox facilities available for the conventions.

Mr. Geary said tentative financial arrangements include a $10,000 contribution to each major party to cover preliminary convention costs and $15,000 for cleaning and repairing the Tanglewood facilities, policing, parking attendants, insurance, legal fees, reservation service for delegates and other arrangements handled by the Conference.

He said that in his opinion the expenditure of $35,000 would produce over $500,000 in nonservice requirement tourist dollars plus an immeasurable amount of free publicity through the news media and the delegates.

If the commissioners approve the request the state legislature will be asked to include the $35,000 in this year's county budget.

Mr. Geary said the Conference is in the process of seeking the approval of the Republican and Democratic state committees for his proposal.

The major party conventions are usually held in June and the Tanglewood concerts do not start until July.

No party convention has ever been held at Tanglewood.

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

JAN 14 1969 New England

Tanglewood Available

BHC Seeks County Funds To Get Party Conventions

The Berkshire Hills Conference today asked the County Commission for a special allocation of $35,000 this year to bring the state Republican and Democratic conventions to Tanglewood in 1970.

John V. Geary, executive director of the county's tourist promotion agency, made the request in a letter to the three-man commission.

Accompanying the request were letters from the Boston Symphony Orchestra management showing that the Conference has been authorized to serve as the agent for making the Lenox facilities available for the conventions.

The original authorization was given in 1967 and was renewed last year. The BSO emphasized that the invitation must go to both parties and that the orchestra must be reimbursed for out-of-pocket costs for use of the facilities.

The conventions traditionally are held in June, which would be in consonance with the BSO stipulation that the facilities would only be available for use

"In my opinion," Geary said, wood concerts, which start in early July each year.

Geary said the Conference is contacting representatives of both parties to seek their approval for having the conventions in Lenox next year. It would be the first time if it comes to pass.

The conventions normally are held in Boston, at times have met in Worcester, but have previously come only as far west as Springfield.

Geary told the county board that the $35,000 is needed to help finance preparatory work in trying to get the three-day conventions in Berkshire County.

He said tentative financial arrangements include a $10,000 contribution to each party to cover preliminary convention costs; $15,000 for cleaning and repairing the Tanglewood facilities, policing, parking attendants, insurance, legal fees, reservation service for delegates and other arrangements to be handled by the Conference.

"In my opinion," Geary said, "this $35,000 would produce more than $500,000 in nonservice requirement tourist dollars plus an immeasurable amount of free publicity through the news media, not to mention the repeat business (from delegates who might return again as Berkshire visitors).

The effort to try to get the conventions here will cost little if not successful, according to Geary. He said only a small part of the funds requested would be used in the promotion work of trying to sell the Berkshires as the conventions site.

The County Commission took the request under advisement today. If it approves the request, the board will ask the Massachusetts Legislature to include the $35,000 in the county budget this year.

John F. Shea of Pittsfield, County Commission chairman, said he and the other two members of the board "sort of looked at the convention proposal favorably" when it was presented by Geary during an executive hearing on budgets last week.

"We have made no definite decision yet," Shea said, "but we think it would be good for Berkshire County to get the delegates up here.

"For one thing, it would make the people in Boston more aware of Berkshire County. I'll bet that some of them have never been here."

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 14 1969 New

Hancock Racing Dates To Be Opposed Tomorrow

By A. A. MICHELSON

There will be some opposition at tomorrow night's public hearing of the state Racing Commission on the application of Berkshire Downs, Inc., for 24 days of flat horse racing at Hancock over a period of eight weeks, starting July 3.

However, it appeared today that little of it will come from Berkshire sources, even though the application this year calls for a radical departure in the allocation of racing dates in Massachusetts. The Hancock track is asking that it be allowed to operate only on Thursdays, Fridays and Saturdays over the eight-week period.

On previous occasions, when the Hancock track has sought summer dates, there had been opposition from the Boston Symphony Orchestra, operator of the Berkshire Festival at Tanglewood. Manager Thomas D. Perry has appeared at hearings to note that highways and hotel-motel facilities in the Berkshires are filled to capacity on July and August weekends, and that commercial racing would make for "unwarranted congestion." There is no indication, however, that the BSO intends to register any objections.

Neither is there evidence of organized citizen group opposition.

Suffolk Downs Opposed

Opponents tomorrow will include spokesmen for Suffolk Downs, the Revere track which is competing this year for a larger share of the 90 days of flat horse racing available under the state law. Normally, Suffolk Downs, which is the largest track in New England, gets 66 days, and Berkshire Downs 24 days.

This year, Suffolk Downs, which is now headed by Bill Veeck, former baseball magnate, is asking for 76 days of racing, which would leave only 14 days for Berkshire Downs. Thomas J. Beedam of New Bedford, general manager of Suffolk Downs, and Atty. Kevin Hern of Boston will appear for the Revere track at the hearing, which will be held at 7:30 at Central School, Route 143, Hancock.

Resistance is also anticipated from horse owners and jockeys, who claim that the so-called black Mondays, Tuesdays and Wednesdays will work a hardship on them.

The Racing Commission held a public hearing yesterday in Boston and at Revere on the Suffolk Downs application for 76 days. Spokesmen for all other commercial tracks appeared to enter protests. Representing Berkshire Downs was Atty. Paul A. Tamburello.

Tamburello maintained that if the Racing Commission cuts "us to 14 days, it'll put us out of business." He said that it was never the intent of the legislature to confine commercial horse racing to just one area of the state. And he noted that up to 1960, when Berkshire Downs was allocated dates for the first time, Suffolk Downs hardly ever sought more than 66 days of flat horse racing.

Questions Veeck

As a party of interest, Tamburello was allowed to cross-examine Veeck. He noted, however, that he knew Veeck many years ago when he, Tamburello, was president of the Pittsfield Electrics, a professional baseball farm club of the Cleveland Indians, then headed by Veeck. Tamburello said Veeck was a "credit" to professional baseball and "I'm sure he'll be a credit to professional racing in Massachusetts."

He asked Veeck when he took over Suffolk Downs last fall whether he was aware of the fact that Suffolk's season normally was only 66 days. Veeck said he noted that in 1966 Suffolk had 90 days of racing. (That was the year when Berkshire Downs' application for 24 days of racing was denied on a technicality.)

Atty. Robert T. Capeless of Boston, former mayor of Pittsfield, appeared in opposition to extra racing days for Suffolk on behalf of Wonderland Dog Track, also in Revere. He said that racing dates in Massachusetts have reached a "saturation point" and that allocation of more racing days could well run into the law of diminishing returns.

Atty. Tamburello disclosed today that the application has an "escape" clause in the event that the Racing Commission does not take to the idea of stretching out the 24 days over an eight-week period. The application states that failing the dates requested, Berkshire Downs would accept dates "in the alternative in the discretion of the Racing Commission."

He said Berkshire Downs is also prepared to ask for eight weeks of racing starting June 19, instead of July 3.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 16 1969 New England

BSO Opposes Dates Asked For Racing

The office of the manager of the Boston Symphony Orchestra disclosed this morning that there would be a spokesman appearing in opposition tonight at a public hearing before the state Racing Commission to an application that calls for commercial horse racing at Hancock on eight weekends of July and August.

Representing the BSO will be James F. Kiley of Lenox, superintendent of the BSO's Tanglewood property.

The orchestra is presently on tour. A spokesman in Boston said that they were made aware of the details to the Berkshire Downs application only yesterday, else the management would have made plans for more intensive opposition.

The application calls for racing only on Thursdays, Fridays and Saturday for eight weeks, starting July 3. The Tanglewood season opens with a concert July 4.

The BSO management maintains that guest facilities and highways are already overcrowded on July and August weekends, and the addition of commercial horse racing will add to the inconvenience of

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 17 1969 N Eng

In Brief . . .

The suggestion by Democratic Committeewoman Alma Arlos that her party hold its 1970 state convention in the Tanglewood Shed cannot be lightly dismissed. The setting is ideal for discussion and calm reflection, and certainly would cost the delegates no more than the municipal center setup in Boston. From the Berkshires' standpoint, pre-season activity that brings out-of-towners here constitutes public relations that money can't buy . . . As Pittsfield City Solicitor Samuel Landa points out, the School Committee has to face up to the state law requiring City Council approval before a lawyer can be hired to bargain with the teachers, whether or not the committee thinks the law is sound. Actually, the committee can make a strong dollars-and-cents case for engaging Attorney Leon J. Kowal on the basis that some $12,000 annually in fees is not excessive when salaries costing the city around $6 million are being negotiated . . . The Berkshire Life Insurance Company is wise to start working out the traffic patterns around its Berkshire Common development, even though it won't be in full use for another two years. The recent rhubarb over the temporary barricades on West Street showed what can happen when things go wrong . . . That was a pretty unequivocal blast against U.S. policy that the Rev. Blase Bombane of the Maryknoll Order delivered at Williams College the other night. One of several disturbing aspects was that Guatemala's Vietnam-like guerrilla war which the priest described goes almost unnoticed in this country.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

DEC 7 1968 New

But he said it would be exceedingly difficult for them to get horses at Pownal on a part-time basis.

BSO Objects

Also opposing the three-day racing week was James F. Kiley of Lenox, superintendent of Tanglewood. Representing the Boston Symphony Orchestra, he said the Thursday through Saturday schedule would conflict with the summer Tanglewood season and make worse an already difficult traffic situation.

Kiley emphasized that the BSO is "not opposed to racing in Berkshire County." But he said the orchestra management would prefer a racing meet that would not conflict with Tanglewood.

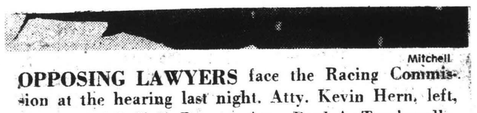
The only other opponent was field, president of Shaker Community, Inc., the museum that abuts the Berkshire Downs property off Route 20 in Hancock. Her opposition also was based on the traffic situation.

Much of the testimony heard last night was the same as the commission heard in Boston Wednesday when it conducted a hearing on the Suffolk Downs application.

Hern and Tamburello agreed that the minutes of the Suffolk hearing be made part of the Berkshire Downs hearing record.

The commission must act on the applications by Jan. 30.

Bill Veeck, former baseball magnate now head of Suffolk Downs, did not attend last night's hearing.



Mitchell

OPPOSING LAWYERS face the Racing Commission at the hearing last night. Atty. Kevin Hern, left, represented Suffolk Downs; Atty. Paul A. Tamburello, right, Berkshire Downs. Thirty-five attended hearing.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

JAN 18 1969 N Eng

97

$350,000 Tanglewood Loss Cited as BSO Drive Opens

The deficit at Tanglewood this summer will be approximately $350,000 and that for the entire Boston Symphony Orchestra $1.5 million in 1969, 50 Berkshire businessmen were told by Talcott M. Banks of Boston, president of the BSO trustees, at a luncheon meeting yesterday at the Pittsfield Country Club.

The meeting was organized by Robert Alsop, chairman of the Council of Tanglewood Friends, which is attempting to raise funds from the Berkshire community to help the BSO with its deficit. Businessmen attending the luncheon were given lists of contacts to make in an appeal for funds.

$40,000 From Fund

The Rockefeller Foundation of New York has pledged $40,000 for Tanglewood expenses this season if the Friends can match the grant two for one. It is the hope of the Friends that the Berkshire community will meet half the Tanglewood deficit for this season.

In his talk to the group, Mr. Banks, a lawyer who is also president of the trustees of the Clark Art Institute and a member of the Williams College board of trustees, spelled out the problems facing the BSO in this period.

In 1938, he said, the budget for the orchestra was $820,000 and the deficit of $126,500 was covered entirely by the Friends of the Boston Symphony. This year the budget for the operation is over $5 million and the deficit will be $1.5 million. The same shortage is expected for next year.

Using Capital

The orchestra has been meeting these deficits by eating up its capital funds, he said, which cannot continue for too long a period. The 1966 grant of $2 million from the Ford Foundation, which was matched by a $4 million fund drive, yields interest income only until 1976 when some principal can be used.

Mr. Banks said that 60 per cent of the expenses is comprised of payments to musicians, 13 per cent to production of concerts, 15 per cent to maintenance of property and 15 per cent to administration. The members of the orchestra were granted raises last year in line with contracts with all other major symphony orchestras, and the BSO has been feeling the pinch from inflation on all fronts.

Few Alternatives

It is difficult to raise prices more than a moderate amount, said Mr. Banks, "because then we would be squeezing out all but the affluent music lover. In like manager, we cannot expand the size of our hall or increase the demands on our musicians, who now play some 150 concerts a year."

Mr. Banks commented, in answer to a question, that the BSO pays out $500,000 a year to Berkshire County businesses, and that it has been estimated that it brings in from $5 million to $7 million a year in tourist money. He said that Berkshire County is fortunate in having two world-renowned organizations — the BSO and Clark Art Institute — within its boundaries.

Seated at the head table with Mr. Banks and Mr. Alsop were Thomas D. Perry Jr., BSO manager; Harry J. Kraut, associate manager; James C. Hart, president of Clark-Aiken and head of the Friends Business Committee; Frank McCabe, chairman of the National Commercial Bank & Trust of Albany; and David Rockefeller, BSO development coordinator.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 7 1969 N Eng

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

FEB 8 1969 New England

Tanglewood Friends Form New Group

LENOX—The first meeting of a new group called the Special Events Committee of the Council of Tanglewood Friends was held Saturday afternoon at the home of Mr. and Mrs. Stephen V. C. Morris.

The new committee, whose chairman is Mrs. William H. Ryan of Stockbridge, will coordinate social events of the council and the Friends, with the aim of promoting good will between Tanglewood and its audience. The committee will consist of the chairman and a group of 15 to 20 other Berkshire women who will rotate the responsibility for the special events.

Hoping to promote an increased air of festivity to the Tanglewood season, the committee plans to arrange Sunday teas at Seranak after the Boston Symphony Orchestra concerts and receptions following important Berkshire Music Center events, to run the twice-yearly meetings of the full Council of Tanglewood Friends and to take charge of social events in connection with the Tanglewood-on-Parade concert.

Among the guests at the Morris home were Mrs. Robert C. Alsop and Mrs. William A. Selke of Stockbridge, Mrs. John S. McLennan of Tyringham, Mrs. Robbins H. Miller of Lee, and Mrs. Samuel Boxer and Mrs. Lawrence K. Miller of Pittsfield. Mrs. Thomas D. Perry Jr., of West Stockbridge and Boston, wife of the manager of the Boston Symphony Orchestra, was also present.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

MAR 4 1969 N Eng

Librizzi

BUSINESS LEADERS from Berkshire County were asked to participate in a fund drive for Tanglewood yesterday by Talcott M. Banks of Boston, president of the trustees of the Boston Symphony Orchestra. Seated at the head table with Mr. Banks were, left, Frank McCabe, Albany, N.Y., banker, and James C. Hart, president of Clark-Aiken Co. Fifty businessmen attended luncheon at the County Club.

There'll Always Be a Tanglewood

By MILTON R. BASS

THERE WILL ALWAYS be a Tanglewood; everybody knows that, but that it gets harder and harder every year to keep a symphony orchestra and a summer festival and a music school going is not so well known. It is not so well known because everybody takes it for granted that there will always be a Tanglewood. And the fact that salaries and other expenses have gone up astronomically in the past 10 years and that income hasn't matched them is not even considered by the people who see that Symphony Hall in Boston is always full for the Boston Symphony concerts and that there are a lot of bodies lying on the ever-green Tanglewood grass during the summer season.

—o—

SYMPHONY HALL in Boston is acoustically perfect as it is, and no one would even dream of enlarging any of its aspects. Therefore, there is limited opportunity in Boston to increase the income through ticket sales. It is impossible to add more concerts because the present long season literally poops out the musicians. You cannot go up more than a moderate amount on ticket prices or else you crowd out the less affluent music lovers. Therefore, except for fund-raising drives, Boston is a dead end.

—o—

BUT TANGLEWOOD, ah Tanglewood, that is a different story. That's a big lawn they have there, a big big big lawn. The Shed itself will hold some 6,000 citizens, and that lawn will take another 12,000 easy. You draw 18,000 people to anything, and I'll vote for you.

So will the BSO management, for they have obviously decided that they are going to go all out in promoting Tanglewood and building its audience. Starting in 1970, golden man Leonard Bernstein (a bit mellower but still golden) will move in as ADVISER, and Gunther Schuller and Seiji Ozawa will take over as artistic directors. Mr. Bernstein recently resigned as music director of the New York Philharmonic, but at the age of 51 he is far from hanging up his baton. It is as likely as it is not likely that when William Steinberg's three-year contract is up, Mr. Bernstein might be persuaded to take over as King Charming. His feelings for the BSO and Tanglewood are as strong as is the public's feeling for him.

—o—

IT SEEMS QUITE probable that the Tanglewood season will be extended to 10 weeks in 1970, with a week of Boston Pops to open the season and a week of Boston Pops to close the season. The one night in which Fiedler performs his renditions of TV commercial jingles is about the most popular night of the season.

Tanglewood will also expand its Contemporary Concerts series, bringing in more Rock and Folk groups to attract the younger music lovers and offer a more balanced program. The popularity of the Association, Ravi Shankar and the jazz concert show that there is a large audience available for such fare around here.

—o—

THIS DOES not mean that there won't be the old familiars on the classical side of the programming. Erich Leinsdorf, who will be conducting his swan songs this summer, recently commented that the BSO management instructed each guest conductor to include one warhorse on his program. The vast majority of the audience DO want to hear the Beethoven 9th for the 27th year in a row.

All in all, what is happening at Tanglewood is most healthy. Management is not dying on the vine, nor is it leaping about in a frenzy. They are weighing the situation carefully and acting accordingly. That is why there will always be a Tanglewood.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 25 1969 N Eng

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUN 17 1969 E N.Y.

Tanglewood Friends Pledged $17,000 By Businessmen

The business community of Berkshire County has already pledged $17,000 toward the goal of $20,000 set by the Council of Tanglewood Friends, according to a report made by James C. Hart of North Adams, chairman of the business committee.

The report was made at the council meeting held in the Glass House at Tanglewood.

Hart said that there were 200 prospects still to be contacted before the Aug. 1 cutoff date.

Thirty-seven members have already been signed up for the new Tent Club, according to Mrs. Peter van S. Rice, chairman of the membership committee. The Tent Club, located near the Shed, will provide a location for social gatherings before and after concerts. Any individual contributing $100 or more annually through Tanglewood Friends is a member. The club will be open at least an hour before and after concerts and will be used for receptions for guest artists.

BANNER (e)
BENNINGTON, VT.
CIRC. 6,100

MAR 12 1969 E

BSO Deficit at Tanglewood $350,000, Aid Being Sought

PITTSFIELD

The Boston Symphony Orchestra's deficit at Tanglewood the past summer was $350,000 and it is hoped that funds can be raised in Berkshire County to offset half that amount.

That financial picture was given at a luncheon meeting in Pittsfield Thursday by Talcott M. Banks of Boston, president of the Boston Symphony Orchestra's Board of Trustees.

The meeting, attended by about 50 county businessmen, was arranged by Robert Alsop, chairman of the Council of Tanglewood Friends, which is attempting to raise funds in Berkshire County.

Mr. Banks said that the Rockefeller Foundation had agreed to give the orchestra a grant of $40,000 if the Tanglewood Friends would match it 2 to 1. He explained that means $80,000 would have to be raised to become eligible for the Ford grant.

The problems the orchestra faces were also described by Mr. Banks who said this year's deficit will be $1.5 million out of a $5 million budget.

Mr. Banks, a Boston attorney, president of the trustees of the Sterling and Francine Clark Art Institute and a Williams College trustee, said that the BSO pays out $500,000 a year to Berkshire County businesses and that it has been estimated that it brings in from $5 to $7 million a year in tourist money.

It is difficult to raise prices he said, "because then we would be squeezing out all but the affluent music lover."

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 27 1969 N Eng

BSO Opposes Planned Shop Near Festival

LENOX — The Boston Symphony Orchestra sounded some sour notes against a petition filed by Lauriel I. St. Jacques at a hearing held by the Zoning Board of Appeals last night. Eight people attended the hearing in the Town Hall.

Speaking on behalf of Thomas D. Perry, business manager of the Boston Symphony Orchestra, James F. Kiley indicated that the orchestra opposes any commercial enterprise such as the proposed antique and gift shop in the area of Tanglewood. Orchestra officials believe it would be a precedent they would rather not see set.

The petition by St. Jacques would authorize him to conduct an antique-gift shop in his barn and outbuildings at 214 West St. The barn is across from the Tanglewood property.

Under the town bylaws the Zoning Board of Appeals can authorize the use, provided it is not "injurious, noxious or offensive." St. Jacques has also requested a permit for a sign to be erected.

A decision on the St. Jacques petition will be announced by the appeals board on March 26.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 6 1969 E

Music Theatre Movies TV Art

Tanglewood Friends Seek 500 Members

A goal of 500 members has been set by the newly formed Council of Tanglewood Friends, which is in the process of raising funds to support the Berkshire Music Center in its activities.

Cost Rise

At a recent meeting at the home of Mrs. Peter van S. Rice, David Rockefeller, development coordinator for the Boston Symphony Orchestra, explained to the membership committee that a steep rise in costs has placed the continuance of the Music Center in jeopardy. The group is attempting to get donations from individuals, families and businesses in the area.

It was pointed out that $1,000 will provide tuition, room and board for a student for the eight-week session of the Center. The young musicians are selected by audition from throughout the United States and from foreign countries.

All Friends have the privilege of attending without charge every Berkshire Music Center event.

Appeals Letters

Mrs. Rice said that appeals letters are being sent out that state:

"Thirty-three years ago the Tanglewood Summer Music Festival was started by a handful of dedicated souls with great vision. It has grown and been emulated the world over, and should be nourished so that it may continue to be a trend-setter."

Members of the committee besides Mrs. Rice are, from Pittsfield: Mrs. Thomas Phalen and Mrs. Prentice Pradley; from Stockbridge, Mrs. Philip Potter and Mrs. Frederick W. Lord; Lee, Mr. and Mrs. Churchward R. Davis; Great Barrington, Mrs. John B. Hull Jr.; Williamstown, Mr. and Mrs. John H. Winant; Bennington, Vt., Mrs. Edward H. Cumpston; Old Chatham, N.Y., Mr. and Mrs. William F. Sawyer and Lakeville, Conn., Mrs. Benjamin M. Belcher.

Mrs. Peter van S. Rice and David Rockefeller

Additional "Friends" article on page 32a.

98.

Businesses Pledge $17,000 To Tanglewood Friends

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The report was made at the council meeting held in the Glass House at Tanglewood.

Hart said that there were 200 prospects still to be contacted before the Aug. 1 cutoff date.

Thirty-seven members have already been signed up for the new Tent Club, according to Mrs. Peter van S. Rice, chairman of the membership committee. The Tent Club, located near the Shed, will provide a location for social gatherings before and after concerts. Any individual contributing $100 or more annually through the Tanglewood Friends is a member. The club will be open at least an hour before and after concerts and will be used for receptions for guest artists.

Talcott M. Banks, president of the Boston Symphony Orchestra trustees, thanked the council for its support in helping to meet the $500,000 income gap at Tanglewood. Thomas D. Perry, BSO manager, reviewed the plans for the season, and Harry J. Kraut, associate manager, went over schedules for Berkshire Music Center programs and the Tuesday night contemporary programs.

David Rockefeller Jr., coordinator of development, answered questions on fund-raising activities, and Mrs. William H. Ryan, chairman of the special events committee, discussed the summer's social activities, including the entertainment of Berkshire Music Center students, who, she noted, usually see little of the Berkshires outside Tanglewood.

'Money Not Enough'

Robert C. Alsop, chairman of the Council of Tanglewood Friends, commented that "money is not enough—Tanglewood needs enthusiasm and the general support of the community."

The meeting was preceded by an executive committee session at the Red Lion Inn in Stockbridge. Following the meeting, the council was entertained at the home of Mr. and Mrs. Lawrence K. Miller in Pittsfield. Mrs. Miller and Mrs. Samuel

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 16 1969

Tanglewood Gets License To Sell Liquor on Grounds

STOCKBRIDGE — Alcoholic beverages will be sold at the Tanglewood Music Festival this summer for the first time.

The Stockbridge Selectmen last night approved an all-alcoholic beverage club license for the Tent Club, Inc., which will operate out of a tent adjacent to the Music Shed. Club membership will be open to patrons who contribute a minimum of $100 to the Berkshire Music Center.

Thomas D. Perry, manager of the Boston Symphony Orchestra as well as the Tent Club, said this morning that the primary aim of the club will be 'to provide an amenity to the principals of the music center."

"It will not be a public facility," he said. Nor will it be so exclusive that many will be unable to join, he added.

Perry said such clubs are common, especially at festivals.

"We haven't thought of selling our soul to the devil. It's the sort of thing that we hope will make it more pleasurable at Tanglewood."

Public Hearing

A public hearing preceded last night's approval of the license.

James F. Kiley, superintendent of Tanglewood, explained to the selectmen that liquor would be stored in the garage and that the club would not be for the general public but for club members only.

Chairman Robert G. Williams said that the garage premises would have to be included in the license, since the liquor will be stored there.

There were no objections to the proposal.

The selectmen received a letter from John Mason Harding, president of the Stockbridge Bowl Association, in which Harding said neither he nor the association found the plan objectionable.

Another letter from John H. P. Gould of Mahkeenac Farm also contained no objections. On the contrary, Gould said "We support the application and trust you will see fit to grant it."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 17 1969

Booze at Tanglewood

To the Editor of THE EAGLE:—

The Boston Symphony Orchestra applies for a liquor license on the Stockbridge side of the road with no opposition, yet the Tanglewood janitor and John H. P. Gould voice personal opposition to antique shops and art galleries on the Lenox side. Evidently it is all right to dispense liquor in the front yard but not antiques and art in the backyard.

Mr. Kiley says, "We are opposed to any commercial enterprise coming into the area for we feel it would be detrimental." Evidently they are going to give liquor away as collecting money might be termed commercialization. Are liquor establishments detrimental to an area? Dear music lovers, reel to Manhattan symphonies but don't stoop to commercialized Lenox antique shops and art galleries.

Mr. Kiley, self-styled lone champion of our Lenox neighborhood, always says "we." The Lenox people of the neighborhood have not opposed art galleries, antique shops or commercialization. In all his personal appearances in opposition, Mr. Kiley says "we" without presentation to the various boards of written evidence from whomever "we" is. Perhaps it is time that some board found out and were more concerned with what they and the people want, instead of what Mr. Kiley wants for the area.

Controlled commercialization just might help the Boston Symphony with its financial difficulties better than the dispensation of uncontrolled liquor patrons. Do other area music centers dispense only music and liquor to attract the people? Instead of traffic jams from symphonies, antique shops and art galleries, the Lenox people will be faced with possible drunken traffic jams in their front yards. There is no opposition to liquor licenses but there is opposition to self means of area commercialization. Who will control it? Mr. Kiley or the Zoning Board of Appeals?

LAURIEL I. St. JACQUES.
207 Main St.,
Lenox.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 16 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 19 1969

A Spirited Answer To the BSO Deficit

The Boston Symphony Orchestra has another headache. Deficit-ridden but still eager to engage the ablest players and most exciting conductors, it must now find a charismatic barkeep for Tanglewood.

The BSO assumes no new role at Lenox in donning the white coat and toting the tray. Since 1885 (with years out during Prohibition) wine and beer have flowed in Symphony Hall during the nine-week spring series of Pops concerts. Generations of students and properly light-hearted Bostonians have seen Symphony Hall transformed into a beer garden where waitressees have long popped corks in time with the music. Since 1930 Arthur Fiedler as Pops conductor has made the formula of malt and schmaltz the envy of the musical world, especially since it is financially self-sustaining and then some.

Tanglewood's Tent Club, however, is a more proper variation, even though spirits will also be available. Refreshments will be served before and after the concerts and at intermission, but not during the performance as at Symphony Hall Pops. Those allowed to use the facility, set off from the Shed, will be those Tanglewood ticket-buyers who in addition have helped to subsidize the Berkshire Music Center's program by contributing $100 either for its general support or purchasing a ticket in that amount affording admission to all the 30 student concerts which the Center offers.

Many will be delighted with the Tent Club as plaiting another flower in the hair of the Berkshire Festival, in keeping with its spirit and setting. The BSO, however, must look upon it as a device whose festive overtones are a by-product. The Berkshire Music Center, as important as it is artistically and professionally to the total Tanglewood operation, has been a severe drain. And the Boston orchestra, no less than every major U.S. symphony organization, is in deep trouble with serious limitations on income while expenses have esaclated. Because Tanglewood can comfortably accommodate audiences fivefold beyond the 2,631 seats of Symphony Hall, anything that adds enjoyment for its Lenox patrons, it is hoped, can be transposed into lessening its financial crisis.

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VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUN 25 1969

Hard Likker to Flow At Hub Symph's Tanglewood Festival for First Time

Pittsfield, Mass., June 24.

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The Stockbridge selectmen okayed an all-alcoholic beverage license for the Tent Club Inc., which will serve drinks to club members only on a tent to be erected adjacent to the 6,000-seat Tanglewood music shed. Club membership will be open to music patrons who contribute a minimum of $100 to the Berkmusic Center. The center is part of the Tanglewood complex and includes a music school for advanced music students.

It should be noted that the BSO management uses the town of Lenox, adjacent to Stockbridge, as its address apparently for convenience. All or virtually all of the 210-acre Tanglewood estate lies in Stockbridge and for that reason the selectmen of that town had license jurisdiction.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,000

JUN 18 1969 New England

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Club membership will be open to patrons who contribute a minimum of $100 to the Berkshire Music Center. It will not be a public facility.

FOR THE FIRST TIME since it was founded in 1934, Tanglewood is dispensing the hard stuff this summer. Whoa, there, fellows. Before you get your thirst—and your hopes—up, let it be known that the Lenox, Mass., home of the Boston Symphony Orchestra is selective. Only members of the Tent Club will be able to belly up to the bar in a tent adjacent to the Music Shed. Membership to the club is open to anyone who contributes $100 or more to the Berkmusic Center, Variety notes.

Albany Knickerbocker News
Monday, July 7, 1969

Between the Acts

By Jay C. Rosenfeld

SO MANY PROJECTS are undertaken and prosper on which I have not been consulted that I have automatically narrowed my interests without any perturbation whatsoever. The news of a liquor license at Tanglewood for a limited clientele is such an issue. My vote was not solicited and my opinion now is of no value or pertinence, as much as it may be on my, and off Leinsdorf's beat.

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TANGLEWOOD has provided food—snacks and drinks—for many years. Not only before and after performances and at intermissions but for the convenience of the students of the Berkshire Music Center. Such service has always been available. The extra step to a bar should not disturb the routine nor require an excessive expenditure of energy.

There is considerable precedent for such facilities. Philharmonic Hall in Lincoln Center allots most of the spacious entrance foyer to a bar and restaurant where patrons may enjoy or endure, as the case may be, the scrutiny of everyone entering the building to attend a performance of no matter what nature.

At Saratoga there were restaurants before a festival was thought of but now the facilities complement each other with mutual benefits. Race-goers can rest and relax at dining tables before concerts raise them again to high levels of excitement.

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IN THE NEW complex of halls and theatres across the Thames in London, the restaurants in Festival Hall and the bars—some for liquor and some for tea—are major components of the pleasures of attending performances in that concentration of entertainment. In Covent Garden opera house the counters serving sandwiches and tea at the *entr'actes* are profusely attended. Indeed, it takes an adroit and adept tea-hound to juggle such a serving in those surroundings. The carpeted steps of the staircases are usually the first vantage points garnered by those who know their way around and if one can keep his feet and his food away from the constant traffic, which uses the necessarily narrowed channels on those occasions, there is the minor additional satisfaction of *savoir-faire*.

The Paris Opera has bars in the marble-floored promenades adjoining the grand staircase. Waiting for a chance to get near the bar or to pierce the inexorable stream of *promeneurs* is an achievement which may fail to survive or to suffer. They offer a full carte of spirits but, strange as it may be, the most popular libations are a glass of champagne and a glass of our Atlanta beverage served, too, in the same festive type of stemwear.

* * * *

IN MUNICH'S HerkulesSalle in the Residenz, the counter of inviting snacks includes, in season, a delicious dish of ice cream over which is poured a sauce of fresh raspberries from a steaming, chafing-dish. New York theatres now offer the resources of a bar and service quite different from the usual lemon- and orange-ades previously available from ambulating vendors. In London theatres you may order your tea when you take your seat at the beginning of a show and the usher notes your seat location and brings you a tray at the intermission.

Vienna theatres and the HofOper have distinctive offerings of this nature at midpoints in performances, including, as one might expect, snatches of wurst and steins of beer. All these are customs which prevail and probably have long traditions but there are other factors which apply to the situation. Curtain time in Europe is often sevenish and opera often begins at six with the result that patrons may not feel ready to eat a substantial meal in the late afternoon. Tea thus serves a purpose which otherwise might not appear so valid and serves a function quite apart from the hoity-toity raised-pinkie role some of us sometimes assign it. In Brussels certain cafes invite patronage for "five o'clock tea (sic) *a toutes heures*."

* * * *

THESE CURTAIN TIMES disarrange the schedules of any of us who are accustomed to 8:30 schedules. Many Europeans or tourists at theatre or opera plan to eat after the performance. As a matter of fact, many of the exclusive restaurants do not open before 8 and even then early arrivals find a desert of unoccupied tables. In Madrid, I seem to recall, dining hours are even later.

"Parsifal" is sometimes played with a very long interval to allow the audience to eat leisurely and abundantly. Glyndebourne intentionally has curtain-time at 5 to allow for a meal in the restaurants or a champagne picnic on the elegant lawns of the estate and also to permit patrons to catch the train back to London in reasonable time. When "Mourning Becomes Elektra" played New York the last time, time for a meal was arranged between the long halves of the drama.

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ALL THEATRES and opera houses now being built make greater provision for the audiences to promenade at intermissions. This has long been a pleasant feature of European halls. Carnegie Hall in New York has always been deficient in this respect. The bar and cocktail facility added some years back partially supplied this accommodation but there has never been, nor yet is, enough room to circulate and be seen by the other parts of the audience. And that is a factor in theatre- or concert-going that should not be minimized.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 28 1969

Whitestone

TANGLEWOOD TENT is up and ready to serve alcoholic beverages, starting July 5, to any patron willing to contribute $100 to the Friends of Music. This marks the first time drinks will be available on the Tanglewood grounds. The tent club committee, from left, consists of Mrs. William H. Ryan, Mrs. Henry J. Wheelwright, Mrs. Lawrence K. Miller, Mrs. J. D. Hatch, Mrs. John S. McLennan, Mrs. Stephen V. C. Morris, and Mrs. Robert Alsop. More than 150 people have joined the club so far.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 30 1969

98.

Businesses Pledge $17,000 To Tanglewood Friends

The business community of Berkshire County has already pledged $17,000 toward the goal of $20,000 set by the Council of Tanglewood Friends, according to a report made Saturday by James C. Hart of North Adams, chairman of the business committee.

The report was made at the council meeting held in the Glass House at Tanglewood.

Hart said that there were 200 prospects still to be contacted before the Aug. 1 cutoff date.

Thirty-seven members have already been signed up for the new Tent Club, according to Mrs. Peter van S. Rice, chairman of the membership committee. The Tent Club, located near the Shed, will provide a location for social gatherings before and after concerts. Any individual contributing $100 or more annually through the Tanglewood Friends is a member. The club will be open at least an hour before and after concerts and will be used for receptions for guest artists.

Talcott M. Banks, president of the Boston Symphony Orchestra trustees, thanked the council for its support in helping to meet the $500,000 income gap at Tanglewood. Thomas D. Perry, BSO manager, reviewed the plans for the season, and Harry J. Kraut, associate manager, went over schedules for Berkshire Music Center programs and the Tuesday night contemporary programs.

David Rockefeller Jr., coordinator of development, answered questions on fund-raising activities, and Mrs. William H. Ryan, chairman of the special events committee, discussed the summer's social activities, including the entertainment of Berkshire Music Center students, who, she noted, usually see little of the Berkshires outside Tanglewood.

'Money Not Enough'

Robert C. Alsop, chairman of the Council of Tanglewood Friends, commented that "money is not enough—Tanglewood needs enthusiasm and the general support of the community."

The meeting was preceded by an executive committee session at the Red Lion Inn in Stockbridge. Following the meeting, the council was entertained at the home of Mr. and Mrs. Lawrence K. Miller in Pittsfield. Mrs. Miller and Mrs. Samuel

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 16 1969

Tanglewood Gets License To Sell Liquor on Grounds

STOCKBRIDGE — Alcoholic beverages will be sold at the Tanglewood Music Festival this summer for the first time.

The Stockbridge Selectmen last night approved an all-alcoholic beverage club license for the Tent Club, Inc., which will operate out of a tent adjacent to the Music Shed. Club membership will be open to patrons who contribute a minimum of $100 to the Berkshire Music Center.

Thomas D. Perry, manager of the Boston Symphony Orchestra as well as the Tent Club, said this morning that the primary aim of the club will be 'to provide an amenity to the principals of the music center."

"It will not be a public facility," he said. Nor will it be so exclusive that many will be unable to join, he added.

Perry said such clubs are common, especially at festivals.

"We haven't thought of selling our soul to the devil. It's the sort of thing that we hope will make it more pleasurable at Tanglewood."

Public Hearing

A public hearing preceded last night's approval of the license.

James F. Kiley, superintendent of Tanglewood, explained to the selectmen that liquor would be stored in the garage and that the club would not be for the general public but for club members only.

Chairman Robert G. Williams said that the garage premises would have to be included in the license, since the liquor will be stored there.

There were no objections to the proposal.

The selectmen received a letter from John Mason Harding, president of the Stockbridge Bowl Association, in which Harding said neither he nor the association found the plan objectionable.

Another letter from John H. P. Gould of Mahkeenac Farm also contained no objections. On the contrary, Gould said "We support the application and trust you will see fit to grant it."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 17 1969

Booze at Tanglewood

To the Editor of THE EAGLE:—

The Boston Symphony Orchestra applies for a liquor license on the Stockbridge side of the road with no opposition, yet the Tanglewood janitor and John H. P. Gould voice personal opposition to antique shops and art galleries on the Lenox side. Evidently it is all right to dispense liquor in the front yard but not antiques and art in the backyard.

Mr. Kiley says, "We are opposed to any commercial enterprise coming into the area for we feel it would be detrimental." Evidently they are going to give liquor away as collecting money might be termed commercialization. Are liquor establishments detrimental to an area? Dear music lovers, reel to Manhattan symphonies but don't stoop to commercialized Lenox antique shops and art galleries.

Mr. Kiley, self-styled lone champion of our Lenox neighborhood, always says "we." The Lenox people of the neighborhood have not opposed art galleries, antique shops or commercialization. In all his personal appearances in opposition, Mr. Kiley says "we" without presentation to the various boards of written evidence from whomever "we" is. Perhaps it is time that some board found out and were more concerned with what they and the people want, instead of what Mr. Kiley wants for the area.

Controlled commercialization just might help the Boston Symphony with its financial difficulties better than the dispensation of uncontrolled liquor patrons. Do other area music centers dispense only music and liquor to attract the people? Instead of traffic jams from symphonies, antique shops and art galleries, the Lenox people will be faced with possible drunken traffic jams in their front yards. There is no opposition to liquor licenses but there is opposition to self means of area commercialization. Who will control it? Mr. Kiley or the Zoning Board of Appeals?

LAURIEL I. St. JACQUES.
207 Main St.,
Lenox.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 16 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 19 1969

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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,000

JUN 18 1969

New England

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 28 1969

Whitestone

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 30 1969

99

Beer and Wine and Just Weekends

State Blocks Booze at Tanglewood

By DOANE HULICK

STOCKBRIDGE — The Alcoholic Beverages Control Commission (ABCC) has denied the Tent Club, Inc., a permit to sell liquor at Tanglewood.

According to commission secretary George V. Nelson, the ABCC ruled against the corporation's application for an all-alcoholic beverage club license, because a tent does not conform to statutes regulating clubs.

Nelson this morning said the Boston Symphony Orchestra has filed a legal memorandum petitioning the ABCC to reconsider its action. Although the commission is slated to meet today and tomorrow, officials would not disclose whether reconsideration was on the agenda.

* * *

Thomas D. Perry, manager of both the Boston Symphony Orchestra and the Tent Club, told The Eagle that the ABCC is expected to act on the appeal today. "I hope we can sell liquor," Perry said. "If not, we will not perish from the face of the earth."

Acting as the local licensing authority, the Selectmen voted June 16 to grant the permit. The ABCC, however, has ultimate jurisdiction in issuing liquor licenses.

Although the ABCC action came about three weeks ago, the Tent Club, operating out of a tent adjacent to the Music Shed, has been selling wine and beer to club patrons on weekends. The corporation has done so with three-day wine and malt licenses issued by the Selectmen.

The Tent Club is open to patrons who contribute a minimum of $100 to the Berkshire Music Center. The club's aim is "to provide an amenity to the principals of the Music Center," according to Perry.

* * *

The legal question prompting the ABCC to turn down the license involves terminology. According to state liquor regulations, a club is a building, and a tent, the ABCC feels, hardly fits into that category.

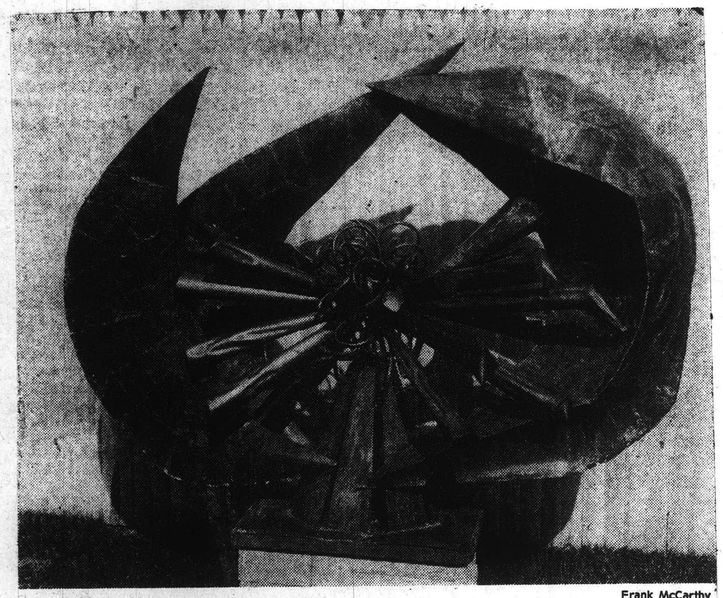
Perry said the club's legal counsel will argue that other temporary structures have been "accredited as a club."

Should the ABCC fail to reverse its ruling, the club is expected to reapply.

At the local hearing, there were no objections to the request. In fact, several residents wrote letters supporting the venture. Although there has been no liquor sold at Tanglewood this summer, a precedent was set, since alcoholic beverages (beer and wine) did go on sale for the first time in the music festival's history.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969



Frank McCarthy

SCULPTURE of Homer Gunn of Dean Hill Road, Richmond, is one of two of his works exhibited at Tanglewood. This one is in front of the Tent Club. Gunn has been commissioned to turn out sculptures for a new chain of Jack August restaurants.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 16 1969

BSO Asks ABCC To Reconsider Liquor Permit

The Boston Symphony Orchestra has asked the state Alcoholic Beverages Control Commissioner (ABCC) to reconsider its denial of permission that would allow sale of liquor at Tanglewood.

Thomas D. Perry, manager of both the BSO asd the Tent Club, Inc., the applicant for the liquor license, said he hopes the ABCC will review the decision today.

The commission denied the Tent Club's permit request because it said a tent does not conform to the state law's definition of a private club.

The Tent Club was established this year and is open to patrons who contribute at least $100 to the Berkshire Music Center. No liquor has been sold at Tanglewood, but beer and wine have been sold this year for the first time in the spa's history.

Mr. Perry said the Tent Club "will not perish from the face of the earth" if it doesn't get the liquor license, but said its legal counsel will argue that other temporary structures have been accredited as clubs and given such licenses.

The Stockbridge Selectmen June 16 voted, for their part, to allow the liquor sales. The state has final say, however.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 30 1969

Tanglewood Tent Club Denied Liquor Permit

The Tent Club, Inc. at Tanglewood, site of the Stockbridge music festival center, has been denied a permit to sell liquor by the state Alcoholic Beverages Control Commission on grounds that the tent does not conform to statutes regulating clubs.

No liquor has yet been sold at Tanglewood, but the Tent Club, opened this year for patrons who contributed a minimum of $100 or more to Tanglewood, and has been serving beer and wine for the first time in its history. The selectmen of Stockbridge have been issuing three-day licenses to the club since the ABCC's action on the local permit they issued June 16.

The Commission refused to comment on the legal memorandum filed by the Boston Symphony Orchestra petitioning the ABCC to reconsider. Although the Commission has not promised to act at this week's meeting, Thomas D. Perry, Symphony manager and director of the Tent Club, says he hopes for favorable action this week. The dispute involves the fact that the club is a tent and not a building, the state's grounds for denial. Counsel for the club will argue that temporary structures have received all-alcoholic club licenses in the past.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 29 1969

Tanglewood Club Liquor License Awaits State Appeal Outcome

STOCKBRIDGE — The state Alcoholic Beverages Control Commission has denied a permit to sell liquor at the Tent Club, Inc., at Tanglewood.

Action Due

Commission Secretary George V. Nelson informed the corporation that its application for an all-alcoholic club license has been denied because the tent does not conform to statutes regulating clubs.

The Boston Symphony Orchestra has filed a legal memorandum petitioning the ABCC to reconsider its action. Commission officials refused to disclose if the petition would be taken up at this week's meeting.

Thomas D. Perry, manager of the Symphony and the tent club, hopes for favorable action this week.

Beer, Wine Sold

Stockbridge selectmen had issued the local permit June 16 subject to ABCC approval.

Since the ABCC action, the club has been selling beer and wine to club patrons on three-day licenses issued by selectmen.

The ABCC's denial involved terminology. According to state regulations, a club is a building and not a tent. The club's legal counsel will argue that other temporary structures have received club accreditation.

The Tent Club was set up for the first time this year, and is open to patrons who contribute a minimum of $100 or more to the Berkshire Music Center.

No liquor has been sold as yet at Tanglewood, but for the first time in the center's history, beer and wine have been sold this year.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 29 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1969

A Dour Camel's Head Under the BSO Tent

Tanglewood from a fiscal standpoint is aptly named. And not Tanglewood alone. According to a Ford Foundation official who knows the score, "The plain fact is that the performing arts in America are broke."

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★ ★ ★

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Krieger

★ ★ ★

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 31 1969

Tanglewood's Tent Club Fails on New License Bid

STOCKBRIDGE — The Alcoholic Beverages Control Commission has informed the Boston Symphony Orchestra through its attorney, Edward M. Condit Jr. of Boston, that it has voted not to reconsider its July decision denying an all-alcoholic beverages club license to the Tent Club, Inc., at Tanglewood.

Reasons for Denial

In a letter to Condit, a copy of which was sent to the Selectmen, ABCC Chairman Howard M. Miller wrote that additional evidence presented at a hearing held Aug. 11 was considered.

Among the reasons for denial was the fact that a tent "is not of sufficient permanency to qualify as a 'building'" and also that, once the tent was dismantled at the end of the season, the license would be subject to revocation, since there would "then be no premises in existence for the license to attach to."

In conclusion the letter states, "Where licenses are issued on a quota system, we do not deem it in the public interest to approve a license with full privileges where the license would be exercised only two months out of the year and most likely only on weekends during those two months.

"This is so even though the Selectmen have indicated that the total quota of available liquor licenses in town has not been reached and the demand for licenses is low. This demand could, however, change and under our system of licensing, if we were to approve this application, another worthy applicant who might better serve the public would be denied an opportunity for this license."

Original Denial

The ABCC denied the license to the Tent Club on July 27 after the Selectmen, acting as the local licensing authority, voted to grant a liquor license to the club on June 16. Consequently, the club was able only to sell wine and beer on weekends this summer, using three-day permits granted by the Selectmen.

The Tent Club was open to patrons who contributed $100 to the Berkshire Music Center. The club's aim, according to Thomas D. Perry, manager of both the club and the Boston Symphony Orchestra, is to "provide an amenity to the principals of the music center." Perry has also said that without a license to sell liquor, the club "will perish from the face of the earth."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 16 1969

99

Beer and Wine and Just Weekends

State Blocks Booze at Tanglewood

By DOANE HULICK

STOCKBRIDGE — The Alcoholic Beverages Control Commission (ABCC) has denied the Tent Club, Inc., a permit to sell liquor at Tanglewood.

According to commission secretary George V. Nelson, the ABCC ruled against the corporation's application for an all-alcoholic beverage club license, because a tent does not conform to statutes regulating clubs.

Nelson this morning said the Boston Symphony Orchestra has filed a legal memorandum petitioning the ABCC to reconsider its action. Although the commission is slated to meet today and tomorrow, officials would not disclose whether reconsideration was on the agenda.

* * *

Thomas D. Perry, manager of both the Boston Symphony Orchestra and the Tent Club, told The Eagle that the ABCC is expected to act on the appeal today. "I hope we can sell liquor," Perry said. "If not, we will not perish from the face of the earth."

Acting as the local licensing authority, the Selectmen voted June 16 to grant the permit. The ABCC, however, has ultimate jurisdiction in issuing liquor licenses.

Although the ABCC action came about three weeks ago, the Tent Club, operating out of a tent adjacent to the Music Shed, has been selling wine and beer to club patrons on weekends. The corporation has done so with three-day wine and malt licenses issued by the Selectmen.

The Tent Club is open to patrons who contribute a minimum of $100 to the Berkshire Music Center. The club's aim is "to provide an amenity to the principals of the Music Center," according to Perry.

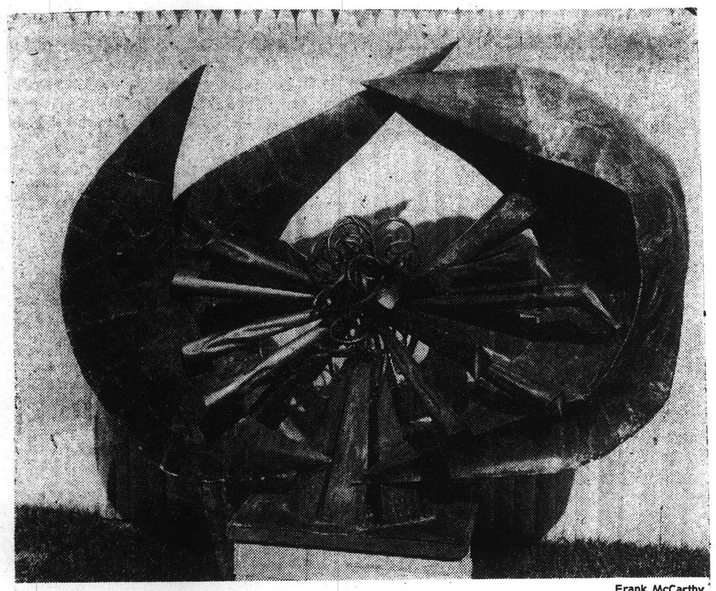
* * *

The legal question prompting the ABCC to turn down the license involves terminology. According to state liquor regulations, a club is a building, and a tent, the ABCC feels, hardly fits into that category.

Perry said the club's legal counsel will argue that other temporary structures have been "accredited as a club."

Should the ABCC fail to reverse its ruling, the club is expected to reapply.

At the local hearing, there were no objections to the request. In fact, several residents wrote letters supporting the venture. Although there has been no liquor sold at Tanglewood this summer, a precedent was set, since alcoholic beverages (beer and wine) did go on sale for the first time in the music festival's history.



Frank McCarthy

SCULPTURE of Homer Gunn of Dean Hill Road, Richmond, is one of two of his works exhibited at Tanglewood. This one is in front of the Tent Club. Gunn has been commissioned to turn out sculptures for a new chain of Jack August restaurants.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 16 1969

BSO Asks ABCC To Reconsider Liquor Permit

The Boston Symphony Orchestra has asked the state Alcoholic Beverages Control Commissioner (ABCC) to reconsider its denial of permission that would allow sale of liquor at Tanglewood.

Thomas D. Perry, manager of both the BSO asd the Tent Club, Inc., the applicant for the liquor license, said he hopes the ABCC will review the decision today.

The commission denied the Tent Club's permit request because it said a tent does not conform to the state law's definition of a private club.

The Tent Club was established this year and is open to patrons who contribute at least $100 to the Berkshire Music Center. No liquor has been sold at Tanglewood, but beer and wine have been sold this year for the first time in the spa's history.

Mr. Perry said the Tent Club "will not perish from the face of the earth" if it doesn't get the liquor license, but said its legal counsel will argue that other temporary structures have been accredited as clubs and given such licenses.

The Stockbridge Selectmen June 16 voted, for their part, to allow the liquor sales. The state has final say, however.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 30 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969

Tanglewood Club Liquor License Awaits State Appeal Outcome

STOCKBRIDGE -- The state Alcoholic Beverages Control Commission has denied a permit to sell liquor at the Tent Club, Inc., at Tanglewood.

Action Due

Commission Secretary George V. Nelson informed the corporation that its application for an all-alcoholic club license has been denied because the tent does not conform to statutes regulating clubs.

The Boston Symphony Orchestra has filed a legal memorandum petitioning the ABCC to reconsider its action. Commission officials refused to disclose if the petition would be taken up at this week's meeting.

Thomas D. Perry, manager of the Symphony and the tent club, hopes for favorable action this week.

Beer, Wine Sold

Stockbridge selectmen had issued the local permit June 16 subject to ABCC approval.

Since the ABCC action, the club has been selling beer and wine to club patrons on three-day licenses issued by selectmen.

The ABCC's denial involved terminology. According to state regulations, a club is a building and not a tent. The club's legal counsel will argue that other temporary structures have received club accreditation.

The Tent Club was set up for the first time this year, and is open to patrons who contribute a minimum of $100 or more to the Berkshire Music Center.

No liquor has been sold as yet at Tanglewood, but for the first time in the center's history, beer and wine have been sold this year.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 29 1969

Tanglewood Tent Club Denied Liquor Permit

The Tent Club, Inc. at Tanglewood, site of the Stockbridge music festival center, has been denied a permit to sell liquor by the state Alcoholic Beverages Control Commission on grounds that the tent does not conform to statutes regulating clubs.

No liquor has yet been sold at Tanglewood, but the Tent Club, opened this year for patrons who contributed a minimum of $100 or more to Tanglewood, and has been serving beer and wine for the first time in its history. The selectmen of Stockbridge have been issuing three-day licenses to the club since the ABCC's action on the local permit they issued June 16.

The Commission refused to comment on the legal memorandum filed by the Boston Symphony Orchestra petitioning the ABCC to reconsider. Although the Commission has not promised to act at this week's meeting, Thomas D. Perry, Symphony manager and director of the Tent Club, says he hopes for favorable action this week. The dispute involves the fact that the club is a tent and not a building, the state's grounds for denial. Counsel for the club will argue that temporary structures have received all-alcoholic club licenses in the past.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 29 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1969

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 16 1969

100

Meeting of Orchestra Minds...

By MARJORIE ALGE, *Society Editor*

Blossom Center's second Festival season devoted to the classics opened last night amid fair skies and some distinguished company: namely the officials of the big five U. S. symphony orchestras.

Well, almost five. Talcott Banks, the Boston Symphony's president, had to fly back to Bean Town before the concert.

But the others — presidents, board chairmen and managers of the New York, Boston, Philadelphia, Chicago and our own Cleveland orchestras — heard the concert of Beethoven, Janacek and Brahms in Blossom's shell-like pavilion and reveled in the opportunity.

Boris Sokoloff, who manages the Philadelphia Orchestra, and his wife, Nancy, never did go down to the shell. They began the concert on the log at the top of the slope with John Edwards, manager of the Chicago Symphony and Boston Symphony manager and Mrs. Thomas D. Perry.

The rest went down to their box seats after the Beethoven "Coriolanus" Overture. But the Sokoloffs sat out the concert under the stars and obviously loved the Blossom sound outdoors.

For Sokoloff it was another homecoming. His father, the late Nikolai Sokoloff, founded the orchestra and conducted it from 1919 to 1933.

The VIPs of the big five had come to Cleveland at the invitation of Frank E. Joseph and Alfred M. Rankin, chairman of the board and president of Musical Arts Assn., the Cleveland Orchestra's indulgent and worried parent, to talk about ways out of their mutual financial troubles.

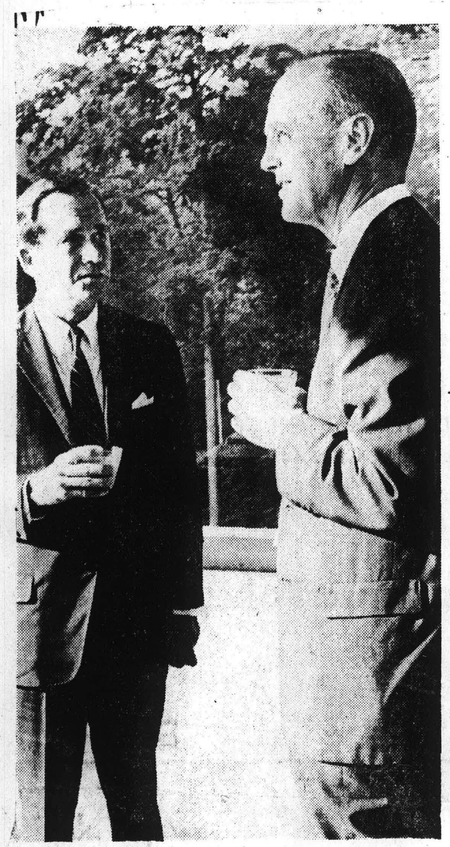
It was Joseph who last year organized the group loosely called The Committee of Presidents, Chairmen and Managers of the Big Five Orchestras. The get-together was their first outside New York City and included skull sessions at the nearby Holiday Inn, a tour of Blossom, cocktails in the Pavilion's Green Room overlooking the woods and the relaxing musicians below, and dinner in the new Restaurant, before the concert.

"We're looking for increased support from foundations as a group," said Joseph. "We're interested in art and culture. These need promoting in the U. S."

Others attending the opening were Amyas Ames, president, and Carlos Moseley, manager of the New York Philharmonic; Philadelphia Orchestra president and Mrs. C. Wanton Balis; Alan Jaffee, attorney for the New York Philharmonic, and Mrs. Jaffee; Cleveland Orchestra manager and Mrs. A. Beverly Barksdale and Louis Sudler, president and John Edwards, manager of the Chicago Symphony.

The Rankins entertained the visitors at a dinner party at their home Wednesday and the visiting wives were the guests of Mrs. Rankin and Mrs. Joseph and the feminine members of the Musical Arts board at a luncheon yesterday at the Silver Lakes Country Club.

Tomorrow night Mr. and Mrs. Rankin will be hosts again, this time to the British Ambassador John Freeman who will be the first high-ranking diplomat to attend a concert at Blossom Center.



Alfred M. Rankin, Musical Arts Assn. president (left) and Amyas Ames, New York Philharmonic president.

C. Wanton Balis, board chairman of the Philadelphia Symphony, and Mrs. Alfred M. Rankin.

(Press Photos by Frank Reed)

Louis Sudler, Chicago Symphony president.

Boris Sokoloff, Philadelphia Symphony manager (left), Thomas D. Perry, Boston Symphony manager, and Mrs. Sokoloff.

Frank E. Joseph (left), chairman of the Cleveland Orchestra, and Boris Sokoloff, manager of the Philadelphia Orchestra. Mr. Sokoloff's father, the late Nikolai Sokoloff, was the first conductor of the Cleveland Orchestra.

At left, Mrs. Alan Jaffe of New York, who said her husband is an attorney retained by the "Big Five" orchestras of the United States.

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100.

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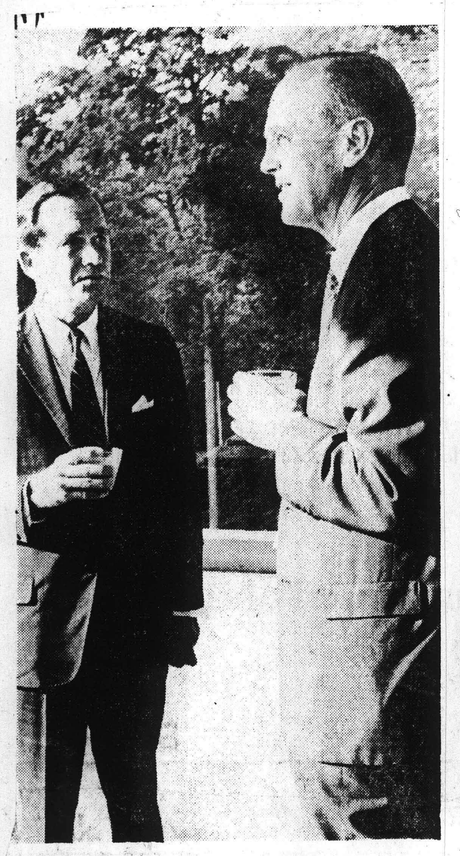

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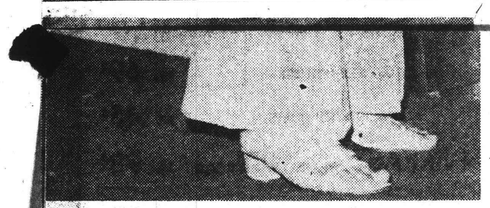
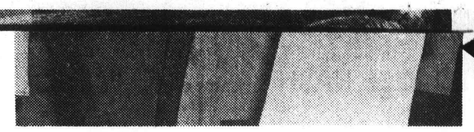


man of the Philadelphia Orchestra, and Mrs. Alfred M. Rankin, whose husband is president of the Cleveland Orchestra.



Plain Dealer photos (William G. Vorpe)

At right, Louis Sudler, president of the Chicago Symphony Orchestra.

Below, Mrs. C. Wanton Baylis (right) and Mrs. Thomas D. Perry. Mrs. Baylis is the wife of the chairman of the Philadelphia Orchestra and Mrs. Perry, the wife of the manager of the Boston Symphony Orchestra.

'Big Five' Meeting at Blossom Center

By Mary Strassmeyer, Society Editor

"This is a historic day for symphony orchestras," said Frank E. Joseph above the small din of a very short cocktail hour last night.

Mr. Joseph, chairman of the Cleveland Orchestra, surveyed the small number of very important people gathered in the Green Room of Blossom Music Center, and smiled his famous smile.

HE HAD good reason to smile, for the gathering in the Green Room represented the "Big Five" orchestras of the United States, and it was at Mr. Joseph's instigation and invitation that they were in Cleveland and at Blossom Music Center for the opening night of its Blossom Festival Series featuring orchestral classics.

"Just think," Mr. Joseph said, "it was only a year ago that I suggested that we organize an informal group of chairmen, presidents and managers of the 'Big Five' (the Cleveland Orchestra, the Philalelphia Orchestra, the New York Philharmonic, the Boston Symphony Orchestra and the Chicago Symphony Orchestra) and look what's happened. Now everybody knows everybody else and is having fun."

HE SAID the group calls itself the Committee of Chairmen, Presidents and Managers of the Big Five Orchestras and that it had met in New York until he decided to invite its members to Cleveland for a meeting and to tour Blossom.

"The idea took hold," he said, "so our next meeting will be in Boston. It's really something when busy executives will give up an entire day to travel to another city to see what's going on there. We had been meeting in New York because it was so convenient for everybody."

THE COMMITTEE was impressed with Blossom, "I think it's just fabulous," said Mrs. C. Wanton Baylis, whose husband is chairman of the Philadelphia Orchestra. "Now we can hardly wait to hear the orchestra in this setting."

They were to hear the orchestras, of course, in the first of its thrice-weekly classic series. Opening night conductor was Karel Ancerl, the celebrated Czech conductor.

"I think it's marvelous," said Mrs. Thomas D. Perry, wife of the manager of the Boston Symphony Orchestra.

"The location of the Pavilion is just so natural and the architect used so many natural items such as the wood in its construction."

MR. JOSEPH said he believed that the only way the great symphony orchestras can make progress is through working together.

"Each of us is in a severe financial bind," he said, "We need more and more support and we're going after money from foundations and others as a group rather than individually. We can make the approach better through a joint coordinated effort than alone."

"Just for the sake of Society" & the Ball

CHICAGO DAILY NEWS
D. 461,357 SAT. 453,757

MAY 5 1969

Society in Chicago

90 'harmonize' for symphony

By Ruth Wessman

Getting nearly 90 women together and in "harmony" is no mean accomplishment. That's what happened when the WASO ladies descended on Chicago before noon Monday.

Representatives from 33 cities in the United States and Canada are attending the 17th biennial conference of the Assn. of Women's Committees for Symphony Orchestras.

They'll have a nonstop schedule of meetings and music, wining and dining before they leave town Friday noon — all because they're dedicated to the cause of keeping their local symphony orchestras alive.

Making tracks about Chicago and the North Shore, the ladies will speak and will hear about the problems facing the symphony and how to arouse greater public interest.

Among the guest speakers will be the Art Institute's Charles C. Cunningham; John S. Edwards, general manager of the Chicago Symphony; George London from the John F. Kennedy Center for the Performing Arts; George Howerton, dean of the Northwestern School of Music, and Hans W. Heinsheimer, director of publication at G. Schirmer Inc.

Tuesday evening the women will be guests at private parties in Chicago hosted by Mrs. A. Watson Armour III, Mrs. Gaylord A. Freeman, Mrs. Charles S. Potter, Mrs. Edward L. Ryerson, Mrs. William M. Spencer, Mrs. J. Harris Ward, Mrs. Rosecrans Baldwin, Mrs. Arthur S. Bowes and Mrs. Andrew McNally III.

Wednesday morning the ladies will be bussed to Shoreacres to hear Dr. Lee Chrisman of Tanglewood tell about "The Young Artists Program at Tanglewood." And then Mrs. Clive Runnells, Mrs. William S. Covington, Mrs. Albert B. Dick, Mrs. Donald B. Douglas, Mrs. Henry A. Preston, Mrs. Edward McCormick Blair, Mrs. William L. McLennan and Mrs. McMaster MacArthur will be hostesses at luncheons.

That evening Louis Sudler, president of the Orchestral Assn., will give the trustees' dinner at Orchestra Hall when the WASO award will be given to pianist James Adler, a senior at South Shore High School.

Mrs. James G. Dern is conference chairman. Other Chicago delegates are Mrs. Russell M. Baird, Mrs. Paul W. Oliver and Mrs. W. Newton Burdick Jr. Mrs. Hampton S. Lynch of New York City is national president.

Gloucester Times
Tuesday, June 24, 1969

Trips Are Slated as Part Of Summer Activities To Be Sponsored by Cave

Trips to the Saratoga Performing Arts Center, the Tanglewood Music Festival, and the Colonie Summer Theater represent just part of an 11-course summer schedule that will be offered by the Cave for area teen-agers.

In attempting to offer students a chance to explore areas of interest not included in school curriculums, the board of directors of the teen-age center has set up a wide-ranging program of activities for high school and early college students.

With the exception of a tennis course to be taught at the Knox Field courts during the daytime by Miss Sarah Schelle, a uniform fee of $2 will be charged each student per course. However, scholarships will be available for those who feel, for any reason, that they cannot afford the tuition.

Most of the courses will be conducted at night to avoid conflicts with work of summer school schedules.

A course in moviemaking will be offered by Edward Brennan, Cave advisor, from 7 to 8 on Friday nights. Students will participate in making actual sound movies, in color, and will be urged to create an original 8mm film of their own. Classes will meet in the third floor meeting room of the Cave, but filming will be in various spots.

"Where the Action Is," is the title of a course to be supervised by another Cave advisor, William Pollak. The schedule will be determined by the interests of the participants, but the Cave's course booklet list possible trips. Meeting times for the group are also indefinite.

Examination of the current music scene, including trips to the Saratoga Performing Arts Center and Boston, will make up a course to be offered by Brennan from 7 to 9 on Tuesday nights at the Cave's third floor.

An introduction to the automobile and how to cope with its problems, highlighted by a car rally and rodeo, will constitute course four of the summer schedule.

The time schedule and the instructor have yet to be named.

Brennan will offer a daytime golf course at local driving ranges and golf courses for those interested in learning the sport inexpensively.

A drama workshop will be offered twice a week at the Cave's third floor by Rev. Alan J. Sorem, assistant pastor of the First United Presbyterian Church, Johnstown. The course includes staging a play as well as taking trips to both New York City and a summer theater.

In trying to further its aim of helping students to be themselves, the Cave will offer a personal growth seminar, to be taught by George Pilkey, which will meet in two to three hour intensive sessions in the Cave's new rathskeller room. Pilkey, who is involved in personnel work at EMCC, will attempt to devote the course to helping individuals discover "who they are" and thus gain new insights into both themselves and their relationships with others.

Moving outdoors, Miss Schelle and Rev. Sorem will conduct a weekend hiking course at sites of interest in and around the Adirondacks. Tentative excursions will be to Nine Corner Lake, Crum Creek, and Kane Mountain.

For those interested in art, a painting course will be given at the Cave once or twice a week, for six weeks, in periods of one and a half hours. Instruction will be by William Weldner, Knox Junior High School art teacher. As in the other courses, no experience is necessary.

A tentative schedule of trips has also been released by the Cave. Participation in each trip will necessarily be limited. The Cave will defray as many of the expenses as possible, and the maximum charge to students will be that of program tickets, usually from $1.50 to $3.

Trips planned to the Saratoga Arts Center include, "Your Own Thing," a rock musical, June 27; "Slaughter on Tenth Avenue, New York City Ballet Company, July 13; the Cowsills, July 29; the Fifth Dimension, Aug 19, and Janis Joplin, Aug. 27.

Also a Rodgers and Hammerstein program, Aug. 17; an all Tchaikovsky program, Aug. 21, and a Viennese program, featuring the work of Strauss and Schubert, Aug. 24, all presented by Eugene Ormandy and the Philadelphia Philharmonic.

A trip is also planned to the Tanglewood Music Festival, Berkshire, Mass., to see Arthur Fiedler and the Boston Pops.

Also on the tentative schedule is a July 23 trip to see Broadway's "Fiddler on the Roof" and the Schaefer Central Park Music Festival, with Tim Hardin and Joni Mitchell.

The deadline for the Cave's summer course registration is July 1. Students are asked to register on time so that plans can be completed. Registration can be made at the Cave or by notifying either Rev. Sorem, Pollak, or Brennan. The latter two can be contacted at Johnstown High School.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUN 12 1969

'Week-end at Tanglewood'

And thinking of nice safaris, "Week-end at Tanglewood," July 18 through 20, will offer a feast of music in that most gorgeous of Berkshire settings made a reality by the late Serge Koussevitzky of the Boston Symphony Orchestra.

Mrs. Koussevitsky will give a tea party at her Berkshire country house for special visitors, who are joining Friends of the New England Conservatory for this Friday-to-Sunday festival. Conservatory president and Mrs. Gunther Schuller are also hosting an after-concert party.

The John Carters, the Charles Hoveys, the Robert Palmers, Dr. and Mrs. Frederick Stare and the Charles Masons are among "Friends" who will be sharing tennis and golf as well as open rehearsals, Sunday morning chamber music, and Friday/Saturday/Sunday BSO concerts that week-end.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUN 14 1969 New England

Weekend at Tanglewood by NEC

A WEEKEND AT TANGLEWOOD is planned by the Friends of the New England Conservatory from Friday, July 18, through Sunday, July 20. Making their headquarters at the Curtis Hotel in Lenox, guests will attend the regular Friday, Saturday and Sunday afternoon Boston Symphony Orchestra concerts, have the opportunity to play tennis, golf, swim or sight-see, and enjoy Friday's prelude concert, the open rehearsals on Saturday, and the chamber music concert, Sunday morning.

Gunther Schuller, president of the New England Conservatory of Music, and Mrs. Schuller will entertain at a party for the group after the Saturday night concert. Mrs. Serge Koussevitzky will be their hostess for tea at "Seranak," her Berkshire house, after the Sunday afternoon concert.

Among those planning to attend the Friends' weekend are Mr. and Mrs. John T. Carter, Mr. and Mrs. Horatio Colony, Mr. and Mrs. George Darrell, Mr. and Mrs. Joseph F. Godwin, Mrs. Frank Hinckley, Mrs. Charles F. Hovey, Mr. and Mrs. Charles E. Mason Jr., Mrs. Edwin Ohl, Mr. and Mrs. Robert L. Palmer, Dr. and Mrs. Frederick Stare and Dr. and Mrs. Nathan B. Talbot.

* * *

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUN 17 1969

A music lovers' dream which would also appeal to the less musically-minded is the "Weekend at Tanglewood" offered by the Friends of the New England Conservatory for July 18 through July 20.

Making their headquarters at the Curtis Hotel in Lenox the guests will attend the regular Friday, Saturday anl Sunday afternoon Boston Symphony Orchestra concerts, have an opportunity to play tennis, golf, swim, or sightsee if they wish, and enjoy Friday's prelude concert, the open rehearsals on Saturday, and the Chamber Music Concert Sunday morning.

Gunther Schuller, president of the New England Conservatory of Music, and Mrs. Schuller will entertain at a party for the guests after the Saturday night concert, and on Sunday Mrs. Serge Koussevitsky will be their hostess for tea at "Seranak" her Berkshire residence.

Among those planning to attend the Friends' "Weekend at Tanglewood" are Mr. and Mrs. John T. Carter of Weston, Mr. and Mrs. Horatio Colony, Mr. and Mrs. George Darrell, Mr. and Mrs. Joseph F. Godwin, Mrs. Frank Hinckley, Mrs. Charles F. Hovey of Chestnut Hill, Mr. and Mrs. Charles E. Mason, Jr. of Chestnut Hill, Mrs. Edwin Ohl of Dedham, Mr. and Mrs. Robert L. Palmer of Hingham, Dr. and Mrs. Fredrick Stare of Wellesley and Dr. and Mrs. Nathan B. Talbot of Brookline.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 18 1969

"WEEKEND AT TANGLEWOOD" offered by the Friends of the New England Conservatory of Music for Friday, July 18 through Sunday, July 20, is meeting with quick response. The John T. Carters, the Horatio Colonys, the George Darrells, the Joseph F. Goodwins and Mrs. Frank Hinckley, have already made reservations. Also Mrs. Charles F. Hovey, the Robert L. Palmers, Mr. and Mrs. Charles E. Mason, Jr., Mrs. Edwin Ohl, Dr. and Mrs. Frederick Stare and Dr. and Mrs. Nathan B. Talbot.

Guests will make their headquarters at the Curtis Hotel, Lenox. They at at liberty to attend the regular Friday, Saturday and Sunday afternoon Boston Symphony Orchestra concerts, and will have plenty of opportunity to play tennis, golf, swim or sightsee and enjoy Friday's prelude concert; the open rehearsals on Saturday and the Chamber Music Sunday evening.

Gunther Schuller, president of the Conservatory, and Mrs. Schuller are giving a party for the group after the concert Saturday night. Following the Sunday afternoon concert, Mrs. Serge Koussevitsky will hostess a tea at her lovely Berkshire residence, "Seranek."

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 24 1969 E

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ON the eve of going to Tanglewood to prepare for the Boston Symphony ROrchestra's summer season, Marvin Schofer, its public realtions director, entertained at a cocktail-buffet reception in his Back Bay home for Broadway and opera conductor, Lehman Engel. The guest of honor conducted Boston Pops at Symphony two evenings last week.

In the BSO group of guests coming on from Pops were manager Thomas D. Perry, Jr., and Mrs. Perry; concert manager, Mary Smith; Charles Wilson, asst. conductor; R. Laning Humphrey, program editor; Andrew Raeburn, David Levenson and Barbara Curtis.

Mrs. Marvin Schofer, Sr., flew on from New York for her son's party. Among others were Dr. Ronald Baker, the Richard M. Neumanns, Jeannie Crader (Pops solist); Josephine Davidow (opera singer; William French, Carl Crossman, Neil McNellis (from "Fiddler on the Roof" cast); William Cortes, Dr. Frank Coleord, Philip Bloom and Leonard Gerber.

102.

Social Chatter

047 By Alison Arnold

Friends of N. E. Conservatory Plan Weekend at Tanglewood

A WEEKEND OF MUSIC and relaxation at Tanglewood in the Berkshires is planned by the Committee of Friends of the New England Conservatory, from Friday, July 18, through Sunday, July 20. There will be a prelude concert at 7 o'clock, Friday evening, followed by a box supper at Tanglewood. The regular concert will start at 9 o'clock.

Guests will stay at the Curtis Hotel, where they will gather for cocktails in the garden at 5:30, Saturday afternoon, before the hotel's famous buffet dinner. After the 8 o'clock concert at Tanglewood, there will be a party with the Gunther Schullers.

On Sunday, there will be cocktails and a buffet luncheon at Naumkeag House, the beautiful old Choate mansion now owned by the Trustees of Reservations. After an afternoon concert at Tanglewood, there will be a tea at "Seranek," the home of Mrs. Serge Koussevitzky.

* * *

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 7 1969

ROSE WALSH

Tanglewood Fete For Music 'Friends'

SOME 50 FRIENDS of the New England Conservatory of Music who made their reservations in early June for "A weekend of music and relaxation at Tanglewood in the Berkshires," July 18-20, have had very attractive parties planned for them. Guests will be staying at the Curtis Hotel in Lenox — 15 minutes from Tanglewood. The prelude concert on July 18 will be followed by a box supper at Tanglewood.

On the following day there is a choice of pleasures, beginning with breakfast at the Hotel. For music concentrators there will be open rehearsals from 10 a.m. to 1 p.m. Sports enthusiasts may play tennis, golf, and go swimming; For the less energetic, sightseeing is a happy diversion.

Cocktails will be served in the garden of the hotel at 5:30 followed by the Curtis' famous buffet. A bus will provide transportation to the 8 o'clock concert at Tanglewood after which there will be a party with Gunther Schuller, president of the N. E. Conservatory, and Mrs. Schuller.

On July 20, a 10 a. m. Chamber Music Concert at the Theatre Concert Hall is optional. An hour later guests will be on their way to the beautiful old mansion and gardens of Naumkeag House which belongs to the Trustees of Reservations, where cocktails and a buffet luncheon will be served.

The group will return to Tanglewood for an early afternoon concert and go on to tea at "Seranah," the home of Mrs. Serge Koussevitsky, whose late husband was the much beloved conductor of the Boston Symphony Orchestra.

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 4[illegible]

JUL 2 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 3 1968

'Friends' Concert Slated Sunday

The Berkshire Music Center will present the season's first Friends of Music at Tanglewood concert with a program of chamber music Sunday at 10 a.m. The concert is open to the public for a nominal fee.

Pen Women Attend Tanglewood

The Berkshire branch of the National League of Pen Women attended the Boston Symphony Orchestra rehearsal at Tanglewood, Lenox, last Saturday. Members from the Boston area also attended.

Members will attend the North Atlantic regional conference at Sugarbush Inn, Warren, Vt., in September. The group is comprised of women in the arts: writers, painters, sculptors, composers and craftsmen. Further information may be had by calling Mrs. Paul A. Lauzon, secretary-treasurer.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 9 1969

SOCIETY

by Miriam Tod

The babies lay quietly and the little children were hushed in the inspiring atmosphere created by Tanglewood on a perfect summer afternoon.

Tanglewood, that magic name in music and the dream come true of one of the Boston Symphony Orchestra's most beloved conductors, Serge Koussevitzky, opened its eight-week season this weekend with a festival of Mozart. For two nights and one afternoon music lovers listened to music that soared and lifted them above their everyday cares, played in a setting that is so beautiful it hurts.

Set among the majestic forest-covered Berkshire Hills between Lenox and Stockbridge the 210 acres of Tanglewood was orginally the estate of William Aspinwall Tappan, a Boston banker and merchant. His descendants, Miss Mary Aspinwall Tappan and Mrs. George Brooks, gave the estate to the Boston Symphony Orchestra in 1936 for its new summer home, and as a permanent site for a Berkshire Festival of Music. Since then 106 members of the B.S.O., together with leading soloists in the musical world, perform concerts every Friday and Saturday evening and on Sunday afternoons in July and August.

After a somewhat damp and foggy start to the season the crowds came in by the thousands Sunday afternoon. Every kind of person from babies in car beds, teen-agers by the hundreds, to the ardent musician, his music scores spread around him on the grass were there. They came with their picnic baskets and rugs and settled on the immaculately kept green lawns for an afternoon of pure delight. They sat under the huge pines and sweeping yew trees set out originally by Mr. Tappan, or in the long open-sided building called The Shed where the orchestra performed.

Flowers are everywhere at Tanglewood, grown and carefully nurtured in a small greenhouse and nursery on the grounds. They hung from baskets down the center of this year's newest innovation at the festival — The Tent Club. A large green marquee holds this latest facility which is available to anyone donating $100 or more to the Berkshire Music Festival and the Boston Symphony Orchestra. In effect a refreshment tent where all manner of delicious food and drink is available, it has little tables decorated with flowers set within and without the tent where guests can sit at intermission or after the concerts and enjoy the incredible view down to Lake Mahkeenac and the hills all around.

Sunday afternoon was picnic time and there were some elegant ones in the true old world style to be seen. One very special one had evreything set out on a green damask tablecloth laid on the grass and centered with a posy of flowers. Lace-edged linen napkins and silver cutlery were at each place and each guest was provided with a small wicker basket which orginally had contained split bottles of Bollinger's champagne. In the basket were a tiny cold stuffed Cornish Rock Hen laid on a bed of lettuce and surrounded by cherry tomatoes, and a small half cantalope centered with fresh raspberries decorated with mint leaves. Fresh buttered rolls and cheese, and marinated mushrooms and artichoke hearts were passed and ice cold champagne was sipped as the glorious sounds of Mozart's Piano Concerto No. 27, played by Claude Frank, issued from The Shed.

As with every cultural endeavor Tanglewood has its dedicated supporters who attend at every opportunity. The E. Anthony Kuttens of Brookline are regular visitors as are many of the Board of Overseers of the B.S.O. Consisting of 41 men and women they include among their number Judge Paul Reardon and Louville Niles, both of Hingham, Byron K. Elliott of Needham, Abram T. Collier of Wellesley, who is chairman, and many more.

Tanglewood, like the regular winter season of the B.S.O., has its Council of Friends who support it in every way. Included among them are many summer visitors to the area such as Robert Alsop of New York and Mrs. Stephen V.C. Morris of Washington.

An easy drive up the Massachusetts Turnpike, a visit to Tanglewood is an experience, the peace and beauty of which will linger with the visitor through many a long day afterward.

PATRIOT-LEDGER
QUINCY, MASS.
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JUL 8 1969

Woman's World

Phyllis Livernois, Women's Editor
764-4325

Boston Symphony Orchestra At Tanglewood Festival

By IRENE JARRY
News Music Columnist

The Tanglewood Berkshire Festival, which started Friday for eight weeks of superb concerts, is considered the best festival in America. Concerts will be presented every Friday and Saturday evenings and Sunday afternoon at 2:30 p.m. by the Boston Symphony Orchestra with its official music conductor Erich Leinsdorf.

All concerts will take place in the 6,000-seat Music Shed. It is there that the principals of the orchestra, together with a distinguished faculty, including some of the best composers of America and Europe, hold the annual session of the Berkshire Music Center, a school for "living and working in music." New composers and compositions are born there. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. One encounters artists, actors, dancers, writers, and personalities. It has become as famous a festival as any in Europe.

The first two weeks, as has been established for many years, they follow the popular plan of presenting chamber music concerts with a smaller group of the orchestra playing works of Bach, Mozart, Haydn, and Beethoven. The remaining six weeks will be concerts by the full orchestra.

Tuesday nights, they have the Non-classical series again people liked so much last year.

People who like Pop Concerts especially with the famous Arthur Fiedler conducting, can look forward to an exciting evening on Aug. 30 and 31 at 2:30. Have you ever attended one of Arthur Fiedler's rehearsals? They are unlike any other conductor's. He is both interesting and amusing, often using the ludicrous to put an idea across—an elusive combination of clowning and disciplined purpose. There is always the thrill of hearing an expert orchestra tune up which applies to all the concerts there also;—a hair - prickling cacophony of sounds. There is nothing like it. It is the auger of the music to be heard and the remembrances of other concerts.

Each man is madly playing runs and snatches of themes, warming up his instrument and fingers. The violins are playing extracts from "Daphnis and Chloe" perhaps while the flutes are doodling passages from Beethoven, the horns counterpointing with the radical motives of Schonberg or Piston. It is chaos but something more; you recognize the individual bits and get whiffs of what could be . . . fascinating!

Mr. Leinsdorf will conduct all of the chamber music concerts except that of July 13th, and ten of the other concerts. Guest conductors conducting the other concerts will be David Zinman, Charles Wilson, Pierre Boulez, Daniel Baenboim, Karel Ancerl, Josef Krips, Max Rudolf, Henry Lewis, Milton Katims. Mr. Leinsdorf will also conduct concert performances of two operas, Mozart's 'Abduction from the Seraglio' July 12th, and Verdi's Otello (in Italian) July 26.

Piano soloists this year are Christoph Eschenbach, Lillan Kallir, John Browning, and Claude Frank. Earl Wild, July 18, 25. Gilbert Kalish, July 18. Andre Watts, July 25. Vladimir Ashkenazy, July 26. Van Cliburn, Aug. 9. Malcolm Frazer, Aug. 23.

Violin Soloists: Joseph Silverstein, July 11, 13 and August 2. Paul Zukofsky, July 18. Pinchas Zukerman, July 20.

Cellists; Jules Eskin, tomorrow and Aug. 2. Jacqueline DuPre, Aug. 3. Flute; Doriot Dwyer, Sunday. Oboe; Ralph Gomberg, Aug. 2. Bassoon; Sherman Walt, Aug. 2.

Eleven famous Met singers, Boston Symphony Chamber Ensembles, and three choruses are also part of the many varied solos and concerto works.

The program follows for the major concerts:

July 11, Weekend Prelude 7 p.m. Silverstein and Eskin—Bach Program, The four suites, Leinsdorf.

July 12, Mozart: The Abduction from the Seraglio (in German) Leinsdorf, Tanglewood Choir.

July 13, Graff: Symphony for strings, Bach: Triple concerto in a minor, Dwyer, Silverstein, Levin—Handel: Concerto Grosso op. 6 no. 1, Mozart: 'Linz' Symphony k. 425 Zinman.

July 18, Weekend, Prelude 7 p.m. Zukofsky and Kalish, Leinsdorf, Rossini: L'Italiana in Algeri' Overture, Scharwenka: Piano Concerto no. 1 —Wild Stravinsky: The rite of spring.

July 19, Leinsdorf. Concerto and soloist to be announced, plus —Prokofiev: Romeo and Juliet suite.

July 20, Leinsdorf, Tchaikovsky, Program: Introduction to Act II 'Swan Lake,' Violin Concerto Zukerman soloist and the Symphony no. 5.

July 25, weekend Prelude 7 p.m. Wild-Leinsdorf Beethoven; Egmont 'Overture, Beethoven: Symphony no. 1 and Brahms: Piano concerto no. 2—Watts.

July 26, Leinsdorf—Verdi: Otello with the 3 full Choirs and soloists.

July 27, Wilson — Sibelius: Symphony no. 2 and Beethoven: 'Emperor' concerto Ashkenazy.

Aug. 1, Weekend Prelude 7 p.m. Boston Symphony Chamber Players. Leindorf — Stravinsky: Symphony in C, Schonenberg: A survivor from Warsaw and Brahsm: Symphony no. 4.

Aug. 2, Boulez—Haydn: Sinfonia concertante op. 84—Debussy: Jeux, Bartok: Two rhapsodies for violin and orch. Silverstein—Debussy: La mer.

Aug. 3, Barenboim, Mendelssohn: 'Ruy Blas' Overture, Elgar: Cello concerto—Dupre, Beethoven: Symphony no. 5.

Aug. 8 Weekend Prelude, Berkshire Boy Choir, Ancerl Smetana: Ma Viast.

Aug. 9, Leinsdoft, Debussy: Three nocturnes—Tanglewood Choir. Weill:Suite from 'The Threepenny Opera,' Brahms: Piano concerto no. 1. Cliburn.

Aug. 10, Krips, Haydn: 'Surprise' Symphony, Strauss: Till Eulenspiegel, Shubert: Symphony no. 9.

Aug. 15, Weekend Prelude 7 p.m. Boston Symphony Chamber Players, Leinsdorf, Beethoven Program—'Pastoral' Symphony, 'Eroica' Symphony.

Aug. 16, Rudolf, Haydn: Symphony no. 91, Bartok: Dance Suite, Tchaikovsky: 'Pathetique' Symphony.

Aug. 17, Lewis, Berlioz: 'Corsaire' Overture, Berlioz: Nuits d'ete, Mozart: Parto from 'La clemenza di Tito' K. 621, Rossini: Druds sorte from L'Italiana Horne, Tchaikovsky: Francesca da Rimini.

Aug. 22, Weekend, Prelude 7 p.m. Sills, Katims, Rossini: 'Gazza Ladra' Overture, Tchaikovsky: Symphony no. 4, Vaughan Williams: Fantasia on a theme by Thomas Taillis, Ravel: 'Daphnis et Chloe no. 2.

Aug. 23, Leinsdorf, Varese: Deserts, Beethoven: Piano concerto no. 4. Frager—Stravinsky: 'Firebird' suite.

Aug. 24, Leinsdorf, Berlioz: 'Royal hunt and storm from 'The Trojans.' Beethoven: Symphony no. 9. Sills, Kopleff, Alexander, Diaz, Bershire Chorus, Tanglewood Choir.

NEWS
SOUTHBRIDGE, MASS.
(E) 5,742

JUL 10 1969

103

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 13 1969 New England

...In the Berkshires, its Tanglewood

By MARJORIE SHERMAN
Staff Writer

The blue-eyed, 2-year-old smiled engagingly, licked the sugar off her cookie, and listened to the Boston Symphony Orchestra play the Mozart Jupiter Symphony.

Two picnic blankets away on the wide green lawns of Tanglewood were two little boys, running their mini-cars silently back and forth.

Hunndreds of teen-agers sprawled on the grass or kept silent watch at the curving rim of the great Music Shed.

Music students pored over their scores, and inside and out, the Sunday afternoon quiet was broken only by the bright golden notes of Mozart's last symphony.

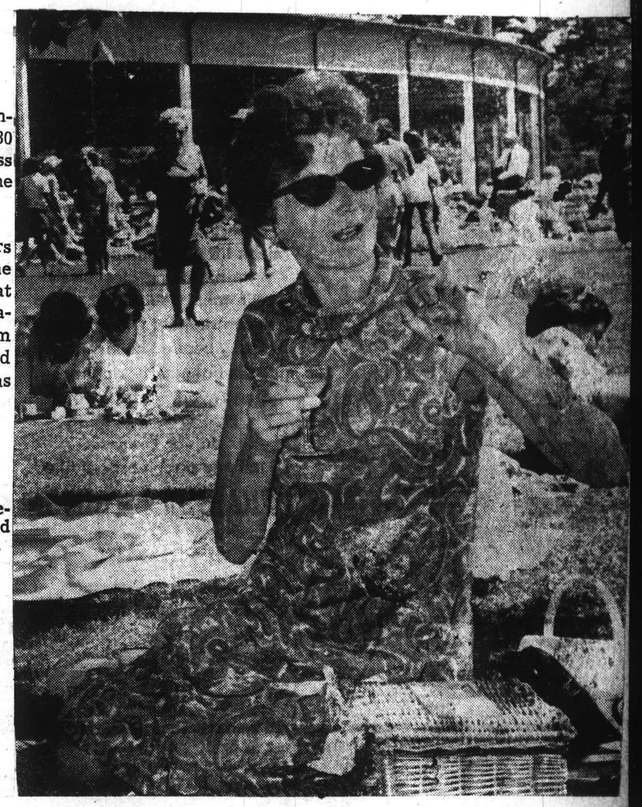
The huge trees drowsed in the clear Berkshire sunlight, and more than one white-haired listener, lawn-chaired in the shade, slept a little too.

On this still Summer day, Serge Koussevitzsky's dream the Berkshire Music Center was very real.

His widow, her fragile face luminous with pleasure in this favorite music, remembered the opening night of more than 30 years ago as she and her sister Anna, Duchess de Leuchtenberg, strolled quietly in The Tent, the BSO's newest at Tanglewood.

A gathering place for special contributors to Tanglewood, The Tent drew the longtime hierachy of this Glyndebourne of America at its festive opening. Cabots and Tafts, senators from Washington, and visitors from England lifted a toast to Symphony, and over their heads, pink and violet Fuchsias swayed a little in the cool breeze.

MEMBERS of BSO debate a score between performances.



FIRST time at Tanglewood for Mrs. David Sharpley of England.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 22 1969

SOCIETY

by Miriam Tod

In years to come tales will be told of exactly where people were and what they were doing at the precise moment of man's landing on the moon. Some were at the beach, others at home, but surely one of the most impressive and unforgettable places to be was at Tanglewood in the Berkshires.

To a standing and prolonged ovation maestro Erich Leinsdorf and the Boston Symphony Orchestra brought Tchaikovsky's Fifth Symphony to a crashing close. To the thousands and thousands of music lovers in The Shed who were on their feet and calling for an encore he held up his hand for silence and said, "The word has just come that man has landed safely on the moon. The orchestra and I would like to play the National Anthem." And to an emotion-packed audience who joined in with the words, the men of the orchestra rose to their feet and saluted the astronauts in their own special way.

Among the audience at this all-Tchaikovsky program were the members of the Friends of the New England Conservatory to whom the afternoon was a climax to a wonderful weekend of music in the Berkshires. Arranged and sponsored by the Friends organization, the group had arrived Friday evening in time for for the prelude concert at Tanglewood, followed by one of the special Tanglewood box suppers before the regular Friday evening concert.

The famous old Curtis Hotel in Lenox was the base of operations for the group and here they stayed Friday and Saturday nights. The well-known buffet dinner of the hotel was enjoyed Saturday evening and after the evening concert at Tanglewood, the Friends joined the president of the New England Conservatory, Gunther Schuller, and his wife for a party.

The highlight of the social part of the weekend came at noon on Sunday when the group were guests for luncheon at Naumkeag, the beautiful old mansion at Stockbridge that is now the property of the Trustees of Reservations.

Here they gathered on the terrace behind the big, rambling Victorian house designed in 1885 by Stanford White for Joseph Choate, one-time United States Ambassador to Great Britain. The gardens, all 46 acres of them, fall in terraces to a water garden below, and the view from any part encompasses a panoramic view of the rolling wooded Berkshire hills.

Deep in conversation within the tiled walls of the Chinese garden were Dr. Nathan B. Talbot of Brookline and John H. Carter of Weston, whose wives are among the most active members of the Friends of the New England Conservatory. An exquisite enclosed area the Chinese Garden has a peaceful temple within its walls in which are examples of Chinese sculpture and tiling. A deep blue hammock is hung here inviting guests to relax and enjoy the view of the hills.

Mrs. Charles E. Mason, Jr. of Chestnut Hill was urging the guests to tour the house with its fabulous treasures and furnishings of the twenties. Like Mrs. Jack Gardner's palace on the Fenway, the house was left by Miss Mabel Choate to the Trustees of Reservations with the understanding that nothing would be moved or changed, and so it is a living memorial to a way of life in a particular period of history. Leading a group consisting of Mr. and Mrs. Robert Palmer of Hingham, and Mr. and Mrs. Joseph Goodwin of Cohasset, Mrs. Mason was asked numerous questions about the house. Her husband is an officer of the Trustees of Reservations.

Among the guests at the luncheon was Mrs. Frank Hinckley whose daughter, Mrs. Sharles F. Hovey of Chestnut Hill, accompanied her on the weekend. Mrs. Hinckley was delighting the group of Friends with reminiscences of days gone by when she was a guest at Naumkeag, for she was a close friend of Miss Mabel Choate and used to be a frequent visitor at the estate.

Mrs. Edwin Ohl of Dedham was another at the luncheon and weekend, as were the George Darrells and the Horatio Colonys. Gunther Schuller, president of the New England Conservatory, arrived in time for luncheon, looking like a 'symphony in green' as he wore a green sports jacket and matching slacks.

There was complete agreement among the Friends that it had been a perfect weekend, and one that every one hoped would become an annual event on the calendar of the Friends of the New England Conservatory.

'twas Party Weekend For BSO Overseers

THIS WAS A MUSIC and party weekend for Boston Symphony Orchestra's Board of Overseers and their wives at Tanglewood, Lenox, beginning Friday evening with a concert by the Berkshire Boy Choir (formed three years ago to establish an American Choir of the highest international standing). Guests went on to a picnic supper in the Tent before attending the Leinsdorf-conducted Stravinsky, Schoenberg, Brahms program.

Saturday there was a tour of Tanglewood, a luncheon meeting (just for the Overseers) in the Tent followed by a mid-afternoon vocal concert at the Berkshire Music Center. Mrs. John L. Senior entertained at cocktails before the evening concert conducted by Boulez. The concert offered Haydn, Debussy and Bartok (Silverstein).

Yesterday Mr. and Mrs. Thomas D. Perry, Jr., gave a luncheon before the afternoon concert conducted by Berenboim and later guests adjourned for tea at "Seranak," the home of Mrs. Serge Koussevitsky.

The Talcott M. Banks, the Philip K. Allens, Msgr. Edward G. Murray, the Robert C. Alisops and Mrs. Harris Fahnestock were among those participating in the festive weekend. Others were the Abram T. Colliers, the Lawrence Kaplans, Leo Beranek, the Gardner Browns, Carleton P. Fuller, Mrs. C. D. Jackson, the Lawrence K. Millers (he is publisher of the Berkshire Eagle).

Also the Herbert W. Fratts, the Donald B. Sinclairs, Mr. and Mrs. John Hoyt Stookey (one of the founders of the Berkshire Boys' Choir); the Robert G. Weises and members of the Tanglewood Council of Friends.

★ ★ ★

JOAN KENNEDY will narrate Prokofiev's "Peter and the Wolf" Tuesday night at the first "Old Timers Night" program, conducted by Arthur Fielder in his annual Tanglewood appearance with his celebrated Boston Pops Orchestra. It benefits the Orchestra's pension fund. Song sheets with the lyrics of Ta-Ra-Ra-Boom De Ay, The Sidewalks of New York, Sweet Rosie O'Grady, Daisy, The Band Played On, After the Ball, A Hot Time in the Old Town Tonight and similar great favorites will be given to the audience with their program. Mrs. Kennedy, who delighted the full-house Boston Pops audience with her narration in the Spring, will repeat her performance.

Tickets are now on sale at Tanglewood ($4 to $6.50 for box seats). Admission to the lawn, on sale at 6 p. m., the day of the concert is $3.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 4 1969

IRON MOUNTAIN RECORD
Monday, August 4, 1969

Mensa Group To Visit Tanglewood

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Mensa International claims membership and subscribers to its monthly Mensa Bulletin in 61 countries.

NE

Arts Council Sets August Date for Tanglewood Trip

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RECORDER-TRANSCRIPT
JAFFREY, N. H.
4,100

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 20 1969

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Car pools are being arranged to get the people to the concert.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 29 1969 New England

oh?

103

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 13 1969 New England

...In the Berkshires, its Tanglewood

By MARJORIE SHERMAN
Staff Writer

The blue-eyed, 2-year-old smiled engagingly, licked the sugar off her cookie, and listened to the Boston Symphony Orchestra play the Mozart Jupiter Symphony.

Two picnic blankets away on the wide green lawns of Tanglewood were two little boys, running their mini-cars silently back and forth.

Hunndreds of teen-agers sprawled on the grass or kept silent watch at the curving rim of the great Music Shed.

Music students pored over their scores, and inside and out, the Sunday afternoon quiet was broken only by the bright golden notes of Mozart's last symphony.

The huge trees drowsed in the clear Berkshire sunlight, and more than one white-haired listener, lawn-chaired in the shade, slept a little too.

On this still Summer day, Serge Koussevitzsky's dream the Berkshire Music Center was very real.

His widow, her fragile face luminous with pleasure in this favorite music, remembered the opening night of more than 30 years ago as she and her sister Anna, Duchess de Leuchtenberg, strolled quietly in The Tent, the BSO's newest at Tanglewood.

A gathering place for special contributors to Tanglewood, The Tent drew the longtime hierachy of this Glyndebourne of America at its festive opening. Cabots and Tafts, senators from Washington, and visitors from England lifted a toast to Symphony, and over their heads, pink and violet Fuchsias swayed a little in the cool breeze.

MEMBERS of BSO debate a score between performances.

FIRST time at Tanglewood for Mrs. David Sharpley of England.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 22 1969

SOCIETY

by Miriam Tod

In years to come tales will be told of exactly where people were and what they were doing at the precise moment of man's landing on the moon. Some were at the beach, others at home, but surely one of the most impressive and unforgettable places to be was at Tanglewood in the Berkshires.

To a standing and prolonged ovation maestro Erich Leinsdorf and the Boston Symphony Orchestra brought Tchaikovsky's Fifth Symphony to a crashing close. To the thousands and thousands of music lovers in The Shed who were on their feet and calling for an encore he held up his hand for silence and said, "The word has just come that man has landed safely on the moon. The orchestra and I would like to play the National Anthem." And to an emotion-packed audience who joined in with the words, the men of the orchestra rose to their feet and saluted the astronauts in their own special way.

Among the audience at this all-Tchaikovsky program were the members of the Friends of the New England Conservatory to whom the afternoon was a climax to a wonderful weekend of music in the Berkshires. Arranged and sponsored by the Friends organization, the group had arrived Friday evening in time for for the prelude concert at Tanglewood, followed by one of the special Tanglewood box suppers before the regular Friday evening concert.

The famous old Curtis Hotel in Lenox was the base of operations for the group and here they stayed Friday and Saturday nights. The well-known buffet dinner of the hotel was enjoyed Saturday evening and after the evening concert at Tanglewood, the Friends joined the president of the New England Conservatory, Gunther Schuller, and his wife for a party.

The highlight of the social part of the weekend came at noon on Sunday when the group were guests for luncheon at Naumkeag, the beautiful old mansion at Stockbridge that is now the property of the Trustees of Reservations.

Here they gathered on the terrace behind the big, rambling Victorian house designed in 1885 by Stanford White for Joseph Choate, one-time United States Ambassador to Great Britain. The gardens, all 46 acres of them, fall in terraces to a water garden below, and the view from any part encompasses a panoramic view of the rolling wooded Berkshire hills.

Deep in conversation within the tiled walls of the Chinese garden were Dr. Nathan B. Talbot of Brookline and John H. Carter of Weston, whose wives are among the most active members of the Friends of the New England Conservatory. An exquisite enclosed area the Chinese Garden has a peaceful temple within its walls in which are examples of Chinese sculpture and tiling. A deep blue hammock is hung here inviting guests to relax and enjoy the view of the hills.

Mrs. Charles E. Mason, Jr. of Chestnut Hill was urging the guests to tour the house with its fabulous treasures and furnishings of the twenties. Like Mrs. Jack Gardner's palace on the Fenway, the house was left by Miss Mabel Choate to the Trustees of Reservations with the understanding that nothing would be moved or changed, and so it is a living memorial to a way of life in a particular period of history. Leading a group consisting of Mr. and Mrs. Robert Palmer of Hingham, and Mr. and Mrs. Joseph Goodwin of Cohasset, Mrs. Mason was asked numerous questions about the house. Her husband is an officer of the Trustees of Reservations.

Among the guests at the luncheon was Mrs. Frank Hinckley whose daughter, Mrs. Sharles F. Hovey of Chestnut Hill, accompanied her on the weekend. Mrs. Hinckley was delighting the group of Friends with reminiscences of days gone by when she was a guest at Naumkeag, for she was a close friend of Miss Mabel Choate and used to be a frequent visitor at the estate.

Mrs. Edwin Ohl of Dedham was another at the luncheon and weekend, as were the George Darrells and the Horatio Colonys. Gunther Schuller, president of the New England Conservatory, arrived in time for luncheon, looking like a 'symphony in green' as he wore a green sports jacket and matching slacks.

There was complete agreement among the Friends that it had been a perfect weekend, and one that every one hoped would become an annual event on the calendar of the Friends of the New England Conservatory.

'twas Party Weekend For BSO Overseers

THIS WAS A MUSIC and party weekend for Boston Symphony Orchestra's Board of Overseers and their wives at Tanglewood, Lenox, beginning Friday evening with a concert by the Berkshire Boy Choir (formed three years ago to establish an American Choir of the highest international standing). Guests went on to a picnic supper in the Tent before attending the Leinsdorf-conducted Stravinsky, Schoenberg, Brahms program.

Saturday there was a tour of Tanglewood, a luncheon meeting (just for the Overseers) in the Tent followed by a mid-afternoon vocal concert at the Berkshire Music Center. Mrs. John L. Senior entertained at cocktails before the evening concert conducted by Boulez. The concert offered Haydn, Debussy and Bartok (Silverstein).

Yesterday Mr. and Mrs. Thomas D. Perry, Jr., gave a luncheon before the afternoon concert conducted by Berenboim and later guests adjourned for tea at "Seranak," the home of Mrs. Serge Koussevitsky.

The Talcott M. Banks, the Philip K. Allens, Msgr. Edward G. Murray, the Robert C. Alisops and Mrs. Harris Fahnestock were among those participating in the festive weekend. Others were the Abram T. Colliers, the Lawrence Kaplans, Leo Beranek, the Gardner Browns, Carleton P. Fuller, Mrs. C. D. Jackson, the Lawrence K. Millers (he is publisher of the Berkshire Eagle).

Also the Herbert W. Fratts, the Donald B. Sinclairs, Mr. and Mrs. John Hoyt Stookey (one of the founders of the Berkshire Boys' Choir); the Robert G. Weises and members of the Tanglewood Council of Friends.

★ ★ ★

JOAN KENNEDY will narrate Prokofiev's "Peter and the Wolf" Tuesday night at the first "Old Timers Night" program, conducted by Arthur Fielder in his annual Tanglewood appearance with his celebrated Boston Pops Orchestra. It benefits the Orchestra's pension fund. Song sheets with the lyrics of Ta-Ra-Ra-Boom De Ay, The Sidewalks of New York, Sweet Rosie O'Grady, Daisy, The Band Played On, After the Ball, A Hot Time in the Old Town Tonight and similar great favorites will be given to the audience with their program. Mrs. Kennedy, who delighted the full-house Boston Pops audience with her narration in the Spring, will repeat her performance.

Tickets are now on sale at Tanglewood ($4 to $6.50 for box seats). Admission to the lawn, on sale at 6 p. m., the day of the concert is $3.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 4 1969

TROY RECORD
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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 29 1969 New England

oh?

104

Berkshire Festival Called Worthwhile Expedition

By EUGENE BROWN
Ottaway News Service

A female cellist, with the cello between her knees and a heavy bow in her hand, no matter how graceful, still looks like mother rubbing the dirt out of clothes on a washboard held sideways.

I made this observation to Mrs. Brown at the famed Berkshire Festival recently as we heard the Boston Symphony Orchestra accompany sturdy Jacqueline Du Pre at Tanglewood, in Lenox, Mass.

Going to Tanglewood is usually an expedition for anyone except the natives surrounding Lenox who probably don't.

Torturous Drive

We had driven up from Danbury., Conn., a two-hour drive on Connecticut's torturous Route 7. Most of the time we were poking along behind female motorists looking for rare specimens of roadside butterflies.

I had just finished a tiring 11-9 set of hotly contested tennis doubles and wanted to get to Tanglewood only so I could sleep to soft music. The trip seemed interminable, but Mrs. B assured me that the scenery in Northern Connecticut and Western Massachusetts is rare at any time of the year, and it is indeed.

We had ordered expensive box seats for the festival way back in April. These are comfortable camp chairs in neat boxes. The real music lovers sit on green steel-folding chairs. Bring a cushion unless you are very young or padded.

Daniel Barenboim was the conductor that Sunday afternoon. He is young, born in Buenos Aires and now a citizen of Israel. As a small child he made many musical appearances, as did his wife the cellist, Jacqueline Du Pre, who was born in England. She started on the cello at the age of 5. I wonder to myself why it is possible for a musical genius to start earning a living at 5 whereas a newspaperman seldom achieves even a modest fame till his forties.

I mentioned this to Mrs. B during the concert, but she was listening elsewhere.

Difficult to See Cellist

For music people, the program consisted of an overture, "Ruy Blas," Opus 95 by Mendelssohn; Elgar's cello concerto in E minor, Opus 85, followed by an intermission; and then Beethoven's vigorous Symphony No. 5 in C minor, Opus 67.

I thought — and wispered conversations confirmed it — that the cellist should sit on a high platform where you could watch the technique. As it was we had to strain to see her head and shoulders and assume there was a cello below.

The Boston Symphony dresses sensibly for the weather, in no coats but in all white shoes, socks, trousers and shirts.

Ties and belts are black. Barenboim got into a warm lather in a white jacket. His wife wore a medium-length skirt which draped around the cello.

Some day she might wear a miniskirt, if they change the shape of cellos.

This is the 32nd year for the Boston Symphony at Tanglewood, in a band shell which is officially called "The Shed."

1890 Appearance

This structure is sort of 1890 in appearance, but there are several modern theatre and snack stands surrounding it, well hidden behind spacious lawns and shaped hemlocks.

The floor of The Shed is hard clay, and the ceiling decor is green steel beams. As the ceiling bends down towards the orchestra pit, it is covered with what looks like 15-foot black bats. Which looks as if the bats were flying into the mouth of a cave. I assume that "bats" are there for acousitical aid.

After the performance, we wandered around the very beautiful box gardens and watched the fascinating dress of permissive youths who are now everywhere. However, we did see many middle-aged folks dressed with the same abandon.

Hundreds of people just sit on the grass during the concert. They can't see much, but what better way is there to listen to music than to be with congenial friends and a picnic basket on soft grass on a sunny afternoon. It. is true you rise with a protesting sacroiliac, but you have lived!

One snatch of overheard conversation in The Shed has made me wonder ever since. Three women were talking to a man about an incident, and he replied: "Well, if she sticks her tongue out at me, I am going to stick my tongue out right at her . . ."

I just hated to go home.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

AUG 13 1969

NEWS-TIMES
DANBURY, CONN.
(E) 29,870

AUG 13 1969

WASHINGTON DATEBOOK

Tanglewood Is Delight After Sizzling D. C.

By BARONESS STACKELBERG

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

SEP 3 1969

With the President and Congress out of town for three weeks, it was the first time in years official Washington enjoyed a real vacation. President Nixon did everyone a favor by announcing his vacation plans well in advance, unlike President Johnson who usually left for short stays in Texas on the spur of the moment.

Baroness Stackelberg

Congressmen, meanwhile, got around to voting a long-dreamed-of three weeks' vacation for themselves. Their aim, it was said, was to get time to be with their vacationing school-age children. But as happens every year, within 24 hours dozens of them had already flown off for glamor cities like Paris and Hong Kong on "inspection trips."

Most of the diplomatic corps had also left town because there is no point in sweltering in Washington when no White House or Congressional VIP's are around to entertain.

While some of the press went west to cover the California White House, I took off for eight days to Massachusetts to see glamorous international hostess Juliette Cobian and her husband, Rafael, in the Berkshires, where occasionally they retreat to rest up from the rigors of their social life in San Juan, New York and Madrid, as well as in ultra-chic Marbella, near Malaga in Spain, where they are building a fabulous villa.

TANGLEWOOD at Lenox, Mass., was the highlight of the vacation when the emotion-charged voices of 14,120 people shouted and cheered Boston Symphony's conductor, Erich Leinsdorf, at his valedictory performance.

Demonstrations of enthusiasm are normal at Tanglewood. But this was the first time I ever saw such waves of adoration sweep toward a conductor that people were moved to tears.

It wasn't surprising considering the combination of the magnificent orchestra performance of Beethoven's Ninth Symphony, assisted by the marvelous Berkshire Chorus, and a soloist named Beverly Sills, whose voice has been likened to that of Geraldine Farrar, as well as the fond farewell they were extending to Leinsdorf.

TANGLEWOOD incidentally, was founded by the late Serge Koussevitsky as a unique summer academy for advanced music study. Gifted young musicians from here and abroad gather for an intensive eight-week session.

Berkshire Music Center students and faculty members perform publicly almost every day. Orchestra, chamber music, choral and vocal programs and composer's forums are held weekly. The "Friends of Music" at Tanglewood provide both the audience and the tuition funds for the Berkshire Music Center.

Conductor Leinsdorf, incidentaly, left this weekend for Buenos Aires to begin rehearsals for 15 performances at the famed Teatro Colon Opera House.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 21 1969

BMC Auxiliary To Benefit From Concert at Tanglewood

The Berkshire Medical Center Auxiliary will hold its first major fund-raising event at Tanglewood on Friday, Aug. 15, when, for the first time, a performance of the Boston Symphony Orchestra will benefit a Berkshire County cause. Luke S. Hayden, chairman, stated that the program will be announced soon.

Luke S. Hayden

Mr. Hayden, who was active in merging the Pittsfield General and St. Luke's hospitals, was the first lay president of St. Luke's. He is a member of the BMC executive committee. Along with Harry Kraut, BSO assistant manager and Tanglewood director, and David Rockefeller Jr., Tanglewood development coordinator, he is arranging the benefit.

The BMC Auxiliary, organized last year after the merging of the hospitals, is itself a merger of the two hospital auxiliaries. St. Luke's auxiliary formed in the early '30s and Pittsfield General's in the early 1900s, when it was the House of Mercy. They were organized by women to supplement the hospitals' incomes and supply, by sewing or purchase, linen and other necessities. Later they added volunteer services and a variety of money-making projects. Since joining forces, they have continued the projects and added others as rising prices have created the need for additional income and the need for additional services has become apparent. The membership totals 1,083.

Since its advent in the Berkshires in 1936, the BSO has played only two benefit concerts at Tanglewood in addition to those for its own pension fund and its summer school, the Berkshire Music Center. During World War II, it performed for British War Relief and again for Russian War Relief, the latter of special interest to the late conductor, Serge Koussevitzky, who came to Boston from conducting on the Volga River. During the Pops season in Boston for many years, many organizations have added to their treasuries by sponsoring programs under the baton of Arthur Fiedler.

The Aug. 15 program will be included in the regular Tanglewood series by the full orchestra. The committee is planning special features for the early evening, including picnic parties on the Tanglewood lawn.

ALBANY TIMES UNION
Tuesday, February 25, 1969

The Boston Symphony Orchestra concert at Tanglewood on Aug. 15, part of the eight-week Tanglewood Festival, will benefit the Berkshire Medical Ceter.

The performance will be the first major fund raising event of the newly merged medical center.

This will be the third concert in the history of Tanglewood to benefit something other than one of its own projects. During World War 2 it performed for the British War Relief and for the Russian War Relief (seasons were cancelled during the latter part of the war.)

Speical features are being planned fo the evening. These and the program will be announced at a later date.

* * *

Symphony to Perform For Medical Center

PITTSFIELD — For the first time a performance of the Boston Symphony Orchestra will benefit a Berkshire County cause.

The Berkshire Medical Center Auxiliary will hold its first major fund raising event at Tanglewood Aug. 15. The chairman, Luke S. Hayden, said the program will be announced soon.

Arrangements are being made with Harry Kraut, BSO assistant manager and Tanglewood director, and the Tanglewood development coordinator, David Rockefeller, Jr.

The BMC Auxiliary organized after the merger of St. Luke's and Pittsfield General Hospitals. St. Luke's auxiliary was organized in the early 30s and Pittsfield General in the 20s by women who wanted to help by supplementing hospital incomes and supplying linen and other necessities. Added projects have increased the need for additional income.

The Aug. 15 program will be included in the regular Tanglewood series by the full orchestra. The committee is planning special features for the early evening, including picnics.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

FEB 24 1969

BSO At Tanglewood To Give Benefit Concert For BMC

The Boston Symphony Orchestra will play for the first time at Tanglewood on Friday, Aug. 15th, a concert to benefit a Berkshire County cause.

Asking the public to save the date, the chairman, Luke S. Hayden, executive committee member of the Berkshire Medical Center, stated that the program will be announced soon. The performance will be the first major fund-raising event for the recently merged Pittsfield General and St Luke's hospitals by its auxiliary.

Since its advent in the Berkshires in 1936, the orchestra has given at Tanglewood only two benefit concerts, in addition to those for its own pension fund and summer school, the Berkshire Music Center.

During World War II it performed for British War Relief and again for Russian War Relief, the latter of special interest to its late conductor, Dr. Serge Koussevitsky.

The Aug. 15th concert will be included in the regular Tanglewood series by the full orchestra. The committee is planning special features for the early evening, including picnic parties on the Tanglewood lawn.

DALTON-HINSDALE NEWS
DALTON, MASS.
WEEKLY CIRC. 1,700

FEB 27 1969

Benefit Concert Chairmen Listed

Luke S. Hayden, chairman of arrangements for the concert by the Boston Symphony Orchestra Aug. 15 at Tanglewood that will benefit the Berkshire Medical Center, has announced committee chairmen.

Members of the BMC Auxiliary, sponsors of the concert are: Mrs. Henry D. Brigham and Mrs. Francis L. Woods, president and vice president; Mrs. Charles J. Graham in charge of ticket control; Mrs. Edward L. Dobbins, publicity; Mrs. Gilbert D. Kittredge, invitations to patrons and sponsors; Mrs. Frederick S. Klein, designing; and Mrs. James G. Garivaltis, parties on the Tanglewood lawn.

The program for the evening, with special features, will be announced soon. The major fund-raising event of the center for the season, the benefit will involve many of the 1,200 auxiliary members who contribute money and volunteer services to the Pittsfield General and St. Luke's hospital units that merged in 1968.

Ticket information may be obtained and seats reserved by a call or letter to Miss Virginia Rhodes, 74 Wendell Ave., Pittsfield.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

APR 5 1969

Aides Named for BMCA Concert

Luke S. Hayden, chairman of arrangements for the concert by the Boston Symphony Orchestra on Aug. 15 at Tanglewood that will benefit the Berkshire Medical Center, has announced committee heads.

Members of the BMC Auxiliary, sponsor of the gala evening who are planning it, are: Mrs. Henry D. Brigham and Mrs. Francis L. Woods, president and vice president; Mrs. Charles J. Graham in charge of ticket control; Mrs. Edward L. Dobbins, publicity; Mrs. Gilbert D. Kittredge, invitations to patrons and sponsors; Mrs. Frederick S. Klein, designing; and Mrs. James G. Garivaltis, parties on the Tanglewood lawn.

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TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

APR 7 1969

105.

Tanglewood Benefit

LEE — Tickets for the gala evening at Tanglewood Aug. 15 for the benefit of the Berkshire Medical Center will be sold Saturday from 10 to 2 at the Lee Super Market.

Heading the sale in Lee are Mrs. Francis P. Devanny, chairman, Mrs. William K. Collins and Mrs. Stuart C. Miller. Both reserved seat and general admission tickets will be sold. On the Tanglewood program for the evening are Beethoven's "Pastoral" and "Eroica" symphonies, with Eric Leinsdorf conducting.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 23 1969

Labor Secretary To Attend Tanglewood Gala

George P. Shultz

A member of President Nixon's Cabinet will attend the gala evening at Tanglewood on Friday, Aug. 15. Secretary of Labor George P. Shultz and Mrs. Shultz have accepted the invitation of the Berkshire Medical Center Auxiliary, signed by Mrs. Serge Koussevitzky and Mrs. Norman Rockwell for the Beethoven concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting, and other events of the evening that will benefit the Pittsfield General and St. Luke's units of the medical center.

Secretary Shultz, for the past 25 years a summer resident of the Swift River section of Cummington, when appointed by the President was granted leave from the Center of Advanced Studies in the Behavioral Sciences at Stanford University, where he is a fellow. He and Mrs. Shultz will be guests at a cocktail-buffet of Councilman and Mrs. Edward L. Dobbins at their home, 101 Colt Road, preceding the concert.

General admission tickets to the event, which will also include a musical prelude by the Boston Symphony Players at 7 p.m. and festivities on the Tanglewood lawn from 8 to 9, with opportunity to picnic, are on sale at England's and the Pittsfield General gift shop. Reserved seats are available through Miss Virginia Rhodes, 74 Wendell Ave.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 25 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969

Reserved Seats For BMC Gala

To accommodate those wishing reserved seats for the gala evening at Tanglewood Aug. 15 for the benefit of the Berkshire Medical Center, tickets will be sold in central locations during the coming week. The sale has been arranged by Mrs. Homer D. Laube and Mrs. Samuel Boxer, ticket chairmen for Pittsfield.

On Friday, Aug. 1, from 10 to 3, tickets will be sold at the City Savings Bank, and at Sammy Vincent's music store, on Aug. 2 from 10 to 1. Mrs. John M. Allen has arranged a sale from Aug. 4 to 7 at Sammy Vincent's by volunteers of the Berkshire Medical Auxiliary, which is sponsoring the event.

At the concert the Boston Symphony Orchestra will be conducted by Erich Leinsdorf and there will be a musical prelude by the Boston Symphony Chamber Players and festivities on the Tanglewood lawn.

General admission tickets are on sale every day at England's, Sammy Vincent's, the City Savings Bank and the Pittsfield General unit gift shop.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1969

Stockbridge

Tickets for the gala evening at Tanglewood on Aug. 15 to benefit the Berkshire Medical Center will be sold at the Red Lion Inn on Thursday, Aug. 7, from 11 to 2:30 and 5:30 to 8:30. The concert by the Boston Symphony Orchestra, with Erich Leinsdorf conducting, will be preceded by a musical prelude by the Boston Symphony Chamber Players and a program on the lawn. The sale of reserved seats and general admissions will be under the direction of Mrs. Fayette O. White Jr.

Plan a Tanglewood Picnic

The Berkshire Medical Center Auxiliary's gala evening at Tanglewood on Friday, Aug. 15, will be the culmination of six months of planning for the first major fund-raising event of the combined auxiliaries of Pittsfield General and St. Luke's hospitals.

On a stormy February afternoon, the committee headed by Luke S. Hayden met to formulate plans for the evening, which will feature an all-Beethoven concert by the Boston Symphony Orchestra.

Among the special features planned are picnic parties on the spacious lawns preceding the concert. Set the stage for the concert with a well-stocked hamper and a congenial group of friends, and plan to take part in the festivities.

When grandad was a lad, he knew what picnics were. In those days, the picnic hamper groaned with a load of cold chicken, vegetables, fresh fruits and cheeses. The picnic was an event that required hearty food for appetites whetted by fresh air.

Hurrah for the good old days! Today's picnic basket can provide the same elegant assortment of goodies—most important among them plenty of juicy cold roast chicken.

Twin Lemon Chickens make any picnic meal doubly delicious. Lemon juice and tarragon add their flavors to the birds. The inside of the chicken is succulent; the skin, crisp and an appetizing golden-brown.

With the chicken, serve a platter of cold antipasto. Try beets, artichoke hearts, olives, button mushrooms, chick peas, or any cold canned vegetable for that matter. Marinate them with French dressing or serve them without dressing, as you choose. Either way, they add a pleasant note of sophistication to the picnic.

With antipasto, cold roast chickens, a crisp crust bread, fruit, cheese and yummy dessert, the meal is certain to be a high spot of the evening.

TWIN LEMON CHICKENS

2 whole broiler-fryer chickens
2 teaspoons Ac'cent, divided
2 teaspoons salt, divided
2 teaspoons tarragon, divided
1 lemon

Sprinkle cavity of each chicken with ½ teaspoon of the Ac'cent, ½ teaspoon of the salt an ½ teaspoon of the tarragon. Hook wing tips into back to hold neck skin. Truss chickens. Rub each chicken with cut surface of ½ lemon and sprinkle each with ½ teaspoon Ac'cent and ½ teaspoon salt and ½ teaspoon tarragon. Place on rack in small roasting pan. Bake in 375 degrees oven 30 minutes per pound. Yield: Four servings of a half-chicken each.

Ann Giddings, who sometimes surprises a hungry Friday-night news staff with baked goodies, has agreed to share her recipe for Delights, an easy to prepare, easy to carry dessert. It's just the right note on which to end a pre-concert picnic.

DELIGHTS

Melt 1 stick butter or margarine in 9 by 13 baking tin.

Mix in 1½ cup crushed vanilla wafers.

Sprinkle 1 small package chocolate bits, then 1 can cocoanut, and 1 cup sliced nuts. Pour 1 can (39c size) condensed milk over all.

Bake 25 minutes at 375 degrees.

Note: May need a few minutes more baking time.

If you have neither the time nor the inclination to make your own picnic, reservations may be made with Mrs. James G. Garivaltis, 200 Holmes Road, for box suppers prepared by the Tanglewood kitchen staff. The choices are half-chicken, fruit and brownies, or tuna or chicken salad sandwiches, relishes and desert.

Mrs. Garivaltis has also announced that all BMCA ticket holders will be entitled to use the Tent Club that night.

Marge Harris

Cold roast chickens, flavored with lemon and tarragon, are a welcome picnic duo. Sharing the spotlight: an elegant antipasto, cheese and fresh fruit.

Joel Librizzi

Mrs. Edward L. Dobbins and Mrs. James G. Garivaltis, chairmen of lawn parties preceding Berkshire Medical Center Auxiliary's gala evening at Tanglewood, refer to cookbook for recipes. The all-Beethoven concert by the Boston Symphony Orchestra will be held Friday, Aug. 15. Proceeds will benefit the medical center and are available at England's and Sammy Vincent's.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 1 1969

Medical Center Benefit Soon

A benefit for the Berkshire Medical Center is being held at Tanglewood on Aug. 15. General admission tickets for the gala evening are available at Pierce World Travel Agency in Williamstown for $3. Reserved seats, priced from $5 to $18 are also available by contacting Mrs. Walter Kearsey in Williamstown.

The Boston Symphony Orchestra will be performing at the benefit, with a musical prelude from 7 to 8 and a Beethoven concert at 9. There will be lawn festivities between these two programs.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 1 1969

Joel Librizzi

CANDY-STRIPERS Marjorie Goodrich, Terri McKee, Polly Himes and Pamela Milukas are selling tickets for the Aug. 15 gala at Tanglewood. The event will be the first major fund-raising effort for the Berkshire Medical Center's Auxiliary.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 2 1969

105.

Tanglewood Benefit

LEE — Tickets for the gala evening at Tanglewood Aug. 15 for the benefit of the Berkshire Medical Center will be sold Saturday from 10 to 2 at the Lee Super Market.

Heading the sale in Lee are Mrs. Francis P. Devanny, chairman, Mrs. William K. Collins and Mrs. Stuart C. Miller. Both reserved seat and general admission tickets will be sold. On the Tanglewood program for the evening are Beethoven's "Pastoral" and "Eroica" symphonies, with Eric Leinsdorf conducting.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 23 1969

Labor Secretary To Attend Tanglewood Gala

George P. Shultz

A member of President Nixon's Cabinet will attend the gala evening at Tanglewood on Friday, Aug. 15. Secretary of Labor George P. Shultz and Mrs. Shultz have accepted the invitation of the Berkshire Medical Center Auxiliary, signed by Mrs. Serge Koussevitzky and Mrs. Norman Rockwell for the Beethoven concert by the Boston Symphony Orchestra, Erich Leinsdorf conducting, and other events of the evening that will benefit the Pittsfield General and St. Luke's units of the medical center.

Secretary Shultz, for the past 25 years a summer resident of the Swift River section of Cummington, when appointed by the President was granted leave from the Center of Advanced Studies in the Behavioral Sciences at Stanford University, where he is a fellow. He and Mrs. Shultz will be guests at a cocktail-buffet of Councilman and Mrs. Edward L. Dobbins at their home, 101 Colt Road, preceding the concert.

General admission tickets to the event, which will also include a musical prelude by the Boston Symphony Players at 7 p.m. and festivities on the Tanglewood lawn from 8 to 9, with opportunity to picnic, are on sale at England's and the Pittsfield General gift shop. Reserved seats are available through Miss Virginia Rhodes, 74 Wendell Ave.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 25 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 28 1969

Reserved Seats For BMC Gala

To accommodate those wishing reserved seats for the gala evening at Tanglewood Aug. 15 for the benefit of the Berkshire Medical Center, tickets will be sold in central locations during the coming week. The sale has been arranged by Mrs. Homer D. Laube and Mrs. Samuel Boxer, ticket chairmen for Pittsfield.

On Friday, Aug. 1, from 10 to 3, tickets will be sold at the City Savings Bank, and at Sammy Vincent's music store, on Aug. 2 from 10 to 1. Mrs. John M. Allen has arranged a sale from Aug. 4 to 7 at Sammy Vincent's by volunteers of the Berkshire Medical Auxiliary, which is sponsoring the event.

At the concert the Boston Symphony Orchestra will be conducted by Erich Leinsdorf and there will be a musical prelude by the Boston Symphony Chamber Players and festivities on the Tanglewood lawn.

General admission tickets are on sale every day at England's, Sammy Vincent's, the City Savings Bank and the Pittsfield General unit gift shop.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 31 1969

Stockbridge

Tickets for the gala evening at Tanglewood on Aug. 15 to benefit the Berkshire Medical Center will be sold at the Red Lion Inn on Thursday, Aug. 7, from 11 to 2:30 and 5:30 to 8:30. The concert by the Boston Symphony Orchestra, with Erich Leinsdorf conducting, will be preceded by a musical prelude by the Boston Symphony Chamber Players and a program on the lawn. The sale of reserved seats and general admissions will be under the direction of Mrs. Fayette O. White Jr.

Plan a Tanglewood Picnic

The Berkshire Medical Center Auxiliary's gala evening at Tanglewood on Friday, Aug. 15, will be the culmination of six months of planning for the first major fund-raising event of the combined auxiliaries of Pittsfield General and St. Luke's hospitals.

On a stormy February afternoon, the committee headed by Luke S. Hayden met to formulate plans for the evening, which will feature an all-Beethoven concert by the Boston Symphony Orchestra.

Among the special features planned are picnic parties on the spacious lawns preceding the concert. Set the stage for the concert with a well-stocked hamper and a congenial group of friends, and plan to take part in the festivities.

When granddad was a lad, he knew what picnics were. In those days, the picnic hamper groaned with a load of cold chicken, vegetables, fresh fruits and cheeses. The picnic was an event that required hearty food for appetites whetted by fresh air.

Hurrah for the good old days! Today's picnic basket can provide the same elegant assortment of goodies—most important among them plenty of juicy cold roast chicken.

Twin Lemon Chickens make any picnic meal doubly delicious. Lemon juice and tarragon add their flavors to the birds. The inside of the chicken is succulent; the skin, crisp and an appetizing golden-brown.

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Sprinkle 1 small package chocolate bits, then 1 can cocoanut, and 1 cup sliced nuts. Pour 1 can (39c size) condensed milk over all.

Bake 25 minutes at 375 degrees.

Note: May need a few minutes more baking time.

If you have neither the time nor the inclination to make your own picnic, reservations may be made with Mrs. James G. Garivaltis, 300 Holmes Road, for box suppers prepared by the Tanglewood kitchen staff. The choices are half-chicken, fruit and brownies, or tuna or chicken salad sandwiches, relishes and desert.

Mrs. Garivaltis has also announced that all BMCA ticket holders will be entitled to use the Tent Club that night.

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TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 1 1969

Joel Librizzi

Mrs. Edward L. Dobbins and Mrs. James G. Garivaltis, chairmen of lawn parties preceding Berkshire Medical Center Auxiliary's gala evening at Tanglewood, refer to cookbook for recipes. The all-Beethoven concert by the Boston Symphony Orchestra will be held Friday, Aug. 15. Proceeds will benefit the medical center and are available at England's and Sammy Vincent's.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 1 1969

Joel Librizzi

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 2 1969

106

BMC Tanglewood Gala Program Is Announced

Berkshire Community College President Thomas E. O'Connell will be master of ceremonies at the interim hour of the gala evening at Tanglewood Aug. 15, which is for the benefit of the Berkshire Medical Center. The interlude between the musical prelude at 7 and the Boston Symphony Orchestra's Beethoven program, which will be conducted by Erich Leinsdorf beginning at 9, will start with bagpipe fanfare by Jack MacGregor of Lee, who plays with the Springfield Pipers.

From 8 to 9, when many of the audience will picnic on the lawn, the Berkshire Hillsmen will sing a 20-minute program of light music on the porch of the Tanglewood-estate house. The Hillsmen include about 40 men of Pittsfield who have sung barbershop harmony for 15 years. Danny Johnson, guitarist, will conclude the interlude program.

At 7 the Boston Symphony Chamber Players will perform two compositions by Franz Schubert: the String Trio No. 1 in B Flat and the "Trout Quintet" for piano and strings. Guest pianist will be Gilbert Kalish of New York and Boston, who will play with Joseph Silverstein, BSO concertmaster; Jules Eskin, cello; Burton Fine, viola, and Henry Portnoi, double bass, all occupying first chairs in the Boston Symphony Orchestra.

At 9, the Boston Symphony will perform Beethoven's Symphony No. 6 in F Major ("The Pastoral") and Symphony No. 3 in E Flat ("Eroica").

General admissions for the gala, sponsored by the Berkshire Medical Center Auxiliary, are available daily at Sammy Vincent's, the City Savings Bank, England's and Pittsfield General and St. Luke's hospital units. Picnic suppers may be ordered by calling Mrs. James D. Garivaltis of 300 Holmes Road.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 8 7 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 8 1969

BCC President to Emcee During Tanglewood Event

Berkshire Community College President Thomas E. O'Connell will be master of ceremonies for the interim hour at the Gala Evening at Tanglewood in Lenox Aug. 15 for the benefit of the Berkshire Medical Center.

Bagpipe fanfare by Jack MacGregor of Lee, who plays with the Springfield Pipers, will open the program between the musical prelude at 7 p.m. and the Boston Symphony Orchestra's Beethoven concert conducted by Erich Leinsdorf.

From 8 to 9, when many of the audience will picnic on the lawn, the Berkshire Hillsmen will sing a 20-minute program of light music on the porch of the Tanglewood-estate house which serves as the classroom building of the Berkshire Music Center and contains its administration offices.

The Hillsmen include about 40 men of Pittsfield who have sung barbershop harmony for 15 years. Danny Johnson, guitarist of Adams, will conclude the interlude program.

At 7 o'clock the Boston Symphony Chamber Players will perform in the musical prelude two compositions by Franz Schubert: the String Trio No. 1 in B Flat and the "Trout Quintet" for piano and strings. The guest pianist will be Gilbert Kalish of New York and Boston, who will play with Joseph Silverstein, BSO concertmaster; Jules Eskin, cello; Burton Fine, viola and Henry Portnoi, double bass, all occupying first chairs in the larger orchestra.

At 9 o'clock the full Boston Orchestra will perform Beethoven's Symphony No. 6 in F Major ("The Pastoral") and Symphony No. 3 in E. Flat ("Eroica").

Reserved seats and general admission tickets for the evening may be ordered by calling Miss Virginia Rhodes of 74 Wendell Ave., Pittsfield. Picnic suppers may be ordered by calling Mrs. James D. Garivaltis of 300 Holmes Rd., Pittsfield.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 18 1969

Whitestone

LENOX DELEGATION at Friday's benefit performance at Tanglewood for the Berkshire Medical Center included Mr. and Mrs. W. Hewitt Clifford, Mr. and Mrs. Russell Dickinson, the Rev. and Mrs. Harris B. Hinchcliff, Mr. and Mrs. John D. Bender and Mr. and Mrs. George E. Mole.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 9 1969

Tanglewood Interlude to Benefit Berkshire Medical Center

PITTSFIELD — Berkshire Community College President Thomas E. O'Connell will be master of Ceremonies for the interim hour at Tanglewood Aug. 15 for the benefit of the Berkshire Medical Center.

A bagpipe fanfare by Jack MacGregor of Lee, who plays with the Springfield Pipers, will open the program between the musical prelude at 7 p. m. and the Boston Symphony Orchestra's Beethoven concert conducted by Erich Leinsdorf.

Picnic on Lawn

From 8 to 9, while many in the audience picnic on the lawn, the Berkshire Hillsmen will sing a 20-minute program of light music on the porch of the Tanglewood estate house.

The Hillsmen include about 40 Pittsfield men who sing barbershop harmony. They are affiliated with the 30,000-member National Society for the Preservation and Encouragement of Barbershop Singing in America.

Danny Johnson of Adams, guitarist, will conclude the interlude program.

"Trout" Quintet

At 7 p. m., the Boston Symphony Chamber Players will present a musical prelude of two compositions by Franz Schubert: the String Trio No. 1 in B Flat and the "Trout" Quintet for piano and strings.

Guest pianist will be Gilbert Kalish of New York and Boston, who will play with Joseph Silverstein, Boston Symphony concertmaster; Jules Eskin, cello; Burton Fine, viola; and Henry Portnoi, double bass, all occupying first chairs in the symphony.

The Chamber Players include the orchestra's principal musicians. Two years ago they toured Russia. The prelude will be in the music shed, where all ticket holders, including those with lawn tickets will be seated.

Beethoven Symphonies

At 9 p. m. the full Boston Symphony will perform Beethoven's Symphony No. 6 in F Major (the "Pastoral") and Symphony No. 3 in E Flat ("Eroica").

Reserved seats and general admission tickets for the evening may be ordered by calling Miss Virginia Rhodes of 74 Wendell Ave., Pittsfield. Tickets are available at Sammy Vincent's Music Store, the City Savings Bank, England's, and Pittsfield General and St. Luke's Hospital units. Picnic suppers may be ordered by calling Mrs. James D. Garivaltis of 300 Holmes Rd.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 12 1969

Support With Music

To the Editor of THE EAGLE:—

The gala evening at Tanglewood on Friday for the benefit of the Berkshire Medical Center offers a unique opportunity: to hear a concert by the superb Boston Symphony Orchestra conducted by Erich Leinsdorf, a prelude by the orchestra's principal players, an interlude including light music by the Berkshire Hillsmen, a chance to picnic on the beautiful Tanglewood lawn, and at the same time to contribute to our own hospitals.

The BMC Auxiliary has arranged its first major fund-raising event since the merging of St. Luke's and Pittsfield General units not only to give enjoyment to its supporters but to help in the purchase of modern equipment necessary to maintain the high standard of medical service the community needs and wants.

Let's support our hospitals to music. Call Miss Virginia Rhodes for reserved seats or get general admissions at Sammy Vincent's.

(Mrs.) LOUISE H. SULLIVAN.
39 Orchard Road,
Dalton.

Chorus Auditions Are Set

For all interested area vocalists, the Berkshire Music Center and Boston Symphony Orchestra announce the first set of auditions for the 1969 Berkshire Chorus, Jan. 5 from 1 to 5 p.m. at Thayer Hall of the Lenox School in Lenox, Massachusetts. Further auditions will be announced at a later date. Anyone desiring further information or an audition appointment should write to: Miss Marilyn R. Wilt, Symphony Hall, 251 Huntington Avenue, Boston, Mass., 02115.

Now beginning its third year, the chorus is made up of residents of several area communities, rehearses once a week during the winter, and performs during the summer season with the Tanglewood Choir and the Boston Symphony Orchestra at Tanglewood. Mr. Charles Wilson, assistant conductor of the Boston Symphony Orchestra and director of the vocal program at Tanglewood, will conduct the Chorus. Mr. John Oliver, also of Boston, will assist Mr. Wilson for his second year. In 1969, the Chorus will join the Tnaglewood Choir in a concert performance of Verdi's "Otello" and Beethoven's "Ninth Symphony," along with other works still to be named, with the Boston Symphony Orchestra, Erich Leinsdorf conducting. The Ninth Symphony will be part of Music Director Erich Leinsdorf's last concert as Music Director of the Orchestra.

The 1968 Chorus numbered about 35 voices, all amateurs although generally with some singing experience, and Mr. Wilson is hoping for an even larger group this year. He and Mr. Oliver auditioned over 90 applicants in 1968 for the 35 finally selected for the Chorus, but, given the weighty works on the projected program for 1969, Mr. Wilson is anxious to greatly increase the size of the group this year.

The Chorus was formed in 1966 by Mr. Wilson and the Boston Symphony especially to do performances at Tanglewood. The majority of the members in the last two years have been Berkshire County residents, but in both the 1967 and 1968 groups there have been increasing numbers (1968 a total of eight) from neighboring New York State — Albany, Schenectady, and elsewhere. Last summer, the Chorus performed the Brahms' "Ein deutsches Requiem," the incidental music of Mendelssohn's "A Midsummer Night's Dream," as well as a group of Brahms' choral works — the "Nanie," "Schicksalslied," and "Gesang der Parzen" — the last group as part of the concluding concert of the 1968 Tanglewood season.

HAMPSHIRE GAZETTE (e)
NORTHAMPTON, MASS.
CIRC. 14,253
DEC 26 1968 New England

PRESS (e)
BRISTOL, CONN.
CIRC. 15,900
DEC 26 1968

ALBANY TIMES UNION
Wednesday, December 25, 1968

Music Notes: News Of Auditions, Concerts

The Berkshire Chorus, which performs at Tanglewood each summer along with the Tanglewood Choir and the Boston Symphony, plans its first set of adutitions for the 1969 season on Sunday, January 5.

Residents of the Capital District wishing to try out for the chorus are urged to attend the auditions which will take place from 1 to 5 p.m. at Thayer Hall of the Lenox School in Lenox,

While the membership of the singing ensemble is traditionally drawn from western Massachusetts, in 1968 eight of the 35 members came from the Albany-Schenectady area.

The chorus, led by Charles Wilson, assistant conductor of the Boston Symphony, rehearses once a week during the winter.

This summer it will join the Tanglewood Choir in a concert performance of Verdi's "Otello" and Beethoven's Ninth Symphony as well as a number of other works still to be announced.

Anyone desiring further information or an audition appointment should write to Miss Marilyn R. Wilt, Symphony Hall, 251 Huntingdon Avenue, Boston, Mass.

* * *

Berkshire Chorus Sets Auditions

The Berkshire Music Center and Boston Symphony Orchestra announce the first auditions for the 1969 Berkshire Chorus, from 1 to 5 p.m. Jan. 5, at Thayer Hall, the Lenox School, Lenox, Mass. Further auditions will be announced later.

Information or audition appointments may be obtained from Miss Marilyn R. Wilt, Symphony Hall, 251 Huntington Ave., Boston, Mass., 02115.

Now beginning its third year, the chorus rehearses once a week during the winter, and performs during the summer season with the Tanglewood Choir and the Boston Symphony Orchestra at Tanglewood. Charles Wilson, assistant conductor of the Boston Symphony Orchestra and director of the vocal program at Tanglewood, will conduct. John Oliver, also of Boston, again will assist.

In 1969, the chorus will join the Tanglewood Choir in a concert performance of Verdi's "Otello" and Beethoven's Ninth Symphony, along with other works still to be named, with the Boston Symphony Orchestra, Erich Leinsdorf conducting.

TIMES (E)
HARTFORD, CONN.
CIRC. 134,700
DEC 29 1968 New England

1969 Berkshire Choral Audition Set For Jan. 5

For all interested area vocalists, the Berkshire Music Center and Boston Symphony Orchestra announce the first set of auditions for the 1969 Berkshire Chorus, from 1 to 5 p.m. on Sunday, January 5, 1969, at Thayer Hall of the Lenox School in Lenox, Massachusetts. Further auditions will be announced at a later date. Anyone desiring further information or an audition appointment should write to: Miss Marilyn R. Wilt, Symphony Hall, 251 Huntington Avenue, Boston, Mass., 02115.

Now beginning its third year, the Chorus is made up of residents of several area communities, rehearses once a week during the winter, and performs during the summer season with the Tanglewood Choir and the Boston Symphony Orchestra at Tanglewood. Mr. Charles Wilson, assistant conductor of the Boston Symphony Orchestra and director of the vocal program at Tanglewood, will conduct the Chorus. Mr. John Oliver, also of Boston, will assist Mr. Wilson for his second year. In 1969, the Chorus will join the Tanglewood Choir in a concert performance of Verdi's "Otello" and Beethoven's "Ninth Symphony," along with other works still to be named, with the Boston Symphony Orchestra, Erich Leinsdorf conducting. The "Ninth Symphony" will be part of Music Director Erich Leinsdorf's last concert as Music Director of the Orchestra.

The 1968 Chorus numbered about 35 voices, all amateurs although generally with some singing experience, and Mr. Wilson is hoping for an even larger group this year. He and Mr. Oliver auditioned over 90 applicants in 1968 for the 35 finally selected for the Chorus, but, given the weighty works on the projected program for 1969, Mr. Wilson is anxious to greatly increase the size of the group this year.

The Chorus was formed in 1966 by Mr. Wilson and the Boston Symphony especially to do performances at Tanglewood. The majority of the members in the last two years have been Berkshire County residents, but in both the 1967 and 1968 groups there have been increasing numbers (1968 a total of eight) from neighboring New York State — Albany, Schenectady, and elsewhere. Last summer, the Chorus performed the Brahm's "Ein deutsches Requiem," the incidental music of Mendelssohn's "A Midsummer Night's Dream," as well as a group of Brahm's choral works — the "Nanie," "Schicksalslied," and "Gesang der Parzen" — the last group as part of the concluding concert of the 1968 Tanglewood season.

Whitestone

Area men rehearse Brahms' "Requiem" at Tanglewood

BSO Sets Area Choral Tryouts

The Berkshire Music Center and Boston Symphony Orchestra announce the first set of auditions for the 1969 Berkshire Chorus, from 1 to 5 p.m. on Sunday at Thayer Hall of the Lenox School in Lenox. Further auditions will be announced at a later date. Anyone desiring further information or an audition appointment should write to: Miss Marilyn R. Wilt, Symphony Hall, 251 Huntington Ave., Boston, Mass., 02115.

Now beginning its third year, the chorus is made up of residents of several area communities, rehearses once a week during the winter, and performs during the summer season with the Tanglewood Choir and the BSO at Tanglewood. Charles Wilson, assistant conductor of the BSO and director of the vocal program at Tanglewood, will conduct the chorus. John Oliver, also of Boston, will assist Wilson for his second year.

In 1969, the chorus will join the Tanglewood Choir in a concert performance of Verdi's "Otello" and Beethoven's Ninth Symphony along with other works still to be named, with the BSO, Erich Leinsdorf conducting. The Ninth Symphony will be part of Erich Leinsdorf's last concert as music director of the orchestra.

The 1968 chorus numbered about 35 voices, all amateurs, although generally with some singing experience, and Wilson is hoping for an even larger group this year. He and Oliver auditioned over 90 applicants in 1968 for the 35 finally selected for the chorus, but, given the weighty works on the projected program for 1969, Wilson is anxious to greatly increase the size of the group this year.

The chorus was formed in 1966 by Wilson and the Boston Symphony especially to do performances at Tanglewood. The majority of the members in the last two years have been Berkshire County residents, but in both the 1967 and 1968 groups there have been increasing numbers (1968 a total of eight) from neighboring New York State—Albany, Schenectady, and elsewhere. Last summer, the chorus performed the Brahms' Ein deutsches Requiem, the incidental music of Mendelssohn's A Midsummer Night's Dream, as well as a group of Brahms' choral works—the Nanie, Schicksalslied, and Gesang der Parzen—the last group as part of the concluding concert of the 1968 Tanglewood season.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
DEC 31 1968 New England

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JAN 15 1969 New England

ENTERPRISE (E)
LEOMINSTER, MASS.
CIRC. 4,700
JAN 15 1969 New England

Chorus Tryouts to Be Jan. 22

LENOX — The Boston Symphony Orchestra announced auditions for the 1969 Berkshire Chorus on Jan. 22 from 7 to 10 in Thayer Hall of the Lenox School.

Charles Wilson, assistant conductor of the Boston Symphony Orchestra, head of vocal activities at Tanglewood, and conductor of the chorus, will be in charge.

Prospective applicants are asked to bring a piece of their own choosing for the audition, and they will be asked to do brief sight-reading.

For information and an audition appointment, vocalists should contact the Berkshire Chorus co-managers, Mrs. Roger Errington (413-637-1371) or Ed Desabaye (413-637-1135).

JAN 18 1969 New England

Albany Times Union
Jan. 15, 1969

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
JAN 15 1969 New England

BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY CIRC. 3,400
JAN 16 1969 New England

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500
JAN 14 1969 New England

Berkshire Chorus Auditions Sunday

The first auditions for 1969's Berkshire Chorus at Tanglewood are scheduled for Sunday from 1 to 5 at Thayer Hall of Lenox School in Lenox.

The chorus will be beginning its third year. It rehearses once weekly during the winter and performs at Tanglewood during July and August with the Boston Symphony Orchestra.

Charles Wilson, assistant conductor of the orchestra and director of the vocal program at Tanglewood, will conduct the chorus.

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 52,417
JAN 2 1969 New England

Final Auditions For BSO Chorus Set for Saturday

The final auditions of the Boston Symphony Orchestra's 1969 Berkshire Chorus will be held on Saturday, Feb. 1, from noon to 4 p.m. at Thayer Hall in the Lenox School in Lenox. The Chorus, now entering its third year, offers Berkshire area residents an opportunity to sing with the Boston Symphony Orchestra and tht Tanglewood Choir at Tanglewood during the summer. It rehearses three times a month in Lenox during the winter months, and at Tanglewood once the summer season begins there.

Auditionees are asked to prepare a piece of their own choosing for the audition, and they will be asked to do brief sight-reading. Further information is available by calling Mrs. Roger Errington or Ed Desabaye in Lenox.

TRANSCRIPT (e)
NORTH ADAMS, MASS
CIRC. 13,500
JAN 28 1969

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900
JAN 30 1969 New England

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
JAN 31 1969

OKLAHOMA PRESS CLIPPING BUREAU
Oklahoma City, Oklahoma

SUNDAY OKLAHOMAN
Oklahoma City, Okla
Circ. 274,576

Date Is Set For Auditions

Auditions for area high school junior interested in attending Boston University's Young Artists Program at Tanglewood, in Lenox, Mass., will be held by faculty members at 2 to 6 p.m. Tuesday at the Sheraton-Oklahoma Hotel.

Dr. Lee Chrisman, coordinator of auditions for the School of Fine and Applied Arts at Boston University, announced that auditions will also be held for music students who wish to enter the university next September, as either freshmen or for advanced study. The Tanglewood auditions are for instrumentalists only; the Boston University auditions will include voice students.

The Young Artists Program at Tanglewood is designed to lend a new dimension to the musical education of gifted high school juniors. If accepted for participation in the Tanglewood program, a student is assured eight weeks of study in a setting which has been the summer home of the Boston Symphony Orchestra since 1940.

berkshire chorus auditions

Saturday — February 1st
12 noon to 4 p.m.

Thayer Hall — Lenox School

The Berkshire Chorus Performs With The Boston Symphony Orchestra At Tanglewood Next Summer. Tenors and Basses Especially Needed.

FOR FURTHER INFORMATION CALL 637-1371 or 637-1135

108.

Berkshire Music Center

LENOX — The Boston Symphony Orchestra opens the 28th session of the Berkshire Music Center on Sunday, June 29 at 2:30 pm. The orchestra's manager, Thomas D. Perry Jr., will greet the students and Erich Leinsdorf, music director of the orchestra and director of the Berkshire Music Center, will deliver the principal address.

Out of a total of 400 students attending the 1969 session, 165 will be Fellows of the Berkshire Music Center. The Fellowship program provides instruction and coaching by members of the Boston Symphony Orchestra and distinguished guest Faculty members for young instrumentalists, singers, composers and conductors who have completed their formal training and are embarking on their professional careers.

Four, six and eight week programs will also be offered at Tanglewood by Boston University and the New England Conservatory of Music. Boston University's Tanglewood Institute offers programs in music, art, theatre and dance. The New England Conservatory offers programs in contemporary composition, jazz and music education.

The Berkshire Music Center will offer a full schedule of orchestra, chamber music and composer's forum concerts through the summer. In addition, members of the Vocal Fellowship program will appear as soloists in the Boston Symphony Orchestra's concert performance of Verdi's "Otello", as part of the Berkshire Festival.

Among the Center's special programs at Tanglewood this summer will again be the Festival of Contemporary Music, presented in two parts, July 29 - August 2 and August 11 - 17, in co-operation with the Fromm Music Foundation of Chicago. Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes were commissioned to write new works to be given their premieres during the "Festival within a Festival," as B.M.C. director Erich Leinsdorf refers to it.

The highly successful Contemporary Trends Concerts will be presented again this year on Tuesday evenings July 8, 15, 22, 29 and August 12 under the auspices of the Contemporary Music Department of the Berkshire Music Center. Expanded from three concerts to five, the popular series will present artists from jazz, rock, soul and spiritual areas who will illustrate the significant trends in music outside the 'classical' medium.

Complete information for this series will be available on July 1.

TIMES
BEVERLY, MASS.
(E) 9,230

JUN 25 1969 New England

TIMES
PEABODY, MASS.
WEEKLY 6,000

JUN 27 1969 New England

New Music Scholarships Available

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Young Artists Awards has a number of new scholarships of $300 each available to young women students, residents of Massachusetts, for the pursuit of their music education.

Beginning next September, these new scholarships will be in addition to those already awarded and subject to renewal by decision of the trustees.

For the third year since these awards were instituted in 1950, two fellowships will be awarded also to young women for study at the Berkshire Music Center, Tanglewood, educational department of the Boston Symphony Orchestra.

Auditions for the Tanglewood fellowships have already been held at Symphony Hall, Boston, and names of the recipients will be announced shortly.

New candidates for the regular awards will be heard by a board of judges Friday evening, June 6, at M. Steinert & Sons Co., 308 Main St., Worcester.

Judges will be Johnny W. Bradburn, organist and choir director at Central Congregational Church; Louis J. Curran of the music faculty, Worcester Polytechnic Institute; and Raymond Morin, chairman.

Recipients of these scholarships, under the terms of the anonymous fund, are to be "such female students of music who are residents of Massachusetts, and who are in need of financial assistance, as deemed by the trustees to be most worthy and deserving of assistance."

All scholarships must be applied toward tuition in accredited institutions of musical learning. These may be anywhere in the United States. Each candidate must be working for a degree with a music major.

Age limits are: Freshmen, not over 22 years of age; sophomores, 23; juniors, 24; seniors, 25. Scholarships are not available for graduate study.

Auditions forms may be obtained by writing to Raymond Morin, chairman, Young Artists Awards, 45 Test Hill Drive, Worcester 01609.

All auditions are by appointment only. Applications must be postmarked not later than midnight, Friday, May 30.

Applicants may major in piano, voice, and any instrument of the symphony orchestra; also organ, music education, sacred music, public school music and music therapy.

Since 1950, 91 young women have been assisted with their education in 33 musical institutions throughout the country. Scholarships have amounted to over $75,000.

Present scholarship holders are at the New England Conservatory of Music, Pacific Union College, Angwin, Calif., University of Connecticut, Peabody Conservatory of Music, Baltimore, Lowell State College, University of Hartford, Anna Maria College, and Evansville College, Indiana.

LONDON'S FAMED Royal Ballet from the Royal Opera House, Covent Garden, will present five performances in Boston on its 11th tour of the United States.

Opening night will be Saturday, June 7, ending Tuesday night, June 10 with a single matinee on Sunday, June 8, at 2:30 p.m.

Evening performances at the Music Hall are at 8:30.

The Royal Ballet is under the direction of Sir Frederick Franklin. Guest artists will be Dame Margot Fonteyn and Rudolf Nureyev.

List of principal ballerinas includes Deanne Bergsma, Svetlana Beriosova, Monica Mason, Merle Park, Georgina Parkinson and Antoinette Sibley.

Male Princpals

Male principals will include Anthony Dowell, Desmond Doyle, Alexander Grant, Stanley Holden, Donald Macleary and Brian Shaw. Conductors are John Lanchbery, Anthony Twiner and Emanuel Young.

Program for opening night and Tuesday night closing will be Fonteyn and Nureyev in "Pelleas and Melisande," the third act of "Raymonda," and "La Bayadere."

"Giselle" will be danced at the Sunday matinee and evening performances.

Tchaikovsky's "Swan Lake" will be given on Monday night.

Mail orders for all performances are now being accepted at the Music Hall, 268 Tremont St., Boston. Mail orders will be filled as received. The box-office sale at the Music Hall will not be open until the last week in May.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

MAY 4 1969 New England

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 121,600

MAY 25 1969 New England

Miss Leslie Sixfin Earns Fellowship

Leslie Sixfin of Knollwood Road, Bethany, has been awarded an associate fellowship for summer study at the Berkshire Music Center at Tanglewood. The Boston Symphony Orchestra sponsors this grant at its summer home in Lenox, Mass.

Miss Sixfin is a third-year scholarship student at the Mannes College of Music in New York City and studies piano under Jeanette Haien. She formerly was a scholarship student at the Juilliard School of Music in New York.

White Plains Reporter Dispatch
Thursday, June 19, 1969

Miss Landsman To Study Horn At Tanglewood

GREENBURGH—
Julie Landsman, daughter of Mr. and Mrs. Aaron Landsman of 51 Edgewood Road, Woodlands, is the only Westchester resident accepted to study with the Boston Symphony Orchestra at the Tanglewood Music Program this summer.

Miss Landsman, 16, is a junior at Ardsley High School and plays the French horn in the school band, the All-County and All-State Bands. She studies here with Howard Howard, first French horn for the Metropolitan opera orchestra.

Berkshire Music Center Will Open The 28th Session On June 29

The Boston Symphony Orchestra opens the 28th session of the Berkshire Music Center at Tanglewood, Lenox, on Sunday, June 29 at 2:30 p.m. The orchestra's manager, Thomas D. Perry Jr., will greet the students and Erich Leindorf, music director of the orchestra and director of the Berkshire Music Center, will deliver the principal address.

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The 1969 session of the Berkshire Music Center marks the seventh and final year for Erich Leinsdorf as director of the Center and Charles Wilson as head of vocal music activities. In the summer of 1970, Gunther Schuller, the distinguished composer-conductor and president of the New England Conservatory of Music, and Seiji Ozawa, newly-appointed music director of the San Francisco Symphony, will become artistic directors at Tanglewood with Leonard Bernstein acting as advisor.

The 1969 session of the Berkshire Music Center will conclude on Sunday, Aug. 24, the final day of the Boston Symphony Orchestra's Berkshire Festival.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,000

JUN 17 1969 New England

Tanglewood Center Opens Next Sunday

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The 1969 session of the Berkshire Music Center will conclude on Sunday, Aug. 24, the final day of the Boston Symphony Orchestra's Berkshire Festival.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUN 22 1969 New England

Berkshire Music Center

Claude Frank at Tanglewood.

Tanglewood Holds Opening Exercises

LENOX — Berkshire Music Center welcomed 400 students at opening exercises at Tanglewood Sunday. Included were several study groups at collegiate levels, also the specially selected fellowship of 165 young artists, allotted funds to cover expenses of their eight weeks of ensemble work and individual coaching.

The first major concerts, on the weekend of July 4-6, also those of July 11-13, will be given by 50 players of the Boston Symphony Orchestra, well suited to works of Mozart, Bach, Handel, etc.

Six weekends of concerts by the full ensemble of over 100 players will extend from July 18 to Aug. 24. A final weekend will bring concerts on Aug. 30 and 31 by Arthur Fiedler and the Boston "Pops" Orchestra.

Each Friday, Tanglewood presents at 7 p.m. a Weekend Prelude of chamber music, as a bonus to early arrivals. The Friday orchestral concerts follow at 9 p.m.

Concerts on Saturdays are at 8 p.m. and on Sundays at 2:30 p.m.

Rehearsals on Saturdays at 10:30 a.m. are open to the public for $2.50 (unreserved.)

Admission to the lawn for concerts is $3.00 this year (all children require tickets) and seats in the shed vary from $3.50 to $8.50, as against $3.50 to $7.50 last year.

The weekend of July 4-6 is entirely music of Mozart. The prelude on Friday is by Lilian Kallir and Claude Fran, pianists.

Piano concertos played by Christopher Eschenbach, John Browning and Claude Frank with the orchestra will be K. 467 (in C,) K. 488 (in A,) and K. 595 (in B flat.) Orchestral works conducted by Erich Leinsdorf will include Symphonies Nos. 29 and 39, the "Haffner" and No. 40, and Six German Dances and Symphony No. 41.

Numerous student events and concerts of "contemporary trends" music will be available during each week. Tuesdays, beginning July 8, will for the most part present popular groups.

—J.F.K.

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUN 30 1969 New England

Leinsdorf Speaks Informally at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Erich Leinsdorf had a splendid talk prepared for the 28th opening session of the Berkshire Music Center yesterday afternoon at Tanglewood.

This is his last summer as director of the Center and the Boston Symphony Orchestra.

After what seemed like a long, dull preliminary program of speeches and music, Leinsdorf was finally asked to give his address.

He placed it on the speaker's stand, looked out at some 400 young musicians from many countries, and completely ignored his prepared statements.

'Real Truths'

"This is the seventh of these speeches I have delivered," he said. "I have never regarded them as a matter of routine. This time I should acquaint you with some very real truths."

"In the first place, this is not a school nor are you students," he said. "Rather this is a summer academy that will try to mold you into your professional lives."

Leinsdorf stressed that what a young musician needs most of all is to know the truth.

"Know, well," he said, "that all your life you will work for the public. If you don't contribute, you don't belong."

"Also, get rid of the silly notion that composers work in a time of temporary misery, that they must wait for posterity to be recognized."

"Above all, be true to yourselves," he added. "You are in this great art to serve."

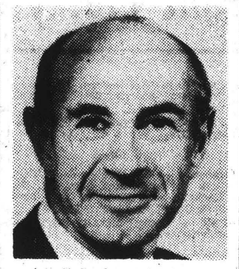
Leinsdorf's opinions about contemporary composition were particularly pointed in an area where hybrid, honest, fake, valuable and provocative new music is fearlessly introduced.

This summer, the Center's Festival of Contemporary Music will be presented in two parts, July 29—Aug. 2, and Aug. 11—17.

Speaking directly to extremists, Leinsdorf said, "If you elect to be a member of that small segment of experimentors, don't expect to sit on both sides of the fence, like politicians."

"Music becomes more important to a world that is troubled," he said.

He pointed out that it is the responsibility of the composer



Erich Leinsdorf

to provide music that the world needs, and implied that he should not always diagnose what the world should have because he so decrees.

Leinsdorf believes that we need new music, but contemporary music has no audience. "Modern music," to split a very fine hair, fares a little better.

"Ask a concert goer if he enjoys modern music, and he'll probably say, 'Well, some — Firebird and Petrouchka, for instance."

Leinsdorf was clearly serving notice that much of the new music produced at the Center in past years is not "his cup of tea."

A very small percentage of this music has received general approbation. Most of it has aroused reactions from apathy to downright hostility.

Earlier in his talk, Leinsdorff had annihilated the shopworn alibi of compositional defectives that "no great composer is understood in his lifetime."

Fine Showing

The program was introduced by Thomas D. Perry, Jr., manager of the Boston Symphony.

Greetings were extended by Msgr. Edward G. Murray for the Boston Symphony trustees, and Robert Alsop for the Council of Tanglewood Friends.

The traditional performance of Randall Thompson's "Alleluia," written especially for this occasion in 1940, was directed by Charles Wilson, assistant conductor of the Boston Symphony.

In view of one hasty rehearsal, it was a remarkably fine showing, although more time would have polished phrasing and persuaded some individuals that they were not soloists.

Beethoven's Sonata in G minor, Opus 5, No. 2 was performed by Jules Eskin, first cellist with the Boston Symphony, and Virgnia Eskin, pianist.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUN 30 1969 New England

Tanglewood Season Opened on Sunday

Whiteston

Thomas D. Perry, manager of the Boston Symphony Orchestra, meets with Michael T. Thomas, new assistant conductor of BSO, and Mrs. John Davis Hatch of Stockbridge at a garden reception following the opening exercises at Tanglewood, Sunday.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 1 1969

Leinsdorf Sounds Hopeful Musical Note

Conductor Erich Leinsdorf, speaking at the 29th opening exercises of the Berkshire Music Center which were held yesterday at Tanglewood, sounded an encouraging note for those embarking on musical careers.

Prospects Good

Mr. Leinsdorf, who retires at the end of this season as director of both the Boston Symphony Orchestra and the Berkshire Music Center, told the students and their guests that even in these days of social turmoil, the prospects in the musical profession are good. The Center is Tanglewood's school for advanced study in music.

Thomas D. Perry Jr., manager of the BSO, welcomed the audience. He introduced the Rev. Msgr. Edward G. Murray, who represented the trustees of the orchestra, and Robert C. Alsop, president of the Friends of Tanglewood Council.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 30 1969 New England

Leinsdorf Berkshire speaker

LENOX — The Boston Symphony's conductor Erich Leinsdorf told students at the opening of the orchestra's Berkshire Music Center, yesterday that the more the world is in trouble the more it needs music.

Leinsdorf, whose seven-year tenure with the Boston Symphony ends with the conclusion of the festival Aug. 24, was the afternoon's main speaker. He said that after reading the Spring's spate of commencement addresses that students wanted "the truth, not aspirin."

Why is it forgotten, Leinsdorf asked, that the musician works for the public? "Do not sneer," he told the students, "at the person who daydreams while you are playing."

Music may serve the dreamer in ways not apparent to the performer, he suggested.

Leinsdorf came to a partial defense of "composers who write for a club of like-minded musicians" but he thought they should not then expect acclaim from those they exclude.

"Only politicians," he said, "can sit on both sides of the fence, not musicians."

About 400 students and guests attended the exercises in Tanglewood's theatre concert hall.

The Beethoven G Minor Cello Sonata was performed by BSO principal Jules Eskin and his pianist wife, and the Randall Thompson "Allelulia," which each student body has sung since the opening of the music center in 1940.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUN 30 1969 New England

170.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JUL 6 1969

Robert Patterson

TANGLEWOOD TEMPOS—Students at the Berkshire Music Center's 17th season practice on the lawn of the administration building at Lenox, Mass. On Saturday, Erich Leinsdorf will lead the Boston Symphony in a concert version of Mozart's comic opera, "The Abduction From the Seraglio," with Beverly Sills, George Shirley, Anne Elgar, Jerold Siena, Raymond Michalski and the Tanglewood Choir.

TUNKHANNOCK, PA.
NEW AGE
W. 4,150
JUL 3 1969

Tanglewood Fellowship To Cortese

Peter Cortese, former Tunkhannock Area High School student and senior at the Boston University, was the recipient of a music fellowship at the Berkshire Music Center at Tanglewood, Mass.

The center was established by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitsky, former music director, to provide an environment in which promising musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. Erich Leinsdorf is the present director of the center.

Members of the fellowship program are admitted, tuition free, on the basis of demonstrated musical proficiency. Peter's acceptance resulted from his audition before and recommendation by a panel of judges comprised of members of the Boston Symphony Orchestra.

This summer's festival highlights include the conducting of Eric Leinsdorf, piano soloist Van Cliburn and a gala concert by the combined Boston Symphony and Berkshire Music Center Orchestra under the direction of Erich Leinsdorf.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13 500
JUL 1 1969
New England

LOS ANGELES, CALIF.
WESTSIDE CITIZEN
W. 39,328
JUL 10 1969

KATHLEEN P. TOOHEY

City Girl Wins 2nd Fellowship To Music Center

Miss Kathleen P. Toohey, daughter of Mr. and Mrs. William P. Toohey, of 137 West Main St., has been awarded an associate fellowship to the Berkshire Music Center at Tanglewood for the second consecutive year.

The Berkshire Music Center is under the direction of Eric Leinsdorf, who also is the director of the Boston Symphony Orchestra, which gives the award.

There will be 20 women singers, from all parts of the country, who will participate in all the activities of the fellowship program.

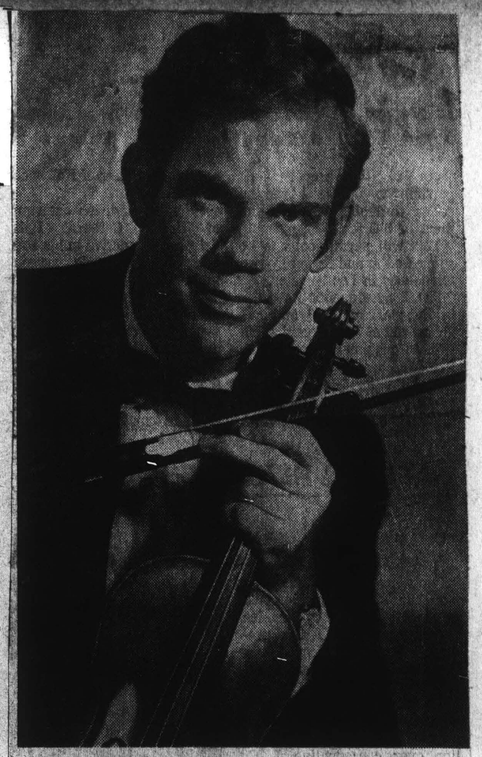
Miss Toohey's selection for this award was based on demonstrative musical proficiency, both at the Hartt College of Music in West Hartford, Conn., and at Tanglewood last year where she performed as a soloist with the Boston Symphony Orchestra.

The program is designed for eight weeks of study in music, and the focus of the program is on performance, offering intensive work in the advanced field of music. Miss Toohey will reside at Tanglewood until the completion of the program.

The students will work under the supervision of faculty members. They will represent the Tanglewood Choir, and will perform with the Boston Symphony Orchestra in the concerts at Tanglewood this summer.

Miss Toohey, a 1967 graduate of Drury High School, has just completed her sophomore year at the Hartt College of Music, University of Hartford, West Hartford, Conn. She was a member of the Hartt Choral, and the Hartt Chamber Singers, where she performed as a soloist for the Music Educators National Convention in Washington, D.C. last January. She was also a member of the Hartt Madrigal Singers, and the Hartt Opera Chorus and department, and participated in all productions at thd college. She also appeared in the operas, "The Magic Flute," "Tales of Hoffman," "Abduction from the Seraglio," and "Hansel and Gretel."

Miss Toohey will continue her education at the New England Conservatory of Music in Boston, starting in the fall.



VIOLINIST—Richard Kaufman, 21-year-old violinist and senior music major at Valley State College, will study for eight weeks at Tanglewood, Mass., this summer as an associate fellow of the famed Berkshire Music Festival. Kaufman is the son of Mr. and Mrs. Walter Kaufman of West Los Angeles.

VSC Violinist Off to Eastern Music Festival

WEST LOS ANGELES — Richard Kaufman, 21-year-old violinist and senior music major at Valley State College, will study eight weeks at Tanglewood, Mass., this summer as an associate fellow of the famed Berkshire Music Festival.

Kaufman, son of Mr. and Mrs. Walter Kaufman of West Los Angeles, will perform with the Berkshire Festival Orchestra and the Boston Symphony under the direction of Erich Leinsdorf, with guest conductors including Milton Katims, Henry Lewis and Pierre Boulez.

He will take part in orchestra, chamber music and seminar programs at Tanglewood. As the finale to this summer's festival, Leinsdorf will conduct the combined Berkshire Festival Orchestra and Boston Symphony in a performance of Beethoven's Ninth Symphony. It will be Leinsdorf's farewell concert as music director of the Boston Symphony.

Kaufman has studied violin for the past 12 years with Alma Hewis, the late Peter Meremblum and Manuel Compinsky, his present teacher. He is concertmaster of the Valley State College Symphnoy Orchestra, has played with the Brentwood and Santa Monica symphonies and is a member of the Young Musicians Foundation Debut Orchestra.

His conducting and musical direction credits are numerous. They include "The Mikado" at the Valley State Teen-age Drama Workship, college productions of "Beggar's Opera," "Cox and Box," "Trial by Jury," "Sweenie Agonistes" and "Roar of the Greasepaint Smell of the Crowd" and other productions of "Bye, Bye Birdie," "Oklahoma" and "H M S Pinafore."

He is musical director of the Los Angeles Savoy-Artes Co. and wrote the alma mater for Valley State College.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 5 1969

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(E) 109,181
JUL 6 1969
New England

* * * * *

SUMMER'S MASS CULTURE phase, made a formal Berkshire debut with Sunday's opening exercises for the 29th season of the Berkshire Music Center, the school at Tanglewood for advanced study. The Boston Symphony Orchestra opened its Tanglewood season Friday night with an all-Mozart program. The Berkshire Theatre Festival got going at the Stockbridge summer playhouse with "John & Abigail," a William Gibson drama narration, on Tuesday night, and the Williamstown Summer Theatre opened Thursday night with Christopher Fry's adaptation of "Ring Around the Moon."

* * * * *

Student Pinch-Hits For Cardillo

LENOX, Mass. (UPI)—More than 6,300 persons cheered a student clarinetist as he pinch-hit for an ailing Boston Symphony musician at the opening concert of the 1969 Berkshire Festival.

Laurence Wheeler, 22, a graduate of Temple University and student of the Berkshire Music Center, sat in for first violinist Pasquale Cardillo for the last half of an all-Mozart program Friday night.

Cardillo's usual stand-in, Felix Viscuglia, was playing a Charles River Esplanade Concert in Boston and could not drive to Tanglewood in time.

INQUIRER
CINCINNATI, O.
A.M. - CIRC. 192,209
JUL-6-69
047

Lynn Teachers Will Attend Music Session

Miss Josephine F. Rando, faculty member at Hood Elementary School, and Miss Ruth L. Curtis, supervisor of vocal music, will represent the Lynn School System in September at the leadership conference in Framingham in conjunction with the Tanglewood Symposium Topic V.

Sponsored by the Massachusetts Music Educators Association, Topic V of the Tanglewood Symposium deals with new perspectives in elementary music education.

Miss Rando and Miss Curtis were in attendance at the Opening Exercises of the 28 Season of the Berkshire Music Center at Tanglewood, in Lenox last weekend. Eric Leinsdorf, music director of the Boston Symphony Orchestra and director of the music center, was the principal speaker.

ITEM
LYNN, MASS.
(E) 38,000
JUL 3 1968

110.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JUL 6 1969

Robert Patterson

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 5 1969

* * * *

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* * * *

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
103,191
JUL 6 1969
New England

Student Pinch-Hits For Cardillo

LENOX, Mass. (UPI)—More than 6,300 persons cheered a student clarinetist as he pinch-hit for an ailing Boston Symphony musician at the opening concert of the 1969 Berkshire Festival.

Laurence Wheeler, 22, a graduate of Temple University and student of the Berkshire Music Center, sat in for first violinist Pasquale Cardillo for the last half of an all-Mozart program Friday night.

Cardillo's usual stand-in, Felix Viscuglia, was playing a Charles River Esplanade Concert in Boston and could not drive to Tanglewood in time.

TUNKHANNOCK, PA.
NEW AGE
W. 4,150
JUL 3 1969

Tanglewood Fellowship To Cortese

Peter Cortese, former Tunkhannock Area High School student and senior at the Boston University, was the recipient of a music fellowship at the Berkshire Music Center at Tanglewood, Mass.

The center was established by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitsky, former music director, to provide an environment in which promising musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. Erich Leinsdorf is the present director of the center.

Members of the fellowship program are admitted, tuition free, on the basis of demonstrated musical proficiency. Peter's acceptance resulted from his audition before and recommendation by a panel of judges comprised of members of the Boston Symphony Orchestra.

This summer's festival highlights include the conducting of Eric Leinsdorf, piano soloist Van Cliburn and a gala concert by the combined Boston Symphony and Berkshire Music Center Orchestra under the direction of Erich Leinsdorf.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500
JUL 1 1969
New England

LOS ANGELES, CALIF.
WESTSIDE CITIZEN
W. 39,328
JUL 10 1969

KATHLEEN P. TOOHEY

City Girl Wins 2nd Fellowship To Music Center

Miss Kathleen P. Toohey, daughter of Mr. and Mrs. William P. Toohey, of 137 West Main St., has been awarded an associate fellowship to the Berkshire Music Center at Tanglewood for the second consecutive year.

The Berkshire Music Center is under the direction of Eric Leinsdorf, who also is the director of the Boston Symphony Orchestra, which gives the award.

There will be 20 women singers, from all parts of the country, who will participate in all the activities of the fellowship program.

Miss Toohey's selection for this award was based on demonstrative musical proficiency, both at the Hartt College of Music in West Hartford, Conn., and at Tanglewood last year where she performed as a soloist with the Boston Symphony Orchestra.

The program is designed for eight weeks of study in music, and the focus of the program is on performance, offering intensive work in the advanced field of music. Miss Toohey will reside at Tanglewood until the completion of the program.

The students will work under the supervision of faculty members. They will represent the Tanglewood Choir, and will perform with the Boston Symphony Orchestra in the concerts at Tanglewood this summer.

Miss Toohey, a 1967 graduate of Drury High School, has just completed her sophomore year at the Hartt College of Music, University of Hartford, West Hartford, Conn. She was a member of the Hartt Choral, and the Hartt Chamber Singers, where she performed as a soloist for the Music Educators National Convention in Washington, D.C. last January. She was also a member of the Hartt Madrigal Singers, and the Hartt Opera Chorus and department, and participated in all productions at thd college. She also appeared in the operas, "The Magic Flute," "Tales of Hoffman," "Abduction from the Seraglio," and "Hansel and Gretel."

Miss Toohey will continue her education at the New England Conservatory of Music in Boston, starting in the fall.

VIOLINIST—Richard Kaufman, 21-year-old violinist and senior music major at Valley State College, will study for eight weeks at Tanglewood, Mass., this summer as an associate fellow of the famed Berkshire Music Festival. Kaufman is the son of Mr. and Mrs. Walter Kaufman of West Los Angeles.

VSC Violinist Off to Eastern Music Festival

WEST LOS ANGELES — Richard Kaufman, 21-year-old violinist and senior music major at Valley State College, will study eight weeks at Tanglewood, Mass., this summer as an associate fellow of the famed Berkshire Music Festival.

Kaufman, son of Mr. and Mrs. Walter Kaufman of West Los Angeles, will perform with the Berkshire Festival Orchestra and the Boston Symphony under the direction of Erich Leinsdorf, with guest conductors including Milton Katims, Henry Lewis and Pierre Boulez.

He will take part in orchestra, chamber music and seminar programs at Tanglewood. As the finale to this summer's festival, Leinsdorf will conduct the combined Berkshire Festival Orchestra and Boston Symphony in a performance of Beethoven's Ninth Symphony. It will be Leinsdorf's farewell concert as music director of the Boston Symphony.

Kaufman has studied violin for the past 12 years with Alma Hewis, the late Peter Meremblum and Manuel Compinsky, his present teacher. He is concertmaster of the Valley State College Symphnoy Orchestra, has played with the Brentwood and Santa Monica symphonies and is a member of the Young Musicians Foundation Debut Orchestra.

His conducting and musical direction credits are numerous. They include "The Mikado" at the Valley State Teen-age Drama Workship, college productions of "Beggar's Opera," "Cox and Box," "Trial by Jury," "Sweenie Agonistes" and "Roar of the Greasepaint, Smell of the Crowd" and other productions of "Bye, Bye Birdie," "Oklahoma" and "H M S Pinafore."

He is musical director of the Los Angeles Savoy-Artes Co. and wrote the alma mater for Valley State College.

Lynn Teachers Will Attend Music Session

Miss Josephine F. Rando, faculty member at Hood Elementary School, and Miss Ruth L. Curtis, supervisor of vocal music, will represent the Lynn School System in September at the leadership conference in Framingham in conjunction with the Tanglewood Symposium Topic V.

Sponsored by the Massachusetts Music Educators Association, Topic V of the Tanglewood Symposium deals with new perspectives in elementary music education.

Miss Rando and Miss Curtis were in attendance at the Opening Exercises of the 28 Season of the Berkshire Music Center at Tanglewood, in Lenox last weekend. Eric Leinsdorf, music director of the Boston Symphony Orchestra and director of the music center, was the principal speaker.

ITEM
LYNN, MASS.
(E) 36,000
JUL 3 1968

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 12 1969

Silverstein: Conductor

LENOX — There's an interesting article to be written about the soil most fertile to the flourishing of conductors. Looking back, the richest breeding ground seems to have been the composer's study, for while none of these men was groomed principally for the podium, Mahler, Bernstein and Boulez, for instance, have all found fame there. Only a little less popular has been the orchestra itself. Koussevitsky was first an instrumentalist, and so were Ormandy and Alexander Schneider, and so, too, is Joseph Silverstein, concertmaster of the Boston Symphony, who on Wednesday night led the Berkshire Music Center Orchestra — a group culled internationally from young professionals — in its first concert of the season.

Silverstein made his conducting debut with the orchestra a year ago, and since then has made several appearances with smaller ensembles in town. And although he is not a professional conductor — and I'm sure lays no claims to being one — he takes the business seriously and knows a great deal about music.

As a visual phenomenon, Silverstein has changed. Last year the man we saw was clearly a violinist, conducting for the most part one-handed, with great sweeps of his bow arm. Now both arms are used, ed, and although the impression he gives is of one after the Golden Gloves title, smoothness and grace should come with time.

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The program he chose was a tough one — Stravinsky's "Jeu de Cartes," Tchaikovsky's "Rococo Variations" for cello and orchestra, and Beetoven's Fifth Symphony — and though each reading left something to be desired, they shared a common rhythmic vitality and masculinity, and a sense of musical honesty that was admirable.

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I also would have liked phrasing, particularly in the Tchaikovsky, to have been more supple and gracious. I suspect though, that with such limited rehearsal time the piece wasn't much more than put together, for basic problems of coordination, of catching the soloist at just the right moment, were occassionally left unsolved.

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 17 1969

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PITTSFIELD, MASS.
(E) 30,100

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(E) 30,100

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 19 1969

New England

FELLOWS AT LENOX

By GEORGE GELLES
Music Critic

Thomas Keen Conductor

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It was a fine reading, if not a total success. As far as orchestral sound, balances, and so on, things were admirable; Thomas obviously hears with extraordinary keenness, and must have the knack of rehearsing a group to optimal advantage. He has, too, a rock solid sense of rhythm, and this aspect of his performance was equally striking.

But where he most noticeably failed was in the opening pages of the "Temptation," where the piece never built quite forcefully enough, where in terms of sheer sound the climactic moments were never really as strong as they ought to have been.

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His emotional range — and the dynamic and expressive ranges over which he worked with the players — all these were restricted, due possibly to an underrehearsed orchestra or possibly to nerves alone. But within this limited scope, one could see a sensitive musical mind at work, and I would think that subsequent Cassuto performances will be better than there were.

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741

JUL 16 1969

THAT OLD movie plot, ever dramatic, wherein the young unknown steps out of the wings to substitute for the ailing star, still happens in real life show business.

The latest incident developed at the famed Berkshire Music Festival in Tanglewood, Mass., and a Philadelphian named Laurence Wheeler was involved.

A May graduate of Temple University's College of Music, he is a student at the summer music center and had looked forward to hearing the opening concert by the Boston Symphony.

At the last minute, he had to change his seat from the middle of the audience to the middle of the orchestra as he was called on to pinchhit for the regular first clarinetist, who became ill, midway through an all-Mozart program. More than 6,000 persons cheered his performance.

And then Wheeler had another surprise a few days later. Temple officials, who were unaware of his success at Tanglewood, had accepted his application for the graduate Master of Music program and offered him a fellowship.

Under the fellowship, he would teach North Philly's disadvantaged children in a joint Temple-Settlement Music School community music program funded by the Rockefeller Foundation.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 17 1969

3-Lingual Concert Slated Tonight

The fellows in Voice of the Berkshire Music Center will give a recital of German, French and Spanish songs this evening at 9 in the Theatre-Concert Hall at Tanglewood. The program will feature songs by Schumann, Faure, Mahler, Ravel, Poulenc, Schubert and deFalla.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 13 1969

Tanglewood Lists

Musical Events

TANGLEWOOD, LENOX — Some 37 different musical events are currently listed on this summer's schedule of Berkshire Music Center concerts at Tanglewod. Open to the public through the Friends of Music at Tanglewood, the programs include orchestra concerts, opera scenes, faculty recitals, and concerts by the Boston University Tanglewood Institute and New England Conservatory Tanglewood Institute.

Other Concerts

In addition, there are the concerts of the Festival of Contemporary Music, the "Festival Within a Festival" sponsored by the B.M.C. in cooperation with the Fromm Music Foundation of Chicago. This special series of concerts, from Wednesday, July 30 to Saturday, Aug. 16, includes performances of chamber music, electronic and orchestral works, some especially commissioned for the festival, and two fully staged and danced performances of Stravinsky's masterpiece, L'Histoire du soldat, conducted by Erich Leinsdorf. In addition, there will be two complete concert performances of Alban Berg's opera, Wozzeck, also conducted by Leinsdorf.

On Aug. 19, a concert by the combined Boston Symphony and Berkshire Music Center Orchestras climaxes the annual gala called Tanglewood - on - Parade, in which all departments of Tanglewood perform publicly in an all-day series of concerts and demonstrations. The evening ends traditionally with a display of fireworks over Stockbridge Bowl.

The Berkshire Music Center events are widely known as the "Friends" events because they are open to members of the Friends of Music at Tanglewood. Membership in the Friends is available to all through the Friends Office at Tanglewood.

Remaining Concerts

The list of Berkshire Music Center events, with dates and times, follows. All events are in Tanglewood's 1200 seat Theatre - Concert Hall unless otherwise noted. An asterisk marks the concerts of the Festival of Contemporary Music.

* * *

JULY

13 Sunday — Berkshire Music Center Chamber Music II 10 a.m.

16 Wednesday — Berkshire Music Center Orchestra Conducting Fellows conducting, 9 p.m.

17 Thursday — Youth Concert 230 p.m.

19 Saturday — Boston University Tanglewood Institute Concert, 2.30 p.m.

20 Sunday — Berkshire Music Center Chamber Music III 10 a.m.

23 Wednesday — Composers' Forum I, 9 p. m. 24 Thursday — Faculty Recital — Roman Totenberg, violin Arthur Balsam, piano, 9 p.m.

26 Saturday — New England Conservatory Tanglewood Institute Concert 2.30 p.m.

27 Sunday — Berkshire Music Center Chamber Music IV, 10 a.m.

30 Wednesday — xBerkshire Music Center Orchestra, Gunther Schuller conducting, 9 p.m.

30 Wednesday — Youth Concert, 2.30 p.m.

31 Thursday — xChamber Music and Dance, 9 p.m.

AUGUST

2 Saturday — Vocal Concert III — Opera Scenes, 2.30 p.m.

3 Sunday — Berkshire Music Center Chamber Music V, 10 a.m. XChamber Music, 9 p.m.

6 Wednesday — Berkshire Music Center Orchestra Charles Wilson conducting, 9 p.m.

7 Thursday — Faculty Recital — Paul Zukofsky, violin Gilbert Kalish, piano, 9 p.m.

9 Saturday — Boston University Tanglewood Institute Concert, 2.30 p.m.

10 Sunday — Berkshire Music Center Chamber Music VI, 10 a.m.

11 Monday — xBerg: WOZZECK — Shed Erich Leinsdorf conducting, 9 p.m.

13 Wednesday — xChamber Music and Dance, 9 p.m.

14 Thursday — xChamber Music, 9 p.m.

15 Friday — Youth Concert, 2.30 p.m.

16 Saturday — New England Conservatory Tanglewood Institute Concert, 2.30 p.m.; xElectronic Concert— Main Lawn 4 p.m.

17 Sunday — Berkshire Music Center Chamber Music VII, 10 a.m.; Berg: WOZZECK — Shed Erich Leinsdorf conducting, 9 p.m.

18 Monday — Composers' Forum II, 9 p.m.

19 Tuesday — TANGLEWOOD - ON - PARADE Gala Concert — Shed, 8 p.m.

20 Wednesday — Boston University Tanglewood Institute Concert, 9 p.m.

21 Thursday — Vocal Concert IV — Opera Scenes, 9 p.m.

23 Saturday — Berkshire Music Center Orchestra, Conducting Fellows conducting, 2.30 p.m.

24 Sunday — Berkshire Music Center Chamber Music VIII, 10 a.m.

Sunday Concert Features Huggler

Work by John Huggler, who spent the 1964-65 season as the Boston Symphony Orchestra's composer-in-residence, will be featured at the Sunday morning chamber music concert by members of the Berkshire Music Center.

The concert will begin at 10 in the Theatre-Concert Hall at Tanglewood. In addition to the Huggler brass quintet, the Mozart piano-woodwind quintet K. 452 and the Brahms Quartet for piano and strings Opus 60, are on the program.

BMC concerts are open to the public.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,200

JUL 12 1969

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PHILADELPHIA, PA.
D. 654,741

JUL 16 1969

THAT OLD movie plot, ever dramatic, wherein the young unknown steps out of the wings to substitute for the ailing star, still happens in real life show business.

The latest incident developed at the famed Berkshire Music Festival in Tanglewood, Mass., and a Philadelphian named Laurence Wheeler was involved.

A May graduate of Temple University's College of Music, he is a student at the summer music center and had looked forward to hearing the opening concert by the Boston Symphony.

At the last minute, he had to change his seat from the middle of the audience to the middle of the orchestra as he was called on to pinchhit for the regular first clarinetist, who became ill, midway through an all-Mozart program. More than 6,000 persons cheered his performance.

And then Wheeler had another surprise a few days later. Temple officials, who were unaware of his success at Tanglewood, had accepted his application for the graduate Master of Music program and offered him a fellowship.

Under the fellowship, he would teach North Philly's disadvantaged children in a joint Temple-Settlement Music School community music program funded by the Rockefeller Foundation.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 17 1969

3-Lingual Concert Slated Tonight

The fellows in Voice of the Berkshire Music Center will give a recital of German, French and Spanish songs this evening at 9 in the Theatre-Concert Hall at Tanglewood. The program will feature songs by Schumann, Faure, Mahler, Ravel, Poulenc, Schubert and deFalla.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 13 1969

Tanglewood Lists

Musical Events

TANGLEWOOD, LENOX — Some 37 different musical events are currently listed on this summer's schedule of Berkshire Music Center concerts at Tanglewod. Open to the public through the Friends of Music at Tanglewood, the programs include orchestra concerts, opera scenes, faculty recitals, and concerts by the Boston University Tanglewood Institute and New England Conservatory Tanglewood Institute.

Other Concerts

In addition, there are the concerts of the Festival of Contemporary Music, the "Festival Within a Festival" sponsored by the B.M.C. in cooperation with the Fromm Music Foundation of Chicago. This special series of concerts, from Wednesday, July 30 to Saturday, Aug. 16, includes performances of chamber music, electronic and orchestral works, some especially commissioned for the festival, and two fully staged and danced performances of Stravinsky's masterpiece, L'Histoire du soldat, conducted by Erich Leinsdorf. In addition, there will be two complete concert performances of Alban Berg's opera, Wozzeck, also conducted by Leinsdorf.

On Aug. 19, a concert by the combined Boston Symphony and Berkshire Music Center Orchestras climaxes the annual gala called Tanglewood - on - Parade, in which all departments of Tanglewood perform publicly in an all-day series of concerts and demonstrations. The evening ends traditionally with a display of fireworks over Stockbridge Bowl.

The Berkshire Music Center events are widely known as the "Friends" events because they are open to members of the Friends of Music at Tanglewood. Membership in the Friends is available to all through the Friends Office at Tanglewood.

Remaining Concerts

The list of Berkshire Music Center events, with dates and times, follows. All events are in Tanglewood's 1200 seat Theatre - Concert Hall unless otherwise noted. An asterisk marks the concerts of the Festival of Contemporary Music.

* * *

JULY

13 Sunday — Berkshire Music Center Chamber Music II 10 a.m.

16 Wednesday — Berkshire Music Center Orchestra Conducting Fellows conducting, 9 p.m.

17 Thursday — Youth Concert 2.30 p.m.

19 Saturday — Boston University Tanglewood Institute Concert, 2.30 p.m.

20 Sunday — Berkshire Music Center Chamber Music III 10 a.m.

23 Wednesday — Composers' Forum I, 9 p. m. 24 Thursday — Faculty Recital — Roman Totenberg, violin Arthur Balsam, piano, 9 p.m.

26 Saturday — New England Conservatory Tanglewood Institute Concert 2.30 p.m.

27 Sunday — Berkshire Music Center Chamber Music IV, 10 a.m.

30 Wednesday — xBerkshire Music Center Orchestra, Gunther Schuller conducting, 9 p.m.

30 Wednesday — Youth Concert, 2.30 p.m.

31 Thursday — xChamber Music and Dance, 9 p.m.

AUGUST

2 Saturday — Vocal Concert III — Opera Scenes, 2.30 p.m.

3 Sunday — Berkshire Music Center Chamber Music V, 10 a.m. XChamber Music, 9 p.m.

6 Wednesday — Berkshire Music Center Orchestra Charles Wilson conducting, 9 p.m.

7 Thursday — Faculty Recital — Paul Zukotsky, violin Gilbert Kalish, piano, 9 p.m.

9 Saturday — Boston University Tanglewood Institute Concert, 2.30 p.m.

10 Sunday — Berkshire Music Center Chamber Music VI, 10 a.m.

11 Monday — xBerg: WOZZECK — Shed Erich Leinsdorf conducting, 9 p.m.

13 Wednesday — xChamber Music and Dance, 9 p.m.

14 Thursday — xChamber Music, 9 p.m.

15 Friday — Youth Concert, 2.30 p.m.

16 Saturday — New England Conservatory Tanglewood Institute Concert, 2.30 p.m.; xElectronic Concert— Main Lawn 4 p.m.

17 Sunday — Berkshire Music Center Chamber Music VII, 10 a.m.; Berg: WOZZECK — Shed Erich Leinsdorf conducting, 9 p.m.

18 Monday — Composers' Forum II, 9 p.m.

19 Tuesday — TANGLEWOOD - ON - PARADE Gala Concert — Shed, 8 p.m.

20 Wednesday — Boston University Tanglewood Institute Concert, 9 p.m.

21 Thursday — Vocal Concert IV — Opera Scenes, 9 p.m.

23 Saturday — Berkshire Music Center Orchestra, Conducting Fellows conducting, 2.30 p.m.

24 Sunday — Berkshire Music Center Chamber Music VIII, 10 a.m.

Sunday Concert Features Huggler

Work by John Huggler, who spent the 1964-65 season as the Boston Symphony Orchestra's composer-in-residence, will be featured at the Sunday morning chamber music concert by members of the Berkshire Music Center.

The concert will begin at 10 in the Theatre-Concert Hall at Tanglewood. In addition to the Huggler brass quintet, the Mozart piano-woodwind quintet K. 452 and the Brahms Quartet for piano and strings Opus 60, are on the program.

BMC concerts are open to the public.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

112

Area Students Receive Music Scholarships

By RAYMOND MORIN
Telegram Music Critic

Twelve Massachusetts girls will receive Young Artists Award music scholarships totaling $3,600 beginning in September. In addition, two students have been awarded fellowships of $450 each at the Berkshire Music Center, Tanglewood, this summer.

Berkshire Center fellowships have been awarded to Linda Raymond of Salem, Mass., a student at the New England Conservatory majoring in percussion, and Kathleen Toomey of North Adams, a voice major at the Conservatory.

Four are new recipients of regular scholarships. They are Alexis Providakes, 42 Massachusetts Ave., Worcester, a junior at Hartt College of Music, University of Hartford; Maureen Britt, 223 Cambridge St., Worcester, a freshman at Anna Maria College; Susan Eck, 40 School St., Northboro, a freshman at State College at Lowell; and

MUSIC

Raymond Morin

Lois Hobbs, 40 Grosvenor St., Worcester, a freshman at State College at Lowell.

The conductor of the 29 concerts of baroque, classic and contemporary programs is James D. Bolle.

"The enthusiastic response to our concerts during the past three summers has convinced us," Bolle states, "that they have great value to students, people of towns and farms, all of whom are able to enjoy music of a quality and variety normally available only to residents of a few large cities."

Several of the players are members of the Boston Philharmonia Orchestra. Among them are Elinor Preble, Raymond Toubman, David Ohanian and John Miller, members of the Philharmonia Woodwind Quintet, "in residence" at Clark University.

A schedule of concerts may be obtained by writing to Monadnock Music, Franklin Pierce College, Rindge, N.H. 03461. Telephone (603) 899-3382.

UNDER THE "DOUBLE-ENTENDRE" title "Fan-Fare for Organ," a unique four-concert, one-man festival will be given this fall and winter by Virgil Fox at Lincoln Center's Philharmonic Hall, New York City.

Fox will start with a "scaled" sequence of Bach works according to key signatures — Prelude and Fugue in A minor, Prelude and Fugue in B minor, etc. — on Oct. 21.

The second program Nov. 25, will be "The Gallic Greats." The third title, to be given Jan. 18, is "La Belle Epoque," including Busoni's "Fantasia Contrappuntistica" and Charles Ives' "Variations on 'America'." The final program, Feb. 24, will be organ concertos, with Fox as soloist with The Symphony of the New World, conducted by Benjamin Steinberg.

Renewal scholarships have been given to Sherryl Roy, Lancaster; Jane Gorden, Ware; Beverly Revzin, 10 Berkshire St., Worcester; Christine Kaloustian, Lancaster; Maria J. Lehoux, Gardner; Elaine Freedman, 25 South Lenox St., Worcester; Elizabeth Lamson, 25 Wabash Ave., Worcester; Georgeann Peterson, South Lancaster.

Auditions for new scholarships were held June 6 at M. Steinert & Sons Co., Worcester. Judges were Johnny W. Bradburn, organist and choir director at Central Congregational Church in Worcester; Louis J. Curran, Jr., director of music at Worcester Polytechnic Institute and Raymond Morin, chairman.

This year's awards bring to $82,250 the value of scholarships given since Young Artists Awards were established 19 years ago by an anonymous fund.

MONADNOCK MUSIC 1969 is patterned generally after the New Hampshire Music Festival that functions in four communities around Lake Winnipasaukee.

Base for the Monadnock Festival Orchestra is Franklin Pierce College, Rindge, N.H. Its concerts spread from the college to Jaffrey Center, Walpole, Dublin, Peterboro, Keene, Nelson, Amherst and Francestown.

Monadnock Concerts - Free

Some 35 professional musicians, members of symphony orchestras during the regular season, will perform the programs which began last Tuesday and will continue through Aug. 29.

All concerts are free.

Approximately 5,000 persons heard the concerts last year and took part in instructional discussions. An innovation this season is a series of lectures open to the public and held in Franklin Pierce's Ravencroft Theater. Lecturer is Edwin W. Wilfert, Jr., a member of the college's faculty.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
JUL 27 1969
New England Newsclip

New York Post
D. 708,180 SAT. 369,902
AUG 25 1969

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RECORDER-GAZETTE
GREENFIELD, MASS.
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JUL 16 1969

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6 G THE KANSAS CITY STAR Sunday, August 3, 1969

Music *in Mid-America*

A report from a Midwestern music festival, and another from Tanglewood, the daddy of them all

... see Schonberg and Kaye columns.

SCRANTON, PA.
SCRANTONIAN
SUN. 47,500
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Valenches was chosen by William Kroll, a renowned violinist, and director of strings at Tanglewood and the Mannes School of Music, New York City.

While at Tanglewood, Valenches will study under Kroll.

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SYRACUSE HERALD JOURNAL
Monday, August 4, 1969

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The youth is a trumpet major at Boston University.

HERALD
MANCHESTER, CONN.
(E) 15,210
SEP 5 1969

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Tanglewood, a Musical Experience

By Joseph Kaye
(The Star's New York Correspondent)

Lenox, Mass.—A recent weekend at Tanglewood, our foremost summer music festival, brought such riches as a staged concert version of Verdi's opera, "Otello," and absorbing performances by pianists Andre Watts and Vladimir Ashkenazy with the Boston Symphony.

The "Otello" may be ranked as probably the best performance of a Shakespearean work this season in and out of New York. What is rare in opera occurs in "Otello"—the music emphasizes the drama and frequently enhances its qualities. Thus a good performance of "Otello" became a good performance of Shakespeare's play, but the Tanglewood presentation was not only a good performance, it was a stunning performance.

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Donna Precht, with conductor Charles Wilson.

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A MISSOURIAN was encountered at Tanglewood. Donna Precht, of Mexico, is a fellowship participant at the Berkshire Music Center, appearing in the Center's presentation of operatic scenes and entire operas. She will sing the role of Marie in Alban Berg's "Wozzeck" soon.

A tall and pretty soprano, Miss Precht has already had wide experience. She studied in France after graduating from the University of Missouri and later in New York, where she was chosen by the pioneer musical avant-gardist, Edgard Varese, to sing in his "Offrandes" and in the world premiere of "Nocturnal," for soprano solo and eight contrabasses. She has affectionate memories of the late French-American composer. "When he spoke of music," she recalled, "he came alive. Otherwise, he was a rather quiet and self-contained man." She has been a member of the New York City Opera company. and this fall she goes to Zurich, Switzerland on a private scholarship to study German opera. After that, it is expected that the world of high professional opera will open up for her.

Miss Precht was the only student in the area from Missouri, a fact which prompted some nostalgic thoughts. When I first came to Tanglewood some years ago there were seven or eight Missouri students. Then, year after year, there were fewer—five, four, three, and now just one.

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Donna Precht, with conductor Charles Wilson.

"Otello" review may be found on page

John Revel, trombone; Yael Orbach, viola.

DEDICATED TO THEIR MUSIC

By Judith Brody

Young Talent Blooms to Beauty at Tanglewood

LEONARD BERNSTEIN

Members of the Boston Symphony Orchestra, dressed in short-sleeved shirts and hardly recognizable without their tuxedos, sat on the concert stage at Tanglewood, their summer home, and rehearsed a program of Mozart.

The day was warm, the atmosphere was jovial. A few players chatted with each other while one musician scratched his back with his violin bow.

The maestro was trying to find his place. "Where are we?", asked Erich Leinsdorf. Someone pointed to the right section.

But when the conductor lifted his arms and the orchestra members started to play, they played with the grace and precision of the professionals they are, who have been performing for years and are confident of their skill. And because they are good and have proved it, they can afford to think about other things — salary and vacations and home and family.

But also at Tanglewood are 160 young people who are thinking only of music. They are "fellows" at the Berkshire Music Center (BMC), a tuition-free summer academy sponsored by the Boston Symphony to give young musicians a chance to continue their professional training under the guidance of eminent musicians.

They are talented, these young men and women—they have been carefully screened and selected on the basis of their musical proficiency. But they are not yet confident.

"I felt nervous at the BMC audition," said John Revel, 26, a bass trombone player from New Jersey. "I suppose it's good to feel a little nervous, but sometimes it gets out of hand. A word can set you off."

And they are very intense, for they have come, after all, to totally involve themselves in music for eight weeks. Any interruption is unwelcome.

In one of the many rooms on the handsome 210-acre Tanglewood estate, a string quartet was practicing. The cool grass and tall trees outside would have lured less dedicated souls away from their music, but the young musicians seemed oblivious to their surroundings.

"I think we played that too fast. What do you think?" asked a pretty violinist, her cheeks slightly red from exertion.

"I think that's the right tempo for the whole movement," the cellist answered.

The group played the piece again.

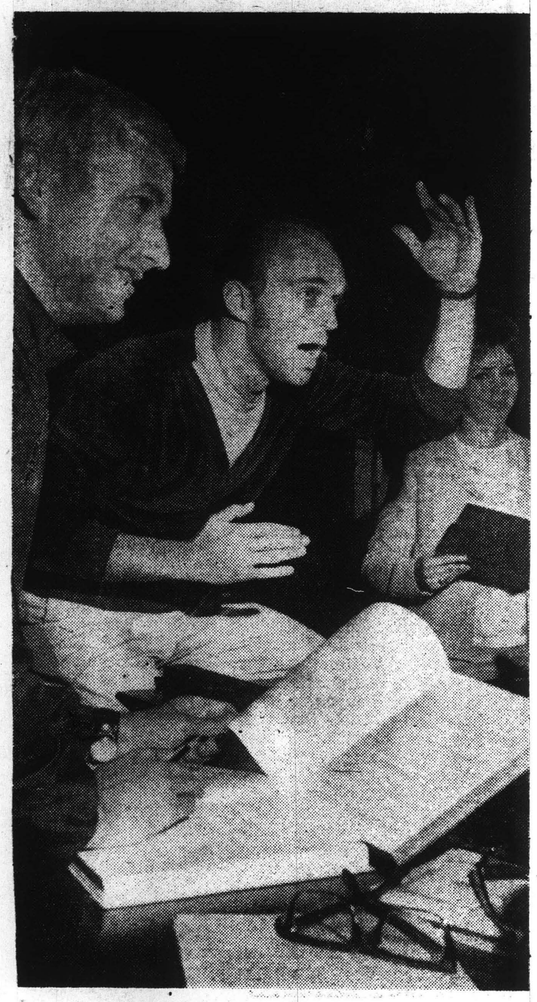
"I overdid it this time," the girl said. "Too fast. Let's try it again."

So they played it again, and would play it over and over until it was right, because they knew that only hard work would bring technical perfection.

The Berkshire Music Center was established in 1940 by the Boston Symphony Orchestra and its music director, Serge Koussevitzky. That year, a slim, 22-year-old man named Leonard Bernstein was one of the Center's first fellows. Alumnae have included Sarah Caldwell, Phyllis Curtain and Leontyne Price.

Nearly 40 percent of the Boston Symphony attended the BMC and 15 percent of all players in symphony orchestras across the country have gone to the Center for at least one year. Thirteen conductors of

Turn to Page 27, Col. 1



Charles Wilson, vocal leader.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 8 1969 New England

Music Blooms at Tanglewood

Continued from Page 5

major U.S. orchestras have studied at Tanglewood.

The faculty (largely composed of members of the Boston Symphony and guest performers) realizes what great potential the fellows have.

"The future great singers of the world will, 99 times out of 100, be American," said Charles Wilson, head of vocal music activities. "Their vocal talent is marvelous and the availability of good preparation is higher here."

To develop that potential, the BMC aims at giving the fellows the widest possible musical experience, with a good deal of emphasis on contemporary music. The students rehearse orchestra and chamber music from 9 a. m.-6 p. m. and perform publicly almost every night.

On Aug. 19, at the annual "Tanglewood-on-Parade" festival, they will end their eight-week program by giving a joint concert with the Boston Symphony.

In one sense, that concert will be an event shared by all the fellows. They are united by the common goal of making music — and making it the best it can be. But, in another sense, the concert will be a very personal and individual achievement. Each student has a unique musical history and each has traveled a long, lonely road.

Bob Watt, 21, of Boston, who likes to practice the French horn outdoors, with his music perched on a waist-high bush, became interested in music when he was a child.

"I liked the sound of the horn ever since I heard it on "The Lone Ranger' television show," he said. But it wasn't until years later that he finally found out what the instrument was—and decided to play it. He was a freshman in high school.

"But even if you start late, you can become a good musician if you're interested," Watt said. He was interested, practiced hard and soon was taking lessons from Boston Symphony player Harry Shapiro, who suggested that Bob come to Tanglewood. His goal is to play in a major orchestra.

One fellow at the BMC came close to not being a musician at all. John Revel began studying the violin because a family friend gave him one. But, three years later, he gave it up.

"When I was in the eighth grade the band leader at my school said the band needed a trombone player, so I started taking lessons on the trombone," Revel explained. "When I got talked into going to Julliard School of Music, and now here I am. If it hadn't been for the band leader, I'd be a very bad engineer."

But Revel takes his music seriously, practices five horus a day ("If you miss a day of practice, your muscle tone goes"), and plans to return to Julliard for a master's degree. He desires a "steady job" with an orchestra.

For some, the choice of a career as a professional musician is an agonizing one to make. Judy Checkovich, 21, of Connecticut, has been playing the viola for 14 years because she loves the instrument. She has been a student of Burton Fine, principal viola for the Boston Symphony.

"I practice three hours a day, but I should be practicing five or six," she admitted. "I'm just not sure yet about making music a career. It's very time-consuming and so much travel is involved."

But this is Judy's second summer at Tanglewood. Despite her uncertainty, the lure of music is very hard for her to resist.

Kathleen Linge, Arlington, Va., practises her French horn while Kinberly Kabala, of Mich., coaches Robert Kelley, tenor of New York City.

(Other Photos in Centerfold)

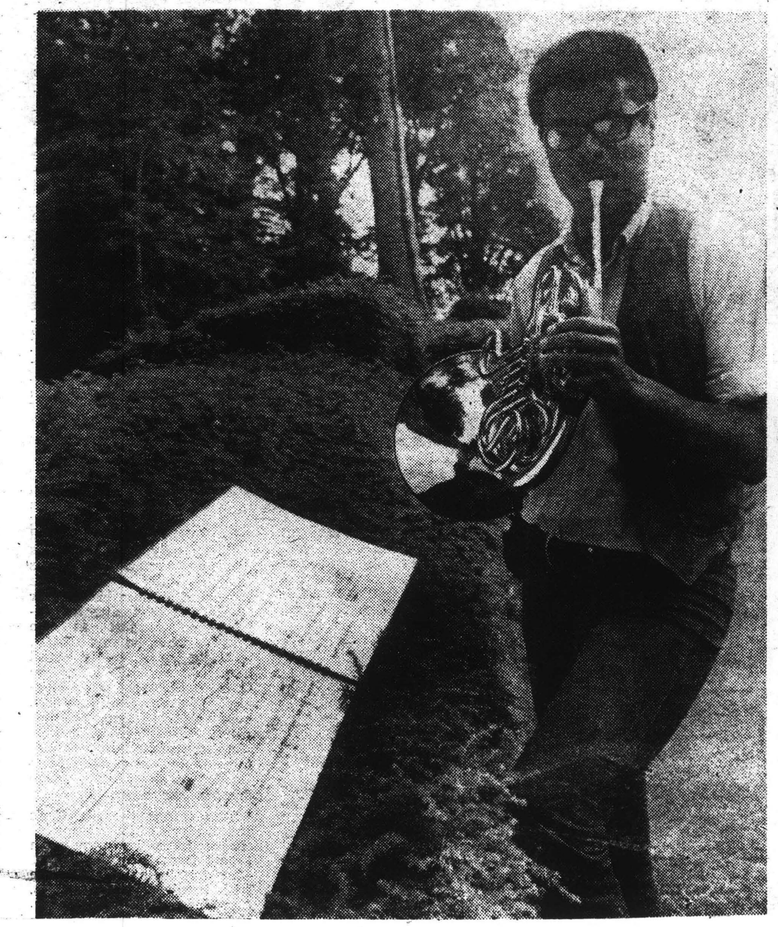
Record American Photo, Teresa Zabala

114.

Tanglewood Artists Tune Up for Summer Concerts

Joe Conti, Providence totes case for Judy Checkovich, Ct.

The students spend the entire day at private and group rehearsals.



MUSIC fills the air abounding the Berkshire Music Center at Tanglewood in the western part of the state. The cacaphonic strains of neophytes are toned and blended by the smooth synchronized perfection of the masters in a democratic theater of give and take. The center is more than a musical entertainment center, more than a national talent shelf; it is an incubator warning the youthful spark of fervor within those teetering on the brink of professionalism; a nursery for 160 young talents on learning from the maestros. Above, Erich Leinsdorf conducts rehearsal for his last summer of concerts at Tanglewood. Left, Bob Watt of Boston practices his French horn.

Record American Photo, Teresa Zabala

(Storm, Other Photos, Page 5)

Byron Belt on the arts

Director of boys choir imaginative, inspiring

By BYRON BELT

LENOX, Mass.—The Berkshire Boy Choir is the most recent heir to an ancient and honorable tradition dating from England's Canterbury Cathedral in the fifth century. A bare three summers old, the chorus of 47 boys and 14 men has already been acclaimed as possibly the finest of its kind in America.

It was certainly fitting that the present organist and master of choristers at Canterbury Cathedral, Allan Wicks, be brought to New England to help strengthen a major musical form which has been somewhat in eclipse here in recent years. Wicks, who is also organ scholar of Christ Church, Oxford, is the third British musician to direct the Berkshire Boy Choir.

When New York businessman and ex-chorister John Hoyt Stookey founded the chorus he selected one of the most distinguished authorities on male choral singing, George Guest, to serve as first music director. Guest is well known through a series of outstanding recordings with his choir of St. John's College at Cambridge. The conductor for the second summer was Brian Runnett from Norwich Cathedral.

COMPETITION

If the art of boy choir singing is to survive, John Stookey feels it must have the stimulating challenge of the kind of recognition Olympic competition provides in sports. By selecting the boys regardless of race, color or religious affiliation from across the country, the Berkshire Boy Choir provides a goal of unique quality for singers and their directors.

The boys are selected after auditions upon the recommendation of their own choirmasters, and already in three seasons, the honor of spending most of July and August singing under the outstanding men in the field has contributed to stimulating a modest revival in boy and men choirs in many communities.

When they return home, after a summer of intensive training, the boys tend to justify their experience by helping to upgrade the quality of music on the local level. Since all boys are provided full expenses, youths from the ghetto mingle freely with scions of the most prominent families. Talent and love of singing with others are the only requirements.

The man largely responsible for the gathering of singers of special merit is Executive Director Ellwood W. ("Bunker") Hill, a former choirmaster and retired head of the music department at Bradford Junior College.

At camp, which is housed at the Stockbridge School, just five minutes from the beautiful Tanglewood summer home of the Boston Symphony Orchestra, Hill and the music director are assisted by R. Michael McNaught, the English-born principal of Berkshire Country Day School, Mrs. Ruth K. Sullivan, Donald Ingram, Lowell V. Lacey and Mark H. Pearlman, as choir mother, assistant music director, accompanist and waterfront director, respectively.

In addition to the musical and administrative staff, the 14 men who comprise the adult voices of the choir serve as counselors, coaches and idols for the lively boys.

Spending several days living, eating, playing and humming along with the Berkshire Boy Choir was an unforgettable and rewarding experience.

All of those braces, high pitched voices and the incredible physical and mental emergy of boys always comes as a shock to an aging bachelor. The extraordinary musical talent was somewhat taken for granted, but the keen dedication, enthusiasm and almost hourly improvement in the singing could never be taken as anything less than a blend of youthful genius coupled with tremendously hard work.

Joining in their conversations ,watching them at play and sharing some of their daily experiences and public performances was a special joy. But the highlight of our days together were the rehearsals conducted by Allan Wicks.

The quiet authority, sophisticated wit and musical powers of Mr. Wicks should be observed by all educators and people concerned with youth. Seldom raising his voice above the most confidential sort of conversational level, the conductor was able to perfectly control, delight and inspire nearly four dozen exuberant youngsters.

By never talking down to them (his vocabulary sent me scurrying to a dictionary more than once) the singers give him not only their attention, but their fond respect and eager best. The result, from early seasonal concerts at Rutgers University, through a pair of distinguished programs at the Saratoga and Tanglewood festivals, was almost miraculous improvement from an initially high level.

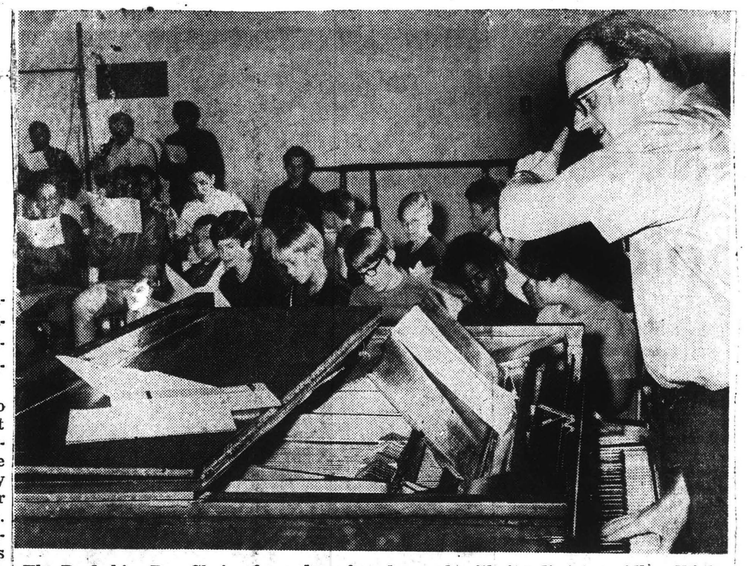
'DO SOMETHING'

The colorful Wicks exhortations are surely partly responsible for his success: "It's so bland — DO something with it, put it in aspic, add a touch of kirsch — but do SOMEthing!" "Let's see some fire in your eyes and sparks in your nostrils!" and the less colorful but equally effective "Please hit those consonants — they make the music come alive."

Every word is designed to stimulate and enliven the music-making, and the performance quality clearly justifies the conductor's imaginative approach.

New York music lovers will have a unique opportunity to hear the Berkshire Boy Choir (the name is somehow inapt and misleading) in the exquisite setting of the Cloisters, in Manhattan, where a program of sacred music highlighting the Baroque splendors of the Monteverdi Mass "In illo tempore" and the Britten "Hymn to Saint Cecelia" will be sung at 3 p.m. Tuesday.

We have heard all of the major works other than the Monteverdi, with the Britten a favorite triumph along with the lean magnificence of Aaron Copland's moving "In the Beginning." Allen Ridout, something of composer-in-residence at Canterbury and a faculty member at Cambridge, composed a delicious "Divertimento on Poems of Robert Burns" for this year's choir, which the group sings with lusty swagger with Wicks and Lacey at the piano.

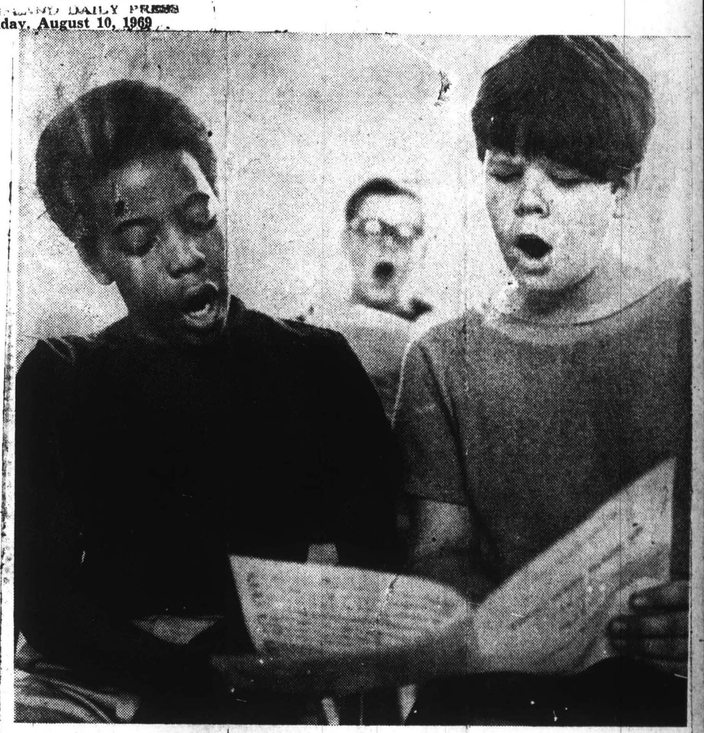


The Berkshire Boy Choir, shown here in rehearsal with its director, Allan Wicks, will give a concert of sacred music Tuesday afternoon in the Cloisters, Manhattan.

STATEN ISLAND ADVANCE
Sunday, August 10, 1969

← Same story, different pictures →

LONG ISLAND DAILY PRESS
Sunday, August 10, 1969



Two members of the Berkshire Boy Choir.

CRITIC-AT-LARGE

Berkshire Boy Choir Heir To Honorable Tradition

By BRYON BELT

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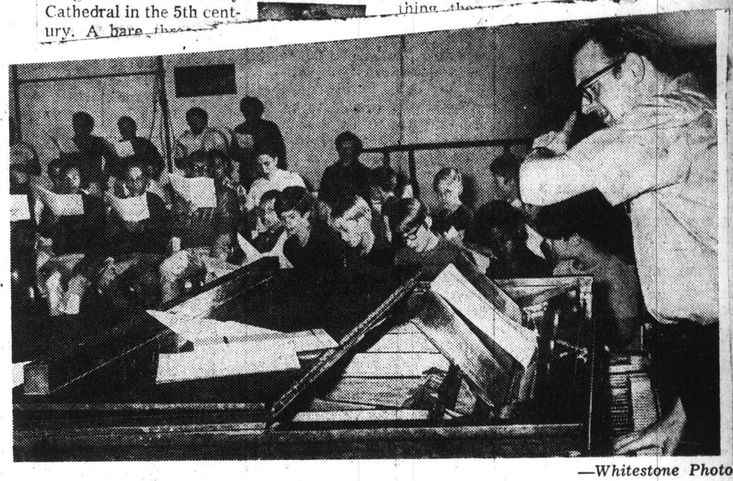


—Whitestone Photo

Choir Rehearses For Concert Here

The Berkshire Boy Choir, New York City, rehearses for a concert of sacred and secular music it will give for the benefit of the Fresh Air Fund and the Choir at 8:30 p.m. Friday, August 15, at St. Mark's Church.

The Choir, under the direction of Allan Wicks, organist and master of choristers at Canterbury Cathedral in England, is performing this summer for the third consecutive year at major music festivals, including the Saratoga Performing Arts Center, the Berkshire Music Festival at Tanglewood (with the Boston Symphony Orchestra in "Othello") and the Southern Vermont Art Center in Manchester. It also will sing at the Cloisters in New York and at various church services.

The August 15 concert at St. Mark's will conclude the season.

Tickets for the concert here can be obtained from the Berkshire Boy Choir, 445 Park Avenue, Room 2100, New York, N. Y. 10022, and are entirely tax deductible. Fresh Air children will be admitted free. Both organizations are nonprofit and depend on contributions from private sources.

The Detroit Free Press
D. 600,803 SUN. 644,524

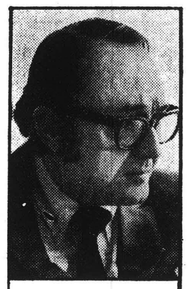
AUG 8 1969

Just 11, He'll Solo On Stage

By Jack Tucker
Free Press Society Columnist

John Gage Parke, who's all of 11 years old, is on the verge of a debut with the Boston Symphony Orchestra. In solo yet!

For two years, John, son of the Hervey C. Parkes (Parke Davis and Co. pharmaceuticals) of University Place, Grosse Pointe, has been attending Berkshire Boy - Choir Camp at Lenox, Mass.



John Detroit

The camp is run by Elwood Hill, former organist at Christ Church, Grosse Pointe, affectionately known as "Bunker."

The throaty talented youngsters train like crazy and then sing — for their supper?—around the Down East church circuit.

Next week, the choir will appear at Tanglewood with the Boston Symphony, Leinsdorf conducting. And right up there on stage and on key will be Master John — going it alone for five whole bars.

Meanwhile, back at home Dad and Mom are packed and waiting the arrival of their exchange student, Stefan Moberg, from Sweden. Then the Clan Parke and Stefan will head eastward to Tanglewood where they will be met by son James who's been in Quebec. They'll be on hand for John's chant of triumph — proud, and probably twice as nervous.

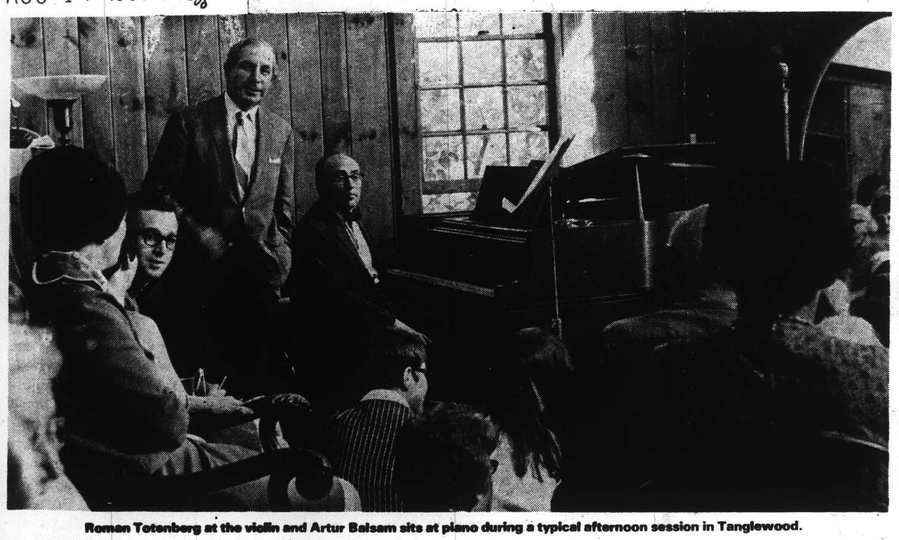
ADVERTISER
NEW CANAAN, CONN.
WEEKLY 5,141

JUL 31 1969

116

NEW YORK DAILY COLUMN
AND KNICKERBOCKER
NEW YORK, N. Y.
D. 150,000

AUG 17 1969



Roman Totenberg at the violin and Artur Balsam sits at piano during a typical afternoon session in Tanglewood.

The Young Apprentices at TANGLEWOOD

By Dr. Jack Bloomfield
(Part Two of a Series)

The young musicians who spend their summers in this part of the Berkshires are enjoying a satisfying, fruitful experience which could not be duplicated anywhere.

At Tanglewood, on a typical afternoon, an exciting lecture-demonstration takes place in the Little Red House, once the home of Nathaniel Hawthorne. It had been reconstructed by the National Federation of Music Clubs for use as a practice building.

40 people had crammed into the main studio on the ground floor to watch and learn. Some sat on folding chairs. Others just squatted. Many stood up in the back. The sun steamed through the open windows, overheating the room, which was bare except for some essential equipment: a baby grand piano, a spinet, a chalkboard, and some hi-fi equipment on a shelf.

The audience is made up largely of high school and college age youth attending the Tanglewood School of Music. There are a sprinkling of invited guests, including Mrs. Steven (Pamela Ross) Levy, 1966 winner of the top award in piano competition of the Connecticut Federation of Music Clubs.

Two performers enter the room. Yosef Yankelev, age 23, a violinist studying at the Juilliard School of Music, and Leslie Sinfin, 19, a piano student at the Mannes College of Music. For a short time, they play part of Beethoven's Sonata No. 4, as the audience listens appreciatively. When they finish, they are received with applause and they move toward the back of the room.

At this point, two famous musicians, instructors at the Tanglewood Music School, take over. Roman Totenberg, head of the Music Department of Boston University walks up front with his Stradivarius, considered to be one of the few in the world in mint condition. Artur Balsam, once a member of the renowned Albanieri Trio, sits down at the piano.

String quartet plays in an open enclosure at Merrywood.

Totenberg, nationally known for his violin clinics, begins to speak, commenting on the performance of the two young artists:

"You must recognize the relentless rhythmical drive of Beethoven, which is tremendously important. Be steady. With the orchestra, you get supported by the double bassoon. Here you don't. Listen."

The violinist picks up his instrument and plays at length to demonstrate. It was obvious that though Yosef had outstanding technique, he needed to learn from the maestro how to interpret the music. When Totenberg finishes, the audience applauds once again.

Yosef speaks up: "I see. But I don't think I could do it."

Balsam breaks in, agreeing with Totenberg's appraisal:

"Both of you played very well, but it was too fast, sometimes unsteady and harried. At your tempo, no pianist could do it justice. You were practically twice as fast as you should be.

"Let me show you."

The pianist, famous as a soloist and as an accompanist, then illustrates at the keyboard what he means.

"You understand?" he asked. "Beethoven needs a steady hand and a steady time. The greatest difficulty with his sonatas is keeping the tempo. And that is also the most important part."

The young artists ask a few more questions, which are answered verbally and instrumentally. Yosef's final query was, "How do you happen to play so fast and so slow at the same time?"

"I play it with an even tempo with both hands." Balsam answers.

"It's so fast." Yosef demurs.

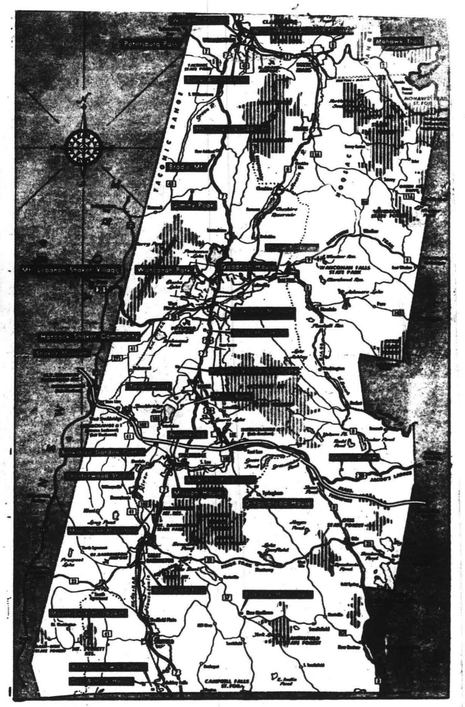
"I just try to play every note distinctly, Balsam concludes.

At this point, the two instructors play through the sonata brilliantly.

Yosef and Leslie have had an instructive afternoon and have gained a new insight into Beethoven.

In nearby Lenox, the Merrywood Music School, a non-profit organization like the Tanglewood Music School, was operating in its 12th year. Housed in a rambling, old, though well-kept mansion, it had started

Students surrounded by greenery on way to class at Merrywood.



off in 1958 with 13 students and had grown to 61. They ranged in age from 16 to 23, half of them college students.

The founder and manager of the school was a music teacher from West Hartford, Connecticut, Ruth B. Horowitz. When Mrs. Horowitz, who has been teaching music for 35 years, started the school, she did it with the assistance of her musician son and daughter. They are no longer with her and have been replaced with a staff of 12, three of whom come to the school from England:

- Mr. Benjamin Zander, the Music Program Director, who is an honor graduate from London University and who has had additional study in Germany, Italy and the U.S. in the piano and the cello, as well as in conducting.
- Mrs. Patricia Zander, pianist, and a graduate of the Royal College of Music in London, who has also studied in Paris and the U.S.
- Mr. Michael Freyen, violinist, who sometimes performs with the London Orchestra.

The program of the school includes private lessons, chamber music, orchestra work, theory, choir and composition. Student recitals for the public are given on Saturday afternoons and staff recitals on Sunday evenings.

All applicants for the school are auditioned, in person, or through tapes. Mrs. Horowitz claims that usually the scholarships, given to outstanding students each year, far exceed the money donated for that purpose by well-wishers. She is extremely enthusiastic about the young people:

"What I find is that I can practice a great deal in a relaxed, free, college atmosphere of friendship and consideration. We're encouraged to go to bed early—and with our schedule, we have to. But we can also go off campus. There are 5 cars available.

"Most of all, I'm learning a lot and I'm enjoying my music."

Next Sunday—The Stockbridge Players and The Fokine Ballet

Under expert instruction, the Merrywood chorus at practice.

B
2

117.

Boston University Tanglewood Institute Lists Summer Seminars

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

APR 27 1969

Conducts Piano Seminar

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Frank has played with most of the major symphony orchestras in the United States and Canada. He has performed at the Marlboro Music Festival and has appeared for the last several years with the Boston Symphony Orchestra at Tanglewood.

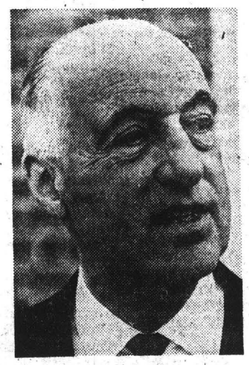
Born in Germany, Frank began his musical career under the tutelage of Artur Schnabel. He later studied music at Columbia University and conducting at Tanglewood.

* * *

Two of the twentieth century's most prominent singers, Pierre Bernac and Alexander Kipnis, will be guest - artists at two separate voice seminars this coming summer at Boston University Tanglewood Institute, Lenox, Massachusetts.

Kipnis, the Russian basso who earned wide acclaim as an interpreter of German opera at the Metropolitan Opera, will give master classes during Vocal Seminar I, June 29 to July 26. Bernac, the French baritone who was a close associate of composer Francois Poulenc, will serve as guest - artist during Vocal Seminar II, July 28-Aug. 25.

While Kipnis appeared at virtually every famous opera house and music festival in Europe and America, Bernac is



PIERRE BERNAC

known chiefly as a recitalist. For a quarter of a century Bernac and Poulenc gave concerts whose purpose was to bring to song literature the same spirit of ensemble and balance which generally prevails in the performance of sonatas for instrument and piano. During that period, Poulenc also composed many songs especially for Bernac. Since Poulenc's death in 1962, Bernac has devoted his time to teaching master classes, and in April he conducted two of these classes at Boston University.

Kipnis, now 78 years old, made his formal debut in Hamburg, Germany in 1915. Besides his long career at the Metropolitan Opera, he was a member of the Chicago Opera when that brilliant company made operatic history in that city during the 1920's and 1930's.

* * *

The Boston University Tanglewood Institute is a unique partnership in the arts between the Berkshire Music Center, summer home of the Boston Symphony Orchestra and Boston University's School of Fine and Applied Arts.

Instructors and guest - artists include members of the Boston Symphony Orchestra, faculty from the Divisions of Music, Art, and Theater at Boston University and prominent individuals in the fields of music, art, theater and dance.

The idea for a program that would provide a meaningful interchange between experienced performers, teachers and the developing artist was first conceived four years ago when Erich Leinsdorf, music director of the Boston Symphony Orchestra invited the School of Fine and Applied Arts to conduct a summer program of college - level instruction for music students.

Since then the institute has grown to include programs in theater, dance, drawing and painting, and music programs ranging from master classes for professional musicians and teachers to a Young Artists Program for gifted high school juniors.

Enrollment in the inst it has grown from 50 students th first summer to more than 30 from all 50 states, expected attend during the summer 196 session.

Guest-Artist

Alexander Kipnis, the noted Russian basso who will be a guest-artist at Boston University Tanglewood Institute this summer, as Boris Gudunov, a role he frequently played when he was associated with the Metropolitan Opera in New York.

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

APR 5 1969

The Boston University Tanglewood Institute, a partnership between the Boston school's fine arts department and the Berkshire Music Center, begins its fourth year on June 29. Enrollment for this summer's eight-week session will exceed three hundred; classes in voice, drama, set design and allied arts will be offered.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

APR 20 1969

A SEMINAR of Beethoven's sonatas, variations and five piano concertos will be conducted by Bela Boszormenyi-Nagy at Boston University Tanglewood Institute, Aug. 11-23.

Professor of music at Boston University, Nagy has made more than 600 concert appearances in this country and Europe. True Beethoven piano music specialists have been rare. Outstanding was the late Artur Schnabel, who recorded all 32 of Beethoven's piano sonatas.

THE FIRST PIANO SEMINAR at the Boston University Tanglewood Institute will be conducted by Claude Frank June 29-26.

Frank has not been heard in Worcester, but he did give a recital in 1966 on the Fitchburg Community Concert Series at the state college there. He has performed

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

MAY 18 1969

many times with the Boston Symphony, both in Boston and at Tanglewood.

Boston University Tanglewood Institute is a unique partnership in the arts with the Berkshire Music Center, educational department of the Boston Symphony.

During the four years it has operated at Tanglewood, the institute has grown to include programs in theater, dance, drawing and painting, and master classes for professional musicians and teachers.

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

MAY 1 1969

Totenberg and Balsam to conduct Beethoven seminar

Roman Totenberg of Belmont, violinist, and Artur Balsam, pianist, will conduct a Seminar in Chamber Music and Accompanying at the Boston University Tangelwood Institute, Lenox, June 29 to July 12.

The seminar will cover the ten Beethoven sonatas for violin and piano.

A performer since the age of eight, Totenberg has appeared with the Berlin Philharmonic, the London Philharmonic, Concertgebouw in Amsterdam, and the Boston and Cleveland Symphony Orchestras. He has recorded extensively.

Totenberg graduated from the Warsaw Chopin Conservatory and later studied at the Berlin Academy and the Instrumental Academy of Paris. He was formerly head of the violin department at the Peabody Institute of Music and has taught at the Aspen Institute and the Mozarteum in Salzburg. He is presently a professor of music at the Boston University School of Fine and Applied Arts and resides at 15 Day School lane.

Balsam was born in Warsaw and studied music in Lodz, Poland, and at the State Academy of Music in Berlin. He first visited the United States in 1932 as an accompanist for Yehudi Menuhin. He has appeared with Totenberg in recitals in Europe and America.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 22 1969

Pianist Nagy To Present Concert

Dr. Bella B. Nagy, who for the past several summers has given advanced music seminars at Tanglewood, will present a piano concert this Sunday afternoon at 3 at Foxhollow School, Lenox.

Dr. Nagy, chairman of the piano department at Boston University and formerly head of the piano department at Indiana University, conducts artist seminars during the year at colleges throughout the country. This summer he will offer a piano seminar at Tanglewood from Aug. 10-24, and will perform all 32 Beethoven sonatas in a series of six concerts.

Sunday's concert will feature Hungarian music. This is of special interest since Dr. Nagy is a native of Hungary. The public is invited to attend and to stay for French tea and a folk-lore performance that will follow.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 13 1969

AT TANGLEWOOD

Philip Pearlstein and Alfred Leslie, prominent members of the "New Realism" school of painting, will be among the faculty members and visiting artists in the painting and drawing program at Boston University Tanglewood Institute, Lenox, June 29 to August 24. Pearlstein, recently awarded a $5000 grant from the National Council on the Arts, will be a member of the resident faculty, along with John Wilson, Richard Yarde and David Ratner, all of the faculty of Art at Boston University. Leslie will serve as a visiting critic at Tanglewood, joining Harold Tovish, Gabriel Laderman and Robert Mallary.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

MAR 20 1969

Summer Art Courses at Tanglewood

LINCOLN and SUDBURY - Exceptionally qualified high school students who submit portfolios of their work in painting and drawing may become eligible for the summer painting and drawing program at the Boston University Tanglewood Institute, Lenox, June 29 to August 24. The courses are also open to any college art student. For information, contact the office of John R. Watts, administrator of the institute and Assistant Dean of the School of Fine and Applied Arts, Boston University.

ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 61,712 SUN. 82,153

JUN 8 1969

Tanglewood Registration Now Open

Enrollment is open for the fourth annual General Seminar in the Arts, being offered during July and August at Boston University Tanglewood Institute, Lenox, Mass., under auspices of Boston University's School of Fine and Applied Arts.

Enrollees may participate in organized visits and tours to concerts, dance festivals, art exhibitions and theater productions throughout the Berkshires.

Boston University Tanglewood Institute Lists Summer Seminars

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 113,750

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PIERRE BERNAC

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The Boston University Tanglewood Institute is a unique partnership in the arts between the Berkshire Music Center, summer home of the Boston Symphony Orchestra and Boston University's School of Fine and Applied Arts.

Instructors and guest - artists include members of the Boston Symphony Orchestra, faculty from the Divisions of Music, Art, and Theater at Boston Uniyersity and prominent individuals in the fields of music, art, theater and dance.

The idea for a program that would provide a meaningful interchange between experienced performers, teachers and the developing artist was first conceived four years ago when Erich Leinsdorf, music director of the Boston Symphony Orchestra invited the School of Fine and Applied Arts to conduct a summer program of college - level instruction for music students.

Since then the institute has grown to include programs in theater, dance, drawing and painting, and music programs ranging from master classes for professional musicians and teachers to a Young Artists Program for gifted high school juniors.

Enrollment in the inst[illegible] has grown from 50 students th[illegible] first summer to more than 30[illegible] from all 50 states, expected [illegible] attend during the summer 19[illegible] session.

Guest-Artist

Alexander Kipnis, the noted Russian basso who will be a guest-artist at Boston University Tanglewood Institute this summer, as Boris Gudunov, a role he frequently played when he was associated with the Metropolitan Opera in New York.

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

APR 20 1969

A SEMINAR of Beethoven's sonatas, variations and five piano concertos will be conducted by Bela Boszormenyi-Nagy at Boston University Tanglewood Institute, Aug. 11-23.

Professor of music at Boston University, Nagy has made more than 600 concert appearances in this country and Europe. True Beethoven piano music specialists have been rare. Outstanding was the late Artur Schnabel, who recorded all 32 of Beethoven's piano sonatas.

THE FIRST PIANO SEMINAR at the Boston University Tanglewood Institute will be conducted by Claude Frank June 29-26.

Frank has not been heard in Worcester, but he did give a recital in 1966 on the Fitchburg Community Concert Series at the state college there. He has performed

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

MAY 18 1969

many times with the Boston Symphony, both in Boston and at Tanglewood.

Boston University Tanglewood Institute is a unique partnership in the arts with the Berkshire Music Center, educational department of the Boston Symphony.

During the four years it has operated at Tanglewood, the institute has grown to include programs in theater, dance, drawing and painting, and master classes for professional musicians and teachers.

CITIZEN
BELMONT, MASS.
WEEKLY CIRC. 3,800

MAY 1 1969

Totenberg and Balsam to conduct Beethoven seminar

Roman Totenberg of Belmont, violinist, and Artur Balsam, pianist, will conduct a Seminar in Chamber Music and Accompanying at the Boston University Tangelwood Institute, Lenox, June 29 to July 12.

The seminar will cover the ten Beethoven sonatas for violin and piano.

A performer since the age of eight, Totenberg has appeared with the Berlin Philharmonic, the London Philharmonic, Concertgebouw in Amsterdam, and the Boston and Cleveland Symphony Orchestras. He has recorded extensively.

Totenberg graduated from the Warsaw Chopin Conservatory and later studied at the Berlin Academy and the Instrumental Academy of Paris. He was formerly head of the violin department at the Peabody Institute of Music and has taught at the Aspen Institute and the Mozarteum in Salzburg. He is presently a professor of music at the Boston University School of Fine and Applied Arts and resides at 15 Day School lane.

Balsam was born in Warsaw and studied music in Lodz, Poland, and at the State Academy of Music in Berlin. He first visited the United States in 1932 as an accompanist for Yehudi Menuhin. He has appeared with Totenberg in recitals in Europe and America.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 30,239

MAY 22 1969

Pianist Nagy To Present Concert

Dr. Bella B. Nagy, who for the past several summers has given advanced music seminars at Tanglewood, will present a piano concert this Sunday afternoon at 3 at Foxhollow School, Lenox.

Dr. Nagy, chairman of the piano department at Boston University and formerly head of the piano department at Indiana University, conducts artist seminars during the year at colleges throughout the country. This summer he will offer a piano seminar at Tanglewood from Aug. 10-24, and will perform all 32 Beethoven sonatas in a series of six concerts.

Sunday's concert will feature Hungarian music. This is of special interest since Dr. Nagy is a native of Hungary. The public is invited to attend and to stay for French tea and a folk-lore performance that will follow.

JEWISH ADVOCATE
BOSTON, MASS.
CIRC. 26,000

MAR 13 1969

AT TANGLEWOOD

Philip Pearlstein and Alfred Leslie, prominent members of the "New Realism" school of painting, will be among the faculty members and visiting artists in the painting and drawing program at Boston University Tanglewood Institute, Lenox, June 29 to August 24. Pearlstein, recently awarded a $5000 grant from the National Council on the Arts, will be a member of the resident faculty, along with John Wilson, Richard Yarde and David Ratner, all of the faculty of Art at Boston University. Leslie will serve as a visiting critic at Tanglewood, joining Harold Tovish, Gabriel Laderman and Robert Mallary.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY CIRC. 2,500

MAR 20 1969

Summer Art Courses at Tanglewood

LINCOLN and SUDBURY - Exceptionally qualified high school students who submit portfolios of their work in painting and drawing may become eligible for the summer painting and drawing program at the Boston University Tanglewood Institute, Lenox, June 29 to August 24. The courses are also open to any college art student. For information, contact the office of John R. Watts, administrator of the institute and Assistant Dean of the School of Fine and Applied Arts, Boston University.

APR 5 1969

The Boston University Tanglewood Institute, a partnership between the Boston school's fine arts department and the Berkshire Music Center, begins its fourth year on June 29. Enrollment for this summer's eight-week session will exceed three hundred; classes in voice, drama, set design and allied arts will be offered.

ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 61,712 SUN. 82,153

JUN 8 1969

Tanglewood Registration Now Open

Enrollment is open for the fourth annual General Seminar in the Arts, being offered during July and August at Boston University Tanglewood Institute, Lenox, Mass., under auspices of Boston University's School of Fine and Applied Arts.

Enrollees may participate in organized visits and tours to concerts, dance festivals, art exhibitions and theater productions throughout the Berkshires.

118.

THEATRE

NEWS (E)
FRAMINGHAM, MASS.
CIRC. 18,650

JUN 9 1969 New England

Tanglewood Gives Young Playwrights A Chance

TANGLEWOOD—Tanglewood, usually synonymous with music and or the Boston Symphony Orchestra, will ~~once again be~~ a breeding ground for young playwriting talent for four weeks this summer.

The program, formulated to help promising playwrights develop their craft, is the Symposium Workshop for Playwrights, part of the Boston University Tanglewood Institute.

Two writers who have already written promisingly for the theatre or have been judged exceptionally talented on the basis of works in progress are invited to participate in the symposium by the Boston University Theatre Arts Division.

At Tanglewood, the playwrights work with guest directors and guest critics from the professional theatre, faculty members from Boston University, and a company of professional actors.

During the month long session, the plays are discussed, criticized and analyzed, and placed in rehearsal. This year for the first time since the program began four years ago there will be a full scale performance of each play at Tanglewood. The possibility also exists that one or both of the plays may be produced at the Boston University Theatre next fall by the University's Theatre Arts Division.

Concept a Tryout

The symposium was begun by Boston University as an attempt to cope with the problem of how best to develop young playwrighting talent. Last year, however, the university was assisted, on a matching fund basis, by the National Endowment for the Arts. The Tanglewood idea is that the young playwright is helped most by bringing him together in a small group with exceptional and experienced people in and of the theatre. Thus, in that context, the playwright is provided with an opportunity to see his work in production at the hands of responsible and professional artists. Small audiences are invited as the material is generated and rehearsed, and the audience response and reaction is also incorporated into the theatrical learning experience.

The concept, as described by a University spokesman, is "a tryout, with the saving grace and hymane atmosphere of academia, yet not lacking in professionalism."

This year the playwrights invited to participate in the symposium are Philip Magdalany and Lawrence Holofcenter.

Guest directors include Pirie MacDonald and John Stix. MacDonald, formerly associated with the Seattle Repertory Theatre, has spent the past year as guest director at Boston University Theatre, Trinity Square Repertory in Providence, R.I., and the Actors Theatre in Louisville. Stix directed the off-Broadway revival of Strindberg's "The Father," did extensive work in the highly regarded television series, Omnibus, and also directed the first American performance of Edward Albee's "Zoo Story" and "The Death of Bessie Smith," at the Actors Studio Workshop.

Many Playwrights

During its first two summers, the Symposium was led by Harold Clurman. Associated with him during those seasons were Alvin Epstein, Gene Frankel, William Gibson and George Tabori. In 1967, Lloyd Richards and Will Lee served as resource people in the symposium, and last year, Robert Lewis was the artistic director.

Playwrights who participated in the symposium last summer include Kenneth Brown, Tom Oliver, Irene Fornes and Joseph Caldwell. While at Tanglewood, Brown worked on his new play, "Nightlight in the Locking Ring," which may be produced on Broadway next season. Oliver's Tanglewood play, "Saltflowers" was produced at the Playwrights Unit last fall and is scheduled for production at the O'Neill Playwright's Conference this summer as part of an evening entitled, "Flowers and Trees." Miss Fornes' play, "Molly Dream," was given a workshop production by the New Dramatists Committee in New York and is now under consideration for commercial production.

Although none of the playwrights see their Tanglewood experience as a natural step to a particular play being produced, they agree that the opportunity to have their play worked on in the workshop is valuable and that the experience provides new insights into playwrighting techniques.

Theatre Workshop

The symposium has been just one outgrowth of a unique partnership in the arts between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, summer home of the Boston Symphony Orchestra. In 1966, at the invitation of Enrich Leinsdorf, musical director of the Boston Symphony, the University established a music education program at Tanglewood. Since then, Boston University Tanglewood Institute has grown to include programs in dance, mime, painting and drawing, in addition to the symposium and a full curriculum of music workshops and seminars.

Also offered at Tanglewood is a theatre workshop, which is a direct extension of the Symposium for Playwrights. This workshop concerns itself with observing the symposium in operation, undergoes classroom work and discussions related to activities of the symposium, and workshop students also serve as production assistants for production units attached to the symposium. Exercises and scenes are also staged to pace the techniques discussed and observed.

A particular bonus for all who participate in the Tangelwood program is the plentiful supply of music available. All participants are welcome to attend open rehearsals and all performances of the Boston Symphony Orchestra.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUN 27 1969 New England

Tanglewood, BU, Combine On Playwrights' Session

Tanglewood, usually synonymous with music and or the Boston Symphony Orchestra, will again be a breeding ground for young playwrighting talent for four weeks this summer.

The program, formulated to help promising playwrights develop their craft, is the Symposium Workshop for Playwrights, part of the Boston University Tanglewood Institute. Two writers who have already written promisingly for the theatre or have been judged exceptionally talented on the basis of works in progress are invited to participate in the Symposium by the Boston University Theatre Arts Division. At Tanglewood, the playwrights work with guest directors and guest critics from the professional theatre, faculty members from Boston University, and a company of professional actors.

During the month-long session, the plays are discussed, criticized and analyzed, and placed in rehearsal. This year for the first time since the program began four years ago there will be a full-scale performance of each play at Tanglewood.

The Symposium was begun by Boston University as an attempt to cope with the problem of how best to develop young playwrighting talent. The Tanglewood idea is that the young playwright is helped most by bringing him together in a small group with exceptional and experienced people in and of the theater. Thus, in that context, the playwright is provided with an opportunity to see his work in production at the hands of responsible and professional artists.

Guest Directors

Guest directors include Pirie MacDonald and John Stix.

In addition, Elliott Norton-well-known drama critic of the Boston Record-American and a member of the Theatre Arts faculty at Boston University, will be serving as guest-critic at Tanglewood for his fourth consecutive summer.

Although none of the playwrights see their Taglewood experience as a natural step to a particular play being produced, past playwrights agree that the opportunity to have their play worked on in the workshop is valuable and that the experience provides new insights into playwrighting techniques.

Also offered at Tanglewood is a Theatre Workshop, which is a direct extension of the Symposium for Playwrights. This workshop concerns itself with observing the Symposium in operation, undergoes classroom work and discussions related to activities of the symposium, and workshop students also serve as production assistants for production units attached to the Symposium.

By CARON LE BRUN
H T Art Critic

A great deal of Boston's "art action" is summering at artists' colonies throughout New England especially Provincetown, Rockport, Tanglewood, and Ogunquit, Maine and in most cases it is in full swing now in these beginning weeks of July.

At Tanglewood four exhibitions, featuring works by students and faculty of the drawing and painting program at Boston University Tanglewood Institute, plus an exhibition of work by artists from Boston University and several young painters in Boston, will be staged this summer in the Glass House at the entrance of the Tanglewood estate.

Presently the first show is in progress and features a representative selection of student paintings and drawings of advanced students in the Division art at Boston University and it will run through July 31.

Following this show will be "Young Boston Painters" tomorrow through Thursday. The artists include Douglas Parker and Kathy Porter from the Studio Coalition, Jerome and Judith Schuerger, Uldis Purins, Tod McKie, Sandy Sokoloff and Nicholas Isaac.

The faculty show, scheduled from July 28 to August 14 will be featuring works by such well-known artists as Philip Pearlstein, Alfred Leslie, Harold Tovish, John Wilson, Richard Yards, Gabriel Laderman, David Ratner, Robert Mallary and Jerry Rudquist.

The last show of the season will take place from August 15 to August 24 and will include paintings and drawings by the students enrolled in the painting and drawing program at Boston University Tanglewood Institute

The visual arts program at Tanglewood is an outgrowth of a unique partnership in the arts between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, summer home of the Boston Symphony Orchestra.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 13 1969

Tanglewood Hosts Young Artists Show

"Young Boston Painters" will be the second exhibition at the Glass House, located on the Tanglewood grounds in Lenox. The works will be on display until July 27.

The Boston University Tanglewood Institute is sponsoring the show. The institute, which promotes a program of graduate-level instruction in music, theatre, dance and painting, is jointly directed by the Boston University School of Fine and Applied Arts and the Berkshire Music Center.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 15 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUN 24 1969 New England

Tanglewood To Host Art Exhibits

Four art exhibitions, featuring the work of young Boston artists and students and faculty from Boston University Tanglewood Institute and Boston University, will be held this summer in the Glass House at the entrance to Tanglewood in Lenox.

The first show, scheduled for June 28 through July 13, will consist of paintings and drawings done by advanced art students at Boston University.

Young Boston Painters

The second exhibition, running from July 14 through 27, will be the work of the Young Boston Painters. Included in this group will be the work of Douglas Parker and Kathy Porter, who organized the Studio Coalition in Boston.

The faculty show, with such artists as Philip Pearlstein, Jerry Rudquist and David Ratner, will be from July 28 through Aug. 14. The final display from Aug. 15 to 24 will consist of paintings and drawings by students at Boston University Tanglewood Institute.

Boston University Tanglewood Institute is an outgrowth of a summer program begun by Erich Leinsdorf, Boston Symphony conductor, four years ago. He invited Boston University School of Fine and Applied Arts to initiate a college-level music course at Tanglewood. The program now enrolls 300 students and includes courses in the other arts as well. The Tanglewood school is headed by Edwin Stein, assisted by John R. Watts.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

At Tanglewood

Art Exhibit Planned By Noted Artists

Faculty members from the painting and drawing program at Boston University Tanglewood Institute, Lenox, will stage an exhibition of their work July 28 through Aug. 14 in the Glass House, at the entrance of the Tanglewood grounds.

The exhibition, which includes sculpture, paintings, and drawings, will feature representative pieces by nationally - known artists such as, Philip Pearlstein, David Ratner, John Wilson, Richard Yarde, Gabriel Laderman, Alfred Leslie, Robert Mallary, Jerry Rudquist, and Harold Tovish.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

JUL 27 1969

Tanglewood Offers Amateurs Arts Seminar

An arts seminar involving trips to area theatres, local exhibits and Jacob's Pillow will be offered by Boston University at Tanglewood from July 28 through Aug. 10. "General Seminar in the Arts" is a program for amateurs, and local residents are invited to enroll.

Students will audit classes in dance, theatre, music and painting at Tanglewood, where Boston University faculty members will lecture on performances that the group will attend at Berkshire Theatre Festival in Stockbridge and Williamstown Summer Theatre.

Mrs. Mac Morgan is in charge of the seminar.

General Seminar In Arts Scheduled

LENOX—A two-week general seminar in the arts will be offered by Boston University at Tanglewood starting Monday.

Participants will attend performances at Tanglewood, Jacob's Pillow, the Berkshire Theater Festival and Williamstown Summer Theater. They also will attend a number of art exhibits.

Enrollment vacancies exist and information may be obtained by calling 637-1430 in Lenox.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 24 1969

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 2 1969 New England

Art Exhibitions Featured At Tanglewood Estate

BOSTON — Four exhibitions, featuring works by students and faculty of the drawing and painting program at Boston University Tanglewood Institute, plus an exhibition of work by artists from Boston University and several young painters in Boston, will be staged this summer in the Glass House, at the entrance of the Tanglewood estate.

The first exhibition running now through July, 31, will consist of a representative selection of student paintings and drawings of advanced students in the Division of Art at Boston University.

That show will be followed by the Young Boston Painters, from July 14 through July 27. The artists exhibiting include Douglas Parker and Kathy Porter, Boston artists who helped organize the highly successful Studio Coalition shows this past year in Boston. Other young artists represented will include Jerome and Judith Schuerger, Uldis Purins, Tod McKie, Sandy Sokoloff and Nicholas Isaak.

The faculty show, scheduled from July 28 through Aug. 14 will be featuring works by such well known artists as Philip Pearlstein, Alfred Leslie, Harold Tovish, John Wilson, Richard Yarde, Gabriel Laderman, David Ratner, Robert Mallery and Jerry Rudquist.

The last show of the season will take place from Aug. 15-24 and will include paintings and drawings by the students enrolled in the painting and drawing program at Boston University Tanglewood Institute.

The painting and drawing program at Tanglewood is an outgrowth of a unique partnership in the arts between Boston University's School of Fine and Applied Arts and the Berkshire Music Center, summer home of the Boston Symphony Orchestra.

Four years ago, Erich Leinsdorf, musical director of the Boston Symphony Orchestra, invited the School of Fine and Applied Arts to conduct a summer program of college-level instruction for music students at the Berkshire Music Center. Registration for the first summer totaled 50 students, all studying music. This year, enrollment is expected to exceed 300 students, coming from all 50 states and registered for seminars and workshops in theatre, dance and mime, in addition to the music courses and painting and drawing.

Art

Dance

Music

Art Review

The Glass House at Tanglewood

By WINIFRED B. BELL

FOR MANY YEARS now I have anticipated art openings with the same pleasure others reserve for the theatre, ski trips or whatever happens to be their "thing." The show which is being exhibited in the Glass House at Tanglewood through Aug. 14 was disappointing. Perhaps I was expecting too much, knowing that some of the names involved had achieved considerable reputation. Most of the art work is competent and some of it outstanding, but the total show lacks the stimulation or special quality one should demand of art openings. The exhibit does not contain the best work or even typical work of these artists, but rather whatever work happened to be available. In other words, it is a very casual affair, not carefully planned or arranged, and the experience of seeing it is equally casual.

Work in this show is by the instructors and visiting critics in the art program of the Boston University-Tanglewood Institute. Most of the staff are year-round members of the BU faculty. Others were imported for the summer.

* * *

RICHARD YARDE'S "Child and Door" is one of the show's eye-catchers. It is a stylized composition utilizing complementary colors (blue and orange) and geometric shapes.

A vague, slightly cubist, figurative green oil painting is the contribution of Sidney Hurwitz, chairman of the division of art at BU.

The summer program's director, David Ratner, is represented by two chaotic compositions consisting of toys, horses, bottles, etc., seen through a gray haze. I understand they were inspired by the debris in his children's rooms.

Drawings and prints by John Wilson show considerable skill. "Father and Child," executed in 1965, comes close in mood to the work of Kathe Kollwitz but is much more restrained. Wilson's subjects are from the Negro ghettos, but they make no emotional statements. They exist quietly and without involvement.

* * *

HAROLD TOVISH has been associated with the Boston Museum School and MIT and has been invited to be the visiting artist at the University of Hawaii next year. His two drawings are quite interesting, but since the man is a known sculptor, it would have been nice to see his "real" work.

Long known in New York City art circles as an "artists' artist," Philip Pearlstein was catapulted to fame this spring with his spectacularly successful show at the Frumkin Gallery. His work is an important force in the present American Renaissance of figurative art. One of his works in this show is a portrait of Dr. Collins handled with more tenderness than is characteristic for him; he is known for his piercing renditions. His details are more accurate than photography. Composition is of prime importance in Pearlstein's work and many a nude has had her head sacrificed in its name. The lovely one seated Buddha style on orange drapery in the exhibit here is typical in this respect but atypical by virtue of its small size. This Brooklyn College teacher frequently works bigger than life and his results are usually greater than life.

* * *

THE ONLY OTHER highlight in this show is a magnificent still life by Gabriel Laderman (Queens College faculty). "Still Life No. 6" is a controlled, flat, meticulous composition of household implements done in blue-grays. The delicate balance gives these ordinary tools the magnitude of city buildings. It combines the precision of the mathematician, the skill of the artisan and the imagination of the artist.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 5 1969

Boston Group To Dance At Lenox

BOSTON — The Mary Anthony Dance Theatre will give three performances, Thursday, Friday, and Saturday, Aug. 7, 8 and 9 at the Windsor Mountain School Theatre in Lenox. Times for the performances are 8:30 p.m. on Thursday, 7 p.m. Friday and 2:30 p.m. on Saturday.

The appearances by Miss Anthony's company will mark the final week of the dance and movement program given by the Boston University Tanglewood Institute. Miss Anthony serves as guest artist for the dance and movement workshops offered at the Institute.

Programs for the Tanglewood concerts will include premiere performances of several untitled works, plus the well known, "Threnody," a composition by Miss Anthony which is based on Synge's one-act play, "Riders to the Sea." Leading male dancer for the performances will be Ross Parkes, a soloist with the Pennsylvania Ballet.

Miss Anthony originally founded her company in 1956. It has appeared on television and in various summer dance festivals, including Jacob's Pillow. Since the early 1960's, however, Miss Anthony's teaching schedule at her own studio and New York University has limited the group's performance schedule. Their first appearance at the Windsor Mountain Theatre School two years ago led to the company ever to appear being invited to perform in the Shed at Tanglewood during the "Tanglewood on Parade," the first dance company ever to appear on that stage.

Miss Anthony received her original training as a scholarship student with Hanya Helm and later served as Miss Helm's assistant. She was a teacher at the New Dance Group and choreographed works for that company before establishing her own studio and later her own company. In addition to other teaching positions in this country, Mexico and Israel, and her work in the concert world, Miss Anthony served as choreographer for the television series, "Lamp Unto My Feet" and "Look Up and Live." Her credits in the musical comedy include "Up in Central Park, "Rip Van Winkle" and "Touch and Go."

Mary Anthony Dancers Offers 3 Performances

LENOX — The Mary Anthony Dance Theater will give three performances, Thursday, Friday, and Saturday, August 7, 8, and 9, at Windsor Mountain School Theater in Lenox. Times for the performances are 8:30 p.m. on Thursday, 7:00 p.m. on Friday, and 2:30 p.m. on Saturday.

The appearances by Miss Anthony's company will mark the final week of the dance and movement program given by the Boston University Tanglewood Institute. Miss Anthony serves as guest artist for the dance and movement workshops offered at the Institute.

Program for the Tanglewood concerts will include premiere performances of several untitled works, plus the well - known, "Threnody," a composition by Miss Anthony which is based on Synge's one-act play, "Riders to the Sea." Leading male dancer for the performances will be Ross Parkes, a soloist with the Pennsylvania Ballet.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 25 1969

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 16 1969

DANCE MAGAZINE
NEW YORK, N. Y.
MONTHLY 30,000

SEP 1969

. . . The **U. of Utah Repertory Dance Theatre** gave Aug. perfs. in Denver as a benefit for The Changing Scene experimental theatre. Perfs. were arranged with assistance of Don Galvin of Federation of Rocky Mountain States. . . . This summer **Judith Lynne Hanna** gave African dance lecture-demos. for the N.J. Englewood Community Reading & Science Camp. . . . Tanglewood (the music center in Lenox, Mass.) offered 2 full-length dance evenings on July 31 & Aug. 13. They included the premiere of **James Waring's** "Beyond the Ghost Spectrum" to a commissioned score by Robert Ceely, of the New England Conservatory, played by the Berkshire Music Center Orchestra. Dancers were students of the Indian Hill arts camp, where Waring teaches.

Ruth Solomon premiered her "Love and Plastic" at the Chautauqua Institution (N.Y.) July 24. Performed by the **Chautauqua Dance Co.** (art. dir. **Statia Sublette**), the work involves 16 dancers and 2 huge sheets of industrial plastic. In Sept. Miss Solomon returns to her post on the faculty of NYU's School of Arts.

Tanglewood Students To Exhibit Works

BOSTON — An exhibition of work by students enrolled in the painting and drawing program at Boston University Tanglewood Institute, Lenox will be on display in the Glass House at the entrance of the Tanglewood grounds Aug. 15-24.

Students represented in the exhibition will have spent eight weeks at Tanglewood studying under well known artists such as Philip Pearlstein, David Ratner, John Wilson and Richard Yarde.

Throughout the eight week session the resident faculty was supplemented by visiting critics as well as well-known painters and sculptors. These visiting critics have included Gabriel Laderman, Robert Mallary, Harold Tovish, Alfred Leslie, Jerome Rudquist and Leonard Becour.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 12 1969

Art exhibit at BU Lenox

An exhibition of work by students enrolled in the painting and drawing program at Boston University Tanglewood Institute in Lenox, will be on display in the Glass House at the entrance of the Tanglewood grounds Aug. 15-24. Students in the exhibition will have spent eight weeks at Tanglewood, studying under such artists such as Philip Pearlstein, David Ratner, John Wilson and Richard Yarde. Throughout the eight-week session the resident faculty was supplemented by visiting critics, also outstanding painters and sculptors. Visiting critics have included Gabriel Laderman, Robert Mallary, Harold Tovish, Alfred Leslie, Jerome Rudquist and Leonard Becour.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

AUG 14 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

AUG 14 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

AUG 14 1969

ART IN LENOX

An exhibition of work by students enrolled in the painting and drawing program at Boston University Tanglewood Institute, Lenox, will be on display in the Glass House at the entrance of the Tanglewood grounds from Aug. 15 to 24.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 14 1969

STUDENTS who have spent eight weeks at Tanglewood, Lenox, enrolled in the painting and drawing program at Boston University, Tanglewood Institute, will have an exhibition of their work in the Glass House at the entrance of the Tanglewood grounds beginning today, through Aug. 24. The students have been studying under well-known artists such as Philip Pearlstein, David Ratner, John Wilson and Richard Yarde.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 15 1969

Dance concerts at Tanglewood

By MARGO MILLER
Globe Staff

LENOX—The Boston Symphony's Berkshire Music Center has traditionally been a performer's forum for concert music and during the days of Boris Goldovsky, for opera.

Last summer Boston University moved some art and theater courses adjacent to Tanglewood. This season, B.U.'s Joseph Gifford has devised a modern dance and movement curriculm, with a faculty that includes the mime Lotte Goslar, and the modern dancer-choreographer Mary Anthony.

For its part, the Berkshire Music Center, through the Fromm Foundation, commissioned Robert Ceely to do a dance score and James Waring its choreography. Erich Leinsdorf, the B.S.O. conductor, and the students prepared Stravinsky's "L'histoire du soldat," which was choreographed by Gifford and costumed by Miss Goslar.

The Ceely-Waring "Beyond the Ghost Spectrum" had its premiere July 31, with Michael Tilson Thomas conducting, and was repeated Aug. 13, when Thomas conducted the Stravinsky for an indisposed Leinsdorf.

Somewhere in this parade of facts is the germ of a fine idea, on the part of Tanglewood and B.U. The conducting was good, as was the playing. The Theater-Concert Hall is not bad as a place to watch dance, through the glare of the EXIT signs disturbed John Dodd's lighting design.

Ceely's music, a mix of on-stage orchestral and space-throbbing tape, was dull, shapeless stuff, though. And Waring, who said that he actually set the only the last three minutes of the score, used the Ceely mostly as music interludes between dances done in silence. The divisions of sound and silence were the most effective part of "Ghost Spectrum."

Waring is the Hobbit of choreographers, scurrying his dancers through a private world Freighted with Meaning.

That was the trouble, too, with the Stravinsky as Tanglewood did it.

The narration that most people are familiar with is an anonymous text of rhymed couplets that is not very elegant but at least is succinct.

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By RACHELLE PATTERSON

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 15 1969

Art

Art Review

The Glass House at Tanglewood

By WINIFRED B. BELL

FOR MANY YEARS now I have anticipated art openings with the same pleasure others reserve for the theatre, ski trips or whatever happens to be their "thing." The show which is being exhibited in the Glass House at Tanglewood through Aug. 14 was disappointing. Perhaps I was expecting too much, knowing that some of the names involved had achieved considerable reputation. Most of the art work is competent and some of it outstanding, but the total show lacks the stimulation or special quality one should demand of art openings. The exhibit does not contain the best work or even typical work of these artists, but rather whatever work happened to be available. In other words, it is a very casual affair, not carefully planned or arranged, and the experience of seeing it is equally casual.

Work in this show is by the instructors and visiting critics in the art program of the Boston University-Tanglewood Institute. Most of the staff are year-round members of the BU faculty. Others were imported for the summer.

* * *

RICHARD YARDE'S "Child and Door" is one of the show's eye-catchers. It is a stylized composition utilizing complementary colors (blue and orange) and geometric shapes.

A vague, slightly cubist, figurative green oil painting is the contribution of Sidney Hurwitz, chairman of the division of art at BU.

The summer program's director, David Ratner, is represented by two chaotic compositions consisting of toys, horses, bottles, etc., seen through a gray haze. I understand they were inspired by the debris in his children's rooms.

Drawings and prints by John Wilson show considerable skill. "Father and Child," executed in 1965, comes close in mood to the work of Kathe Kollwitz but is much more restrained. Wilson's subjects are from the Negro ghettos, but they make no emotional statements. They exist quietly and without involvement.

* * *

HAROLD TOVISH has been associated with the Boston Museum School and MIT and has been invited to be the visiting artist at the University of Hawaii next year. His two drawings are quite interesting, but since the man is a known sculptor, it would have been nice to see his "real" work.

Long known in New York City art circles as an "artists' artist," Philip Pearlstein was catapulted to fame this spring with his spectacularly successful show at the Frumkin Gallery. His work is an important force in the present American Renaissance of figurative art. One of his works in this show is a portrait of Dr. Collins handled with more tenderness than is characteristic for him; he is known for his piercing renditions. His details are more accurate than photography. Composition is of prime importance in Pearlstein's work and many a nude has had her head sacrificed in its name. The lovely one seated Buddha style on orange drapery in the exhibit here is typical in this respect but atypical by virtue of its small size. This Brooklyn College teacher frequently works bigger than life and his results are usually greater than life.

* * *

THE ONLY OTHER highlight in this show is a magnificent still life by Gabriel Laderman (Queens College faculty). "Still Life No. 6" is a controlled, flat, meticulous composition of household implements done in blue-grays. The delicate balance gives these ordinary tools the magnitude of city buildings. It combines the precision of the mathematician, the skill of the artisan and the imagination of the artist.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 5 1969

Boston Group To Dance At Lenox

BOSTON — The Mary Anthony Dance Theatre will give three performances, Thursday, Friday, and Saturday, Aug. 7, 8 and 9 at the Windsor Mountain School Theatre in Lenox. Times for the performances are 8:30 p.m. on Thursday, 7 p.m. Friday and 2:30 p.m. on Saturday.

The appearances by Miss Anthony's company will mark the final week of the dance and movement program given by the Boston University Tanglewood Institute. Miss Anthony serves as guest artist for the dance and movement workshops offered at the Institute.

Programs for the Tanglewood concerts will include premiere performances of several untitled works, plus the well known, "Threnody," a composition by Miss Anthony which is based on Synge's one-act play, "Riders to the Sea." Leading male dancer for the performances will be Ross Parkes, a soloist with the Pennsylvania Ballet.

Miss Anthony originally founded her company in 1956. It has appeared on television and in various summer dance festivals, including Jacob's Pillow. Since the early 1960's, however, Miss Anthony's teaching schedule at her own studio and New York University has limited the group's performance schedule. Their first appearance at the Windsor Mountain Theatre School two years ago led to the company ever to appear being invited to perform in the Shed at Tanglewood during the "Tanglewood on Parade," the first dance company ever to appear on that stage.

Miss Anthony received her original training as a scholarship student with Hanya Helm and later served as Miss Helm's assistant. She was a teacher at the New Dance Group and choreographed works for that company before establishing her own studio and later her own company. In addition to other teaching positions in this country, Mexico and Israel, and her work in the concert world, Miss Anthony served as choreographer for the television series, "Lamp Unto My Feet" and "Look Up and Live." Her credits in the musical comedy include "Up in Central Park, "Rip Van Winkle" and "Touch and Go."

Mary Anthony Dancers Offers 3 Performances

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UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 25 1969

DANCE MAGAZINE
NEW YORK, N. Y.
MONTHLY 30,000

SEP 1969

. . /. The **U. of Utah Repertory Dance Theatre** gave Aug. perfs. in Denver as a benefit for The Changing Scene experimental theatre. Perfs. were arranged with assistance of Don Galvin of Federation of Rocky Mountain States. . . . This summer **Judith Lynne Hanna** gave African dance lecture-demos. for the N.J. Englewood Community Reading & Science Camp. . . . Tanglewood (the music center in Lenox, Mass.) offered 2 full-length dance evenings on July 31 & Aug. 13. They included the premiere of **James Waring's** "Beyond the Ghost Spectrum" to a commissioned score by Robert Ceely, of the New England Conservatory, played by the Berkshire Music Center Orchestra. Dancers were students of the Indian Hill arts camp, where Waring teaches.

Ruth Solomon premiered her "Love and Plastic" at the Chautauqua Institution (N.Y.) July 24. Performed by the **Chautauqua Dance Co.** (art. dir. **Statia Sublette**), the work involves 16 dancers and 2 huge sheets of industrial plastic. In Sept. Miss Solomon returns to her post on the faculty of NYU's School of Arts.

Tanglewood Students To Exhibit Works

BOSTON — An exhibition of work by students enrolled in the painting and drawing program at Boston University Tanglewood Institute, Lenox will be on display in the Glass House at the entrance of the Tanglewood grounds Aug. 15-24.

Students represented in the exhibition will have spent eight weeks at Tanglewood studying under well known artists such as Philip Pearlstein, David Ratner, John Wilson and Richard Yarde.

Throughout the eight week session the resident faculty was supplemented by visiting critics as well as well-known painters and sculptors. These visiting critics have included Gabriel Laderman, Robert Mallary, Harold Tovish, Alfred Leslie, Jerome Rudquist and Leonard Becour.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 12 1969

Art exhibit at BU Lenox

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CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

AUG 14 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

AUG 14 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

AUG 14 1969

ART IN LENOX

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 14 1969

STUDENTS who have spent eight weeks at Tanglewood, Lenox, enrolled in the painting and drawing program at Boston University, Tanglewood Institute, will have an exhibition of their work in the Glass House at the entrance of the Tanglewood grounds beginning today, through Aug. 24. The students have been studying under well-known artists such as Philip Pearlstein, David Ratner, John Wilson and Richard Yarde.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

AUG 15 1969

Dance

Dance concerts at Tanglewood

By MARGO MILLER
Globe Staff

LENOX—The Boston Symphony's Berkshire Music Center has traditionally been a performer's forum for concert music and during the days of Boris Goldovsky, for opera.

Last summer Boston University moved some art and theater courses adjacent to Tanglewood. This season, B.U.'s Joseph Gifford has devised a modern dance and movement curriculm, with a faculty that includes the mime Lotte Goslar, and the modern dancer-choreographer Mary Anthony.

For its part, the Berkshire Music Center, through the Fromm Foundation, commissioned Robert Ceely to do a dance score and James Waring its choreography. Erich Leinsdorf, the B.S.O. conductor, and the students prepared Stravinsky's "L'histoire du soldat," which was choreographed by Gifford and costumed by Miss Goslar.

The Ceely-Waring "Beyond the Ghost Spectrum" had its premiere July 31, with Michael Tilson Thomas conducting, and was repeated Aug. 13, when Thomas conducted the Stravinsky for an indisposed Leinsdorf.

Somewhere in this parade of facts is the germ of a fine idea, on the part of Tanglewood and B.U. The conducting was good, as was the playing. The Theater-Concert Hall is not bad as a place to watch dance, through the glare of the EXIT signs disturbed John Dodd's lighting design.

Ceely's music, a mix of on-stage orchestral and space-throbbing tape, was dull, shapeless stuff, though. And Waring, who said that he actually set the only the last three minutes of the score, used the Ceely mostly as music interludes between dances done in silence. The divisions of sound and silence were the most effective part of "Ghost Spectrum."

Waring is the Hobbit of choreographers, scurrying his dancers through a private world Freighted with Meaning.

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By RACHELLE PATTERSON

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 15 1969

Music

120

Young Musicians Perform Classic

The Young Artists Symphony Orchestra from Boston University Tanglewood Institute, under the direction of James Yanattos, will present a concert August 11, 7 p.m., in the courtyard at George Sherman Union, Boston University.

The Young Artists Symphony Orchestra, consisting of high school students who were chosen in nation-wide auditions to participate in the Young Artists Program at Tanglewood, will perform Beethoven's "Lenore Overture No. 3" and Stravinsky's "Petrouchka Suite."

In addition, the orchestra, along with soprano Chloe Owen of Boston University's Voice Department, will perform the aria "To This We've Come," from Gian Carlo Monetti's opera, "The Consul", a series of songs written by the conductor, Mr. Yanattos, entitled "Prieres dans L'Arche" (first Boston performance); and the aria, "Che Bel Sogno," from Puccini's "La Rondine."

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Besides their membership in the Young Artists Symphony Orchestra, these young musicians attend private lessons and master classes and also perform in chamber groups of various sizes. They attend music theory classes, and during the course of the eight weeks, many of the Young Artists give solo recitals at Tanglewood.

Mr. Yanattos, visiting conductor of the Orchestra this summer, is conductor of the Harvard-Radcliffe Symphony Orchestra.

The concert is open to the public and there is no admission charge.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

AUG 8 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

AUG 7 1969

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

AUG 7 1969

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BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

AUG 8 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

AUG 7 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

AUG 7 1969

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Harvard's James Yannatos will conduct.

The program includes the Boston premiere of the Yannatos song cycle "Prieres dans l'arche," which will be sung by soprano Chloe Owen of the B.U. music faculty.

She will also sing arias from Menotti's "The Consul" and Rossini's "La Rondine." The orchestra will be heard in Beethoven's "Leonore Overture No. 3 and a suite from Stravinsy's "Petrouchka."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 31 1969 Ne

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Monday's program, which is free, will include Beethoven's Lenore Overture No. 3. and Stravinsky's Petrouchka Suite.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 11 1969

Charles Pikler, son of Andrew Pikler and Mrs. Alice Pikler, both of Norwich, was the concert-master of the Boston University Tanglewood Institute Young Artists' Orchestra August 19 at the Tanglewood on Parade series in Lenox, Mass.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

AUG 22 1969

Brian McFarland Will Return From Music Institute

An area resident is among the 75 high school musicians who have been participating in the Young Artists Program at Boston University Tanglewood Institute, Lenox, Mass. He is Mr. Brian McFarland, clarinetist, son of Mr. Orrin P. McFarland, 350 Clintonville Road, North Haven. The program ends Saturday.

McFarland

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REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

AUG 22 1969 E

—Mark Lutton, son of Warren D. Lutton of 265 North St., is among 75 high school musicians from throughout the nation participating in the Young Artists Program at Boston University's Tanglewood Institute in Lenox. He is a percussionist.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 20 1969

RECORD-TRANSCRIPT
MILTON, MASS.
WEEKLY 5,860

AUG 21 1969

LISA GOLDMAN AT TANGLEWOOD

Miss Lisa Goldman, daughter of Dr. Joseph Goldman, 7 Marshall road, is one of the 75 high school musicians from all over the country participating in the Young Artists Program at Boston University Tanglewood Institute, Lenox. 047

Miss Goldman, a pianist, attends Milton High School. Her private teacher is Leo Litwin.

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Chosen from auditions held in major cities all over the United States, the Young Artists participate in chamber music ensembles, private lessons with BSO members, master classes, orchestral performance, and musical theory classes. In addition, they may also attend open rehearsals and performances of the Boston Symphony Orchestra at the Berkshire Music Center in Tanglewood.

Successful completion of this eight-week study program is verified by examinations and appropriate credit may be applicable in a professional curriculum leading to a degree in music at Boston University.

The Young Artists Program at Tanglewood is an outgrowth of a unique partnership in the arts between Boston University's School of Fine and Applied Arts and the Berkshire Music Center. Four years ago, Erich Leinsdorf, musical director of the Boston Symphony Orchestra, invited the School of Fine and Applied Arts to conduct a summer program of college-level instruction for music students at the Berkshire Music Center. Since that time, the program has been expanded to include workshops and seminars in dance, mime, playwriting, painting, drawing, and an extensive program in music, besides the Young Artists Program.

Boston University Tanglewood Institute is headed by Edwin E. Stein, dean of the School of Fine and Applied Arts. John R. Watts, assistant dean of the School, serves as administrator for the Tanglewood program.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 20 1969

Natick Musician Chosen For Tanglewood Program

LENOX — Richard Fletcher, son of Mrs. Frances Fletcher of 13 Rutledge Road, Natick, is one of 75 high school musicians from all over the country participating in the Young Artists Program at Boston University Tanglewood Institute.

Fletcher, a double bassist, tends Natick High School. His private teacher is Leslie Martin.

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TRANSCRIPT
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(E) 13,500

AUG 8 1969

CITIZEN
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BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

AUG 8 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

AUG 7 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

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GLOBE
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—Mark Lutton, son of Warren D. Lutton of 265 North St., is among 75 high school musicians from throughout the nation participating in the Young Artists Program at Boston University's Tanglewood Institute in Lenox. He is a percussionist.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 20 1969

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 20 1969

Natick Musician Chosen For Tanglewood Program

LENOX — Richard Fletcher, son of Mrs. Frances Fletcher of 13 Rutledge Road, Natick, is one of 75 high school musicians from all over the country participating in the Young Artists Program at Boston University Tanglewood Institute.

Fletcher, a double bassist, tends Natick High School. His private teacher is Leslie Martin.

The Young Artists Program, an intensive eight week session of study and performance, is designed to lend a new dimension in musical education for exceptionally talented high school musicians. Now in its fourth year, the Young Artists' program provides an opportunity for these aspiring musicians to study with members of the Boston Symphony Orchestra, plus faculty members from Boston University's Division of Music.

Chosen from auditions held in major cities all over the United States, the Young Artists participate in chamber music ensembles, private lessons with BSO members, master classes, orchestral performance and musical theory classes. In addition, they may also attend open rehearsals and performances of the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood.

Successful completion of this eight week study program is verified by examinations and appropriate credit may be applicable in a professional curriculum leading to a degree in music at Boston University.

Mildred Wallace

VIRGIN ISLANDS STUDENTS and teacher, Miss Agatha Canfield, all at Berkshire Music Center at Tanglewood this summer, discuss music even during lunch. Students are, top left, Miss Lois Hassell; and on right side of table, Miss Judy Petersen and Patmore Lewis. Miss Canfield is left, center, and in the foreground is Craig Shepard. The students will be returning to St. Thomas shortly.

EAGLE
CLAREMONT, N. H.
(E) 6,709

AUG 23 1969

Virgin Islands Students Study At Tanglewood

By MILDRED WALLACE

Three personable young people from St. Thomas, Virgin Islands, this summer became the first persons from their tiny; 27-square-mile Caribbean island to become scholarship students at the Berkshire Music Center at Tanglewood, thanks largely to the efforts of Miss Agatha Canfield, formerly of Sheffield and Canaan, Conn.

Miss Canfield, who has made her home in St. Thomas for the past 11 years and who teaches music there, is also at Tanglewood this summer on scholarship, for the third year in a row. Through her perseverance, the Boston Symphony Chamber players made their first appearance in St. Thomas and St. Croix, V.I., last year, after she initiated plans for the concerts during one of her summer stays at Tanglewood.

Here from St. Thomas are two of Miss Canfield's music students, Miss Lois Hassell, 16, and Miss Judy Petersen, 16, both high school seniors, who are taking piano seminar at the music center. Both have been with Miss Canfield for the past four years, studying piano and classes in harmony, solfegge, ensemble and music appreciation. The third student from St. Thomas is 18-year-old Patmore Lewis, a violinist on scholarship in the Young Artists program. A pupil of Jose Figueroa, concertmaster of the Puerto Rico Symphony, the talented young man has also been playing in that sumphony orchestra for the past year. He will return to the orchestra and will also attend the Conservatory of Music in Puerto Rico, started by Pablo Casals, noted conductor.

Miss Canfield is hoping to complete plans that will see the Boston Symphony Chamber return to the Virgin Islands for another series of concerts, and has already had a number of discussions about the possibilities with Boston Symphony personnel.

She has worked hard for music in the Virgin Islands, having taught at Charlotte Amalie High School in St. Thomas for three years, helping to form a glee club there and in putting on musical performances. Later, she taught at the Lutheran School, staging a number of choral programs.

Miss Canfield became the first music committee head of the newly formed St. Thomas Arts Council and was instrumental in setting up a choral group, the Caribbean Chorale, as one of two aims of the group. After that was accomplished, she turned her mind to the second aim, to bring established groups to the Virgin Islands to present chamber music concerts. That was last year. Now, she's working on the next step, bringing the chamber players back.

At the rate she's been going, it should be a foregone conclusion.

Student Given Theater Grant

LONGMEADOW — A local student has received a grant from Boston University for work in theater directing at Tanglewood.

Robert Low of 222 Colony Road will have a major part in an Aug. 13 performance of Stravinski's "History of A Soldier," which will be conducted by Erich Leinsdorf as part of the Boston Symphony Orchestra's Berkshire Festival at the Lenox site.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

JUL 31 1969

IN PERFORMANCE

Robert Lowe, son of Mr. and Mrs. Jules Lowe of 222 Colony Rd., Longmeadow, will take part in a performance of Stravinsky's "L Histoire de Soldat" under the direction of Erich Leinsdorf Aug. 13 at Tanglewood. Lowe is a senior at Colgate and is studying in the Boston University Tanglewood Institute.

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 11 1969

ENTERPRISE
LEOMINSTER, MASS.
(E) 4,700

AUG 19 1969

Martha Lagoy And James Yanattos Discuss Score

City Girl Performs At Tanglewood

Martha Lagoy, daughter of Mr. and Mrs. Bernard E. Lagoy of 424 Pleasant St., pauses in a busy Summer schedule at Tanglewood, to discuss a musical score with James Yanattos, conductor of the Young Artists Orchestra.

Martha is one of the 75 high school musicians from all over the country participating in the Young Artists Program at Boston University Tanglewood Institute, Lenox. She attends Leominster High School and is studying piano under Sister Lydia Pirro.

The Young Artists Program, an intensive eight - week session of study and performance, is designed to lend a new dimension in musical education for exceptionally talented high school musicians. Now in its fourth year, the program provides an opportunity for these aspiring musicians to study with members of the Boston Symphony Orchestra, plus faculty members from Boston University's Division of Music.

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BOSTON AFTER DARK, WEDNESDAY, AUGUST 20, 1969 — Page 4

young artists' tanglewood program

BU musicians at Lenox

by Eleanor Weber

There is another Tanglewood. This one is sponsored by Boston University, and it is a "Young Artists Institute" culling approximately 70 high school musicians from throughout the United States for an eight-week session of private lessons, master classes, chamber music performances, and orchestra rehearsals.

In its fourth year, the Tanglewood Institute was originally conceived as a possible means of recruiting fine musicians for B. U.'s School of Fine and Applied Arts. Some students have indeed come to the college, but the merit of the program has proved itself greatest for the young instrumentalists themselves.

The greatest asset of the program, said a towheaded violinist, "it's the place — being at Tanglewood." Explained a tall young pianist with a southern drawl, "I'm behind; I'm not very advanced pianistically, or even musically, but I've been exposed to a whole lot."

At the other end of the spectrum is a teenaged violinist, a member of the Symphony Orchestra of Puerto Rico, and a veteran of both the Tanglewood Institute and Interlaken Music Camp, who felt that this summer was a "valid experience."

According to Dr. Lee Chrisman, B. U. coordinator of the Young Artists Program, an attempt is made to select outstanding musicians, and the program relies heavily on scholarship support. The teenagers are brought to Lenox where they may observe any rehearsal or performance of the established BSO and guest artists. They are also introduced to professional musicians in private lessons and master classe, receiving top-level instruction and evaluation.

Acting as Visiting Conductor of the Young Artists Program this year is James Yannatos, member of the Harvard faculty and conductor of the Harvard-Radcliffe Symphony Orchestra. He assumed the role this summer in the absence of Walter Eisenberg, conductor of the Boston University Symphony Orchestra, on leave with the Greater Boston Youth Symphony Orchestra which is participating in the International Festival of Youth Symphony Orchestras in St. Moritz, Switzerland.

Young, and with a great sense of vitality, Yannatos gave a Boston audience a taste of what he and the students had accomplished in a concert Monday, August 11, at

(Continued on page 13)

Additional article on page 32a

Young Musician From Leominster

A landmark of summer music, the Shed at Tanglewood, is in the background, as this member of Boston University's Young Artists Program at Tanglewood, Martha Lagoy of Leominster, discusses a musical score with conductor of the Young Artists Orchestra, James Yanattos. She is among 75 high school students chosen in nation-wide auditions to participate in the eight-week program offered by Boston University Tanglewood Institute. During their stay at Tanglewood, the students study with members of the Boston Symphony Orchestra and faculty from Boston University's Division of Music. In addition, they perform in chamber groups and as part of the Young Artists Orchestra.

SENTINEL
FITCHBURG, MASS.
(E) 21,000

AUG 19 1969

Mildred Wallace

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NEWS
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UNION
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(M) 77,427

AUG 11 1969

ENTERPRISE
LEOMINSTER, MASS.
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AUG 19 1969

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SENTINEL
FITCHBURG, MASS.
(E) 21,000

AUG 19 1969

young artists' tanglewood program

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(Continued on page 13)

Additional article on page 32a

122.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 21 1969

Roman Totenberg In Berkshire Violin Recital

A previously undiscovered work by the Polish composer, Wienawski, will be the featured work when Roman Totenberg, violinist, presents a recital, July 24, 9 p.m., in the theater at the Berkshire Music Center, Lenox.

Mr. Totenberg, chairman of the string department at Boston University, will also perform Beethoven's Sonata No. 4, Opus 24; Bach's Suite in D Minor with Chaconne for violin alone; and "Gasa," by Isang Yun, a Korean composer. The Yun work will be receiving its first American performance.

The Wienawski piece, entitled "Theme and Variations," was found when the Polish government issued a new and complete edition of Wienawski's compositions.

Piano accompaniment for the program will be provided by Raymond Hanson.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 17 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 19 1969

Violin Recital Will Feature Japanese Work

Roman Totenberg, professor of violin at Boston University and a member of the BU Tanglewood Institute, will give a faculty recital July 24 at 9 p.m. in the Theatre Concert Hall at Tanglewood.

Student Accompanist

The program includes Beethoven's Sonata Op. 24 and Bach's suite in D minor. "Gasa" by Isang Yun and "Theme and Variations" by Wieniawiki, two Japanese composers, will make their American premieres. Gilbert Kalish, pianist with the Boston Symphony Chamber Players, will be guest artist in the Beethoven work. Hoon Mo Kim, a Korean piano fellow at the Berkshire Music Center, will accompany Mr. Totenberg in the Japanese compositions.

Mr. Totenberg has been soloist with many orchestras in the United States and Europe. He has also given chamber music recitals.

PIANIST RAYMOND HANSON

Hanson to Premiere Work at Tanglewood

Raymond Hanson, head of the Piano department at Hartt College of Music, West West Hartford, will perform in the premiere of "Themes and Variations" by Henri Wieniawski at Tanglewood on Thursday.

Hanson will be accompanied by Roman Totenburg, noted concert violinist during the performance which will take place in the Tanglewood Theater, Lenox, Mass., at 9 p.m. Thursday.

The Hanson-Totenburg program also includes works of Bach, Beethoven, Yum and Szymanowski.

Both Hanson and Totenberg have appeared together in sonata recitals throughout the United States, Canada and Europe and a recording of Hanson, Totenberg and Rostropovich was released recently by Heliodor.

Violinist gives pleasant concert

By MICHAEL STEINBERG
Staff Writer

LENOX — The violinist Roman Totenberg gave a most enjoyable concert with the pianist Raymond Hanson in the Tanglewood Theatre Concert Hall Thursday night.

Though conventional in arrangement, the program was agreeably fresh in much of the actual filling out of its form at: Beethoven's A major sonata from Opus 30, the Bach D minor Partita, "Gasa" by Isang Yun, Szynanowski's "Fountain of Arethusa," and the Theme and Variations Opus 15, by Wieniawski. That, curiously enough, made the Bach the nearest thing to a chestnut: the Beethoven is not much heard in concert. "Gasa" was getting its first American performance, the Szynanowski, which used to be played so much 20 years ago, has rather fallen from favor now, and Wieniawski's charming and brilliant Variations. described in a program note as "little known and hitherto unperformed," were certainly quite unfamiliar.

The Korean composer, Isang Yun, is gifted and skilled. "Gasa" is a kind of nocturne for violin and piano, fairly brief, and its pleasing flow of ideas is articulated with admirable precision of workmanship.

The instrumental rising is colorful, and the color is responsibly and meaningfully integrated into the compositional life of the piece, rather than just being left on the surface as a cosmetic property. The sound, without being aggressively original, is all together fresh, and "Gasa" is a fine addition to the meager contemporary repertory for violin and piano.

There is no unmusical phrase or tasteless gesture in Totenberg's unaffected playing. Everything he does is warmly personal, full of bite and guts, and always lively and interesting to listen to. These are wonderful qualities and dismayingly rare, and I enjoyed them so much in Totenberg's playing that I don't at all mind an occasional lack of technical elegance or the absence of anything very profound or original in his interpretations of the classics.

He played the Bach Partrita, the one that ends with the grand Chaconne, as most violins do, to overwhelm rather than to charm, and with the sound of a Cesar Franck organ inmind rather than that of a lute. That seems to me fundamentally wrong, but there, too, his triumphant musicality and vitality made that approach convincing for once, and the Partita was not the torment such works usually are.

Hanson is a good musician and able pianist, though one who puts more life into his right hand tha into the left. There were moments in the Beethoven sonata that suggested the two players had not rehearsed together very much.

The ARTS

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 26 1969 New England

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 25 1969

By JAY C. ROSENFELD

THE RECITAL by violinist Roman Totenberg, assisted by pianist Raymond Hanson and sponsored by the Boston University Tanglewood Institute, in the Theatre Concert Hall last night was much more than a pleasant evening. For the general audience it was also a view through a magnifying glass of how a violin is played and how it should be played, and for those present who are students of the Berkshire Music Center it was a demonstration of what mastery of an instrument and long assiduous refinement can produce.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260

JUL 23 1969

123

N.E.C. & Jazz

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

APR 23 1969 New England

Conservatory to Teach Jazz at Tanglewood

BOSTON — The New England Conservatory of Music will again sponsor, in conjunction with the Berkshire Music Center, a summer Institute at Tanglewood offering courses in jazz and music education.

There will be two three-week seminars taught by jazz musicians David Baker and Jerry Coker. Each seminar will include jazz performance techniques, jazz improvisation, and fundamentals of theory pertaining to jazz. Jazz ensembles will be formed and performances given.

The music education program, under the direction of Herbert Alper, chairman of the music education department at the New England Conservatory, consists of the following two courses: "Contemporary Composition" and "Mid-twentieth Century Trends in Music Education."

Two Summer Seminars Set For Tanglewood

The New England Conservatory will again sponsor, in conjunction with the Berkshire Music Center, a summer "Institute at Tanglewood" offering courses in jazz and music education, according to conservatory president Gunther Schuller.

There will be two three-week seminars taught by jazz musicians David Baker and Jerry Coker. Each seminar will include performance techniques, improvisation, and fundamentals of theory pertaining to jazz. Jazz ensembles will be formed and performances given.

The music education program, under the direction of Herbert Alper, chairman of the music education department at the conservatory, consists of "Contemporary Composition" and "Mid-twentieth Century Trends in Music Education."

For additional information write to the office of the New England Conservatory Institute at Tanglewood, 290 Huntington avenue, Boston, 02115.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAY 18 1969 New England

BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAY 31 1969

Conservatory's Jazz Courses

BOSTON—The New England Conservatory of Music will inaugurate a fully accredited jazz department this September. Courses will cover all aspects of jazz theory, history, arranging, composition and improvisation.

A bachelor's or master's degree will be offered in jazz. The school begins its jazz program this summer at its Tanglewood institute with two three-week seminars, July 14-Aug. 2, and Aug. 4 through Aug. 22.

Jazz ensembles will be formed by the students to work in performance techniques, improvisation and fundamentals of theory. Instructors will be Jerry Coker and David Baker. A tuition of $150 per three-week session will be charged.

Auditors will be allowed to sit in on any of the classes at $50 per week.

NEC Seminars At Tanglewood

In conjunction with the Berkshire Music Center the New England Conservatory will again sponsor a Tanglewood Institute offering courses in jazz and music education from July 14 through Aug. 22.

Two three-week seminars in jazz will be taught by David Baker and Jerry Coker. Each seminar will include performance techniques, improvisation, and fundamental of theory pertaining to jazz.

The music education program, directed by Herbert Alper, will consist of two courses: "Contemporary Composition," focusing on exploratory compositions for various instruments and sonorities using recent techniques of pitch organization, and "Mid-20th-Century Trends in Music Education," presenting as guest lecturers educators Eunice Boardman and Barbara C. Reeder, composers Donald Martino and Otto Luening, and performer Carl Atkins.

For information regarding enrollment, credit and fees, write the New England Conservatory Institute at Tanglewood, 290 Huntington Ave., Boston 02115.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUN 14 1969 New England

ITHACA JOURNAL
Tuesday, May 20, 1969

CAESAR GEORGE

ELWOOD PETERS

ROBERT HEATH

CARMELA TORRISI

MRS. LEILA ROUSE

Teachers Win Awards

Five Ithaca teachers have received grants from the Teachers' Advanced Study Fund of the Ithaca Council of Parent-Teacher Assns., the council announced today in connection with Teachers' Recognition Day.

They are Robert Heath, Elwood Peters and Mrs. Leila Rouse of the junior high staffs and Caesar George and Miss Carmela Torrisi, specialists at the elementary level. The grants total $940, the largest sum the council has awarded in a single year.

Heath, who lives at 318 Warren Pl., teaches German at Boynton and has been with the district for seven years. Next year he will be a full-time graduate student at Cornell, working toward a doctor's degree in education with a major in school administration and supervision and a minor in curriculum development and industrial and labor relations.

George lives at 1309 N. Cayuga St. and teaches physical education at Glenwood and Enfield schools. He has taught in Ithaca schools for eight years, and initiated and formerly directed the School-to-Employment Program at the high school now sponsored by BOCES. He will work toward a director's certificate in physical education, health and recreation at Ithaca College and Cornell, and intern with the Ithaca schools.

Peters, who lives at 208 E. Yates St., teaches instrumental music at DeWitt and has been with the district for four years. He will study this summer at the New England Conservatory Institute at Tanglewood, and will take part in a three-week seminar on jazz theory and techniques.

Mrs. Rouse of Etna teaches mathematics at DeWitt and also is a four-year veteran on the staff. She will study mathematics and education at Cornell or Cortland this summer.

Miss Torrisi, who lives at 961 E. State St., teaches art at Henry St. John and Cayuga Heights Schools. She plans to study painting and design an elementary art curriculum at Cornell this summer. She has been with the Ithaca schools for five years.

The fund comes from the fall rummage sale sponsored by the council, which raised $420 this year, and the remainder was contributed by individual PTA units in the Ithaca district.

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUN 16 1969 New England

Tanglewood institute opens July 14

The New England Conservatory of Music will sponsor a Summer "Institute at Tanglewood" in conjunction with the Berkshire Music Center. The Institute will extend from July 14 through Aug. 22 and will offer courses in jazz and music education.

David Baker and Jerry Coker will conduct two 3-week seminars in jazz performance techniques, improvisation and theory. Jazz ensembles will be formed and performances given.

The music education program, directed by Herbert Alper, will offer courses in "Contemporary Composition" and "Mid-Twentieth Century Trends in Music Education."

The composition course will focus on exploratory compositions for various instruments and sonorities, using 20th century techniques of pitch organizations. Student compositions will be performed and evaluated by the class.

"Mid-Twentieth Century Trends" will acquaint students with materials that are expected to dominate musical practice in the latter part of the century.

Guest lecturers will be Eunice Boardman, a leader in elementary musical education; Barbara C. Reeder, authority on general music at the junior high school level; Donald Martino, chairman of the Conservatory's composition department; Otto Luening, pioneer of electronic music, and Carl Atkins, saxophonist and lecturer on Black Culture.

NEC Jazz Trio Plans Program At Ogunquit

The New England Conservatory Jazz Trio, assisted by Carl Atkins of the NEC faculty, will present a program lecture-demonstration at Barn Gallery in Ogunquit Saturday at 8:30 p.m.

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EXPRESS
PORTLAND, MAINE
(E) 30,034

AUG 14 1969 New England

NEWS
BANGOR, MAINE
(M) 78,940

AUG 13 1969 New England Newspapers

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SENTINEL
WATERVILLE, MAINE
(M) 21,324

AUG 14 1969 New England

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The New England Conservatory Jazz Trio, formed this year by President Gunther Schuller, already has a notable list of appearances to its credit, including a series of concert seminars in jazz at Northeastern University, concerts at the Harvard Business School, Jordan Hall, New Haven, Conn., in connection with the Quinnipiac Jazz Festival, and a lecture-demonstration entitled the "Evolution of Jazz Improvisation" on WHDH - TV's "Classroom Five." The programs on WHDH-TV were a part of a series sponsored by this station and Northeastern University on the general theme of "Black Artists and Music."

Members of the New England Conservatory Jazz Trio are: Monty Stark, vibraphone; Donald Pate, bass; Harvey Mason, percussion, assisted by Carl Atkins.

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123

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

APR 23 1969 New England

Conservatory to Teach Jazz at Tanglewood

BOSTON — The New England Conservatory of Music will again sponsor, in conjunction with the Berkshire Music Center, a summer Institute at Tanglewood offering courses in jazz and music education.

There will be two three-week seminars taught by jazz musicians David Baker and Jerry Coker. Each seminar will include jazz performance techniques, jazz improvisation, and fundamentals of theory pertaining to jazz. Jazz ensembles will be formed and performances given.

The music education program, under the direction of Herbert Alper, chairman of the music education department at the New England Conservatory, consists of the following two courses: "Contemporary Composition' 'and "Mid-twentieth Century Trends in Music Education."

Two Summer Seminars Set For Tanglewood

The New England Conservatory will again sponsor, in conjunction with the Berkshire Music Center, a summer "Institute at Tanglewood" offering courses in jazz and music education, according to conservatory president Gunther Schuller.

There will be two three-week seminars taught by jazz musicians David Baker and Jerry Coker. Each seminar will include performance techniques, improvisation, and fundamentals of theory pertaining to jazz. Jazz ensembles will be formed and performances given.

The music education program, under the direction of Herbert Alper, chairman of the music education department at the conservatory, consists of "Contemporary Composition" and "Mid-twentieth Century Trends in Music Education."

For additional information write to the office of the New England Conservatory Institute at Tanglewood, 290 Huntington avenue, Boston, 02115.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

MAY 18 1969 New England

BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAY 31 1969

Conservatory's Jazz Courses

BOSTON—The New England Conservatory of Music will inaugurate a fully accredited jazz department this September. Courses will cover all aspects of jazz theory, history, arranging, composition and improvisation.

A bachelor's or master's degree will be offered in jazz. The school begins its jazz program this summer at its Tanglewood institute with two three-week seminars, July 14-Aug. 2, and Aug. 4 through Aug. 22.

Jazz ensembles will be formed by the students to work in performance techniques, improvisation and fundamentals of theory. Instructors will be Jerry Coker and David Baker. A tuition of $150 per three-week session will be charged.

Auditors will be allowed to sit in on any of the classes at $50 per week.

NEC Seminars At Tanglewood

In conjunction with the Berkshire Music Center the New England Conservatory will again sponsor a Tanglewood Institute offering courses in jazz and music education from July 14 through Aug. 22.

Two three-week seminars in jazz will be taught by David Baker and Jerry Coker. Each seminar will include performance techniques, improvisation, and fundamental of theory pertaining to jazz.

The music education program, directed by Herbert Alper, will consist of two courses: "Contemporary Composition," focusing on exploratory compositions for various instruments and sonorities using recent techniques of pitch organization, and "Mid-20th-Century Trends in Music Education," presenting as guest lecturers educators Eunice Boardman and Barbara C. Reeder, composers Donald Martino and Otto Luening, and performer Carl Atkins.

For information regarding enrollment, credit and fees, write the New England Conservatory Institute at Tanglewood, 290 Huntington Ave., Boston 02115.

N.E.C.

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

JUN 14 1969 New England

Jazz

ITHACA JOURNAL
Tuesday, May 20, 1969

CAESAR GEORGE

ELWOOD PETERS

ROBERT HEATH

Teachers Win Awards

Five Ithaca teachers have received grants from the Teachers' Advanced Study Fund of the Ithaca Council of Parent-Teacher Assns., the council announced today in connection with Teachers' Recognition Day.

They are Robert Heath, Elwood Peters and Mrs. Leila Rouse of the junior high staffs and Caesar George and Miss Carmela Torrisi, specialists at the elementary level. The grants total $940, the largest sum the council has awarded in a single year.

Heath, who lives at 318 Warren Pl., teaches German at Boynton and has been with the district for seven years. Next year he will be a full-time graduate student at Cornell, working toward a doctor's degree in education with a major in school administration and supervision and a minor in curriculum development and industrial and labor relations.

George lives at 1309 N. Cayuga St. and teaches physical education at Glenwood and Enfield schools. He has taught in Ithaca schools for eight years, and initiated and formerly directed the School-to-Employment Program at the high school now sponsored by BOCES. He will work toward a director's certificate in physical education, health and recreation at Ithaca College and Cornell, and intern with the Ithaca schools.

Peters, who lives at 208 E. Yates St., teaches instrumental music at DeWitt and has been with the district for four years. He will study this summer at the New England Conservatory Institute at Tanglewood, and will take part in a three-week seminar on jazz theory and techniques.

Mrs. Rouse of Etna teaches mathematics at DeWitt and also is a four-year veteran on the staff. She will study mathematics and education at Cornell or Cortland this summer.

Miss Torrisi, who lives at 961 E. State St., teaches art at Henry St. John and Cayuga Heights Schools. She plans to study painting and design an elementary art curriculum at Cornell this summer. She has been with the Ithaca schools for five years.

The fund comes from the fall rummage sale sponsored by the council, which raised $420 this year, and the remainder was contributed by individual PTA units in the Ithaca district.

CARMELA TORRISI

MRS. LEILA ROUSE

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

JUN 16 1969 New England

Tanglewood institute opens July 14

The New England Conservatory of Music will sponsor a Summer "Institute at Tanglewood" in conjunction with the Berkshire Music Center. The Institute will extend from July 14 through Aug. 22 and will offer courses in jazz and music education.

David Baker and Jerry Coker will conduct two 3-week seminars in jazz performance techniques, improvisation and theory. Jazz ensembles will be formed and performances given.

The music education program, directed by Herbert Alper, will offer courses in "Contemporary Composition" and "Mid-Twentieth Century Trends in Music Education."

The composition course will focus on exploratory compositions for various instruments and sonorities, using 20th century techniques of pitch organizations. Student compositions will be performed and evaluated by the class.

"Mid-Twentieth Century Trends" will acquaint students with materials that are expected to dominate musical practice in the latter part of the century.

Guest lecturers will be Eunice Boardman, a leader in elementary musical education; Barbara C. Reeder, authority on general music at the junior high school level; Donald Martino, chairman of the Conservatory's composition department; Otto Luening, pioneer of electronic music, and Carl Atkins, saxophonist and lecturer on Black Culture.

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124

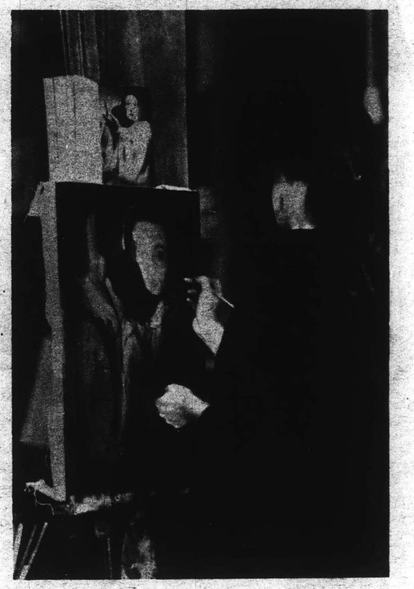
BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 30 1969
New England

The Boston University Institute at Tanglewood runs a Playwrights' Workshop. Here two actors rehearse an unpublished play which will open this fall.

Photos by Stephen Koch

Students in the Fellowship Program are proficient musicians. Tanglewood gives them an opportunity to engage in intensive performance.

The Boston University Institute holds a small program in painting and drawing at Tanglewood.



Tanglewood Student Program:

Precocious Youth Meet Established Masters

TO MOST PEOPLE, Tanglewood is the summer home of the Boston Symphony Orchestra. To some, it is Tuesday evening rock and folk concerts. But few are aware of the breadth and complexity of the Berkshire Music Center program which draws more than 400 students from across the country and abroad for studies in music, theatre, art and dance.

There are three fundamental student programs held at Tanglewood throughout the summer — the Berkshire Music Center Fellowship Program, the Boston University Tanglewood Institute and the New England Conservatory Institute at Tanglewood.

The oldest and most prestigious of the three, the Fellowship Program was established in 1940 under the direction of Serge Koussevitzky. This past year it was directed by Erich Leinsdorf and Joseph Silverstein, chairman of the faculty. The Center was established "to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians."

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Instrumentalists, singers, composers and conductors apply from states throughout the country and abroad. "There is little time for anything but music," says Richard Kaufman, a 21-year-old student violinist from Los Angeles. "I usually have two chamber music rehearsals a day, each lasting two hours." He, as well as the majority of the fellowship students is a member of the Berkshire Music Center Orchestra which practices most afternoons. Here the fellows are trained in modern idioms and play pieces composed by fellowship conductors. The center orchestra offers a rare opportunity for coordinating the efforts of composer, conductor and orchestra, for at Tanglewood the three live and work together. In chamber group rehearsals, the fellows practice with members of the Boston Symphony, who coach and train the individuals. "Being surrounded by so much talent is very inspiring," Kaufman says, "and it is a very human experience as well."

The Boston University Tanglewood Institute is only 4 years old, but it offers credited instruction in music, art, theatre and dance. Although it is run by the Boston University School of Fine Arts, the institute is not limited to students from BU. The institute is able to accommodate anyone, from gifted high-school juniors in the Young Artists at Tanglewood program to master musicians. The intensive instruction in chamber music, voice and piano, encompasses all levels of performance, ranging from the Young Artists program to seminars and master classes for advanced performers and teachers.

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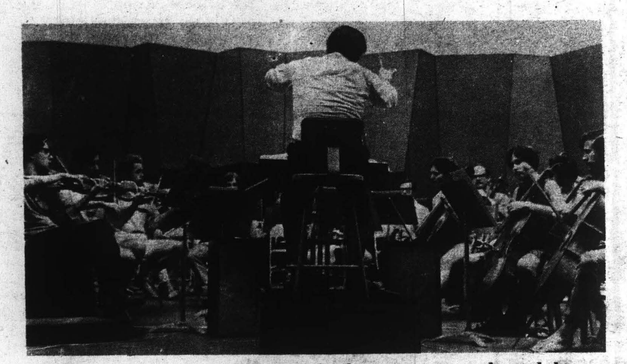

Students in the Music Center Orchestra are conducted by Gunther Schuller, who will become director of the Center next year.

Summer 1969—

Talent, Poise, Perso
Pamela Nies' Pageant

By ROSE ALICE HOERST
Intell Staff Writer

A "very excited" Miss Lancaster County leaves today for the final chapter in the "Miss Pennsylvania Story" with an excellent chance to star in the epic called, "The Miss America Pageant." which only runs a week but makes the star a household name for years.

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Each Miss Pennsylvania contestant will live during the week in "Pageant Week Homes" with area residents. Accompanying Miss Lancaster County will be "Trixie" Jackson, Pam's wardrobe assistant in the county contest.

Pam, who graduated May 25 (cum laude) from the Shenandoah Conservatory of Music, Winchester, Va., is a poised and personable young woman. She's looking forward to the week's activities with typical enthusiasm.

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Plays Piano

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"Well, actually I could tell you my LEAST favorite type," she said, "but I'll probably make a lot of enemies."

When pressed, she said she really doesn't care for "the real down-home bluegrass country and western — the real way back kind."

Her favorite composers?

"Wagner and . . . gee, I haven't really thought about this . . . contemporary . . . Bernstein, I guess."

Great Summer

One mention of Leonard Bernstein who recently ended a long association as music director of the New York Philharmonic) sent Pam off on a stream of enthusiastic reminiscences about her summer at the Berkshire Music Center at Tanglewood, Lenox, Mass.

The summer after her senior year at Cocalico, Pam won a scholarship to Tanglewood (the summer home of the Boston Symphony) and met many of the greats of contemporary music — Bernstein, Aaron Copland, Eric Leinsdorf, and others.

"It was a wonderful experience," she said, "something I'll never forget. The only shame is that I was too young to comprehend what was going on. Cliburn (Van Cliburn, the pianist) was there. I mean, he was like five steps away and ate at the same table with us . . . I'd give anything to go up there again."

Part of the educational experience of those four weeks at Tanglewood was the opportunity to work under these men.

Her Inspirations

"I sang under the direction of Leinsdorf and Bernstein," she said. "We did the concert version of the last act of "Carmen" (Bernstein conducting) and Beethoven's "Choral Fantasia" with (Rudolf) Serkin on piano and Leinsdorf conducting."

But Pam got more out of Tanglewood than just the opportunity to work under such greats as these.

"I can attribute my interest in classical music to my time up there," she said. "When you're with people whose whole lives are wrapped up in music, you can't help but get interested."

Pam plans to teach for at least a year, but of course if she becomes Miss Pennsylvania (or Miss America) her

Singing is ...

"I'll never forget my summer at Tanglewood . . . a w

124

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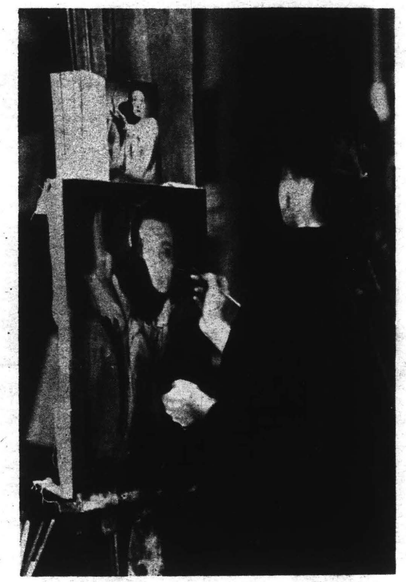

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One mention of Leonard Bernstein who recently ended a long association as music director of the New York Philharmonic) sent Pam off on a stream of enthusiastic reminiscences about her summer at the Berkshire Music Center at Tanglewood, Lenox, Mass.

The summer after her senior year at Cocalico, Pam won a scholarship to Tanglewood (the summer home of the Boston Symphony) and met many of the greats of contemporary music — Bernstein, Aaron Copland, Eric Leinsdorf, and others.

"It was a wonderful experience," she said, "something I'll never forget. The only shame is that I was too young to comprehend what was going on. Cliburn (Van Cliburn, the pianist) was there. I mean, he was like five steps away and ate at the same table with us . . . I'd give anything to go up there again."

Part of the educational experience of those four weeks at Tanglewood was the opportunity to work under these men.

Her Inspirations

"I sang under the direction of Leinsdorf and Bernstein," she said. "We did the concert version of the last act of "Carmen" (Bernstein conducting) and Beethoven's "Choral Fantasia" with (Rudolf) Serkin on piano and Leinsdorf conducting."

But Pam got more out of Tanglewood than just the opportunity to work under such greats as these.

"I can attribute my interest in classical music to my time up there," she said. "When you're with people whose whole lives are wrapped up in music, you can't help but get interested."

Pam plans to teach for at least a year, but of course if she becomes Miss Pennsylvania (or Miss America) her

Singing is ...

"I'll never forget my summer at Tanglewood . . . a w

At the Concert

'Tanglewood on Parade' A Brilliant Program

By MICHAEL WIENER

LENOX, Mass. —Listeners with an ear for good music and an eye for a bargain gathered at the Berkshire Festival yesterday for the annual "Tanglewood on Parade."

For the normal admission price, the listener was offered almost continuous music throughout the afternoon and evening, climaxing in a gala concert by the Boston Symphony.

The activities were for the benefit of the Berkshire Music Center, the Boston Symphony's summer training ground for young musicians.

The seemingly endless rains which have been plaguing Tanglewood all summer were wonderfully absent, and members of the audience were free to stroll from one event to another and to picnic on the spacious lawns.

★ ★ ★

THE AFTERNOON'S music was as diversified as it was limitless. There were performances by members of the Berkshire Music Center of chamber orchestral works by Bach, Ravel, and Bartok.

The Young Artist Orchestra of the Boston University Tanglewood Institute performed the Beethoven Third Leonore Overture and excerpts from Stravinsky's "Petrushka."

There were excerpts from contemporary operas, an outdoor suppertime concert of wind music by Beethoven and Stravinsky, and much, much more.

The wealth of talent defied belief. And no wonder, for there are 40 Berkshire Music Center alumni in the Boston Symphony alone, and former conducting fellows include Leonard Bernstein and Seiji Ozawa.

The Boston Symphony's Gala Concert continued the afternoons' diversified programing.

★ ★ ★

ERICH LEINSDORF, the orchestra's music director, lead performances of Strauss' "Don Juan" and the Prelude to Wagner's "Die Meistersinger."

Benjamin Britten's "Young Person's Guide to the Orchestra" was conducted by Charles Wilson, the BSO's assistant conductor.

Gunther Schuller, who along with Seiji Ozawa will head Tanglewood next season, conducted his own "Journey into Jazz." The work, writen in 1962, was designed to introuduce children to the elements of jazz.

The humorist Sam Levenson, a long-time supporter of the Music Center, was the narrator in both the Britten and Schuller.

In a change of pace from their usual conducting duties, Mr. Leinsdorf and Mr. Wilson played a duo-piano accompaniment to the cello sections performance of "The Swan" from Saint-saens' "Carnival of the Animals."

Beverly Sills' talents were recognized by Erich Leinsdorf long before her current international prominence and she has been a frequent visitor to Tanglewood.

Last night she offered the Czardas from Johann Strauss' Czardas from Johann Strauss', "Die Fledermaus" and Vilia from Lehar's "The Merry Widow." Her brilliant vocalism was matched by her charmingly unaffected stage presence.

The evening concluded with a glorious display of fireworks over the lake adjoining the Tanglewood grounds. It was a fitting ending to what had been a truly gala occasion for all concerned.

Albany Knickerbocker News
Wednesday, August 20, 1969

ERICH LEINSDORF

Concert Review

Tanglewood-On-Parade

By MARTHA deB. BEAVER

The colmination of intensive summer musical studies at the Berkshire Music Center in Lenox, occurred (and occurs annually) during the day-long Tanglewood-on-Parade Gale. This event benefits and involves all departments of the BMC, and is one that has become a tradition anticipated with great pleasure and a sense of participation in a worthwhile musical happening. A particularly effortless (almost) way to introduce the young, and inexperienced, to the joys of music performed in a variety of mediums:

Threatening weather which expended itself by the opening hour of 2 p.m., evidently kept attendance figures at 4,842, and what a pity!

Activities have been expanded to include the New England Conservatory and Boston University Institutes. Fanfares (percussion and brass usually) sound more often than usual; one by Aaron Copland, called "Fanfare for the Common Man" was heard just before the evening Gala concert at 8, adding to the overall festive atmosphere.

Alternating between Chamber Music Hall, Theatre-Concert Hall, Rehearsal Hall, the lawns, and the Big Shed, students from many states and countries, demonstrated their talents, vocal, instrumental and compositional, to the as varied groups of meandering but definitely interested visitors, in an informal and enjoyable manner. Programs' content leaned toward 20th century composers, and included Contemporary Educational Patterns based on African rhythms (New England Conservatory), exploratory compositions, and jazz improvisations. Boston University's TI Young Artist Orchestra (high school students) gave a commendable concert in the shed, playing Beethoven's Leonore overture, No. 3, Saint-Saens' cello concerto with Richard Weiss, and Stravinsky's Music from Petroushka.

As is customary, picnics, modest and elegant, were in evidence all over the extraordinarily beautiful grounds, another pleasureable part of this unique event.

That evening was my grandson Donald's first attendance at a formal concert. Just 6, he (including others his size) was intent on every move (the fanfare was endured, though "loud," and instrumentally fascinating). He read the "paper" (program) several times in order to know exactly what was happening, clutching his ticket stubs like any good concert-goer. We brought him into the Shed after Leindsdorf's and the BSO's resplendent rendition of Richard Straus' Don Juan.

This was for his special enlightenment from the narration by Sam Levenson of Benjamin Britten's "Young Persons' Guide to the Orchestra." It proved rewarding to him, as well as other young and adults. Harps were easily recognized (they sounded like pianos sometimes) and violins, but cellos took a little longer to identify, whey, we don't know. Later we learned that brother Jamie, 4, (on the lawn) was directing and pantomiming a swan when Charles Wilson and Leinsdorf, at two pianos performed The Swan excerpt from Saint-Saens' "Carnival of the Animals," Mr. Leinsdorf directed (from his piano) Wilson and the eight cellos (sounding like one) involved in this quite lovely transcription.

Following intermission, Leinsdorf thanked all who were responsible for the Berkshire Music Center's success, and presented awards to worthy students. These were: the Koussevitsky Tanglewood Composition prize to Bruno Amato, and the Margaret Grant Memorial Composers' prize to William Douglas. Cynthia Cole, violinist, received the Joseph Silverstein prize, while Juan Ramirez-Hernandez accepted the Henry B. Cabot prize for violin. The Judd Post Memorial prize went to Charlotte Povia, contralto, and the High Fidelity Magazine Award to Richard Taylor, baritone. Steven Dunne received the Gregor Piatagorsky prize for cellist, and David Levine, pianist, the Benjamin H. Delson Memorial prize.

C. D. Jackson prizes went to: Harry Maddox, trombone; Dean Anderson, percussion; Marion Gibson, oboe; Richard Wasley, clarinet; Lewis Ranger, trumpet; Timothy Valentine, oboe; Michael Johns, horn; Paul Berns, percussion. Lawrence Wolf, bass, received the Albert Spalding prize for instrumentalist, while Elvaro Cassuto and Yoau Talsni accepted the Koussevitsky Memorial Conducting prize and Eleanor Crane Memorial prizes.

The Gala Concert's second half then continued with an amusing, appealing, informative and thoughtfully written "Journey into Jazz," directed by the composer, Gunther Schuller, and narrated by Sam Levenson with his own special brand of humorous and sympathetic nuances. Besides the Boston Symphony Orchestra, this featured alto and tenor saxophones Carl Atkins and Jerry Coker; Clark Terry, trumpet; (the tale revolves around this instrument), David Baker, bass, and Mel Lewis, drums.

Personable Beverly Sills then devoted her nationally known vocal talents to Lehar's nostalgic Velia from "The Merry Widow" and Strauss' (Johann) Czardas from "Die Fledermaus," conducted by Charles Wilson with finely integrated balance. After the Prelude to "Die Meistersinger" by Wagner, dramatically directed by Leinsdorf, the young and young-at-heart were treated to a dazzling array of fireworks bursting above Stockbridge Bowl (Lake Mahkeenac).

Whitestone

'JOURNEY INTO JAZZ' is conducted by composer Gunther Schuller at last night's "Tanglewood on Parade," with Sam Levenson narrating. A total of 4,842 persons were present for the annual display of talent by the Berkshire Music Center.

Music Review

Tanglewood on Parade

THE ANNUAL "Tanglewood on Parade" is in reality a sort of a graduation exercise ceremony of the Berkshire Music Center, for whose benefit the day is organized and for which the faculty, the Boston Symphony Orchestra and the guest artists donate their services. It culminates with a gala concert. My advice would be not to miss it another year if the event is in any way comparable to the one executed yesterday.

The afternoon is a three-ring circus of music with demonstrations of every type of the art in which instruction is given at the Center, from fanfares on the lawns to recitals in the various concert halls of string and woodwind chamber music, orchestra, solos and new compositions, culminating in an evening concert in the Shed. For breadth of comprehension, novelty, education and pure fun, Tanglewood on Parade is not excelled by any other activity of the season, and this includes the Pops.

* * *

ERICH LEINSDORF, the musical director of the Boston Symphony Orchestra, began and ended the festivities with Strauss's "Don Juan" and Wagner's "Meistersinger" prelude. At intervals during the evening, he appeared as master of ceremonies distributing prizes to the students and also as contortionist-pianist-conductor of the Boston orchestra's cello section doing the Saint-Saens "Swan" from "The Carnival of Animals."

A mere catalogue will register the immense pleasure the variety show afforded all those present and should bring tears to any who stayed away. Benjamin Britten's "Young Person's Guide to the Orchestra" and Gunther Schuller's "Journey Into Jazz" are both for narrator and orchestra and are both unsurpassed for high spirits and whipped cream on vitamins and calories. Charles Wilson conducted the Britten, Schuller did his own, and Sam Levenson was the narrator in both works. Both these numbers may come under the heading of "amusements," which they certainly are, but they are much more. If you like your spring tonic with orange juice or in the antipodal formula, this is an excellent way to take it, at all seasons of the year.

* * *

LEVENSON needs no encomium but his confession, in the program notes, that he started out to be a violinist, is additional support for the felicity of choosing him for last night's job. Furthermore, he added, that his "greatest asset was my phenomenal memory. I made the same mistakes over and over again."

And as the prize which the children search for in their cereal packages, there was the little attraction of a young singer trying to make her way in the musical world: one Beverly Sills doing the "Vilia" from Franz Lehar's "The Merry Widow" and the Czaeda from Johann Strauss's, "Die Fledermaus," with Charles Wilson conducting a very discreet orchestral accompaniment.

* * *

THE INTERNATIONAL star Miss Sills at this point scarcely needs any confirmative tribute but the exquisite artistry she brought to her two light and enchanting excerpts, plus the ravishing appearance she always makes, but added Pelion upon Ossa in the most lavish musical Sybaritism.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 50,100

AUG 20 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900

AUG 26 1969

UNION
SPRINGFIELD, MASS.
(M) 77,427

AUG 20 1969

125

400 Students Display Talents At Tanglewood on Parade

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra has ~~been given the best of~~ weather this summer for its series of concerts at Tanglewood, but the Berkshire Music Center, at the same address, was graced Tuesday by a beautiful day for its annual display of talent called Tanglewood on Parade.

Give Eight Concerts

There have been three groups hard at work here all summer in the advanced study classes and seminars, about 160 Tanglewood fellows and about 240 college and high school students dancing, singing and playing instruments with the Boston University Tanglewood Institute and the New England Conservatory Tanglewood Institute.

Tuesday in groups of varying size, they gave eight concerts beginning at 2. The gates opened at 1 and the first brass fanfare announcing the start of the festivities was at 1.50. There were listeners waiting at the gates.

The biggest concert started at 8 in the shed and included some illustrious names.

Sam Levenson, former school teacher and present television comedian, narrated Gunther Schuller's "Journey Into Jazz" and Benejamin Britten's "Young Person's Guide to the Orchestra."

Beverly Sills of the New York City Opera and concert houses all over the world (and my favorite soprano sang excerpts from Strauss, "Die Fledermaus" and Lehar's "Merry Widow."

Erich Leinsdorf as well as Gunther Shuller and Charles Wilson conducted the Boston Symphony Orchestra.

5 Jazz Stars

Five illustrious jazz musicians performed in Schuller's "Journey Into Jazz" Carl Atkins, alto sax; Jerry Coker, tenor Sax; Clark Terry, trumpet; David Baker, bass; Mel Lewis, drums.

At one point, for an excerpt from Saint-Saens "Carnival of the Animals," Leinsdorf and Wilson, conductors, played a piano duet with nine members of the Boston Symphony Orchestra cello section.

The muscial day ended after 10 with fireworks high over Lake Mahkeenac, a clear view from the spacious lawns of Tanglewood but not before a lot of beautiful and bizarre music had been heard by 4842 listeners, which was the gate count for the evening concert.

Prizes Announced

The music center's prizes were announced at intermission. There were two composition prizes for Bruno Amato and William Douglas, two prizes for conducting for Elvaro Cassuto and Yoau Talsni, two prizes for singing for Charlotte Povia and Richard Taylor and 13 prizes for instrumentalists for Cynthia Cole, Juan Ramirez-Hernandez, Steven Donne, David Levine, Harry Maddox, Dean Anderson, Marion Gibson, Richard Wasley, Lewis Ranger, Timothy Valentine, Michael Johns, Paul Berns and Lawrence Wolf.

The music heard during the afternoon and evening included all forms and styles and sizes. Composers included, in order of first appearance, Strauss, Bach, Tavel, Bartok, anonymous African, student's improvization and experimentation, Beethoven, Saint-Seans, Stravinsky, Francaix, Mozart, Barber, Poulenc, Menotti, Britten, Moore, Westergaard, Huggler, Copland, Schuller, Lehar and Wayner.

Program to Benefit Berkshire Music Center

LENOX — "Tanglewood-on-Parade," the annual benefit for the Berkshire Music Center, tomorrow presents varied demonstrations by the students and faculty, starting at 2 p.m. in the theater-concent hall. Major orchestral concerts include the Boston University Young Artist Orchestra at 2:30 in the music shed, and Boston Symphony Orchestra at 8.

The latter, after several revisions, offers the orchestra under Erich Leinsdorf, Charles Wilson and Gunther Schuller, also Sam Levenson as narrator for Briten's "Young Person's Guide to the Orchestra" and Schuller's "Journey into Jazz."

Beverly Sills, soprano, will sing numbers from "Die Fledermaus" and "The Merry Widow." Fireworks over Stockbridge Bowl will follow the concert.

Tanglewood On Parade To Benefit Scholarships

Tanglewood On Parade, an all-day program of musical entertainment whose proceeds benefit the Berkshire Music Center's student scholarship fund, began today with a performance by the Berkshire String Chamber Orchestra.

The 2 p.m. event was followed by an appearance of the New England Conservatory Tanglewood Institute at 2:15 and the Boston University Young Artists Orchestra at 2:30.

A Composers' Forum began at 3:15 with the BU Tanglewood Institute's demonstration scheduled for 4; an opera at 4:30; fanfare at 5:50; a concert by the Berkshire Music Center's winds and brass sections; and a final fanfare at 7:50.

A sequence of "Gala Concerts," beginning at 8, will conclude the day's program. A multiple of artists and conductors will perform with the Boston Symphony Orchestra.

~~Scheduled~~ concerts include: "Don Juan" by Strauss conducted by Eric Leinsdorf; "Young Person's Guide To The Orchestra" by Britten with Charles Wilson conducting and narration by Sam Levenson; "The Swam" from "Carnivals of the Animals" by Saint-Saens, conducted by Gunther Schuller and narrated by Levenson.

Schuller will also direct his own composition, "Journey Into Jazz." Under the baton of Conductor Wilson, soprano Beverly Sills will sing "Chardes," a selection from the opera "Die Fledermaus" by Strauss and "Velia" from Lehar's "The Merry Widow".

A fireworks display will conclude the evening's activities.

Leindorf will conduct his final concert with the Boston Symphony Orchestra at Tanglewood on Sunday at 2:30. The program features "The Royal Hunt and Storm" from Berlioz's "The Trojans" and Beethoven's "Symphony No. 9."

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 18 1969

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 19 1969

126

Baldwin Grants Fellowships At Berkshire Music Center

Wulsin Fellowships were awarded by Baldwin Piano & Organ Co. this summer to four piano students at the 1969 session of the Berkshire Music Center at Tanglewood, Mass. This year's recipients are F. John Adams, Ron Daniels, David Levine, and Idith Zvi. The annual scholarships are presented by Baldwin in memory of the late Lucien Wulsin, longtime Baldwin president. The Berkshire Music Center is the Boston Symphony Orchestra's summer educational center for the advanced study of music.

J. John Adams, vocal coach and vocal pianist at the Center, received both his Bachelor and Master of Music degrees from Harvard University. He was accompanist and later assistant conductor of the Harvard Glee Club and was also chosen organist for the First International University Choral Festival. He has studied abroad with Nadia Boulanger and at Harvard with Elliot Forbes.

Ron Daniels, from Portola Valley, Calif., has attended both San Francisco State College and San Francisco Conservatory of Music. He is affiliated with the San Francisco Conservatory Artists Ensemble and the Richmond Symphony Chorus.

David Levine, from Brooklyn, N. Y., has studied at the Academia Chigiana and the Manhattan School of Music. Currently Mr. Levine is studying with Claude Frank and Richard Goode at Mannes College of Music.

Idith Zvi is from Israel where she studied at the Samuel Rubin Academy in Tel-Aviv. Presently she is studying with Claude Frank at Mannes College of Music. In the summer of 1968 she was a participant in the Marlboro Music Festival.

THE FOUR 1969 WULSIN FELLOWS at Tanglewood receive the congratulations of Gunther Schuller, artistic director of the Berkshire Music Center, and Jack Romann, Baldwin concert and artist manager. From left to right are F. John Adams, Ron Daniels. Mr. Schuller, Idith Zvi, David Levine, and Mr. Romann. The fellowships are awarded each summer to students at the Center by Baldwin Piano & Organ Company in honor of the firm's late president Lucien Wulsin, Sr.

CONTEMPORARY MUSIC FESTIVAL

'Wozzeck' Will Get Plenty of Critical Attention

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

A record number of music critics will review Alban Berg's controversial opera, "Wozzeck," given in a concert version by members of the Berkshire Music Center at Tanglewood on Monday evening, Aug. 11.

It marks the opening of the Music Critics Association's annual convention at Tanglewood.

"Wozzeck" had much the same traumatic effect on its first audiences in 1925 as Stravinsky's "Rite of Spring" in 1913.

Difficulties

The entire score of "Wozzeck", atonal without adhering to the 12-tone technique, is organized in abstract musical forms. It is a story of romantic unfaithfulness, murder and suicide.

After 45 years, it's nonsense to review "Wozzeck" as a "contemporary" work. But the heinous difficulties of performing it are just as great.

One of its leading singers (a tenor) told us recently of the frustrations involved. There are not only the pure mechanics of singing it, but its preparation by several conductors.

"I wish they'd get together with Erich Leinsdorf, who is going to conduct the actual performance," said the tenor, "and find out exactly what he expects."

It will be performed in the huge music shed in a semi-dramatic fashion with minimum props and no curtain.

What has happened in composition since 1925 has made "Wozzeck" virtually immune to critical harpoons.

After its Berlin premiere, one critic wrote, "As I left the State Opera last night, I had a sensation of not coming out of a public institution, but out of an insane asylum."

A distinguished New York critic said, "It is my private opinion that Berg is just a bluff. But even if he isn't, it is impossible to deny that his music (?) is a soporific, by the side of which the telephone book is a strong cup of coffee."

Tuesday night, Aug. 12, the critics will attend a performance by the Fillmore and Joshua Light Show. The next night they're scheduled to hear the Berkshire Center's performance of Stravinsky's "L'Histoire du Soldat."

Activities

Between these delights, the critics will resort to panel discussions, matters pertaining to their new magazine, American Musical Digest, and a debate with various conductors.

Incidentally, the magazine has just been awarded a grant of $115,000 from National Endowment of the Arts with which to function for a one-year period.

One member has facetiously suggested that one session be entitled "The Twilight of the Music Critics — Kritikdammerung?"

It's a parody of "Gotterdammerung" by Richard Wagner who would have been in complete accord with title and implication.

A SPECIAL EVENING in memory of Ruth St. Denis will be tonight in the Ted Shawn Theater at Jacob's Pillow Dance Festival. Host is Walter Terry, dance critic of the Saturday Review whose topic is "We celebrate Ruth St. Denis — We do not Mourn Her."

Films will show Miss St. Denis' career from teenager to dowager dancer. Her husband, Ted Shawn, until recently confined to a hospital in Pittsfield, is scheduled to speak.

Shawn went into the hospital one-and-a-half hours before the opening of his 37th season, the first he'd ever missed. He was hospitalized for treatment of an infection in the bronchial tubes causing a cough that wouldn't stop.

WHAT IS DESCRIBED as "the first concert hall built exclusively for chamber music in New York City" will open Sept. 11 by a number of participants including violinist James Oliver Buswell IV who played in Worcester's Community Concerts in 1967.

The Alice Tully Hall, seating 1,096, is located in the Juilliard School building, Lincoln Center.

A HIGHLY disenchanting sight at Worcester Auditorium in 1947 was organist Richard Ellsasser's traipse across the stage in a cape that was prudently discarded when he reached the console.

The flowing cloak would have hampered Leo Sowerby's pedal concerto, "Pageant." It requires the playing of several hundred notes with the footsies in a couple of minutes.

Ellsasser has improved his act. He is to play at the Hammond Muesum in Gloucester, Wednesday, and the program will include his own Concert Study in D minor, based on a theme by Pietro Yon, late organist of St. Patrick's Cathedral in New York.

It is announced that Ellsasser will play 3,000 pedal notes in three minutes. Those with a view may count them to make certain that there's no hanky-panky about it.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUL 20 1969

New England News

Electronic Music, Too

Festival Features Varied Program

Electronic music, chamber and orchestral work, and opera and dance selections will all be presented during the 1969 Festival of Contemporary Music being co-sponsored for the sixth year by the Berkshire Music Center and the Fromm Music Foundation.

Premiere Works

The festival, featuring premiere works specially commissioned by BMC and Fromm, will run from July 30 through Aug. 3 and Aug. 11 through 18 at Tanglewood.

The schedule is as follows: July 30, Gunther Schuller conducts BMC with works by Halffter and premiere piece, "Event II," by Theodore Antoniou; July 31 and Aug. 13, chamber music and premiere of dance work, "Beyond the Ghost Spectrum," with Michael Tilson Thomas conductor; Aug. 3, chamber music; Aug. 11 and 17, Erich Leinsdorf conducts the BMC Orchestra and Vocal Fellows in complete performances of Alban Berg's opera, "Wozzeck,"; Aug. 13, Stravinsky ballet, "L'Histore du Soldat," with Mr. Leinsdorf conductor; Aug. 14, chamber music and premiere works by Edwin Dugger and Phillip Rhodes, with Mr Schuller, Mr. Thomas and Paul Zufofsky conductors.

All concerts will be at 9 p.m., except for an all-electronic program to be presented on the lawn Aug. 16 at 4:30. The festival will conclude with a music forum by composers studying at BMC. This is slated for Aug. 18 at 9.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

New ballet at Tanglewood

James Waring's new ballet, "Beyond the Ghost Spectrum," will have its premiere at Tanglewood at 9 a.m. July 31, on a program of contemporary music.

Set to a score by Robert Ceely of the New England Conservatory, the ballet will be performed and designed by students at Indian Hill, a summer arts workshop in Stockbridge.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 23 1969

New England News

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 28 1969

Contemporary Festival to Open

LENOX — The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented in two parts this year. The first is from tomorrow through Sunday, and the second, from August 11 through 18. Electronic music, chamber and orchestral music, opera and dance will be presented.

On Aug. 11 and Aug. 17, Erich Leinsdorf, director of the Berkshire Music Center (BMC), will conduct two complete performances of Alban Berg's opera, "Wozzeck" with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Aug. 13, Mr. Leinsdorf will conduct Stravinsky's ballet "L'Histoire du Soldat" with choreography by Joseph Gifford and stage direction by Ronald Irving.

Four BMC-Fromm commissions will be premiered. On Wednesday, Theodore Antoniou's "Events II" will be heard on a BMC Orchestra program conducted by Gunther Schuller, head of Contemporary Music Activities at BMC. On Thursday and Aug. 13, Robert Ceely's dance, "Beyond the Ghost Spectrum" will be conducted by Michael Tilson Thomas with choreography by James Waring. On Aug. 14, Phillip Rhodes' Autumn Setting will be premiered on a chamber music program which will also include Edwin Dugger's Intermezzi. Gunther Schuller will conduct the Dugger work.

Tanglewood Pioneers New Music

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Beginning next Sunday and continuing through Aug. 24, some 400 students from the United Stated and many foreign countries will be doing graduate study at the Berkshire Music Center, Tanglewood.

Here is where the real musical news is made at Tanglewood.

It is the Berkshire Music Center, educational department of the Boston Symphony Orchestra, that uses all of Tanglewood's facilities.

Contemporary music is premiered and created at the center.

This summer the Festival of Contemporary Music, sponsored jointly by the center and Fromm Music Foundation of Chicago, will be presented in two parts, July 29-Aug. 2 and Aug. 11-17.

New Music Commissioned

Composers Theodore Antoniou, Robert Ceely, Edwin Dugger and Phillip Rhodes have been commissioned to write new works to be premiered during the "Festival within a Festival."

The Berkshire Center will present its own festival, exceeding in number of concerts the Berkshire Music Festival by the Boston Spmphony.

These Center concerts are available to "Friends of the Berkshire Music Center," who contribute varying amounts toward its maintenace.

Of the 400 students attending this summer's session 165 will be Fellows of the Berkshire Music Center. These fellowships, from $450 upward, are provided from various sources including Young Artists Awards, operated in Worcester.

Also Art, Theater, and Dance

The fellowship program provides instruction and coaching by members of the Boston Symphony and a distinguished guest faculty for young instrumentalists, singers, composers and conductors who have completed their formal training and are embarking on professional careers.

Four-, six-, and eight-week programs will also be offered by Boston University and the New England Conservatory of Music.

Boston University's Tanglewood Institute offers programs in music, art, theater and dance. The Conservatory's programs are in contemporary composition, jazz and music education.

The Berkshire Center will offer a full schedule of orchestra, chamber music and composers' forum concerts through the summer.

In addition, members of the Vocal Fellowship program will appear as soloists in the Boston Symphony's concert performance of Verdi's "Otello," conducted by Erich Leinsdorf in July 26.

A JUNIOR VERSION of the Tanglewood Center will be in progress from July 7 to Aug. 1 at Barlin Acres, the sumptuous 400-acre estate in Boylston, once a home of the late George Sumner Barton, Worcester industrialist.

Conducted as a music camp, it will offer a wide variety of instruction and opportunities for group participation to boys and girls from 10 to 17.

Purpose of the new music center is to stimulate talent in children and young people in natural surroundings where recreation, nature study, arts and crafts are all a part of the campers' daily routine.

The music camp's director is Owen F. Ryder. Choral music and music appreciation will be taught by Rev. Arthur A. Ouillette.

Ernest J. Reopel Jr. is band director. Other faculty members are Sister Mary Barbara, S.M., piano; Joan L. Sheary, dance; George Lessard, brass instruments; Leo P. Boucher, strings; Mrs. Jean M. Davis, musical theory; Stephen Barnicle, general music, theory and recorder, and Ralph Pupkar, athletic director.

Futher information may be obtained by contacting Miss Gloria M. Fontaine. Barlin Acres Music Camp, 51 Elm St., Worcester 01609, Tel. 791-7171, Ext. 74.

TWO FORMER WORCESTER organists are among the 12 who will present a series of summer concerts on the famed instrument in Methuen Memorial Music Hall.

John Ogasapian, now organist and choirmaster at St. Anne's Episcopal Church in Lowell and assistant professor of music at Lowell State College, will be heard on July 16.

Philip Beaudry's recital is scheduled for Aug. 27. He is now a pipe organ builder in Malden, Mass., and a former organist of First Baptist Church in Boston.

There is an admission charge of $1.50 except to sustaining members.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JUN 22 1969

New England

128

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500

JUL 31 1969

FESTIVAL 'OTELLO'

Over the next couple of weeks, the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, with the help of the Fromm Foundation and under the guidance of Gunther Schuller, will feature a good deal of new or almost new music. In this series, there will also be two classics from the early part of this century, Berg's "Wozzeck" (August 11 and 17) and Stravinsky's "Histoire du Soldat," both with Erich Leinsdorf conducting the professional-student forces of the Berkshire Music Center.

Otherwise, Tanglewood [illegible] usual [illegible]

Tanglewood to Debut 'Aggressive' Score

By R. C. HAMMERICH

LENOX — "Music has to be for the audience, but I don't know how to do it," said Theodore Antoniou, composer, in the cafeteria at Tanglewood. "I have t odo it my way. It's an emotional thing."

Performance Tonight

He was talking about his approach to the fulfillment of A commission for a new piece he had written for performance tonight in the theater-concert hall as part of the opening program of the Festival of Contemporary Music.

Antoniou is one of several composers who have written new pieces for the festival under commission by the Fromm Foundation and the Berkshire Music Center.

He is one of the new breed of innovators in sound in that his music sounds chaotic to listeners thoroughly conditioned by traditionalism. He reluctantly concedes that his music might be called post-serial. Like most artists, he objects to fixed classifications.

His new piece is called "Events II," and is scored for full orchestra. It will be conducted tonight by Gunther Schuller.

Theater News and Views

Not Confined

To try to describe it would be senseless. It is much too complex. But some of its Aspects may be identified. Antoniou says, of the forthcoming performance, "It will be very aggressive."

His reference to the style, "post-serial," indicates that he uses (sometimes) 12-tone rows as kernels from which to develop sequences without feeling obliged to be confined by the rows; it means, also, that he makes extensive use of percussive instruments.

Especially evident to the tender ears of those not Acquainted with what has been happening to new serious music in recent years, the young composers' entrancement with highly complex rhythms and tone colors and their lack of interest in melody and harmony except as something to be Avoided.

Old structural forms are anathema to the new breed. Often they invent their own musical forms, and frequently, as in Antoniou's case, they use the germ of musical materials on which a piece might be based to generate its own form.

Serious Approach

The few words of description with which Antoniou prefaces his orchestral score for "Events, II" are an indication of the seriousness with which young composers plan works which sound mixed-up to casual concert-goers.

But before I quote them, I'll list some of the ideas, materials and techniques with which Antoniou is concerned in his combinations:

Asymetric rhythms, spontaneous improvisation, movement of apparent sound source within the orchestra, different ways of playing the same instrument, instrumental dialogues, electronic modulations, stereophonic movement of sound around the audience, expression of linguistic phenomena in musical form (i.e., alliteration, anagrams), musical parody, "abstract folklore," extreme limits of instrumental sound, musical interpretation of Op art, parallel and constrasting juxtaposition of light with sound; silence, "total concert" . . . combined light, movement, Sound, audience involvement; "controlled noise."

Born In Greece

Antoniou is 34, bushy-haired, born in Greece, speaks four languages, short, unmarried, articulate and talkative, very energetic and enthusiastic, amiable and quick to laugh, intensely serious about his music but easy for a conductor to negotiate with, quick witted, highly intelligent. . ... busy.

Here are the notes he has written for the three sections of his "Events II," the latest of about 35 works composed for all instrumental and vocal combinations since 1961. . . .

"Events, musical and otherwise, determine the technique, form and general function of all elements of the piece. At some level musical and extra-musical ideas are integrated.

"Organized Noise"

"I. Antitheta (antithetics); material in antithesis. Sustained sounds simultaneously with polyrhythmic sections in extreme dynamics. Contolled improvisations against strict in-tempo passages.

"II. Homonyma (homonyms): different senses expressed by analogous forms. A continuous 'organized noise 'as a ——— background accompanies an abstract dirge.

III. Antinoma (antinomies): the optional tape consists of electronic modulations and mixtures in (8) different languages of the homonymous document-collage poem by Nanos Valaoritis. Sound events from polyrhythmic structures appear each time in different length, articulation, synchronization and character."

THEODORE ANTONIOU

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 30 1969

Work composed by Amherst residents to premiere August 14 at Tanglewood

Amherst Record, Wednesday, July 9, 1969 8

847

An Amherst minister's wife and a young professor have been making beautiful music together. This writer-composer duo is Pat Schneider, wife of the Rev. Peter Schneider of Wesley Methodist Church, and musician Phillip Rhodes, who spent this past school year teaching at Amherst College.

Their current work, "Autumn Setting," a piece for soprano and string quartet, will be premiered at Tanglewood on August 14. It will be presented at Amherst College in December with Phyllis Brynjulson and the Vaghi String Quartet.

PAT SCHNEIDER

The accomplishments of these two artists take on added merit when you learn that Rhodes is only 29, Pat Schneider just a few years more. They met when the composer and his wife joined the Methodist Church. When Rhodes received a commission from the Berkshire Music Center in cooperation with the Fromm Music Foundation, he asked to see some of Mrs. Schneider's poetry for possible use as a text.

"Pat is one of the finest musical poets I ever ran across," says Rhodes. "She's very quick and very good." The admiration is mutual.

TRAVELING SALESMAN

Phillip Rhodes' musical career began in Forest City, North Carolina when a traveling salesman sold him a clarinet. He joined school bands and was encouraged by his high school band director. Today, Rhodes is a strong advocate of public school music programs.

For the past year, Rhodes, his wife Jane and daughter Anna, 3, made their home at 522 S. Pleasant Street. Rhodes has high praise for his year in Amherst. Both he and his wife liked the town very much. He added that this area of the country has advantages for a professional musician because Boston, New York, Tanglewood, Yale and Marlboro are all within reasonable distance. He hopes to return to Amherst for the December performance of "Autumn Setting."

Referring to Amherst College, Rhodes says, "I've never been, seen or heard of any place I'd rather teach." He stated that the school had many good musicians, interested students and a fine chairman of the music department.

For the next two years, Rhodes will work in Louisville, Kentucky as composer-in-residence. He will compose for the city's ballet, opera, orchestra and theater. His first year's schedule includes a ballet score and a series of short pieces with the Louisville Orchestra for educational TV. His second year will include a full-scale opera for which he has asked Pat Schneider to write the libretto. His work in Louisville is part of a program funded by the Ford Foundation and administered by the Contemporary Music Project of the Music Educators National Conference in Washington, D. C.

TALENT AS A CHILD

Pat Schneider's career can be traced to her childhood in St. Louis. Her mother, who had little money for plays and concerts, consciously read and recited poetry to her family. Pat developed a love of verse and was writing several poems a day by the time she was ten. This talented poetess is today a devoted mother, wife and churchwoman. She has three children: Becky 10, Laurel 8, and Paul 6. Her typewriter rests in the kitchen where she handles cooking and writing with equal ease.

Her work to date includes a good deal of poetry, and plays that have been performed in east and west coast locations and on TV. This past year, she was a teaching assistant at UMass, where she is studying theater. In addition, Mrs. Schneider has written a Christmas drama for which she has asked Rhodes to write music. "I love 'Amahl,'" she says, "but I think we should be able to see something else on TV too."

Then there is the opera with Rhodes. Pat says it is the biggest opportunity she ever had, and that it scares her! She describes Rhodes' music as fantastically difficult to perform. She feels it is gifted with both the strangeness of new sound and appeal to the ear.

Mrs. Schneider agress with drama critics who regard the church as a prime source of new life for the theater. She sees economic and thematic problems leading the commercial theater to emphasize sex rather than sexuality and violence rather than conflict. She believes that people have a need to be affirmative and that they will find the freedom for this in church-centered productions.

Mrs. Schneider believes that any valid outlook, even critical, should have a commitment behind it. Visitors at the big, rambling parsonage on Pleasant Court learn that she expresses this philosophy not only in her writing, but in her everyday life too. She is a valuable addition to the Amherst community.

-- Ruth Miller

PHILLIP RHODES

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

JUL 9 1969

Notes on Music and Dance

Contemporary Festival Opens

The sixth annual Contemporary Music Festival at Tanglewood opens tonight at 9 o'clock with Gunther Schuller conducting the Berkshire Music Center Orchestra in a program that includes "Events II' by Theodore Antoniou, one of four commissioned works to be premiered during the festival.

The Contemporary Music Festival is jointly sponsored by the Berkshire Music Center and the Fromm Music Foundation. This season it will be presented in two parts, the first running through Sunday, August 3, and the second running August 11 through August 18.

OTHER PREMIERES will be Robert Creely's dance "Beyond the Ghost Spectrum" with choreography by James Waring on August 13; Phillip Rhoads' "Autumn Setting" on August 14 and Edwin Dugger's "Intermezzi," also on August 14.

Erich Leinsdorf will conduct the Berkshire Music Center Orchestra and Vocal Fellows on August 11 and August 17 in two full performances of Berg's opera "Wozzeck." On August 13 he will conduct Stravinsky's ballet "L'Histoire du Soldat" with choreography by Joseph Gifford.

The full listing of concerts, with times and places, may be obtained through the Berkshire Music Center. Tickets are on sale at the box office.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

JUL 30 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

JUL 31 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

JUL 31 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

JUL 31 1969

Resident scores new ballet

Tanglewood, in Lenox, will offer the first dance program in its history on Thursday, July 31. The program will feature a new ballet, "Beyond the Ghost Spectrum", choreographed by James Waring, with the Berkshire Music Center Orchestra.

The score, by Robert Ceely of Brookline and the New England Conservatory of Music, was especially commissioned for the annual festival of contemporary chamber music. Dancers and scenic collaborators are from Indian Hill, a summer arts workshop in Stockbridge.

The ballet will be repeated on a second program in the theater at Tanglewood on Wednesday, Aug. 13.

Contemporary Music Set at Berkshire Fete

The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented in two parts.

The first is from Tuesday, July 29 through Sunday, August 3, and the second, from Monday, August 11 through Monday, August 18. Electronic music, chamber and orchestral music, opera and dance will be presented.

On Monday, August 11 and Sunday August 17, Erich Leinsdorf, Director of the Berkshire Music Center (BMC) will conduct two complete performances of Alban Berg's opera Wozzeck with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers.

On Wednesday, August 13, Mr. Leinsdorf will conduct Stravinsky's ballet "L'Histoire du Soldat" with choreography by Joseph Gifford and stage direction by Ronald Irving.

Four BMC-Fromm commissions will be premiered. On Wednesday, July 30, Theodore Antoniou's "Events II" will be heard on a BMC Orchestra program conducted by Gunther Schuller, Head of Contemporary Music Activities at BMC. On Thursday, July 31 and Wednesday, August 13, Robert Ceely's dance, "Beyond the Ghost Spectrum" will be conducted by Michael Tilson Thomas with choreography by James Waring. On Thursday, August 14, Phillip Rhodes' "Autumn Setting" will be premiered on a chamber music program which will also include Edwin Dugger's "Intermezzi". Gunther Schuller will conduct the Dugger work.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

JUL 31 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

JUL 31 1969

TIMES
WOBURN, MASS.
(E) 9,470

JUL 29 1969

Exposure to the New

LENOX — Since 1963 the Fromm Music Foundation has been to Tanglewood a 'festival within a festival,' generously supporting its week-long confrontation with contemporary music.

This summer's series began Wednesday night with a concert by the Berkshire Music Center Orchestra under Gunther Schuller, and as in the past the evening proved most valuable in letting us meet pieces previously unknown.

There's much to be said for 'Events II,' a joint commission given by the BMC and Fromm Foundation and written this year by Theodore Antoniou, an Athenian born in 1935. 'Antithetics' 'A Homonyms' and 'Antimonies' are the three contrasting 'Events', each of which is a musical realization of its titles. Throughout the three, 'Antoniou shows a marvelous ear for the distinctive timbral tastes of his instruments, and a sure knowledge of how to combine them to stunning effect.

And though he has a fine feel for colors, the pieces are never merely decorative, but scored at times with a crude gustiness and at times with delicacy, always with personality and purpose.

ANTONIOU has as well, a natural and persuasive-rhythmic sense, a sure formal grasp, and real compositional skill (how intelligently and responsibly—for example he uses the littel motvie that permeates the third piece—a consecutive second and fourth).

I felt however, that his gift for the dramatic gesture is much stronger than his feel for the lyric. It's not only that the kernal idea of the middle 'event is less personal than the conceptions of the outer ones — it's a dirge played by different instruments over a background of string sound'—but that the melodic material itself is somehow pale and lacking the character and consistency of the bordering movements.

Cristobal Halffter, born in Madrid in 1930, seems the most skillful adapter of modern modes. His 'Five Microformos' which I heard several seasons ago, immediately suggested the Schoenberg 'Five Pieces' as their source—and his 'Lines and Points' which Wednesday was given its first American performance by Schuller and Co., is indebted to Penderecki and the tonal waves and washed that have been pouring out of Poland since the early '60's.

As these pieces generally go, 'Lines and Points' is well put together, obviously the product of much care and thought. But except for a brief section that slowly and cumulatively builds from a single flute sonority I felt little direction to the piece and saw little reason why any two minute chunk say, couldn't have been lifted from its context and placed elsewhere without apparent damage. This may show insensitivity on my part, but I can't see that Halffter's work is other than overly self-serious and ultimately boring.

THE OTHER unknown piece was by the 37-year-old Peter Tod Lewis who in the fall will become director of the electronic studio at the University of Iowa.

His 'Images' is an empty and foolish composition — a highly conventional piece pretending to be modern. Lewis has dipped thrice into James Agee's memorable 'Let Us Now Praise Famous Men' and come up with three excerpts each of which he follows with a musical statement that attempts, I suppose to capture the poetic sense of the prose.

The readings I found far less meaningful than I remember them to be in their original context, and the music impresses me as being fundamentally dishonest in its sham modernity.

Under Schuller the BMC Orchestra did its best work of the season though in the Halffter there was so little attention paid to dynamics that the important voice was often buried.

Schuller himself did wonderful work, giving readings full of integrity and musicality and kind that keep this festival so worthwhile.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 3 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
AUG 2 1969
New England

Leinsdorf to Conduct at Festival

DANIEL BARENBOIM is appearing with the Boston Symphony Orchestra at Tanglewood as guest conductor today at 2:30.

The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will present electronic music, chamber and orchestral music, opera and dance.

On Monday, August 11, and Sunday, August 17, Erich Leinsdorf, director of the Berkshire Music Center (BMC) will conduct two complete performances of Alban Berg's opera Wozzeck with the BMC Orchestra and Vocal Fellows. Charlie Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday, August 13, Mr. Leinsdorf will conduct Stravinsky's ballet L'Histoire du Soldat with Choreography by Joseph Gifford and stage direction by Ronald Irving.

On Wednesday, Aug. 13, Robert Ceely's dance, Beyond the Ghost Spectrum will be conducted by Michael Tilson Thomas with choreography by James Waring. On Thursday Aug. 14, Phillip Rhodes' Autumn Setting will be premiered on a chamber music program which will also include Edwin Dugger's Intermezzi. Gunther Schuller will conduct the Dugger work.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
AUG 5 1969

TURNTABLE *and* PODIUM

By MILTON ZAPOLSKI

Part of the Festival of Contemporary Music being held at Tanglewood this past week and next week is a pair of concert performances of Berg's magnum opus, the opera Wozzeck. The concert performances will be given next Monday and Sunday evenings at 9 p.m. (Aug. 11 and 17) at the Music Shed.

* * *

For the occasions Erich Leinsdorf will conduct students enrolled in the Berkshire Music Center summer school.

Leinsdorf has distinguished himself in various performances of the suite of music Berg excerpted from the opera, and if the quality of his conducting of the complete opera approaches the fabulous way he does the suite, then both performances promise to be really something.

Wozzeck is the only contemporary opera to have secured a position in the operatic repertory. It is an amazing work, notable not only for its musical strengths but for adaptation of the libretto, psychological insight, and a daring dramatic realism that is truly thought-provoking.

* * *

I would go so far as to say that nothing in the piece is less than fantastic, not the least of which is the source of Berg's inspiration, namely Georg Buechner's drama. Written almost 150 years ago, it anticipates by about five generations the psychoanalytic hang-ups clarified by Freud. Not a single person in the opera is "normal," all are mildly insance or merely neurotic.

When one considers Buechner wrote such a drama at the time of his 20th birthday (he lived to be only 23) less than a decade after the death of Beethoven, one perceives how ahead of his time the playwright was.

* * *

Berg's adaptation cuts Buechner's drama from 23 scenes to 15, but the condensation produces, if anything, an even more potent realization of the grisly plot.

What is so amazing is Berg's musical treatment. Although ostensibly composed in Schoenberg's 12-tone idiom, the musical forms are nothing less than fugues, variations, inventions, and other remote classical structures. For the most part the music doesn't sound astringent or piercing, it somehow comes off as heady and romantic, and in one spot absolutely beautiful.

At all times the music seems subordinated to the story-line, faithfully reflecting the aberrations of the characters or describing the "lives of quiet desperation" each person leads in his struggle for survivial.

* * *

The music, of course, is considerably more important than most people notice. There is not a note that is superfluous or a part that doesn't belong. The astounding thing is Berg's solid construction, whose cumulative energies find their only possible logical and dramatic conclusions by the close of the work.

Boris Goldovsky once likened the opera to a bridge or a cathedral, whose physical dimensions produced a state of awe in the perceiver whether or not he understood the laws of physics that made the constructions possible.

That's the way it is with Wozzeck: subconsciously, Berg prepares you for certain episodes, and when they finally occur, feelings of destiny and penultimate resolution are evoked in the listener. Such a moment occurs in the death scene, which Berg prepares by quoting a single note, B-natural.

This consistent reference finds its harmonic destiny with a resolution to C after Wozzeck has killed Marie. But Berg doesn't stop there, he brings the B-natural back to haunt Wozzeck (the blood scene, the transition to the inn) until finally Wozzeck commits suicide.

Whatever you do, don't miss this fantastic work, it promises to be the highlight of the entire Tanglewood season.

Musical Festival

TANGLEWOOD, LENOX, Mass. — The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented in two parts. The first is from Tuesday, July 29 through Sunday, August 3, and the second, from Monday, August 11 through Monday, August 18. Electronic music, chamber and orchestral music, opera and dance will be presented.

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FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,450
AUG 7 1969

BARRAQUE POWER

Jean Barraque (imagine an acute accent on the final "e"—The Voice's printer doesn't have one) has embarked on a vast opus that he says may take his lifetime to complete—"La Mort de Virgile," a cantata based on Hermann Broch's correspondingly entitled German-language work. "Chant apres chant," the first installment of this cantata, was given its first American performance at Tanglewood (Lenox, Massachusetts) on August 3 as part of the Festival of Contemporary Music produced jointly by the Berkshire Music Center and the Fromm Foundation. Gunther Schuller, head of the center's contemporary-music fellowship program, conducted a team consisting of soprano Elsa Charlston, pianist Frederick Rzewski, and percussionists Dean Anderson, Paul Berns, Peter Carnevale, Joseph Conti, Linda Raymond, and John Soroka. The percussion instruments total 104.

The sung text, including considerable additions by the composer to Albert Kohn's French translation of Broch, deals with dreams, nightmares, and mental self-torture. And the 23-minute span of the music, filled on every page with the subtlest gradations of dynamic, attack, and timbre, reaches, despite all the subtlety, peaks of shattering force. The combination of sheer physical power and discipline is astonishing. Furthermore, there are soft, transparent distribution: vibraphones, marimba, and such, clearly of the order of delicacy typical of much in Boulez and casting a line of tradition all the way back to the Schoenberg of "Pierrot Lunaire."

On top of all that, the soprano vocal line, containing as it does such bel-canto machinery as trills and staccato runs, packs more conspicuously a built-in emotional charge of high-and-low-dynamic intensities so cannily used for purposes of "theatre" that it suggests Barraque may one day be regarded as the Space-Age Verdi.

I couldn't stay in the Berkshires until the actual public performance Sunday night, but a late-afternoon no-stopping final rehearsal, preceded by some wonderfully useful (to me) repeats of several passages, gave a great deal to ponder.

First of all, there was Miss Charlston's sense of pitch, especially on her entrances, most of which are not led by any pitched instruments. Then there was Mr. Rzewski's thunderously virtuoso bursts of pianism, not to mention the percussion group's alternating power and delicacy, or Mr. Schuller's balancing of tremendously pounding chord-rhythm structures and his command of the finest details.

Earlier in the afternoon at Tanglewood, the usual picnickers gathered in and around the 6000-seat Music Shed to hear the Boston Symphony Orchestra conducted by Daniel Barenboim in a program full of young, fresh views of some well-worn but mostly still alive music. First, Mendelssohn's "Ruy Blas" Overture went its nicely paced way. Then Mr. Barenboim's wife, Jacqueline du Pre, played her super-romantic, super-virtuoso, and just plain super interpretation of Elgar's Cello Concerto. The young lady made her cello sing with a full, rich voice that first theme that sounds like a barcarolle shipped off to an Edwardian countryside. Her vigor in the allegro molto that ends the first half of the concerto drew audible "Brava's" from the orchestra members, and the whole performance was a love. Mr. Barenboim, after intermission accomplished some kind of miracle by making the most over-worked piece in the repertory, Beethoven's Fifth Symphony, sound interesting to jaded ears. This had a lot to do with the young conductor's fresh ideas about heroic accent and genuine pianissimo and with the broad tempo of the finale up to a really whipped-up coda.

—Leighton Kerner

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
AUG 7 1969

Interesting Variety At Tanglewood

The sixth weekend of the 1969 Berkshire Festival at Tanglewood begins tomorrow evening, Aug. 8 at 9 p.m., when Karel Ancerl, Music Director of the Toronto Symphony, conducts the complete tone-poem cycle, "Ma Vlast" (My Country), by the czechoslavakian composer, Bendrick Smetana.

The following evening, Saturday, Aug. 9 at 8 p.m. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, conducts Brahms' Piano concerto no. 1 with Van Cliburn as soloist. The remainder of the program includes Debussy's "Three nocturnes" with the Women of the Berkshire Chorus and the Tanglewood Choir and Kurt Weill's "Suite from the Threepenny Opera."

On Sunday afternoon, Aug. 10 at 2:30 p.m. Josef Krips, renowned Music Director of the San Francisco Symphony, conducts Haydn's 'Surprise' Symphony, Strauss' "Till Eulenspiegel" and Schubert's Symphony no. 9.

The Weekend Prelude, Friday, Aug. 8 at 7 p.m., one of the short concerts presented each week for ticket holders for the 9 p.m. concert, features the Boston Symphony Chamber Players, an ensemble made up of the principals of the Orchestra and guest artists, playing music by Blacher and Thuille.

On Monday, Aug. 11 and Sunday Aug. 17, Erich Leinsdorf, Director of the Berkshire Music Center will conduct two complete performances of Alban Berg's opera "Wozzeck" with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday, Aug. 13, Mr. Leinsdorf will conduct Stravinsky's ballet "L"Histoire du Soldat" with Choreography by Joseph Gifford and Stage direction by Ronald Irving.

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The fifth and final performance in this season's "Contemporary Trends" concerts at Tanglewood will be held Tuesday, Aug. 12 at 8 p.m. A special program that night will be "Bill Graham presents FROM THE FILLMORE: with Jefferson Airplane, B.B. King, and as special guest stars, The Who, with the Joshua Light Show."

TIMES REPORTER
BELLOWS FALLS, VERMONT
4,768
AUG 8 1969

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813
AUG 7 1969

Contemporary music

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His 'Images' is an empty and foolish composition — a highly conventional piece pretending to be modern. Lewis has dipped thrice into James Agee's memorable 'Let Us Now Praise Famous Men' and come up with three excerpts each of which he follows with a musical statement that attempts, I suppose to capture the poetic sense of the prose.

The readings I found far less meaningful than I remember them to be in their original context, and the music impresses me as being fundamentally dishonest in its sham modernity.

Under Schuller the BMC Orchestra did its best work of the season though in the Halffter there was so little attention paid to dynamics that the important voice was often buried.

Schuller himself did wonderful work, giving readings full of integrity and musicality and kind that keep this festival so worthwhile.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

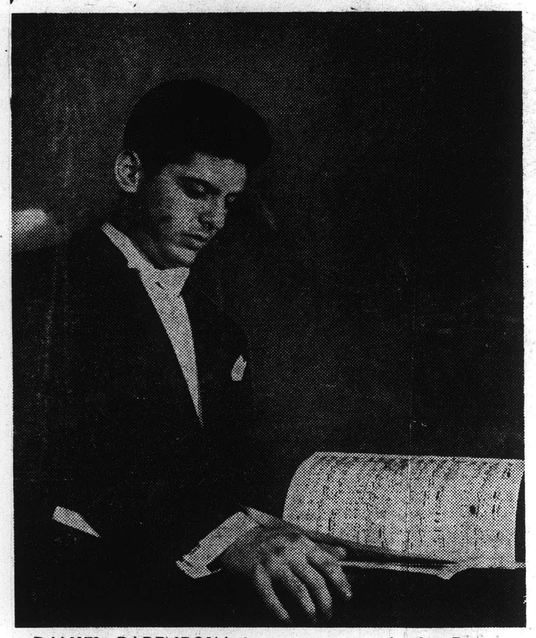
AUG 2 1969

New England

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 3 1969

Leinsdorf to Conduct at Festival



DANIEL BARENBOIM is appearing with the Boston Symphony Orchestra at Tanglewood as guest conductor today at 2:30.

The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will present electronic music, chamber and orchestral music, opera and dance.

On Monday, August 11, and Sunday, August 17, Erich Leinsdorf, director of the Berkshire Music Center (BMC) will conduct two complete performances of Alban Berg's opera Wozzeck with the BMC Orchestra and Vocal Fellows. Charlie Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday, August 13, Mr. Leinsdorf will conduct Stravinsky's ballet L'Histoire du Soldat with Choreography by Joseph Gifford and stage direction by Ronald Irving.

On Wednesday, Aug. 13, Robert Ceely's dance, Beyond the Ghost Spectrum will be conducted by Michael Tilson Thomas with choreography by James Waring. On Thursday Aug. 14, Phillip Rhodes' Autumn Setting will be premiered on a chamber music program which will also include Edwin Dugger's Intermezzi. Gunther Schuller will conduct the Dugger work.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

AUG 5 1969

TURNTABLE *and* PODIUM

By MILTON ZAPOLSKI

Part of the Festival of Contemporary Music being held at Tanglewood this past week and next week is a pair of concert performances of Berg's magnum opus, the opera Wozzeck. The concert performances will be given next Monday and Sunday evenings at 9 p.m. (Aug. 11 and 17) at the Music Shed.

* * *

For the occasions Erich Leinsdorf will conduct students enrolled in the Berkshire Music Center summer school.

Leinsdorf has distinguished himself in various performances of the suite of music Berg excerpted from the opera, and if the quality of his conducting of the complete opera approaches the fabulous way he does the suite, then both performances promise to be really something.

Wozzeck is the only contemporary opera to have secured a position in the operatic repertory. It is an amazing work, notable not only for its musical strengths but for adaptation of the libretto, psychological insight, and a daring dramatic realism that is truly thought-provoking.

* * *

I would go so far as to say that nothing in the piece is less than fantastic, not the least of which is the source of Berg's inspiration, namely Georg Buechner's drama. Written almost 150 years ago, it anticipates by about five generations the psychoanalytic hang-ups clarified by Freud. Not a single person in the opera is "normal," all are mildly insance or merely neurotic.

When one considers Buechner wrote such a drama at the time of his 20th birthday (he lived to be only 23) less than a decade after the death of Beethoven, one perceives how ahead of his time the playwright was.

* * *

Berg's adaptation cuts Buechner's drama from 23 scenes to 15, but the condensation produces, if anything, an even more potent realization of the grisly plot.

What is so amazing is Berg's musical treatment. Although ostensibly composed in Schoenberg's 12-tone idiom, the musical forms are nothing less than fugues, variations, inventions, and other remote classical structures. For the most part the music doesn't sound astringent or piercing, it somehow comes off as heady and romantic, and in one spot absolutely beautiful.

At all times the music seems subordinated to the story-line, faithfully reflecting the aberrations of the characters or describing the "lives of quiet desperation" each person leads in his struggle for survivial.

* * *

The music, of course, is considerably more important than most people notice. There is not a note that is superfluous or a part that doesn't belong. The astounding thing is Berg's solid construction, whose cumulative energies find their only possible logical and dramatic conclusions by the close of the work.

Boris Goldovsky once likened the opera to a bridge or a cathedral, whose physical dimensions produced a state of awe in the perceiver whether or not he understood the laws of physics that made the constructions possible.

That's the way it is with Wozzeck: subconsciously Berg prepares you for certain episodes, and when they finally occur, feelings of destiny and penultimate resolution are evoked in the listener. Such a moment occurs in the death scene, which Berg prepares by quoting a single note, B-natural.

This consistent reference finds its harmonic destiny with a resolution to C after Wozzeck has killed Marie. But Berg doesn't stop there, he brings the B-natural back to haunt Wozzeck (the blood scene, the transition to the inn) until finally Wozzeck commits suicide.

Whatever you do, don't miss this fantastic work, it promises to be the highlight of the entire Tanglewood season.

Musical Festival

TANGLEWOOD, LENOX, Mass. — The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, will be presented in two parts. The first is from Tuesday, July 29 through Sunday, August 3, and the second from Monday, August 11 through Monday, August 18. Electronic music, chamber and orchestral music, opera and dance will be presented.

On Monday, August 11 and Sunday August 17, Erich Leinsdorf, Director of the Berkshire Music Center (BMC) will conduct two complete performances of Alban Berg's opera Wozzeck with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday August 13, Mr. Leinsdorf will conduct Stravinsky's ballet L'Histoire du Soldat with Choreography by Joseph Gifford and stage direction by Ronald Irving.

FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,450

AUG 7 1969

BARRAQUE POWER

Jean Barraque (imagine an acute accent on the final "e"—The Voice's printer doesn't have one) has embarked on a vast opus that he says may take his lifetime to complete—"La Mort de Virgile," a cantata based on Hermann Broch's correspondingly entitled German-language work. "Chant apres chant," the first installment of this cantata, was given its first American performance at Tanglewood (Lenox, Massachusetts) on August 3 as part of the Festival of Contemporary Music produced jointly by the Berkshire Music Center and the Fromm Foundation. Gunther Schuller, head of the center's contemporary-music fellowship program, conducted a team consisting of soprano Elsa Charlston, pianist Frederick Rzewski, and percussionists Dean Anderson, Paul Berns, Peter Carnevale, Joseph Conti, Linda Raymond, and John Soroka. The percussion instruments total 104.

The sung text, including considerable additions by the composer to Albert Kohn's French translation of Broch, deals with dreams, nightmares, and mental self-torture. And the 23-minute span of the music, filled on every page with the subtlest gradations of dynamic, attack, and timbre, reaches, despite all the subtlety, peaks of shattering force. The combination of sheer physical power and discipline is astonishing. Furthermore, there are soft, transparent distribution, vibraphones, marimba, and such, clearly of the order of delicacy typical of much in Boulez and casting a line of tradition all the way back to the Schoenberg of "Pierrot Lunaire."

On top of all that, the soprano vocal line, containing as it does such bel-canto machinery as trills and staccato runs, packs more conspicuously a built-in emotional charge of high-and-low-dynamic intensities so cannily used for purposes of "theatre" that it suggests Barraque may one day be regarded as the Space-Age Verdi.

I couldn't stay in the Berkshires until the actual public performance Sunday night, but a late-afternoon no-stopping final rehearsal, preceded by some wonderfully useful (to me) repeats of several passages, gave a great deal to ponder.

First of all, there was Miss Charlston's sense of pitch, especially on her entrances, most of which are not led by any pitched instruments. Then there was Mr. Rzewski's thunderously virtuoso bursts of pianism, not to mention the percussion group's alternating power and delicacy, or Mr. Schuller's balancing of tremendously pounding chord-rhythm structures and his command of the finest details.

Earlier in the afternoon at Tanglewood, the usual picnickers gathered in and around the 6000-seat Music Shed to hear the Boston Symphony Orchestra conducted by Daniel Barenboim in a program full of young, fresh views of some well-worn but mostly still alive music. First, Mendelssohn's "Ruy Blas" Overture went its nicely paced way. Then Mr. Barenboim's wife, Jacqueline du Pre, played her super-romantic, super-virtuoso, and just plain super interpretation of Elgar's Cello Concerto. The young lady made her cello sing with a full, rich voice that first theme that sounds like a barcarolle shipped off to an Edwardian countryside. Her vigor in the allegro molto that ends the first half of the concerto drew audible "Brava's" from the orchestra members, and the whole performance was a love. Mr. Barenboim, after intermission accomplished some kind of miracle by making the most over-worked piece in the repertory, Beethoven's Fifth Symphony, sound interesting to jaded ears. This had a lot to do with the young conductor's fresh ideas about heroic accent and genuine pianissimo and with the broad tempo of the finale up to a really whipped-up coda.

—Leighton Kerner

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500

AUG 7 1969

Interesting Variety At Tanglewood

The sixth weekend of the 1969 Berkshire Festival at Tanglewood begins tomorrow evening, Aug. 8 at 9 p.m., when Karel Ancerl, Music Director of the Toronto Symphony, conducts the complete tone-poem cycle, "Ma Vlast" (My Country), by the czechoslavakian composer, Bendrick Smetana.

The following evening, Saturday, Aug. 9 at 8 p.m. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, conducts Brahms' Piano concerto no. 1 with Van Cliburn as soloist. The remainder of the program includes Debussy's "Three nocturnes" with the Women of the Berkshire Chorus and the Tanglewood Choir and Kurt Weill's "Suite from the Threepenny Opera."

On Sunday afternoon, Aug. 10 at 2:30 p.m. Josef Krips, renowned Music Director of the San Francisco Symphony, conducts Haydn's 'Surprise' Symphony, Strauss' "Till Eulenspiegel" and Schubert's Symphony no. 9.

The Weekend Prelude, Friday, Aug. 8 at 7 p.m., one of the short concerts presented each week for ticket holders for the 9 p.m. concert, features the Boston Symphony Chamber Players, an ensemble made up of the principals of the Orchestra and guest artists, playing music by Blacher and Thuille.

On Monday, Aug. 11 and Sunday Aug. 17, Erich Leinsdorf, Director of the Berkshire Music Center will conduct two complete performances of Alban Berg's opera "Wozzeck" with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday, Aug. 13, Mr. Leinsdorf will conduct Stravinsky's ballet "L'Histoire du Soldat" with Choreography by Joseph Gifford and Stage direction by Ronald Irving.

Three BMC-Fromm commissions will be premierced. On Wednesday, Aug. 13, Robert Ceely's dance, "Beyond the Ghost Spectrum" will be conducted by Michael Tilson Thomas with choreography by James Waring. On Thursday Aug. 14, Phillip Rhodes' "Autumn Setting" will be premiered on a chamber music program which will also include Edwin Dugger's "Intermezzi." Gunther Schuller will conduct the Dugger work.

The fifth and final performance in this season's "Contemporary Trends" concerts at Tanglewood will be held Tuesday, Aug. 12 at 8 p.m. A special program that night will be "Bill Graham presents FROM THE FILLMORE: with Jefferson Airplane, B.B. King, and as special guest stars, The Who, with the Joshua Light Show."

TIMES REPORTER
BELLOWS FALLS, VERMONT
4,768

AUG 8 1969

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

AUG 7 1969

Contemporary music

TANGLEWOOD, LENOX, Mass. - The 1969 Festival of Contemporary Music, sponsored for the sixth year by the Berkshire Music Center in cooperation with the Fromm Music Foundation, is being presented in two parts. The second is from Monday, Aug. 11, through Monday, Aug. 18. Electronic music, chamber and orchestral music, opera and dance will be presented.

On Monday, Aug. 11, and Sunday, Aug. 17, Erich Leinsdorf, Director of the Berkshire Music Center (BMC) will conduct two complete performances of Alban Bert's opera "Wozzeck" with the BMC Orchestra and Vocal Fellows. Charles Wilson, assistant conductor of the Boston Symphony Orchestra, is preparing the singers. On Wednesday, Aug. 13, Mr. Leinsdorf will conduct Stravinsky's ballet "L'Histoire du Soldat" with Choreography by Joseph Gifford and stage direction by Ronald Irving.

On Wednesday, Aug. 13, Robert Ceely's dance, "Beyond the Ghost Spectrum," will be conducted by Michael Tilson Thomas with choreography by James Waring. On Thursday, Aug. 14, Phillip Rhodes' "Autumn Setting" will be premiered on a chamber music program which will also include Edwin Dugger's "Intermezzi." Gunther Schuller will conduct the Dugger work.

130.

'Wozzeck' Is Offered by Students at Berkshire Center

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

AUG 13 1969 New England

By ALLEN HUGHES
Special to The New York Times

LENOX, Mass., Aug. 12—For the general music public, Tanglewood means summer concerts of familiar well-loved music played by the Boston Symphony Orchestra in an idyllic setting of magnificent lawns and monumental trees. The public treasures its serenity and stability, its firm grip on tradition, its richness in beauties for the eye and the ear—beauties that can be enjoyed passively.

For a much smaller but, in a sense, more potent and more significant group, Tanglewood means the Berkshire Music Center, the Boston Symphony's summer academy for advanced study, where each summer, gifted young musicians from all over the world come for eight weeks of intensive professional training in the disciplines of their art. This year, there are 160 members of the center, all on full fellowships subsidized by the orchestra.

Last night, most, if not all of them, were involved in the presentation of a stunning demonstration of part of their work here, a performance of Alban Berg's "Wozzeck," a challenging work that many professional companies are still reluctant to tackle.

It is an indictment of the pace at which our musical culture progress that this opera, a landmark in 20th-century music, should remain so little known and so alien to the musical experience of most performers and listeners 44 years after its premiere in 1925. It is to the credit of the Berkshire Music Center and Erich Leinsdorf that the decision was made to do "Wozzeck" this year.

It was obviously a gamble, but Mr. Leinsdorf explained the decision simply by saying: "We have tried to fill in the students on what happened to music between 1900 and 1950."

The original orchestral score of "Wozzeck" is extremely complex and difficult, and there may not be another major conductor in the world who would have committed himself to preparing and conducting it with a group of young, largely inexperienced instrumentalists who, less than two months ago, had never played together.

"When the Vienna Staatsoper did its first 'Wozzeck' many years ago," Mr. Leinsdorf said, "it had 34 orchestra rehearsals. We did it with one orchestra rehearsal and four dress rehearsals. These young people don't resist the music as the older professionals of 30 and 40 years ago did, and during rehearsals they went to their more experienced colleagues in the Boston Symphony and asked how seemingly impossible passages in the score could be played. This is what the music center is all about."

He was clearly proud of the results, and with good reason, for the performance was not only precise and smooth, but also lustrous in sound and explicitness in its dramatic and emotional import. The cast, with Richard Taylor in the title role and Alexandra Hunt as Marie, has been coached by the music center's vocal music department headed by Charles Wilson. The staging, on platforms behind the orchestra, was directed by Joseph Gifford and Andrew Raeburn. The achievements of all were laudable.

The effect of the performance was strong upon those who saw and heard it, but it probably was even greater upon the young musicians from seven countries—most of them between the ages of 21 and 25—who had a part in it.

Stephen Goble, a 20-year-old oboist from Boston, said: "It was especially difficult rhythmically, but it also gave me a whole new concept of tonality and showed me how much more stamina you need for something like this."

Michele Saxon, a 21-year-old double-bass player from the Juilliard School, agreed with Mr. Goble that Mr. Leinsdorf was "a fantastic teacher." She acknowledged that he had often been impatient, but, she said, "it was not impatience in a bad way, it was a drive for perfection."

The performance was given as part of the Festival of Contemporary Music being held here this week under the sponsorship of the Berkshire Music Center in cooperation with the Fromm Music Foundation.

"Wozzeck" will be repeated on Sunday night. Admission will be free to members of the Friends of the Boston Symphony and there will be a charge of only $1 to others. This should easily qualify as the best musical bargain of the summer.

Williamstown Musician Writes Tanglewood Ballet

"Beyond the Ghost Spectrum," a new ballet presented July 31 at Tanglewood, was written by a Williamstown native, Robert Ceely. Mr. Ceely is the son of Mr. and Mrs. Arthur G. Ceely of Oblong Road, Williamstown. The elder Ceely, a retired Sprague Electric executive, is currently a selectman in his town.

Commissioned Work

Mr. Ceely, 39, was commissioned by the Berkshire Music Center and the Fromm Music Foundation to write the ballet as part of their jointly sponsored festival of contemporary music program this season at Tanglewood. James Waring did the choreography for the work which will be repeated on Aug. 13. Michael Tilson Thomas, who succeeds Erich Leinsdorf as director of the Boston Symphony Orchestra in the fall, will again conduct. John Dodd will do the lighting for the performance which features dancers from the Indian Hill Summer Arts Workshop in Stockbridge.

Mr. Ceely holds a bachelor of arts degree in music from the New England Conservatory of Music where he currently teaches. He has a master's degree from Mills College in California, and has done graduate study at Princeton University.

Mystery Ballet

The Williamstown musician, who noted that the Waring choreography for "Beyond the Ghost Spectrum" was inspired by the mystery stories of the late H. P. Lovecraft, has composed several pieces of chamber music and done the background music for experimental films. His specialty however, is electronic music.

"This type of music consists of sounds made by electronic machines that are recorded and stored on tapes," explained Mr. Ceely. "It is a relatively new field. I am presently working on a piece that incorporates electronic sound and the soprano voice. I hope to bring out in electronic music that same sensitive quality of love that all good composers include in their works for regular instruments."

The repeat performance of Mr. Ceely's "Beyond the Ghost Spectrum" will begin Wednesday evening at 9 in the Theatre-Concert Hall at Tanglewood.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 13 1969 New Engl

CRITIC-AT-LARGE by Byron Belt

'Wozzeck' Remains Timely

LENOX, Mass.—Alban Berg's Music Drama "Wozzeck" is 47 years old, and the events which seem to have inspired Georg Buechner's unusual drama of a pathetic victim of organized society transpired in 1821.

The combination of Buechner's psychologically fascinating tragedy, the almost unbearable impace of Berg's expressionistic musical setting and this week's superb performance at Tanglewood found "Wuzzeck" more timely and meaningful than ever.

Conducting "Wozzeck" for the first time, Erich Leinsdorf brought to the opera not only his usual keen sense of drama, musical phrasing and control, but an unusual insight into the extraordinary romantic pulse of this most contempory of modern musical masterworks.

* * *

IN A FEW REMARKS to a modest audience, which included dozens of writers attending the meeting of the Music Critics Association, maestro Leinsdorf described "Wozzeck" as a "sublime masterpiece." I was struck by his use of the term "sublime," but realizing the essential meaning of the word to describe something of "standing spiritual, intellectual or moral worth" I appreciated the precision of language which fully matched the distinction of his musical conception.

Better than any production within memory, the Tanglewood "Wozzeck" stripped the drama and music to the essentials, and unfolded a series of indelible scenes rich in the power to communicate their esentially nihilistic philosophy on the human condition, alternately compassionate and terrifying.

Conducting the Berkshire Music Center Orchestra, comprised of outstanding young instrumentalists from all over America, Leinsdorf secured an orchestral performance that placed Berg's musical emphasis squarely where it belonged, in the pit—or rather on the front of the stage at the rear was reserved for a series of high platforms upon which the episodic action of the drama unfolded.

* * *

IF THE ORCHESTRAL performance could best be described as astounding, the vocalists were on a scarcely less exalted level.

With minimum action, props and lighting imaginatively conceived by Joseph Gifford and Andrew Raeburn, a dozen solo professional vocal artists brought "Wozzeck" vividly to life.

The opera was inevitably dominated by the singer of the title role, and that of his doomed mistress Marie. As the loutish but sensitive estranged anti-hero Wozzeck, Richard Taylor progressed from a somewhat hesitant first act to a death scene of compelling pathos. With an almost painfully expressive face and voice to match, Taylor is certainly a singer to watch.

* * *

ALEXANDRA Hunt, an auburn-haired beauty with the stage presence and voice of a major operatic artist was the most successful Marie in a distinguished list which has included Eleanor Steber, Evelyn Lear, and Christa Ludwig. Every gesture and vocal inflection thoroughly exploded with conviction and she proved that earlier performancesc in such works as Lee Hoiby's powerful "The Scarf" in a recent Emerald Opera Theater production were not isolated accomplishments, but steps toward what must surely be an outstanding career on the musical stage.

Joaquin Romaguera and Robert Kelly effectively coped with some of Berg's most cruel vocal writing, and David Ronson, Phyllis Elhady and Luther Enstad, were also impressive.

In the professionalism of the large singing cast and the astonishing virtuosity of his orchestra, Erich Leinsdorf could take great pride. It is a sad commentary on current Tanglewood priorities that such a major production was treated so cavilierly by poor promotion and other weaknesses which the brilliant young performers fortunately surmounted with courage and patience as well as ability.

"Wozzeck" will be repeated at Tanglewood this coming Sunday evening at *9 p.m. In the afternoon, New Jersey Symphony conductor Henry Lewis will direct the Boston Symphony with Marilyn Horne as vocal soloist. It should prove a memorable date for all lovers of opera.

Long Island Press
JAMAICA, N. Y.
D. 4'1,961 SUN. 423,790

AUG 13 1969

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,0

AUG 14 1969

Satisfactory performance of Wozzeck at Tanglewood

By HARRY NEVILLE
Staff Writer

For its first Viennese production Alban Berg's opera "Wozeck" reqquired 34 rehearsals. Nothing less, it was felt, could do justice to the score.

Times have changed. "Wozzeck" today is not quite the startling thing it was in the 1920's, and performers have gotten use to scores of even greater technical and interpretive difficulty.

Monday night at Tanglewood, the Berkshire Music Center produced "Wozzeck" after only nine rehearsals. "There is no glory in numbers," explained Erich Leinsdorf, who yet could not resist the comparison — "Neither figure would matter if the performance were not satisfactory."

The Tanglewood performance was satisfactory indeed. The level of the orchestral playing was, in fact, astonishingly good in spite of youth and inexperience on the part of the players, nearly all of whom are students.

In matters vocal there was less cuase for rejoicing, but it was not to be expected that young singers should bring to these roles the extraordinary interpretive insights needed.

The most convincing portrayals were those of David Ronson as the doctor and Phyllis Elhady as Margret, the latter handling her voice with notable technical finesse.

Other soloists were more or less adequate, with Richard Taylor never really getting inside the part of Wozzeck and Alexandra Hunt straining at times with the difficult vocal lines of Marie.

Staging was kept at a bare minimum, there being no sets or props and action often being merely sketched or suggested. Neither acting nor singing was helped by the remote placement of the soloists on a small stage behind and above the instrumentalists.

Not only were the performers required to sing out over the sprawling orchestra, but they were also denied the benefit of any interreaction with the audience.

Conductor Erich Leinsdorf was eager to bestow credit on all who participated in this production. He seemed especially proud of his orchestra, and rightly so.

But Leinsdorf himself was the real star of the occasion. He seems to "feel" this music as do few other conductors. With him there is absolutely none of the sense so often experienced, of the conductor's fulfilling a purely metronomic function. He was on top, so to speak, of every note, every phrase and every nuance.

The result was the kind of lucid, expressive reading that made his performances of other music of the Viennese school—notably that of Schoenberg and Webern—such exciting events of the past season in Boston.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 12 1969

Music Review

'Wozzeck' Opera at Tanglewood

By JAY ROSENFELD

ONE of the major achievements of the 1969 Tanglewood season was the presentation last night in the Shed of Alban Berg's opera "Wozzeck." Erich Leinsdorf conducted the orchestra and chorus personnel from the Berkshire Music Center.

It may be a case of the forest and the trees, but there is no other opera where the background of the libretto looms so large in any consideration of the music. "Wozzeck" was a book by George Buchner, a contemporary of Wagner and Verdi although he did not live to reach his 24th birthday. Psychoanalytical elements are of major importance in the play, and it is altogether remarkable that Buchner should anticipate involvement of a modern half-mad schizophrenia in the title role.

Wozzeck was an uneducated, uncomprehending soldier, an orderly of a captain and an experimental white mouse for a military doctor, who used him as sort of a guniea pig, while all the other characters in the barracks treated him with ridicule and subjected him to humilitations. It isn't a pretty role. It calls for a baritone in both sepaking an dsinging roles. Richard Taylor's portrayal was deeply true. He must be a sort of Barnaby Rudge.

Marie was most effectively sung and acted by soprano Alexandra Hunt. She is not quite so aptly analogous a Dolly Varden. Yet as mother of Wozzeck's child, paramour of the boastful drum-major, the heroic tenor Luther Enstad, she was the worthy pivot of the drama.

The entire cast was well-chosen. The captain was buffo tenor Robert Kelly; the doctor, buffo bass David Ronson; Andres, Wozzeck's fellow soldier, was lyric tenor Joaquin Romaguera; Margret, Marie's chum, contralto Phyllis Elhady; and the little boy, who in the book was near 3 but last night was necessarily somewhat older, was John Parke.

* * *

BERG calls for a huge orchestra. The vocalists, placed on a platform to the rear of the stage, wore costumes and dramatized sufficiently to convey the essence of the plot, although this is a work in which some acquaintance with the progress of the action is practically imperative.

The music is intangible. It has the effect of clouds, sometimes wispy and ethereal, at other moments heavy, fearfully threatening and, for these ears, just as indefinitely assimilated and retained.

Leinsdorf's task was doubly formidable, having an extremely difficult score and an assembly of not thoroughly experienced musicians. However, the essential spirit of the mounting tension was built up and conveyed to a fascinated audience, and this was the measure of the performance.

* * *

IT DOES not seem that the old conventional style of opera could have served for this macabre tale. Thus Berg in 1922, completely saturated with the new Viennese Schoenbergian language, was an ideal translator of the century-old and century-neglected story.

The operatic record at Tanglewood this summer has been a seven-league-boot course in the evolution of musical drama. The "Seraglio," for instance, had a proper overture; "Otello" made use of but a few bars of musical tumult to establish the atmosphere of a storm; "Wozzeck" opens with the captain being shaved by his batman, Wozzeck.

There was but one intermission last night. As the second half was about to begin, Leinsdorf made a few succinct and terse remarks in which he reminded the audience of the many (did he say 34?) rehearsals the Vienna Hofopera orchestra required to mount the opera the first time, while his incumbents last night had been allowed but nine. Yet, he added significantly, the young today do not "resist" this music as older people would.

It must be said that his orchestra exposed less timidity than might have been expected under the circumstances. The generation gap may account for some of that, but the master hand at the helm was mainly responsible for keeping things on course.

Dance concerts at Tanglewood

By MARGO MILLER
Globe Staff

LENOX—The Boston Symphony's Berkshire Music Center has traditionally been a performer's forum for concert music and during the days of Boris Goldovsky, for opera.

Last summer Boston University moved some art and theater courses adjacent to Tanglewood. This season, B.U.'s Joseph Gifford has devised a modern dance and movement curriculm, with a faculty that includes the mime Lotte Goslar, and the modern dancer-choreographer Mary Anthony.

For its part, the Berkshire Music Center, through the Fromm Foundation, commissioned Robert Ceely to do a dance score and James Waring its choreography. Erich Leinsdorf, the B.S.O. conductor, and the students prepared Stravinsky's "L'histoire du soldat," which was choreographed by Gifford and costumed by Miss Goslar.

The Ceely-Waring "Beyond the Ghost Spectrum" had its premiere July 31, with Michael Tilson Thomas conducting, and was repeated Aug. 13, when Thomas conducted the Stravinsky for an indisposed Leinsdorf.

Somewhere in this parade of facts is the germ of a fine idea, on the part of Tanglewood and B.U. The conducting was good, as was the playing. The Theater-Concert Hall is not bad as a place to watch dance, through the glare of the EXIT signs disturbed John Dodd's lighting design.

Ceely's music, a mix of on-stage orchestral and space-throbbing tape, was dull, shapeless stuff, though. And Waring, who said that he actually set the only the last three minutes of the score, used the Ceely mostly as music interludes between dances done in silence. The divisions of sound and silence were the most effective part of "Ghost Spectrum."

By RACHELLE PATTERSON

Waring is the Hobbit of choreographers, scurrying his dancers through a private world Freighted with Meaning.

That was the trouble, too, with the Stravinsky as Tanglewood did it.

The narration that most people are familiar with is an anonymous text of rhymed couplets that is not very elegant but at least is succinct.

I have never heard the original French libretto by Stravinsky's longtime collaborator, Ramuz, but remarks Stravinsky has made about "Les Noces," which was in the works at the time he was composing "The Soldier's Tale" (1918), make me think he thought less was more: "My idea (for "Les Noces") was to compose a sort of scenic ceremony." That is to say, a ballet without plot.

"The Soldier's Tale" has a plot of sorts, a cautionary story about a young man destined to become the prey of the Devil. As with all folkish materials, detail is scant and we fill in and flesh out the moral. But not at Tanglewood. This Stravinsky was tarted up.

The narration, written in 1955 by N. Richard Nash, lengthens the piece to an hour and cutens it. Choreographer Gifford resists at first, then joins in with rock 'n' roll gyrations for the Devil (Robert Lowe) and Tanglewood's first striptease — for the Princess (Sandra Klosinski).

Edward Griefen was good as Phillipe the soldier and Ronald Irving was unembarrassed as the professor who lectures us on War.

True to Stravinsky's scheme, the seven-piece band of solo instruments was up there on stage (and conductor Thomas dashing in blazer and bandmaster pants). But the interplay. Stravinsky wanted between played and heard music and acted and spoken narration was fitful at best.

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AUG 16 1969

Music quality varies at Tanglewood festival

By HARRY NEVILLE
Staff Writer

As "a forum for new ideas and directions in music," Tanglewood's annual Festival of Contemporary Music must inevitably fail in much of its programming — fail, that is, in the sense of pleasing a large part of the audience.

In such an undertaking, the quality of the music is bound to vary wildly, with some that is exciting but poorly realized, some that is boring but slickly presented, and much written by composers of the who-cares-if-you-listen variety.

This writer attended the concerts of July 30, 31, and Aug. 14. The dross on the second and third programs (both chamber ensemble affairs) far outweighed the worthwhile, with nadirs being reached by Robert Ceely's "Beyond the Ghost Spectrum" (matched in its banality by James Waring's choreography) and Luciano Berio's sadistically long "Differences" (which seemed not to make any at all).

On the brighter side were James Yannatos' "Suite for Six," a dryly humorous work which made its points tellingly and at once, and Phillip Rhodes' "Autumn Setting," for soprano and string quartet, which showed an unusual sensitivity to textual nuance as well as a refined gift for lyric vocal writing.

Claudio Spies' "LXXXV," for strings and clarinets, was written as an 85th birthday offering to Igor Stravinsky. It is a canonic piece containing a kind of composer's "in" joke with a number of technical references to the figures eight and five. Understated and quietly moving, it seemed a most fitting tribute to Stravinsky.

The July 30 concert was almost entirely of music for full orchestra, and it was an astonishingly good program. Observors of the contemporary musical scene have been telling us for some time that the symphony orchestra is no longer a viable medium for the composer, but this listener would tend to doubt that now.

This program contained works by Peter Lewis ("Images"), Theodore Antoniou ("Events II"), and Alexander Goehr ("Pastorals"), as well as a piece for 20 winds and tape ("Lineas y Puntos") by Cristobal Halffter.

The striking thing about all these works was the immense attractiveness of the music and the nearly complete absence of cliche.

Structurally some were quite complex, but all were articulated with a logic that was absolutely compelling. And the sonic surface was such that even the Friday afternoon patrons of Symphony Hall might have been intrigued.

Particularly outstanding was Goehr's "Pastorals," which in its marvelous inventiveness, formal perfection and haunting beauty, seemed to this listener very likely a kind of masterpiece.

Leinsdorf conducts

Berg's 'Wozzeck'

By Louis Snyder

Lenox, Mass.

Alban Berg's "Wozzeck" has remained one of contemporary opera's untouchables for several reasons. Not only is the tragic tale of a doomed subaltern depressing for most audiences but the difficulties presented by the score are all but insuperable except to the most practiced singers and musicians.

Therefore it was an accomplishment indeed for Erich Leinsdorf and members of the Berkshire Music Center Orchestra and vocal music program to present such a finished performance of "Wozzeck" as they did on Monday evening at Tanglewood. As Mr. Leinsdorf explained there were nine full orchestra rehearsals and four dress rehearsals (34 had been required when the opera had its premiere) and there was no question that everyone knew what he was doing. Working with these young forces, Mr. Leinsdorf achieved great effects of which Berg's score is full, even if the final impression of the evening was of a tremendous tapestry of orchestral sound with far-off voices on the musical backdrop.

As with the concert version of Verdi's "Otello" several weeks ago, the singers did a modified action version of the plot on a raised platform behind the orchestra. The result was that they were both physically and audibly on another level — a separation that disrupts the concentration essential to the rather intimate story of Wozzeck's relations with his superiors, his mistress, and his companions. The voices are, in fact, like orchestral instruments in this case, and would have been more effective emerging from the body of sound than being superimposed on it.

However performances of "Wozzeck" are too seldom heard at all, or with so many things right about them as this one, for physical arrangements to present a major block to one's appreciation.

Among the principals Richard Taylor as Wozzeck, Alexandre Hunt as Marie, and Phyllis Elhady as Margaret were vocally outstanding. The chorus, so deftly woven into the musical texture by Berg, was likewise effective.

The performance, which is part of the second week of Tanglewood's Festival of Contemporary Music, will be repeated on Sunday Aug. 17 at 9 p.m. in the shed.

MONITOR
BOSTON, MASS.
(M) 210,850

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B Worcester Telegram Saturday, Aug. 16, 1969

Modern Style Has Ardent Following

By RAYMOND MORIN
Telegram Music Critic

Music Review

LENOX — Conclusive impressions were made at the final two concerts of the festival of contemporary music, Wednesday and Thursday nights in the theater-concert hall at Tanglewood.

This is the seventh summer that the festival, until now identified as American, has been presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

In spite of evacuees during and between intermissions, one could surmise that the composers are genuinely dedicated and not perpetrators of hoaxes.

Judging by attention of the surviving audience, applause and curtain calls, it was also evident that this music has a small but sincere following.

Stravinsky's "L'Histoire du Soldat" on Wednesday night was the festival's most anticipated work except for Berg's opera, "Wozzeck," presented earlier in the week and to be repeated Sunday at 9 p.m.

The Stravinsky work was a glaring disappointment.

Because of Erich Leinsdorf's indisposition, it was conducted by Michael Tilson Thomas. This was neither a loss nor a gain.

The six-player ensemble performed well. The music is anything but a Stravinsky bonanza, but it sounded just about as well as one has a right to expect.

Ronald Irving's narration of the professor's text was lifeless and sometimes incoherent. Members of the center's fellowship program and Boston University Tanglewood Institute danced with vitality but with amateurish overtones.

The entire performance lacked drive, polish and direction.

The balance of Wednesday's program was Robert Ceely's "Beyond the Ghost Spectrum," commissioned by the Fromm Foundation and center for this occasion.

Whatever its significance, Ceely's "Ballet in Four Parts" was stimulating to the ear and eye. The trick was to relate the small instrumental ensemble and rumbling sounds from various parts of the theater to the dancers' poses, movements, and the appurtenances.

The latter included a ladder, plants, Christmas decorations. Anguish and bewilderment were discernible. Muttered gutterals and shrieks were attention getters.

Thursday night's program was a collection of sound spasms.

It went even farther to prove that the new era is in full swing and you can't look the other way and pretend it isn't here.

It would serve no valid purpose to accept everything one heard Thursday night with an overall policy of tolerance or feigned compassion.

Two more commissioned works were Phillip Rhodes' "Autumn Setting "for soprano and string quartet, and Edwin Dugger's "Intermezzi."

Dugger evaluated the content and significance of "Intermezzi" in his own comment that "there is no beginning or end, only in between."

Rhodes' setting to Patricia V. Schneider's text had some descriptive influence. But separated bits of sentences obscured meaning. We're assuming, of course, that the words played a role in motivating the music.

The vocal part was sensitively sung by Elsa Charlston of Chicago, on fellowship at the center.

A suite for six by James Yannatos was a series of studies in sound with haphazard form and vague message. This was not visually reflected in the composer's lucid direction.

Luciano Berio's "Differences" had an abundance of tonal excitement. It combined five instruments (strings, woodwinds and harp with tape.

Tonal coloration was bright and the work systematically dramatized emotion.

If one broke down Robert Lewis' divertimento for six instruments into minute fragments, almost traditional material would be scattered about. Yoav Talmi's conducting contributed to its credence.

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132.

THE ARIZONA REPUBLIC
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AUG 17 1969

Wring out the old ring in the new

By BINA BREITNER
Republic Music Critic

LENOX, Mass. — People do not like modern music. The Tanglewood Shed is almost filled to its 6,000 capacity for concerts with Erich Leinsdorf conducting the Boston Symphony Orchestra. People spill onto the lawn, for a total audience of 11,000, to hear Van Cliburn.

But only 300 come — or 150, if it's raining — to hear music of the 1960s performed by the Berkshire Music Center Orchestra under conductor Gunther Schuller.

The reasons could be related to any or all of the obvious problems: The music is unfamiliar — most of the works are receiving American premieres; no one except the specialist has heard of the composers; nearly everyone you ask dislikes "modern music," a term which unfortunately serves to classify anything written outside the major-minor harmonic system; the performers nor conductors are famous; the entire evening will be new, and therefore it appeals only to the adventuresome — hardly the majority of concertgoers.

(Two works heard at the Festival of Contemporary Music sponsored by the Fromm Foundation should receive international attention; "Events II" by Greek composer Theodore Antoniou and "Chant Après Chant" by French composer Jean Barraque. The former is scored for orchestra, the latter for soprano and percussion.)

Outside the symphony orchestra frame of reference, one finds new music at home in a specifically 20th Century medium, film. The old finds a place there too. "2001: A Space Odessey" used Richard Strauss' "Thus Spake Zarathustra" and "Elvira Madigan" turned to Mozart. European film-makers have known for decades that classical or baroque music is a gold mine for film music. Composers today are making names for themselves through film scores — bigger names than they could make in the concert hall.

Other outlets for today's music include rock, and its older relatives, blues, soul, jazz, and even country music. But what the 19th Century did with tone poems, the 20th is doing with songs and light shows.

Today's frontier is electronic. The equipment is available, and the possibilities are begging to be explored. A new range of sounds is in the composer's grab-bag. Rock music writers (the few good ones) are using the new machines to expand their music. Popular forms of music reach a high audience.

While concert attendance gradually diminishes, film and rock-light-show attendance increases. An explanation may be left to Mr. McLuhan. The trend, in any case, is clear. Music goes where it finds new technical or compositional outlets.

Symphony orchestras know they are in a crisis. Finances are strained. The music programmed, except for favorites, does not draw audiences; we are the era of the performer, the conductor, orchestra, or soloist. The 11,000 here last weekend came for Cliburn, not to hear music of Kurt Weill, Debusy, or Brahms.

The Phoenix Symphony Orchestra has scheduled a stimulating season of guest conductors for 1969-70. Resident conductor Phillip Spurgeon has coordinated programming, however, that includes at most two composers representative of today's trends. The season should be successful, artistically and financially.

The years ahead, though, will demand creative programming. Audiences are not satisfied forever with the same music, worthwhile though it may be. Nor can an orchestra plan on new supporters contributing if its concerts are formalized and static.

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What satisfactions there were at Tanglewood as Erich Leinsdorf entered his final week as musical director of the usually aristocratic Bostonians, were in a repeat of the maestro's towering version of Alban Berg's powerful opera "Wozzeck."

Any work which tears so ferociously at the gut, blasts the mind so completely and sears the heart so savagely is something to experience. "Wozzeck" is such a work. The Tanglewood performances, featuring Alexandra Hunt and Richard Taylor, both superb in an excellent professional ensemble and the Berkshire Music Center Orchestra, brilliant beyond its years, have provided Mr. Leinsdorf with a departing triumph of magnificent proportions.

NEW YORK, N. Y.
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BMC'S 'WOZZECK'

The Berkshire Music Center, with its classes in composition, conducting, singing, and playing, and its too little publicized concerts, is what Tanglewood is really about. Not the Boston Symphony Orchestra's Berkshire Festival concerts of mostly orthodox repertoire, which, except on special occasions, seem to have been attracting to Lenox, Massachusetts, audiences of ever smaller numbers in recent years.

But the good, old BMC, nurtured in the 1940s by Serge Koussevitzky and Aaron Copland, now guided by Erich Leinsdorf and Gunther Schuller, has been having a busy and rewarding summer. And one of the major rewards was the performance it gave in the evening of August 17 of Alban Berg's "Wozzeck."

The preparation under Leinsdorf had been uncommonly

Continued on next page

Continued from preceding page

painstaking, and the results were amazing, especially with the BMC orchestra of about 110 professional students and guest participants, including a musician of the high calibre of Paul Zukofsky as concertmaster. In fact, as far as the orchestral performance went, there was a realization of textures, phrasings, and sonic power far beyond anything achieved in this music by the Metropolitan Opera under either of the two excellent conductors handling it there, Karl Boehm and Colin Davis.

Whether it was because the Tanglewood people had more rehearsal time than the Met ever had, or because this summer's BMC Orchestra is a finer outfit than the Met's, and neither possibility can be discounted, Leinsdorf led a "Wozzeck" to the memory of its composer, to the ideals of the BMC and to his tenure as music director of the Boston Symphony. That tenure ends next Sunday, as most such tenures do, with Beethoven's Ninth Symphony. But I wonder if this accomplishment with such fine, young musicians and such a complex score will not be the true valedictory.

The baritone for the title role, was Richard Taylor, and he proved himself a strongly gifted singer, a fine actor and a scrupulous musician, entirely successful at realizing the Sprechsgesang notations. The Marie was Alexandra Hunt, a beautiful young lady with a talent for expressing emotion and with a nicely textured soprano voice that sometimes didn't get through the bigger orchestral surges, perhaps because the economically staged action had been placed way up behind the on-stage orchestra. Other individual citations would have to include Phyllis Elhady's sultry Margret and Eugene Rabine's First Apprentice, but it was a triumph for everyone concerned.

There were such remarkable details as Leinsdorf's supervision of dynamics in the murder scene, from the high, whispered B in the violins to the bloodcurdling rise and ebb of the tympani; the light-fingered scale passages in the scene of Wozzeck drowning; the great, shattering climax of the final orchestral interlude in D minor, which never fell into sentimentality.

About the problem of the alternating song and speech-song in the scene with Marie reading the bible, Pierre Boulez has suggested that, because the Sprechsgesang line goes so high, the pitches should be lowered so Marie won't sound like a chirping ingenue. Leinsdorf had opted for another solution, which Boulez disfavors—letting Marie do the Sprechsgesang in full singing tone. This does wipe out Berg's intended contrast of vocal sound to match the contrast of Marie's careening thoughts in the scene. And it wiped out such contrast at Tanglewood. Actually, not many of the notes for Marie in that scene are that high. Perhaps, with a more dramatically careful articulation, the Sprechsgesang could be used as Berg wrote it.

Incidentally, "Wozzeck" pulled an audience of about two or three thousand, pretty good for an occasion not exactly trumpeted to the four winds by Tanglewood's publicity department. The Boston Symphony's festival concert in the afternoon of the same day drew about 5000, not very much by festival standards. Of course, the little gathering of 300,000 some miles due west of Tanglewood was something else. And slightly apropos, Tanglewood's biggest crowds this summer have gathered for Schuller's Tuesday-night series of jazz, rock, folk, and soul music, collectively titled "Contemporary Trends." Even Tanglewood seems to know where it is (at).

The Sunday afternoon session by the BSO, by the way, was a semi-"pops" affair listing Berlioz's "Corsair" Overture, his "Nuits d'Ete," a coupe of Mazart and Rossini arias and Tchaikovsky's "Francesca da Rimini." Henry Lewis, an old friend of the Washington Square Park concerts, conducted with lots of zip when it was needed. His wife, the often phenomenal mezzo, Marilyn Horne, was less than idiomatic but sounded beautiful in the "Nuits d'Ete," a little more to the dramatic point in Mozart's "Parto parto" and full of coloratura vitamins in Rossini's "Cruda sorta." The Tchaikovsky strings was loud, which is the best one can ever say for that score.

L.K.

36 San Francisco Chronicle Tues., Aug. 19, 1969

World of Music

A Patronage of Historic Importance

Robert Commanday

TANGLEWOOD has been clearly a house divided this summer. There is the Boston Symphony's larger portion, traditional programming for mass public events. Then there is the Berkshire Music Center's program, especially that part concentrating on contemporary music.

In short, Erich Leinsdorf, who concludes his career as the Boston Symphony's music director at the summer's end, has gone his way artistically. Meanwhile Gunther Schuller, who is Aaron Copland's successor as the head of the program for contemporary music, has gone another way entirely. Schuller's program is supported by one of new music's most devoted patrons, Paul Fromm of Chicago. Of 135 advanced musicians on fellowship at the Berkshire Music Center, 27 who are particularly suited by experience and special gifts for new music, are here courtesy of the Fromm Music Foundation. In addition, Fromm supports some of the visiting composers and their activities, in an internship program for six young music critics, and most recently, a new music library fund for the Berkshire Music Center. It's a patronage of historic importance.

Last week, the young new music-makers had their at-bats in a short contemporary music festival. Part of this week was given over to the now old-new classic, "Wozzeck," and to a massive Bill Graham-staged rock concert that drew a record crowd of 21,500. But the key activity took place in two chamber music concerts at midweek.

★ ★ ★

GETTING there is all the fun in new music, we are told, but it is more so if the composer has a clear idea where "there" is. Luciano Berio, one of the Berkshire Music Center's two composers-in-residence, last week reminded a symposium of the music critics' association that today's composers are less interested in form than formation, and that process was the essence of musical activity.

This is a perfectly valid idea, but when all was said and played at the week's two chamber music programs, the composers who had a firm, albeit perhaps subconscious, sense of direction were the ones that left the most striking impressions.

Edwin Dugger, a young composer on the UC Berkeley faculty, entitled his piece for 12 instruments, "Divertimenti." The program notes declared that he intended a sense of "in-between-ness," a process of hand-over-hand progression with new ideas canceling and succeeding the old, each then having a sense of being "in between."

The effect did not suggest his means of working it out — rather, the one movement "Divertimenti" had a propulsive line that moved with inordinate decisiveness and energy impelled by very strongly shaped ideas. Schuller conducted the 12 players in a sharp, exciting performance.

★ ★ ★

WHEN the novelty of a process or idea for a piece wears off, the musical work wants the grip of some larger or formal comprehension. With Berio's own "Differences," a work from 1959, the idea of fusing a live quintet with electronic tape and then gradually contrasting the two forces to the furthest extent, did not last week seem spine enough for such a long work. Berio's imcomparable fancy, his mercurial inspiration in detailed impulses, were fitfully fascinating, but not the entirety. Paul Zukofsky, exchanging his violin for a baton, directed a performance keen in all respects excepting that the electronic equipment was not fully up to the job.

In a divertimento for six instruments by Robert Lewis (from Maryland), everything sounded right and well-tailored, with subtly developed relationships and nuanced ideas, but not substantially engaging and distinctive. Yoav Talmi, a conducting fellow from Israel, directed.

Philip Rhodes' "Autumn Setting" for soprano (the vocal line lay too high) and string quartet was based on three poems of impressionistic imagery by Patricia Schneider. Its personality was rather plain and level. James Yannatos of the Harvard University faculty, led his "Suite for Six," a very light, insubstantial work which deserved the title "Divertimento" more than the others that actually bore it.

The score for a new dance work, "Beyond the Ghost Spectrum" by Robert Ceely succeeded in its purpose for dance partly on the strength of the dance process. Holding all together, even bridging some precarious lacunae was the wonderful, mysterious curiosity of the choreographer James Waring.

★ ★ ★

WARING'S 12 young dancers from the neighboring music camp in Stockbridge, Indian Hill, carried off a free-changing design of walking, crouching, huddling, spinning, even shouting. It was about youths finding and improvising individual fantasies, linked at various points by mysterious fraternal impulses. They danced to the music of the band which was also a part of the visible movement onstage, to electronic tape, to long silences that accepted gratefully any accidental external sounds — once, a particularly apt passing airplane seemed divinely cued.

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AUG 19 1969

SHORT AND SWEET AT LENOX

By GEORGE GELLES
MUSIC CRITIC

'Intermezzi' Top Music

LENOX — I found it unfortunate that Edwin Dugger's "Intermezzi" was placed at the end of a long evening last Thursday, for of the current crop of Fromm commissions, this was the most artful and least deserved the loss of both audience and attention that the late hour promised.

"Intermezzi" used as a singular is correct, for Dugger's piece is in one concise movement that blends two strains, one static, one volatile. It is instrumented, first of all, for string quintet, flute, clarinet, trumpet, trombone, and a varied and colorful battery.

The piece essentially reduces musical movement to two planes. There are sections of stasis, points of sustained repose that alternate throughout with passages virtuosically written and highly charged.

Neither of these strands is in any sense complete, both are inin sttates of 'becoming' rather than 'being.' And though "Intermezzi" is given a modicum of formal design through Dugger's use of a similar gesture at the starting and close, the piece is doubly open-ended in that it doesn't follow traditional formal procedures of exposition, development and musical closure. It might, rather, have been begun and ended, theoretically, at any time.

THE TENSION the piece generates is considerable, and the impression it gives is of a composer with a marvellous temporal sense — for he has judged keenly, to maximum advantage, both the overall length of the work and durations of the textural juxapositions — and a striking command of instrumental capabilities.

In any case, I hope the piece gets a Boston hearing.

As led by Gunther Schuller, it was an exhilarating few minutes of music.

The final Fromm work, heard at Tanglewood on the same concert, was the "Autumn Setting" of Phillip Rhodes. Musically the piece is bogged down around Berg, a rehashing of atonal ideas. As its text it takes some lines of Patricia V. Schneider (of whom I know nothing other than this).

There are a few pleasing images here ("a pale moon spills cold liquod light along the autumn hills"), but the tone of the whole production is pompous and weighty and studied. And for all the obvious care that went into its composition — and in spite of the fine performance given it by the Boston String Quartet of the N.E. Conservatory with soprano Elsa Charlston —

"Autumn Setting" sounds stale.

122

THE ARIZONA REPUBLIC
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AUG 17 1969

Wring out the old ring in the new

By BINA BREITNER
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The reasons could be related to any or all of the obvious problems: The music is unfamiliar — most of the works are receiving American premieres; no one except the specialist has heard of the composers; nearly everyone you ask dislikes "modern music," a term which unfortunately serves to classify anything written outside the major-minor harmonic system; the performers nor conductors are famous; the entire evening will be new, and therefore it appeals only to the adventuresome — hardly the majority of concertgoers.

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The baritone for the title role, was Richard Taylor, and he proved himself a strongly gifted singer, a fine actor and a scrupulous musician, entirely successful at realizing the Sprechsgesang notations. The Marie was Alexandra Hunt, a beautiful young lady with a talent for expressing emotion and with a nicely textured soprano voice that sometimes didn't get through the bigger orchestral surges, perhaps because the economically staged action had been placed way up behind the on-stage orchestra. Other individual citations would have to include Phyllis Elhady's sultry Margret and Eugene Rabine's First Apprentice, but it was a triumph for everyone concerned.

There were such remarkable details as Leinsdorf's supervision of dynamics in the murder scene, from the high, whispered B in the violins to the bloodcurdling rise and ebb of the tympani; the light-fingered scale passages in the scene of Wozzeck drowning; the great, shattering climax of the final orchestral interlude in D minor, which never fell into sentimentality.

About the problem of the alternating song and speech-song in the scene with Marie reading the bible, Pierre Boulez has suggested that, because the Sprechsgesang line goes so high, the pitches should be lowered so Marie won't sound like a chirping ingenue. Leinsdorf had opted for another solution, which Boulez disfavors—letting Marie do the Sprechsgesang in full singing tone. This does wipe out Berg's intended contrast of vocal sound to match the contrast of Marie's careening thoughts in the scene. And it wiped out such contrast at Tanglewood. Actually, not many of the notes for Marie in that scene are that high. Perhaps, with a more dramatically careful articulation, the Sprechsgesang could be used as Berg wrote it.

Incidentally, "Wozzeck" pulled an audience of about two or three thousand, pretty good for an occasion not exactly trumpeted to the four winds by Tanglewood's publicity department. The Boston Symphony's festival concert in the afternoon of the same day drew about 5000, not very much by festival standards. Of course, the little gathering of 300,000 some miles due west of Tanglewood was something else. And slightly apropos, Tanglewood's biggest crowds this summer have gathered for Schuller's Tuesday-night series of jazz, rock, folk, and soul music, collectively titled "Contemporary Trends." Even Tanglewood seems to know where it is (at).

The Sunday afternoon session by the BSO, by the way, was a semi-"pops" affair listing Berlioz's "Corsair" Overture, his "Nuits "Nuits d'Ete," a coupe of Mazart and Rossini arias and Tchaikovsky's "Francesca da Rimini." Henry Lewis, an old friend of the Washington Square Park concerts, conducted with lots of zip when it was needed. His wife, the often phenomenal mezzo, Marilyn Horne, was less than idiomatic but sounded beautiful in the "Nuits d'Ete," a little more to the dramatic point in Mozart's "Parto parto" and full of coloratura vitamins in Rossini's "Cruda sorta." The Tchaikovsky strings was loud, which is the best one can ever say for that score.

L. K.

RECORD-AMERICAN
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AUG 19 1969

36 San Francisco Chronicle Tues., Aug. 19, 1969

World of Music

A Patronage of Historic Importance

Robert Commanday

TANGLEWOOD has been clearly a house divided this summer. There is the Boston Symphony's larger portion, traditional programming for mass public events. Then there is the Berkshire Music Center's program, especially that part concentrating on contemporary music.

In short, Erich Leinsdorf, who concludes his career as the Boston Symphony's music director at the summer's end, has gone his way artistically. Meanwhile Gunther Schuller, who is Aaron Copland's successor as the head of the program for contemporary music, has gone another way entirely. Schuller's program is supported by one of new music's most devoted patrons, Paul Fromm of Chicago. Of 135 advanced musicians on fellowship at the Berkshire Music Center, 27 who are particularly suited by experience and special gifts for new music, are here courtesy of the Fromm Music Foundation. In addition, Fromm supports some of the visiting composers and their activities, in an internship program for six young music critics, and most recently, a new music library fund for the Berkshire Music Center. It's a patronage of historic importance.

Last week, the young new music-makers had their at-bats in a short contemporary music festival. Part of this week was given over to the now old-new classic, "Wozzeck," and to a massive Bill Graham-staged rock concert that drew a record crowd of 21,500. But the key activity took place in two chamber music concerts at midweek.

★ ★ ★

GETTING there is all the fun in new music, we are told, but it is more so if the composer has a clear idea where "there" is. Luciano Berio, one of the Berkshire Music Center's two composers-in-residence, last week reminded a symposium of the music critics' association that today's composers are less interested in form than formation, and that process was the essence of musical activity.

This is a perfectly valid idea, but when all was said and played at the week's two chamber music programs, the composers who had a firm, albeit perhaps subconscious, sense of direction were the ones that left the most striking impressions.

Edwin Dugger, a young composer on the UC Berkeley faculty, entitled his piece for 12 instruments, "Divertimenti." The program notes declared that he intended a sense of "in-between-ness," a process of hand-over-hand progression with new ideas canceling and succeeding the old, each then having a sense of being "in between."

The effect did not suggest his means of working it out — rather, the one movement "Divertimenti" had a propulsive line that moved with inordinate decisiveness and energy impelled by very strongly shaped ideas. Schuller conducted the 12 players in a sharp, exciting performance.

★ ★ ★

WHEN the novelty of a process or idea for a piece wears off, the musical work wants the grip of some larger or formal comprehension. With Berio's own "Differences," a work from 1959, the idea of fusing a live quintet with electronic tape and then gradually contrasting the two forces to the furthest extent, did not last week seem spine enough for such a long work. Berio's imcomparable fancy, his mercurial inspiration in detailed impulses, were fitfully fascinating, but not the entirety. Paul Zukofsky, exchanging his violin for a baton, directed a performance keen in all respects excepting that the electronic equipment was not fully up to the job.

In a divertimento for six instruments by Robert Lewis (from Maryland), everything sounded right and well-tailored, with subtly developed relationships and nuanced ideas, but not substantially engaging and distinctive. Yoav Talmi, a conducting fellow from Israel, directed.

Philip Rhodes' "Autumn Setting" for soprano (the vocal line lay too high) and string quartet was based on three poems of impressionistic imagery by Patricia Schneider. Its personality was rather plain and level. James Yannatos of the Harvard University faculty, led his "Suite for Six," a very light, insubstantial work which deserved the title "Divertimento" more than the others that actually bore it.

The score for a new dance work, "Beyond the Ghost Spectrum" by Robert Ceely succeeded in its purpose for dance partly on the strength of the dance process. Holding all together, even bridging some precarious lacunae was the wonderful, mysterious curiosity of the choreographer James Waring.

★ ★ ★

WARING'S 12 young dancers from the neighboring music camp in Stockbridge, Indian Hill, carried off a free-changing design of walking, crouching, huddling, spinning, even shouting. It was about youths finding and improvising individual fantasies, linked at various points by mysterious fraternal impulses. They danced to the music of the band which was also a part of the visible movement onstage, to electronic tape, to long silences that accepted gratefully any accidental external sounds — once, a particularly apt passing airplane seemed divinely cued.

SHORT AND SWEET AT LENOX

By GEORGE GELLES
MUSIC CRITIC

'Intermezzi' Top Music

LENOX — I found it unfortunate that Edwin Dugger's "Intermezzi" was placed at the end of a long evening last Thursday, for of the current crop of Fromm commissions, this was the most artful and least deserved the loss of both audience and attention that the late hour promised.

"Intermezzi" used as a singular is correct, for Dugger's piece is in one concise movement that blends two strains, one static, one volatile. It is instrumented, first of all, for string quintet, flute, clarinet, trumpet, trombone, and a varied and colorful battery.

The piece essentially reduces musical movement to two planes. There are sections of stasis, points of sustained repose that alternate throughout with passages virtuosically written and highly charged.

Neither of these strands is in any sense complete, both are inin sttates of 'becoming' rather than 'being.' And though "Intermezzi" is given a modicum of formal design through Dugger's use of a similar gesture at the starting and close, the piece is doubly open-ended in that it doesn't follow traditional formal procedures of exposition, development and musical closure. It might, rather, have been begun and ended, theoretically, at any time.

THE TENSION the piece generates is considerable, and the impression it gives is of a composer with a marvellous temporal sense — for he has judged keenly, to maximum advantage, both the overall length of the work and durations of the textural juxapositions — and a striking command of instrumental capabilities.

In any case, I hope the piece gets a Boston hearing.

As led by Gunther Schuller, it was an exhilarating few minutes of music.

The final Fromm work, heard at Tanglewood on the same concert, was the "Autumn Setting" of Phillip Rhodes. Musically the piece is bogged down around Berg, a rehashing of atonal ideas. As its text it takes some lines of Patricia V. Schneider (of whom I know nothing other than this).

There are a few pleasing images here ("a pale moon spills cold liquod light along the autumn hills"), but the tone of the whole production is pompous and weighty and studied. And for all the obvious care that went into its composition — and in spite of the fine performance given it by the Boston String Quartet of the N.E. Conservatory with soprano Elsa Charlston —

"Autumn Setting" sounds stale.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

AUG 24 1969

133

The World Of Music

Avant-Garde Compositions Becoming More Complex, Introspective

By BORIS NELSON
Blade Music Critic

LENOX, Mass. — Wet, muggy, or burning hot weather has been the lot of musical festivals around the land this summer and Tanglewood, the granddad of summer music centers. has not been an exception. But weather matters little in the midst of musical activities that can tax the ears and endurance of even the most enthusiastic listener. Nor do the young people who are gathered here for intensive study seem to be bothered by rain or sun despite the increasingly bizarre and lengthening hair styles of the young men.

The Boston Symphony Orchestra, in its 88th season (32nd at Tanglewood), plays on weekends, while all sorts of music making goes on just about every day. The 210-acre estate in the Berkshires, where Emerson, Holmes, and Melville met and where Hawthorne wrote, throbs with activity and vitality — from playwriting to Ravi Shankar, from painting to piano seminars, from jazz to avant garde, from a new critics' institute to the Jefferson Airplane, and more.

Perhaps the most important of them all is the Contemporary Music Festival, initiated in 1963 through the vision of the Berkshire Music Center's outgoing director, Erich Leinsdorf, and Paul Fromm, whose music foundation lends generous support to it via commissions, performances, scholarships and stipends. It is important, because while prizes and commissions and publication of new ideas and directions in music are vital, more vital is the well-prepared performance of such music. Also, as composer, conductor, and conservatory director Gunther Schuller, who has headed the Center's composition department since Aaron Copland's 1965 retirement, states: "Music can only survive through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked; the one cannot survive without the other.

★ ★ ★

If anything at all was revealed this year from the Contemporary Music Festival, it was the fact that avant garde is getting more complex and more introspective. There were no cataclysmic breakthroughs. In fact, from one program which presented five composers, I came away with the distinct feeling that I had heard it before—not that this means there wasn't a differentiation in quality.

James Yannato's "Suite for Six" was an acceptable exercise. Luciano Berio's "Differences," scored for five instruments and tape, seemed deja vu and intricately complex.

What struck me as perhaps an innovation, and a very successful one, was the manner in which the now-traditional banshee wails of prepprepared tape had simmered down and was an integral part of the work.

Robert Lewis' "Divertimento for 6 Instruments" was academic. "Autumn Setting for Soprano and String Quartet" by Phillip Rhodes, a commissioned work, on the other hand seemed very successful. But again, it was in the tradition of several French composers who have done this sort of music years ago.

If anything, the compass of ideas seemed thin. It was greatly enhanced by the splendid singing of a young soprano, Elsa Charlston, who took her high E-flats and leaps like a seasoned veteran. To be sure, all this music makes the utmost demands on players.

The young instrumentalists handled it with precision, vitality, know-how, and, above all, devoted musicality. Gunther Schuller conducted the final work on that program, "Intermezzi," another commissioned work by Edwin Dugger, which with its full orchestral sound seemed the most polished work of the evening.

Compare this, however, with a previous night's performance of a work which is now 47 years old, the first atonal opera, "Wozzeck," by Alban Berg. With Erich Leinsdorf conducting a 98-piece orchestra (I hesitate to call it a student orchestra, since only some 14 rehearsals produced here what it took some 34 rehearsals for the Vienna Philharmonic to do) the work again proved an overwhelming emotional and dramatic experience. Berg's music remains a landmark and, it seems, while as yet little known, a point of emanation for what came afterwards and is yet to come. Acted out on an elevated platform in back of the orchestra, the action was reduced, of course, but suggestiveness of the characters was there.

If the histrionics allowed under such circumstances were limited, the young people's singing of the fiendishly difficult music was not. The voices soared and suffered, and the immensity of symbolism and tragedy rose from the orchestra as if to devour all humanity. And did these people play — like angels! It is hard to single out any of the singers, but Richard Taylor's "Wozzek" was exceedingly comprehensible and strong, as was Alexandra Hunt's "Marie." The whole presentation was awe-inspiring for its amazingly high standards.

★ ★ ★

A new version (with text by N. Richard Nash) of Stravinsky's "L'Histoire du Soldat" tried to make an updated fairytale out of something that both by text and music had always impressed by its austerity and sparseness of means. Since its composition in 1918, it has been subjected to many versions, but this new one displeased me greatly, for I felt that it despoiled, in fact missed the basic idea of Stravnisky's lark. One must leave something to the listener, the spectator. Elaborate on a point, repeat it, mash it down, and you spoil and tire it. And that's what this version managed to do.

The small band on stage, under the direction of Michael Tilson Thomas, played well enough, but the dancing was a mixture of ballet and itchy devils that at times looked like a burlesque of the whole thing.

The stylistic hodge-podge proved too much, and I am not sure yet if the devil didn't win the bout after all.

Robert Ceely's "Beyond the Ghost Spectrum," another commissioned work, was danced by young people from the nearby Indian Hill Summer Arts Workshop at Stockbridge. The choreography by James Waring, with lots of posturing and walking, made sense but I have no idea how much it had to do with the music.

Almost 22,000 people occupied Tanglewood for the Jefferson Airplane, guitarist B. B. King, the Joshua Light Show, and The Who. The music for the most part was really quite nice, except for the ear-shattering, spine-freezing amplification that chased the squirrels away — and this listener after one hour. This concert was part of the recently inaugurated Contemporary Trends series, which also presented at various times Mahalia Jackson, Ornette Jackson, electronic music, the center's composer's forum, and the Boston Symphony in music by Stravinsky and Schoenberg.

"Young men and women studying here have grown up with popular music in all its guises and there is no reason why it shouldn't coexist amicably with what Shuller terms 'so-called serious music'," Leinsdorf stated, and of course, he is quite right.

If not quite that many people turned out for the traditional or old-time fare, more than 10,000 made it one Saturday evening to listen to a slightly vapid Boston Orchestra holding forth with the suite from Kurt Weill's "Three Penny Opera," played perhaps too preciously; Debussy's "Nocturnes," with the women of the Tanglewood Choir and Berkshire Chorus seated among the instrumentalists in the final "Sirens," although they couldn't lure me anywhere; and finally a lethargic performance of Brahms' Piano Concerto No. 1 in D minor with Van Cliburn as the soloist. During the eight curtain calls, he and Leinsdorf engaged in some taffy-pulling as to who was going out from the wings to brave the multitudes.

But perhaps the most traditional program of them all: Haydn, R. Strauss, and Schubert, with guest-conductor Josef Krips, turned into a splendid occasion. The orchestra played like the honed instrument it is, and Haydn's sunny "Surprise Symphony" (No. 94), Strauss' "Till Eulenspiegel's Merry Pranks" and Schubert's usually somewhat tiring Symphony in C, all sounded extraordinarily crisp, delightful, and joyous.

"And after only two rehearsals," he said to me after the concert. "They played as if we had been together for 30 years!" Apparently not only the audience liked it. The orchestra people applauded and stomped the floor for him.

What did it all prove? There is really no such thing as "types" of music, except that which is good and that which is bad (and then, of course, it shouldn't be called music), and how well it is done. There should be no competition, no vying for special honors or partisanship in music between the old and the new. We must go on, searching and not always finding. This is the very seed and promise of life.

INNOVATIONS. QUITE NATURALLY, ARE DAILY TOPIC AT TANGLEWOOD
From left, Paul Fromm, Aaron Copland, Lukas Foss, and Gunther Schuller

DANCE

Tanglewood

By MARION SAWYER

NEW YORK, N. Y.
CHELSEA NEWS
W. 4,500

SEP 4 1969

During a rainy week in the Berkshires, the most interesting dancing I came across was not at Jacob's Pillow but at Tanglewood: one of the Contemporary Chamber Music programs featuring Stravinsky's 'L'Histoire du Soldat' (1918) and 'Beyond the Ghost Spectrum' (1969) by Robert Ceely, both with choreographic setting.

The Stravinsky is a great favorite with choreographers although it imposes a narrative burden no one seems able to transcend. Joseph Gifford was no luckier than the rest. His efforts hardly rose above mime and were out of key with the ironic tone of the music and narration. Gifford's vitality, in fact, showed only in misplaced burlesque of the devil and the princess, the roles being executed with youthful verve by Robert Lowe and Sandra Klosinski.

Coming to 'Beyond the Ghost Spectrum' was something else again.

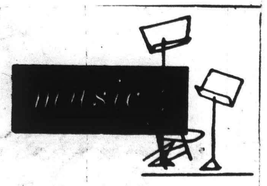
The immense changes that have swept through the performing arts in the past decades have made the term 'contemporary' about as meaningless for music and dance as for art and literature. It is true that Stravinsky and Robert Ceely are coeval in that they are both alive at this moment. So are Joseph Gifford and James Waring, the choreographer of 'Spectrum.' But in this program it was not a question of similarities, or even differences, among de facto contemporaries so much as of a distinct before-and-after cleavage. 'Spectrum,' in spite of its hard-to-identify happenings, is of now. It participates in, lights up a portion of, where we are in the realm of feeling.

Not that Waring impresses as an onrushing modern or hot-eyed vanguardist. He gently explores the surreal instead of reaching for Pop images. Instead of hard-edge he coaxes forth a few tendrils of art nouveau, much etiolated by blight. A little snow falling from the flies, a garden lattice carried on stage, a couple of oval pincushion-backed chairs hint of a chill, jejune emotional season. But it goes beyond Prufrockery. Shorter pieces (the only kind I have seen before) do not give a fair idea of Waring's scope. His world is one in shards, fixated a few hours after a cataclysm. The worst has happened and among the survivors there is a definite if feeble tropism toward the light.

Waring isn't even modern in his dance technique. He is ballet-based and his dancers are ballet-trained. But such wan, rachitic types! (or so they come across). His staring masked girls and Raggedy Andy boys are indeed like ghosts of the too, too solid Sylphides, Giselles and Alphonses that still strain, in any proper ballet company, to leave this lumpen bourgeois existence behind. In 'Beyond the Ghost Spectrum' Waring and dancers colonize a limbo shot through with unexpected compassion and grace.

NEW YORK, N. Y.
VILLAGE VOICE
W. 116,500

AUG 28 1969



RETROSPECTIVE

The end of August is the time when music critics can get dizzy from looking back on the 11½-month season just past and putting into some kind of calendar the announcements, press releases, and flying rumors about the 1969-1970 onslaught coming up. It's a time for throwing out a ton of old ticket stubs, trying to keep the Fire Department from throwing out five tons of old programs, and resolving to return borrowed scores. And it's a time for remembering in relative calm the things that made one anything but calm.

Here are some of these things, following no particular chronological or categorical order—

Pierre Boulez conducting thoroughly elu[illegible] polish[illegible] long, soft, [illegible] show of which Leonard Bernstein ended his 10 years as the Philharmonic's music director.

Erich Leinsdorf's luminous performance of Berg's "Wozzeck" with the brilliant young orchestra of the Berkshire Music Center and some very talented singers at Tanglewood earlier this month.

The fantastically beautiful playing of the Cleveland Orchestra under George Szell, especially in the Mahler Ninth.

Beverly Sills's classically wicked laughter as the Queen in 'The Golden Cockerel" at the City Opera, and her heartbreaking "Semele" for the Caramoor Festival, in both instances involving some of the most sovereign singing available to the public today.

The Berkshire Music Center's amazing performance of Jean Barraque's "Chant apres chant" a few weeks ago, a work full of musicodramatic subtlety and smashing power, combining density and propulsion.

There were the other great singers, great instrumentalists, and great conductors (not very many of this category, actually), but you can surely make up your own list. Aside from the Barraque and some of the more obviously sincere parts of Penderecki's "St. Luke Passion," not much in the way of really good new music reached these ears. Maybe next year, as they used to say in Brooklyn.

BY WAY OF a slightly corrective postscript, last week's review of the Tanglewood "Wozzeck" suffered a bit from proofreader's blight. The damaged portion should have indicated that Leinsdorf had conducted a performance "that did honor to one of the most hauntingly beautiful operas ever written, to its composer's memory," et cetera. Also, I'm not always quite so ungrammatical as was suggested by the printed words, "the Tchaikovsky strings was loud." "Strings" didn't belong in the sentence, and my tantrum on reading the word was even louder.

—Leighton Kerner

134

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

NOV 17 1968

A CRITICS' Workshop will be held at Tanglewood from Aug. 3 to 24, 1969, financially sponsored by the Fromm Music Foundation of Chicago.

General format of the workshop was worked out last summer by representatives of the Music Critics Association, Boston Symphony Orchestra, Fromm Foundation, and Berkshire Music Center.

Up to six professional critics will receive fellowships covering their expenses while they are at Tanglewood. They will work under a senior music critic who will join the Berkshire Center faculty during the three-week period, which coincides with the Festival of Contemporary American Music.

Chairman of the supervising committee is Elliott W. Galkin, music critic for the Baltimore Sun, assisted by Raymond Morin, Worcester Telegram, and Charles B. Fowler, editor of the Music Educators Journal.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 136,878 SUN. 375,725

JAN 14 1969

Music Critics

Named To Panel

DR. ELLIOTT W. GALKIN, music critic for *The Sun*, has been appointed chairman of a national panel of music critics which will develop and administrate a Music Critic's Internship Program to take place at the Tanglewood Music Festival, summer home of the Boston Symphony Orchestra, next summer.

The panel will be composed of three prominent music critics who are also distinguished educators, it was announced by Dr. Boris Nelson, president of the Music Critics Association. They are Charles Fowler, editor of the *Music Educators Journal;* Raymond Morin, music critic for the *Worcester Telegram;* and Dr. Galkin.

Dr. Fowler is a graduate of the State University of Potsdam, Northwestern University and Boston University, and has held Danforth Grants for teaching and research. He is the author of many articles on music as well as the book, "The Search for Musical Understanding."

Mr. Morin, a graduate of the University of Michigan, and a former student at the New England Conservatory and the Institute of Musical Art in New York, is also the author of a variety of articles on music in newspapers and journals.

Paris Conservatory

Dr. Galkin, a graduate of the Paris Conservatory, and the Ecole Normale de Musique de Paris, received his Ph. D. in musicology at Cornell University. A member of Phi Beta Kappa, he has received Danforth Grants for research in the humanities, a grant from the French Government for study in Paris, and a Fulbright Grant for study in Vienna, where he was an apprentice conductor at the Staatsoper.

He is chairman of the Music Department at Goucher College, Chairman of the Music History and Literature Department at the Peabody Conservatory, and Conductor of the Baltimore Chamber Orchestra; he has translated many articles for publication in English, and is the author of approximately five hundred reviews and articles on musical subjects.

Under the terms of the Music Critics Program, which is subsidized by the Fromm Foundation, six young music critics will be invited to be in residence at the Tanglewood Festival for a period of three weeks.

Berkshire Festival

In cooperation with the administrators of the Berkshire Festival, and under the guidance of senior critic, they will attend rehearsals of the Tanglewood Orchestra, the Boston Symphony, and the various musical organizations participating in the annual Fromm Foundation Contemporary Music Festival which takes place at the end of every Tanglewood season.

"The objective," explained Dr. Nelson, music critic of the Toledo *Blade* and director of Fine Arts at the University of Toledo, "is to create a dynamic forum where young critics can be provided with opportunities to hear the most contemporary kinds of music under ideal conditions; and from their discussions among themselves, with the Senior Critic, and with the various composers and performers who will be present at Tanglewood, they will be able to gain authoritative insights into—and new sympathies for—the development of contemporary music in the United States.

"This is the first program of its kind in the world, and we are confident that it will develop into one of the most dynamic and imaginative projects in American music, with important consequences for the future of contemporary composition in this country."

Music Critic Internship Scheduled at Tanglewood

A music critic internship program will be conducted at the Berkshire Music School at Tanglewood next summer.

Six young music critics will be invited to spend three weeks at the Contemporary American Music Festival. The project is sponsored by the Music Critics' Association and is subsidized by the Fromm Foundation.

The six young critics will be selected by a three-member panel appointed to administer the program. Members of the panel are Dr. Charles Fowler, editor of the Music Educators Journal; Raymond Morin, music critic for The Worcester Telegram; and Dr. Elliot W. Galkin, music critic for the Baltimore Sun.

Galkin is chairman of the panel.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

FEB 16 1969

The Phoenix Gazette
D. 92,030

JUL 4 1969

SIX MUSIC critics representing newspapers and periodicals ranging from New York to California have been chosen to participate in the first Music Critic Association internship program at Tanglewood. According to Elliott W. Galkin, music critic of The Baltimore Sun and chairman of the program, Bina Breitner of The Arizona Republic is among the six.

The program is subsidized by the Fromm Foundation. In cooperation with the Berkshire Music Center and under the guidance of a senior music critic, the interns will attend rehearsals and study scores as they are played by the festival orchestra and the Boston Symphony Orchestra.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 2 1969

Music Critics To Meet At Tanglewood

LENOX — The annual conference of the Music Critics Assn. will be held at Tanglewood this year, from Monday, Aug. 11 through Thursday, Aug. 14.

Critics may register on Monday afternoon or night if they wish to hear the Berkshire Festival performance of Alban Berg's "Wozzeck," a concert version under the direction of Erich Leinsdorf.

Regular sessions of the conference will begin Tuesday and continue through Thursday afternoon.

Among others, there will be a session on "Composers in Crisis," one dealing with the "Critics Institute," one of the business of the MCA and the American Musical Digest, and a free-for-all session for critics. One session proposed may be entitled "The Twilight of the Music Critics — Kritikdammerung?"

Leinsdorf, Tanglewood are in the music news

By ALFRED BURKE
Sun Music Critic

Music

LOWELL — Erich Leinsdorf, music director of the Boston Symphony orchestra, will conduct two programs to be given during the annual meeting of the Music Critics Association, Inc., to take place at Tanglewood Aug. 11-14. Heading the session will be Boris Nelson, association president.

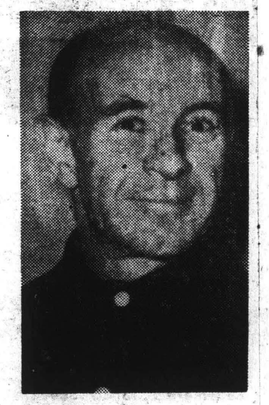
Among the musical events available to those attending will be a concert performance of Alban Berg's "Wozzeck" (Monday evening), a concert of rock music - contemporary trends — (Tuesday evening), chamber music (Wednesday evening) and on Thursday, Stravinsky's, "Histoire du Soldat," a work including a dance group. Maestro Leinsdorf will direct on Monday and Thursday.

The conference session will take place Tuesday, Wednesday and Thursday. The subject Tuesday will be "Composers in Crisis". Another session will be concerned with the "Critics Institute", and the final day will find a free-for-all session at which time all attending critics will be invited to actively participate. Plans have not been completed for a panel session with various conductors taking part.

As previously announced, John Ogasapian, organist and choirmaster at St. Anne's church, and assistant professor of music at Lowell State college, will be the guest artist at next Wednesday evening's summer organ series program in the Memorial Music hall, Methuen. His program will include: Variations on a Knight's Song (Antonio de Cabezon), Prelude and Fugue in G Minor (Buxtehude), Choral-Prelude, "Blessed Jesus, We are Here" (J. S. Bach), Toccata and Fugue in F Major (J. S. Bach), Choral in A minor (Franck), Partita - "There is a Reaper Called Death" (David), Divertissement (Vierne), Modere et Expressif (Fleury), and Prelude and Fugue in B Major (Dupre).

The next two weekends at the Berkshire Festival offer programs featuring the music of Rossini, Scharwenka, Stravinsky, Prokofiev, Tchaikovsky, Beethoven, Brahms, Verdi and Sibelius. Leinsdorf and Charles Wilson will conduct. Pianists Gilbert Kalish, Earl Wild, Andre Watts and Vladimir Ashkenazy and violinists Paul Zukofsky and Pinchas Zukerman will be soloists. Vocal artists include Maralin Niska, soprano; Richard Cassilly, tenor, and Sherril Milnes, baritone. Appearing with the above-named singers will be the Berkshire Chorus and the Tanglewood Choir. The vocalists will be presented in a concert version of Verdi's "Otello" which will be sung in Italian.

One of the popular "Weekend Preludes" will be presented at 7 p.m. at the July 18 concert. In the main concert Rossini's "L'Italian in Algeri" (Overture); the Piano Concerto No. 1 (Wild), by Scharwenka and Stravinsky's "The Rites of Spring" will be heard.



Erich Leinsdorf

On Saturday morning at 10:30 a.m., there will be an open rehearsal. The concert for that evening and the performing soloist will be announced at the concert. Closing the program will be "Romeo and Juliet" a suite by Prokofiev. The Sunday afternoon program will be all Tchaikovsky, in which the Introduction to Act II of "Swan Lake", the Violin Concerto (Zukerman), and the Symphoy No. 5 will be performed.

The following weekend also will start with a Friday evening Weekend Prelude. The main concert will provide an evening of Beethoven and Brahms. The Beethoven list will offer the Overture "Egmont" and the Symphony No. 1. The Brahms Concerto No. 2 (Watts) will complete the event. An open rehearsal will take place Saturday morning. The Verdi opera will be the evening's musical fare. On Sunday Charles Wilson will conduct the Symphony No. 2 by Sibelius and the Beethoven "Emperor" Piano Concerto with Vladimir Ashkenazy as soloist.

Highlight of the Festival will come on Aug. 19 when Tanglewood–on-parade will be the order of things. This sparkling event is an all-day session which will benefit and involve all the departments of the Berkshire Music Center, climaxed by an evening concert with the combined Boston Symphony and Berkshire Music Center orchestras conducted by Mr. Leinsdorf, and closing on a traditional note in the form of a brilliant display of fireworks.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575

JUL 13 1969

Critics Assn. To Meet At Tanglewood

The 1969 meeting of the Music Critics Assn. will be held at Tanglewood from Aug. 11 through 14. The Boston Symphony Orchestra will be host for the conference, which takes place during the seventh week of the Orchestra's Berkshire Festival. The meeting is also concurrent with the second week of the annual festival of contemporary music, sponsored by the Boston Symphony's Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

Miles Kastendieck will be conference chairman. Already announced are panel discussions on the current state of composition, the financial crisis of the arts, and the state of criticism.

The Baldwin Piano Co. has arranged a demonstration of its new ED-1 electro concert grand piano, used with orchestra for the first time July 18 by Earl Wild, playing Scharwenka's first piano concerto with Erich Leinsdorf and the Boston Symphony at Tanglewood.

Among those invited to participate in the discussions are Erich Leinsdorf, Gunther Schuller, Paul Fromm, Luciano Berio, Donald Martino, Theodore Antoniou, Alexander Goehr, Phyllis Curtin, Ralph Burgard, Richard Wangerin, Elliott Galkin and Clark Mitze.

The participating critics are also invited to attend several concerts of the festival of contemporary music, including a performance of Alban Berg's "Wozzeck," conducted by Erich Leinsdorf, with the Berkshire Music Center Orchestra and Vocal Fellows. They are also invited to the Boston Symphony's three Berkshire Festival Concerts on the weekend of Aug. 15. Erich Leinsdorf, Max Rudolf and Henry Lewis will conduct, with soprano Marilyn Horne as soloist on Lewis's program.

Kastendieck, in announcing the conference program, noted that all music critics, editors and writers are invited to attend, whether or not they are currently members of the Music Critics Assn. Those interested should write or phone the Boston Symphony's Press Office at Tanglewood, Lenox, Mass. 01240. The phone number is (413)637-1600.

REGISTER
TORRINGTON, CONN.
(E) 11,496

047

JUL 23 1969

BSO To Host Music Critics

The Boston Symphony Orchestra will host the 1969 meeting of the Music Critics Association at Tanglewood from Aug. 11 through 14.

Miles Kastendieck, conference chairman, has planned panel discussions on the current state of composition, the financial crisis of the arts and the state of criticism. There will also be an introduction to the new Critics Institute and the Boston Symphony Orchestra and Acoustic Research, Inc., will host a press conference on new broadcasting techniques. The Baldwin Piano Co. will demonstrate its new electro-concert grand piano which Earl Wild used at Tanglewood at July 18.

Several members of the BSO will participate in the discussions. Interested critics, writers and editors are invited.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

134

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,550

NOV 17 1968

A CRITICS' Workshop will be held at Tanglewood from Aug. 3 to 24, 1969, financially sponsored by the Fromm Music Foundation of Chicago.

General format of the workshop was worked out last summer by representatives of the Music Critics Association, Boston Symphony Orchestra, Fromm Foundation, and Berkshire Music Center.

Up to six professional critics will receive fellowships covering their expenses while they are at Tanglewood. They will work under a senior music critic who will join the Berkshire Center faculty during the three-week period, which coincides with the Festival of Contemporary American Music.

Chairman of the supervising committee is Elliott W. Galkin, music critic for the Baltimore Sun, assisted by Raymond Morin, Worcester Telegram, and Charles B. Fowler, editor of the Music Educators Journal.

THE SUN
BALTIMORE, MD.
(MORNING)
D 186,878 SUN 375,725

JAN 14 1969

Music Critics

Named To Panel

DR. ELLIOTT W. GALKIN, music critic for *The Sun*, has been appointed chairman of a national panel of music critics which will develop and administrate a Music Critic's Internship Program to take place at the Tanglewood Music Festival, summer home of the Boston Symphony Orchestra, next summer.

The panel will be composed of three prominent music critics who are also distinguished educators, it was announced by Dr. Boris Nelson, president of the Music Critics Association. They are Charles Fowler, editor of the *Music Educators Journal;* Raymond Morin, music critic for the *Worcester Telegram;* and Dr. Galkin.

Dr. Fowler is a graduate of the State University of Potsdam, Northwestern University and Boston University, and has held Danforth Grants for teaching and research. He is the author of many articles on music as well as the book, "The Search for Musical Understanding."

Mr. Morin, a graduate of the University of Michigan, and a former student at the New England Conservatory and the Institute of Musical Art in New York, is also the author of a variety of articles on music in newspapers and journals.

Paris Conservatory

Dr. Galkin, a graduate of the Paris Conservatory, and the Ecole Normale de Musique de Paris, received his Ph. D. in musicology at Cornell University. A member of Phi Beta Kappa, he has received Danforth Grants for research in the humanities, a grant from the French Government for study in Paris, and a Fulbright Grant for study in Vienna, where he was an apprentice conductor at the Staatsoper.

He is chairman of the Music Department at Goucher College, Chairman of the Music History and Literature Department at the Peabody Conservatory, and Conductor of the Baltimore Chamber Orchestra; he has translated many articles for publication in English, and is the author of approximately five hundred reviews and articles on musical subjects.

Under the terms of the Music Critics Program, which is subsidized by the Fromm Foundation, six young music critics will be invited to be in residence at the Tanglewood Festival for a period of three weeks.

Berkshire Festival

In cooperation with the administrators of the Berkshire Festival, and under the guidance of senior critic, they will attend rehearsals of the Tanglewood Orchestra, the Boston Symphony, and the various musical organizations participating in the annual Fromm Foundation Contemporary Music Festival which takes place at the end of every Tanglewood season.

"The objective," explained Dr. Nelson, music critic of the Toledo *Blade* and director of Fine Arts at the University of Toledo, "is to create a dynamic forum where young critics can be provided with opportunities to hear the most contemporary kinds of music under ideal conditions; and from their discussions among themselves, with the Senior Critic, and with the various composers and performers who will be present at Tanglewood, they will be able to gain authoritative insights into—and new sympathies for—the development of contemporary music in the United States.

"This is the first program of its kind in the world, and we are confident that it will develop into one of the most dynamic and imaginative projects in American music, with important consequences for the future of contemporary composition in this country."

Music Critic Internship Scheduled at Tanglewood

A music critic internship program will be conducted at the Berkshire Music School at Tanglewood next summer.

Six young music critics will be invited to spend three weeks at the Contemporary American Music Festival. The project is sponsored by the Music Critics' Association and is subsidized by the Fromm Foundation.

The six young critics will be selected by a three-member panel appointed to administer the program. Members of the panel are Dr. Charles Fowler, editor of the Music Educators Journal; Raymond Morin, music critic for The Worcester Telegram; and Dr. Elliot W. Galkin, music critic for the Baltimore Sun.

Galkin is chairman of the panel.

SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

FEB 16 1969

The Phoenix Gazette
D. 92,030

JUL 4 1969

SIX MUSIC critics representing newspapers and periodicals ranging from New York to California have been chosen to participate in the first Music Critic Association internship program at Tanglewood. According to Elliott W. Galkin, music critic of The Baltimore Sun and chairman of the program, Bina Breitner of The Arizona Republic is among the six.

The program is subsidized by the Fromm Foundation. In cooperation with the Berkshire Music Center and under the guidance of a senior music critic, the interns will attend rehearsals and study scores as they are played by the festival orchestra and the Boston Symphony Orchestra.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 2 1969

Music Critics To Meet At Tanglewood

LENOX — The annual conference of the Music Critics Assn. will be held at Tanglewood this year, from Monday, Aug. 11 through Thursday, Aug. 14.

Critics may register on Monday afternoon or night if they wish to hear the Berkshire Festival performance of Alban Berg's "Wozzeck," a concert version under the direction of Erich Leinsdorf.

Regular sessions of the conference will begin Tuesday and continue through Thursday afternoon.

Among others, there will be a session on "Composers in Crisis," one dealing with the "Critics Institute," one of the business of the MCA and the American Musical Digest, and a free-for-all session for critics. One session proposed may be entitled "The Twilight of the Music Critics — Kritikdammerung?"

Leinsdorf, Tanglewood are in the music news

By ALFRED BURKE
Sun Music Critic

Music

LOWELL — Erich Leinsdorf, music director of the Boston Symphony orchestra, will conduct two programs to be given during the annual meeting of the Music Critics Association, Inc., to take place at Tanglewood Aug. 11-14. Heading the session will be Boris Nelson, association president.

Among the musical events available to those attending will be a concert performance of Alban Berg's "Wozzeck" (Monday evening), a concert of rock music - contemporary trends — (Tuesday evening), chamber music (Wednesday evening) and on Thursday, Stravinsky's "Histoire du Soldat," a work including a dance group. Maestro Leinsdorf will direct on Monday and Thursday.

The conference session will take place Tuesday, Wednesday and Thursday. The subject Tuesday will be "Composers in Crisis". Another session will be concerned with the "Critics Institute", and the final day will find a free-for-all session at which time all attending critics will be invited to actively participate. Plans have not been completed for a panel session with various conductors taking part.

As previously announced, John Ogasapian, organist and choirmaster at St. Anne's church, and assistant professor of music at Lowell State college, will be the guest artist at next Wednesday evening's summer organ series program in the Memorial Music hall, Methuen. His program will include: Variations on a Knight's Song (Antonio de Cabezon), Prelude and Fugue in G Minor (Buxtehude), Choral-Prelude, "Blessed Jesus, We are Here" (J. S. Bach), Toccata and Fugue in F Major (J. S. Bach), Choral in A minor (Franck), Partita - "There is a Reaper Called Death" (David), Divertissement (Vierne), Modere et Expressif (Fleury), and Prelude and Fugue in B Major (Dupre).

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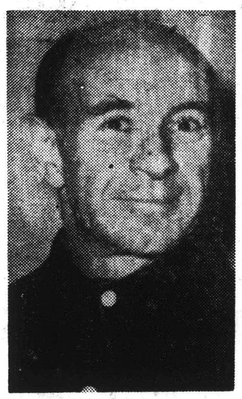
One of the popular "Weekend Preludes" will be presented at 7 p.m. at the July 18 concert. In the main concert Rossini's "L'Italian in Algeri" (Overture); the Piano Concerto No. 1 (Wild), by Scharwenka and Stravinsky's "The Rites of Spring" will be heard.



Erich Leinsdorf

On Saturday morning at 10:30 a.m., there will be an open rehearsal. The concert for that evening and the performing soloist will be announced at the concert. Closing the program will be "Romeo and Juliet" a suite by Prokofiev. The Sunday afternoon program will be all Tchaikovsky, in which the Introduction to Act II of "Swan Lake", the Violin Concerto (Zukerman), and the Symphoy No. 5 will be performed.

The following weekend also will start with a Friday evening Weekend Prelude. The main concert will provide an evening of Beethoven and Brahms. The Beethoven list will offer the Overture "Egmont" and the Symphony No. 1. The Brahms Concerto No. 2 (Watts) will complete the event. An open rehearsal will take place Saturday morning. The Verdi opera will be the evening's musical fare. On Sunday Charles Wilson will conduct the Symphony No. 2 by Sibelius and the Beethoven "Emperor" Piano Concerto with Vladimir Ashkenazy as soloist.

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SUN
LOWELL, MASS.
(E) 43,850 (S) 39,575

JUL 13 1969

Critics Assn. To Meet At Tanglewood

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Miles Kastendieck will be conference chairman. Already announced are panel discussions on the current state of composition, the financial crisis of the arts, and the state of criticism.

The Baldwin Piano Co. has arranged a demonstration of its new ED-1 electro concert grand piano, used with orchestra for the first time July 18 by Earl Wild, playing Scharwenka's first piano concerto with Erich Leinsdorf and the Boston Symphony at Tanglewood.

Among those invited to participate in the discussions are Erich Leinsdorf, Gunther Schuller, Paul Fromm, Luciano Berio, Donald Martino, Theodore Antoniou, Alexander Goehr, Phyllis Curtin, Ralph Burgard, Richard Wangerin, Elliott Galkin and Clark Mitze.

The participating critics are also invited to attend several concerts of the festival of contemporary music, including a performance of Alban Berg's "Wozzeck," conducted by Erich Leinsdorf, with the Berkshire Music Center Orchestra and Vocal Fellows. They are also invited to the Boston Symphony's three Berkshire Festival Concerts on the weekend of Aug. 15. Erich Leinsdorf, Max Rudolf and Henry Lewis will conduct, with soprano Marilyn Horne as soloist on Lewis's program.

Kastendieck, in announcing the conference program, noted that all music critics, editors and writers are invited to attend, whether or not they are currently members of the Music Critics Assn. Those interested should write or phone the Boston Symphony's Press Office at Tanglewood, Lenox, Mass. 01240. The phone number is (413)637-1600.

REGISTER
TORRINGTON, CONN.
(E) 11,406

JUL 23 1969

BSO To Host Music Critics

The Boston Symphony Orchestra will host the 1969 meeting of the Music Critics Association at Tanglewood from Aug. 11 through 14.

Miles Kastendieck, conference chairman, has planned panel discussions on the current state of composition, the financial crisis of the arts and the state of criticism. There will also be an introduction to the new Critics Institute and the Boston Symphony Orchestra and Acoustic Research, Inc., will host a press conference on new broadcasting techniques. The Baldwin Piano Co. will demonstrate its new electro-concert grand piano which Earl Wild used at Tanglewood at July 18.

Several members of the BSO will participate in the discussions. Interested critics, writers and editors are invited.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

135

CRITICUS ASS'N. ← →

TANGLEWOOD Institute

FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,450
JUL 25 1969

Music Critics Association Meeting

TANGLEWOOD, LENOX, Massachusetts — The 1969 meeting of the Music Critics Association will be held at Tanglewood from August 11 through 14. The Boston Symphony Orchestra will be host for the conference, which takes place during the seventh week of the Orchestra's Berkshire Festival. The meeting is also concurrent with the second week of the annual Festival in Contemporary Music, sponsored by the Boston Symphony's Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

Miles Kastendieck will be Conference Chairman. Already announced are panel discussions on the curent state of composition, the financial crisis of the arts, and the state of criticism. There will be an introduction to the new Critics Institute sponsored by the Music Critics Association and a Critics Free-for-all, a wide ranging open discussion. The Boston Symphony and Acoustic Research, Inc., will be hosts at a press conference reception at which new 4-channel stero broadcasting techniques, developed in conjunction with WCRB, Waltham, and WBGH, Boston, will bepublicly demonstrated for the first time.

The Baldwin Piano Company has arranged a demonstration of its new ED 1 electro concert grand piano, used with orchestra for the first time on July 18 by Earl Wild, playing Scharwenka's first piano concerto with Erich Leinsdorf and the Boston Symphony at Tanglewood.

Among those invited to participate in the discussionare Erich Leinsdorf, Gunther Schuller, Paul Fromm, Luciano Berio, Donald Martino, Theodore Antoniou, Alexander Goehr, Phyllis Curtin, Ralph Burgard, Richard Wangerin, Elliott Galkin, Clark Mitze, and of course, members of the press.

The participating critics are also invited to attend several concerts of the Festival of Contemporary Music, including a performance of Alban Berg's Wozzeck, conducted by Erich Leinsdorf, with the Berkshire Music Center Orchestra and Vocal Fellows. They are also invited to the Boston Symphony's three Berkshire Festival concerts on the weekend of August 15. Erich Leinsdorf, Max Rudolf, and Henry Lewis will conduct, with soprano Marilyn Horne as soloist on Mr. Lewis's program.

Mr. Kastendieck, in announcing the conference program, noted that all music critics, editors, and writers are invited to attend, whether or not they care currently members of the Music Critics Association. Those interested should write on phone the Boston Symphony's Press Office at Tanglewood, Leonx, Massachusetts, 01240. The phone number is 413 637-1600.

The Sunday Star
WASHINGTON, D. C.
SUN. 362,408
JUL 27 1969

Time for Tanglewood

By IRVING LOWENS
Music Critic of The Star

The country's leading music critics are going to be having a pretty busy time of it for the next few weeks, but not necessarily writing for their papers. A fair number of them are going back to the study desk.

Beginning tomorrow, the Music Critics Association will be unveiling its first Tanglewood workshop and seminar, a three-week affair conjointly sponsored by the Fromm Music Foundation of Chicago, the Berkshire Music Center, and the MCA.

The workshop-seminar will be closely integrated with Tanglewood's annual Festival of Contemporary Music, a unique "festival within a festival" (also sponsored by the Fromm Foundation) which temporarily turns the summer home of the Boston Symphony Orchestra into the country's avante garde musical capital.

The affair has been designed to give half a dozen younger practicing critics (working under the general supervision of senior critics) maximum exposure to what today's serious composers are doing. They will have an opportunity not only to hear a wide variety of difficult new works, but to discuss them with those intimately connected with their creation—the composers themselves and the musicians who perform them. They will also be writing about this music and criticiz-

See CRITICS, Page C-4

CRITICS: Workshops

Continued from Page C-1

ing, among themselves, their views.

Chosen for the first MCA workshop-seminar are Bina Breitner (Phoenix Arizona Republic), Anita D. Earle (Chicago Daily News), Ylda Novik (Washington Evening Star), Geraldine E. Ostrove (Baltimore Symphony Orchestra program annotator), Carolyn Raney (Baltimore Sun) and Michael Sherwin (High Fidelity/Musical America).

Chairman of the selection committee and general administrator of the workshop-seminar is Elliott W. Galkin, music critic of the Baltimore Sun. Among the senior critics participating will be Miles Kastendieck (Christian Science Monitor), Irving Lowens (Washington Evening Star), Raymond Morin (Worcester Telegram), Boris Nelson (Toledo Blade) and Thomas Willis (Chicago Tribune).

Meanwhile, later in the week—on Friday to be exact—a seven-day opera workshop and seminar for music critics under the sponsorship of the Corbett Foundation of Cincinnati will be starting at the Aspen (Colo.) Music School.

Paul Hume, music editor of of the Washington Post, is the supervising critic at Aspen. The purpose of the Aspen workshop-seminar is to give music critics who have had limited background and experience in the workings of opera an opportunity for first-hand study of the opera world. With the Aspen faculty, Hume will conduct daily seminars in each of the major areas of opera production, discussions of the historical background of opera from the standpoint of musical style and production, and will lead critical sessions on the reviews to be written following each opera or concert.

Selected to go to Aspen are Carl Cunningham (Houston Post), Donald Dierks (San Diego Union), Glenn Giffin (Denver Post), Peter Hellman (New York Magazine) and Kathleen Morner (Chicago Sun-Times). They will observe the training and coaching of 14 young singers, in residence at the Aspen Music Festival this summer thanks to the Corbett Foundation, as they prepare for their performances in Mozart's "Abduction From the Seraglio" and rehearse for an evening of opera excerpts. The critics will also have a chance to talk with leading technical and musical personnel who will be directing the group at Aspen.

As if this were not enough of a busman's holiday, the Music Critics Association will be holding its annual conference at Tanglewood, where the Boston Symphony Orchestra will play host to the nation's musical press from Aug. 11 to 14.

Among the more titillating non-musical events programmed are panel discussions on "Composers at the Crossroads" (with Luciano Berio, Theodore Antoniou, Alexander Goehr and Donald Martino), "Crisis in the Arts—Pay or Perish" (with Ralph Burgard, Richard Wangerin and Clark Mitze) and "Twilight of the Critics: Kritikerdaemmerung?" (with Gunther Schuller, Erich Leinsdorf and Phyllis Curtin).

In announcing the four-day program, Miles Kastendieck, conference chairman, noted that all music critics, editors and writers are invited to attend the conference, whether or not they are currently members of the Music Critics Association. Professionals (and professionals-to-be) interested should write or phone the Boston Symphony's press office at Tanglewood (Lenox, Mass. 01240; phone 413—637-1600) for details on accommodations and other information.

Tanglewood Pops

Over the last few years, the Boston Symphony Orchestra's summer home at Tanglewood, near Lenox, Mass., has become a bastion of contemporary "classical" music.

Last year, a series called Tanglewood Trends was inaugurated to cover what the orchestra calls "the best in current non-classical musical expression."

Here is the schedule of coming events:

July 29: Mahalia Jackson, Ornette Coleman, The Thad Jones-Mel Lewis Orchestra.

Aug. 12: Jefferson Airplane, B. B. King, The Who, The Joshua Light Show.

New York Post
D. 707,120 SAT. 369,902
AUG 1 1969

Music Critics Assn. to Meet

The 1969 meeting of the Music Critics Assn. will be held at Tanglewood, Lenox, Mass., Aug. 11-14. The Boston Symphony will be host for the conference which takes place during the seventh week of the Orchestra's Berkshire Festival. Miles Kastendieck, N. Y. correspondent for the Christian Science Monitor, is conference chairman.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575
AUG 3 1969

Critic discusses future, past conclaves

By ALFRED BURKE
Sun Music Critic

LOWELL—The Music Critics' Association's 1969 convention, slated to get underway Aug. 11 (through the 14th) at Tanglewood, will be led by that distinguished critic and writer, Miles Kastendieck. Kastendieck, as convention chairman, will head all the session's meetings.

The conclave will be in session during the seventh week of the Boston Symphony's Berkshire Festival. And the meetings will be concurrent with the second week of the annual Festival of Contemporary Music, sponsored by the Boston Symphony's Berkshire Music center in cooperation with the Fromm Music Foundation of Chicago.

There will be a number of panel sessions whose purpose will be to discuss the various phases of composition in its current state; the financial crisis of the arts, and the state of criticism. An introduction to the new Critics Institute sponsored by the Music Critics Association and a critics' free-for-all—a wide ranging open discussion also are on tap.

The Boston Symphony and a research organization will serve as hosts at a press conference reception at which new 4-channel stereo broadcasting techniques, developed in conjunction with a Boston and Greater-Boston broadcasting combine, will be publicly demonstrated for the first time.

Among those invited to participate in the discussions are Erich Leinsdorf, music director of the BSO; Gunther Schuller, composer, writer and president of the New England Conservatory of Music; opera soprano Phyllis Curtin, and Paul Fromm, Luciano Berio, Donald Martino and Theodore Antoniou. Also, Alexander Goehr, Ralph Burgard, Richard Wangerin, Elliott Galkin, Clark Mitze and members of the press actively interested in the arts.

Participating critics will be guests at several concerts at the Festival of Contemporary Music, including a performance of Alban Berg's "Wozzeck", to be conducted by Maestro Leinsdorf, with the Berkshire Music Center orchestra and Vocal Fellows. They will also attend as guests the Boston Symphony Orchestra's three Berkshire Festival programs, scheduled for the weekend starting with the Friday evening, (Aug. 15), concert.

Conducting these concerts will be Erich Leinsdorf, Max Rudolf and Henry Lewis. Soprano Marilya Horne will be the soloist for the concert to be directed by Mr. Lewis.

New England has served as host for critic and composer conferences many times. One of

Max Rudolf

the most outstanding of these affairs was the one held at Harvard University during the late 1940s. The gathering of the "minds" was described as the most impressive endeavor of its type ever held in this country. Critics and composers came from every part of the world, and this being the first assignment of major proportions we ever attended, there was the opportunity of gaining valuable knowledge as well as much-needed experience

Coming to our aid were the late Cyrus Durgin of this city who was, during his time, one of the leading metropolitan music columnists and critics; and the other, Warren Storey Smith, professor emeritus in history at the New England Conservatory of Music and dean of New England press music critics for many years. During one of the luncheon periods our friend Cyrus introduced us to the late critic, Olin Downes.

One of Mr. Downes' colleagues was Virgil Thompson the distinguished critic, educator, author, conductor and composer of many excellent pieces which included opera, symphony, chamber pieces, songs and sonatas for various instruments. He was the main speaker for the final session and we were impressed by his sincerity and unaffected manner in delivering a message—a message that without doubt was valuable to everyone assembled in Sanders theater.

A year or two later we were invited to attend another such session. This was held in Hartford, Conn., and was sponsored by the Hartt Foundation and a leading newspaper. One of the suprising revelations of this two day affair was the critical account of a performance of Bizet's "Carmen"—written by the executive publisher of the sponsoring publication. This was not too surprising when it was learned that this talented gentleman had a finished education in music. It has always amazed us however, how he could create such a clear picture of what had happened on stage, especially in a space of about five paragraphs.

Durgin was the main speaker and his discourse on music and its place in the non-metropolitan areas gained for him a standing ovation at the close of festivities.

136

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 159,400 SUN. 237,568
AUG 3 1969

Bina to Tanglewood

Republic music critic awarded fellowship in intern program

Bina Breitner, music critic for The Arizona Republic, has been awarded a three-week fellowship to a Music Critics Internship Program at the Berkshire Festival at Tanglewood this summer.

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The six interns will attend rehearsals and study scores, as well as attend performances of orchestral, chamber, operatic and rock music.

Legislatures Give More

U.S. Funds Spur Arts Councils

By S. GORDON GAPPER
Journal Music Critic

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UTICA PRESS
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Melodies mingle with scenic beauty at Tanglewood

Sunday, Aug. 10, 1969 X The Arizona Republic N-3

By BINA BREITNER

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I had never been to Tanglewood, and even the descriptions of its beauty do not match its natural wonder.

The sounds of a bassoonist repeating a Hindemith phrase mingle all day with operatic melodies, orchestral fragments, a jazzy saxophone and the comfortable conversation of musicians gathered on the grass or in clumps of cafeteria tables.

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We have been involved so far in two concerts, several rehearsals, conversations with composers Peter Tod Lewis and Theodore Antoniou, a session of criticizing each other's reviews and analysis by BSO conductor Erich Leinsdorf of Alban Berg's opera "Wozzeck," which will be performed here tomorrow and Sunday in one of several indoor and outdoor auditoriums.

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BILL GRAHAM of the Fillmores East and West is presenting the next "Contemporary Trends" concert Tuesday. We missed Janis Joplin, the Butterfield Blues Band, Tim Hardin and more rock stars who appeared before we arrived. Graham's concert will offer us Jefferson Airplane, The Who, B. B. King and Joshua Light Show. We will also have an electronic music concert Saturday.

Downtown Lenox, if one may so exaggerate, is only two miles from Tanglewood, quite near our dormitory at Berkshire Christian College.

It's a charming New England town filled with clapboard houses with porches and white fences, small shops and art galleries, Old World hotels and trees to hide the necessary gas stations. The streets are narrow and the atmosphere is one of calm and small town trust.

In the near future we will have a great deal more music; two more senior critics, (Miles Kastendieck and Tom Willis) to assist Elliott Galkin, our leader the last few days; more sessions discussing purpose, content, and style of music criticism; meeting with composers; and vistas to make the music a visual as well as aural pleasure.

When time permits, I will provide you with more details. It may take a while because if the lake doesn't tempt me, a rehearsal or a mountainside will.

AMUSEMENTS

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445
AUG 6 1969

murs of mass approval rise over countless audiences when good quality show tunes, patriotic airs and personable vocalists, or soloists are presented. I am confident that our very competent Symphony Orchestra can perform even such mundane fare to perfection.

Insofar as attracting music lovers to the Symphony's own series at Music Hall, one can only observe the history of the Boston Pops. One cannot quibble with the Pop's success in catering to that large segment of music lovers now present on the American scene.

George Smith's affable personality, his lively programs and apt vocalist and soloist choices have gained him popularity through the years as a master of his trade in the Park Board concerts.

His personal advice and a perusal of his programs of the past ten years would be most helpful to companies financing the concerts, and finally to the Symphonic programmer for the ultimate long-lastingness of this worthwhile endeavor. Sincerely, MR. AND MRS. VICTOR F. JELEN.

ONE OF THE MAIN TOPICS to be discussed at sessions of the Music Critics Association meeting next week at Tanglewood (near Lenox, Mass.) will be the financial plight of major, minor and community orchestras in the USA. Linked with this subject will be, of course, the "hot" topic of merging orchestras — a matter of heated discussion in Buffalo (N. Y.) for instance, where the money situation was so desperate that an emergency (successful) drive for funds to support the orchestra only staved off an "inevitable crisis." A merger of the Buffalo and Rochester orchestras is being weighed carefully by all parties involved.

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Changes Are Necessary, Critic Learns

Hard Times Face Musicians

By S. GORDON GAPPER
Journal Music Critic

HANOVER N. H. — The way you hear it these days—from composers, conductors and performers — the changes which have taken place in music are nothing compared with what we are about to receive.

Conversations during the annual conference at Tanglewood in Massachusetts and here at Dartmouth College's seventh annual Congregation of the Arts make it as clear as a New England mountain stream that these changes are going to surge from the concert audience to the parlor piano.

And both of those, incidentally, are in danger of being swept out to sea.

There is an intensity, indeed a desperation, in the musical scene today as concerned persons try to find the answer to holding audiences against the threats — if that is what they are — of economics and technology. To take an example of the latter first:

The critics en masse were able to hear the Baldwin electronics piano, which was first played in public by Lorin Hollander last February to a limited audience in New York City.

It was demonstrated in the shed at Tanglewood the other day. It is a concert grand without sounding board. Instead, the string vibrations are picked up electronically and reproduced through loudspeakers under the instrument.

The sounds available to the pianist are much softer and louder than those he can make with a conventional piano. Moreover, through the use of two pedals he can vary the intensity of sound as much as he likes to give a tremolo effect and can confine his effects to either end of the keyboard. Eventually, the controls will be placed close to the keyboard and he will be able to vary timbre as well as volume, thus adding vastly to the capabilities of the piano. The sound, too, can be channeled to other speakers.

All this is not to plug the Baldwin Piano and Organ Co. (the other major American piano distributor apparently is not interested) but simply to show how far the use of electronically modified instruments has gone beyond the "traditional" audience's fikes and dislikes. The company expects it to take some time to get into real production — perhaps a year — and is making no prediction about price.

The critics also were given a demonstration of "domestic" four channel stereophonic sound, which will be available in the Boston area this fall (if you have four stereo radio sets) and undoubtedly will be found everywhere before too long.

Boston Symphony Orchestra concerts will be broadcast in this area from two FM stations. The effect of having speakers for different channels at the four corners of the room is, as they say, total concert hall realism. The broadcasts will be sponsored, one feels obliged to say, by the firm which helped develop the technique, Acoustic Research, Inc., Cambridge, Mass.

What all this — live or recorded — is going to do to the concert hall audience is anybody's guess. Or would be if it weren't for an uncomfortable fact already noted by John Hamilton, director of Dartmouth College's electronic music studio.

That is that for the first time last season, audiences for symphony orchestras in the United States dropped.

This does not mean that the cultural boom in the United States has gone bust; it means that the stream of music is beginning to flow into entirely new channels and that the custodians and purveyors of music —those who pay and those who play —are going to pull farther away from their already alienated audiences unless something drastic is done.

Ralph Burgard, an official of the Associated councils for the Arts, a national body serving state and local arts councils, told the critics at Tanglewood:

"New forms of regional cooperation are going to be important — for economy and for reaching new audiences."

He gave as an example the cooperation of several musical organizations (symphony orchestras and others) in Ontario, which have a centralized, computerized mailing, a unified box office and a common employe insurance play.

He believes actual mergers of orchestras (such as those proposed for Buffalo and Rochester in New York, or Cincinnati and Indianapolis) "are not going to be much of a factor."

He added that a national scientific survey had indicated that music and sex (not necessarily in that order) have given individuals their most important experiences.

Which seems to give force to his argument that "the money crisis has to be solved" and that the arts deserve "higher priority" than they have had "in the nation's business."

Richard Wangerin, president of the American Symphony Orchestra League, outlined the so-called Missouri Plan in which the Missouri State Council for the Arts is involved. The object is to have the St. Louis Symphony and the Kansas City Philharmonic take part in small-town orchestra series.

First-chair players in the two large orchestras would be available to give clinics in high schools and also as soloists in concertos with the poorer orchestras. And the local orchestras would be invited to send stands of players to take part in rehearsals and performances of the larger orchestras.

The scheme, Wangerin said, would raise the artistic standards of the smaller orchestras and at the same time broaden the earning power and audience of the larger orchestras.

Music lovers are now aware that the Minneapolis Symphony's title has been broadened to Minnesota and that rumors are rife as to the Detroit Symphony's intentions to get on concert series in outstate Michigan, including that of the Flint Symphony.

Whether or not you believe such moves are advantageous to both parties, Wangerin said, they "need understanding on both sides" to make them work.

Symphonic costs are up, Wangerin pointed out, because payrolls keep climbing.

Although orchestral players' salaries average under $10,000, he said, the scale for players in the top ten orchestras began last year at $10,000.

Basic payment for the Philadelphia Orchestra, he said, is $16,080 per man and "that's for a 20-hour week and includes seven weeks' vacation."

Of that, he said, $14,000 represents what the sponsoring society has to raise and the rest what each player gets from the orchestra's recording contract. (Some orchestras, including the Boston Symphony, are now signing contracts with European record companies because reproduction costs are much cheaper across the water).

Erich Leinsdorf, retiring conductor of the Boston Symphony, observed for the critics that it is rehearsals and not performances that cost money, since there are more of them, and that "there has been a steady erosion" of rehearsal time resulting from decisions in musician - management salary negotiations.

The result of fewer rehearsals is, he said, that some orchestras are giving fewer programs than before, even if the number of concerts has increased. They are, in other words, sticking pretty much to familiar, well-rehearsed material.

It is readily demonstrable that this is not keeping young audiences, and Conductors, and Marion Di Bonaventura, the music director of Dartmouth's summer arts program, believes that if economics has to be a determining factor in the survival of music, some drastic changes have to be made in how the music business is run.

"Music is at a crossroads," he told me," or rather at a dead end, because its economic life is threatened. Music will have to have a day of reckoning."

One part of the solution as he sees it appears paradoxical.

He suggests that in view of the increased length of most orchestras' seasons, the membership of orchestras could be increased from about 100 to about 140 to make them more flexible in length of employment and styles of program (the effective size of two large orchestras which merge, it has been suggested, would be reduced to about that figure.

He also suggests that it is "absolutely imperative that audiences be brought past Ravel and Debussy"—that is, into the vast contemporary literature which many orchestras ignore, despite young people's interests.

He believes that many persons stay away from concerts because they hear enough traditional music piped into offices, stores, elevators and airline terminals.

To Hamilton, the electronic composer surrounded by $50,000 worth of equipment (making the Dartmouth studio one of the top five in the United States.), the corner has been turned.

He looks forward to a computer hookup (which some other schools have) which will make the electronic composer's work a lot easier. Even now, he told me, the technical knowledge required to compose music electronically is "much less crucial" than it was when composers began playing with sine tones.

There are still only about 200 commercial records of electronic music, said Hamilton, running his hands along Dartmouth's huge stock of unpublished tapes by most of the world's masters of electronic music. But the supply is increasing and Hamilton gave this example of the demand.

Dartmouth has issued a disc of works by finalists in its 1968 International Electronic Music Competition. Before the recent LP, "Switched-on Bach," made from a Moog synthesizer, hit the stands, the Dartmouth disc had sold 4,000 copies. Since "Bach" appeared, the Dartmouth disc sold 25,000 copies in a similar time period.

Having heard something familiar played electronically, people are more willing to listen to original electronic composition, he believes.

The same kind of equipment that is sending astronauts to the moon and back turns up in the composition of electronic music and Di Bonaventura had something to say about this: "I find it quite grotesque that these heroic men played "Take Me Back to Houston." I would have found it equally grotesque if they had played "Aida." They still would have proved themselves victims of our cultural environment."

The Flint Journal, Flint, Michigan
Monday, August 18, 1969

Critics, We Hate You: That's Brief Comment Of a Noted Composer

By JOHN DWYER

"MUSIC critics, I think, have a kind of neurotic need to be loved. But this is manifestly impossible. The fact is, we hate you."

The speaker was modern composer Gunter Schuller, at the recent gathering of music critics from about 25 states and Canada, at the Berkshire Music Festival in Tanglewood, Mass.

Mr. Schuller, on a panel with other composers, a leading soprano, a publisher and a Boston Symphony Orchestra official, said he had 25 years of experience with music critics to back his statement, and added that about 95 per cent of music critics were inept, inaccurate, insensitive, hopelessly biased.

His two biggest hang-ups were leading critics of New York and Boston, which happen to be his home working territory. Mr. Schuller is head of the New England Conservatory and a frequent conductor of programmed composer in Manhattan.

* * *

A SCHULLER OPERA highly esteemed in the German press was downgraded in New York. A Schuller series of modern works by many composers in Carnegie Recital Hall has not had easy going. The Schuller book, "Early Jazz" (Oxford University Press, 1968) has occasioned some sharp dissent, but worse, some indifferent and lackadaisical comment here and there. In my view it is an excellent and penetrating work, miles above all but a handful of texts on the subject.

Mr. Schuller continued: Even when music critics praised him, it tended to be fatuous and for the wrong reasons. In summary, he couldn't see that any worthy purpose at all was served by the critical profession, though one thing was clear: Adverse criticism, particularly in the last decade, has had no effect whatever on his upward progress as composer, conductor and administrator. As indeed it hasn't.

* * *

WELL, IT WAS more than uncomfortable. Decent critics suffer acutely from their own printed sins, which cannot really be erased by any ensuing, amending comment. And they seem to share a collective guilt, as it was obvious here, at accounts of manifest unfairness or lack of comprehension anywhere in the profession.

Still, something was terribly wrong. Critic Elliott Galkin of the Baltimore Sun responded first, while most of us were trying to sort out our malfeasances from a blanket indictment.

Dr. Galkin had been running the Music Critics Association's first Berkshire Internship Program for six young critics, or young at the trade. His mission was to encourage them to write well, fairly and clearly, seek high standards and mature perspective and, perhaps above all, develop a sense of commitment to a profession of reasonable dignity which might result in some contribution to art.

* * *

HE DESCRIBED these aims versus the morbid prospect outlined by composer Schuller. He said that in all justice a critic or composer should be judged by the best he has done. And he wasn't going to be told by any disgruntled composer or anyone else that his efforts (very wearying and freely given efforts, I will add) to raise critical standards and goals were worthless, and that he ought to close up shop.

He said much more that was pointed, and at length Mr. Schuller replied that Dr. Galkin's critical writings were fine, but a rare exception. That was hardly the point.

For myself I didn't know what to do about the Schuller implacable impasse, really, but I called for and got the floor, rose and said: "Mr. Schuller, I love you." It drew some relieved laughter, and from Mr. Schuller the only smile, I believe, in a somber session.

From there, I suggested that Mr. Schuller should get around more, possibly take residence in Buffalo, Montreal, Toronto other music centers where music including the wildest avant-garde is greeted with interest and at the very least, careful reporting.

* * *

IN SUCH CENTERS composers are among the most avid newspaper readers, and if they are not always cited for excellence, they are paid close attention and the object is to understand them and convey their ideas to the public.

From there on it was rather jumbled and not very orderly, with comments flying around, triggered by these two statements. In truth, there was no articulate conclusion on either side and composer Schuller had to hurry off to rehearsal of a modern program for the festival.

However, I think I can put together what Dr. Galkin and I had in mind, though I do not know Dr. Galkin except by honored reputation and there was no collaboration before or after:

If 95 per cent of music critics are to be disqualified (Mr. Schuller's unilateral assumption, but we'll assume it) that still leaves 5 per cent of critics to be reckoned with on a serious basis. It could be argued quite as well that only 5 per cent of composers are worth critical comment. History, not music critics, gives the second assumption more support than the first.

* * *

NOW, THEN, visualize a music critic addressing a gathering of composers and saying: "You seem to have an unassimilated childhood desire to be loved, but the fact is, we music critics hate you.

"About 95 per cent of you write worthless trash. Of the rest, you probably please us for the wrong reasons. Your activity in writing down notes and making sounds, therefore, we cannot classify as art. The profession of composing, in short, has no artistic basis at all. And we have 25 years of listening experience to clinch the argument."

Such a music critic making such a statement to any composers, bad or good, would be repudiated by the best of his critical colleagues, I think, and his remarks rejected in toto on the grounds of rank prejudice.

It is my hope that some day composer Schuller will see the connection.

BUFFALO EVENING NEWS
Saturday, August 23, 1969

1366

MUSIC: The Function of Criticism

By PAUL FROMM

The only excuse I can offer for what might otherwise seem presumptuous — a discussion of music criticism — is my eagerness to promote and improve the cultural climate for music. My credentials consist simply of forty years spent listening to music and my desire to increase my own capacities and awareness as a listener. Also, I have a profound longing to live in a community where the significance of music is recognized as an integral part of our cultural and intellectual life, where the sustenance and development of the music of our own time is a deeply felt responsibility.

Since music criticism is the only available channel of general information on music, I have always turned to it with hopeful expectancy. Thus there is no hint of any professional involvement in my attitude toward criticism. I, as an individual, merely would hope to benefit from good music criticism; and I would therefore be most grateful were it to achieve its highest potential.

The question might then be asked of me, how optimistic am I that it will fulfill a useful role in the future? My reaction whenever anyone asks me about the state of musical life in any of its forms is rather like that of a meteorologist who is asked about his prognosis for the day's weather. "Optimistic," he says. "But," the enquirer persists, "if you are so optimistic, why do you look so worried?" "Because," he answers, "I am not at all sure that my optimism is justified."

I do not pretend to predict the future of music criticism, and I certainly do not wish to pass judgment on what the critics have done or are doing. To do so would be as presumptuous for me as it is for some of our music journalists to presume to legislate what music should be, rather than communicating what it is. Instead, I will suggest to you, the critics, what has proved must useful to me, both as your reader and as a music lover. I will also indicate what has not been helpful, and I will conclude by mentioning what I look forward to finding in future criticism. My hope is that these comments may be useful to you.

However, I am not suggesting that any imperatives exist, or that the way to meet your obligations to the reader is to write down to him. Just as composition and performance should realize the composer's ideas, so music criticism should satisfy the writer's sense of professionalism. The only obligation to the reader is to inform and to educate. And this obligation can be met only by good critical judgments, and these, in turn, depend on uncompromising self-criticism.

The music critic has special responsibilities. While the performer and the composer influence the cultural climate by the nature and quality of their work, the professional critic — who also has the right to pursue his own ends — because of the position he holds, has a great influence on the way in which the work of the performer and composer is understood. Therefore, he, too, influences the cultural community. He has the power to help or hinder his readers in achieving enlightened and informed contact with the musical activity around them.

If you critics feel that music criticism has fulfilled its responsibilities to the utmost, you will not find my dissatisfactions with the past or my hopes for the future either interesting or useful. But you are here, presumably, because of your own concern about the role of music journalism. Perhaps you, too, are not entirely satisfied with it. Or perhaps you think that its influence has declined and wish to recapture its earlier importance. But since the importance of music criticism in the past was largely of a commercial nature, I can hardly believe that you would participate in a serious musical forum if you hoped merely to revive this kind of commercialism. So I assume that, far from feeling nostalgia for music criticism of the past, you are looking searchingly into the question of what it can become.

Paul Fromm looks over the score of "Events II" with the composer, Theodore Antoniou. The work was commissioned by the Fromm Music Foundation and had its first performance on July 30 at the Festival of Contemporary Music at Tanglewood.

Some of the salient features of music journalism as it has been, and as it largely still is, constitute formidable barriers to such a hopeful development. In particular, what I miss is a concentration on what must ultimately be the critical issue and the only real news in music: The awareness of the characteristics of an individual composition. Instead, there is an unfortunate preoccupation with the activity rather than the object. Yet the activity exists only for the object — the individual musical composition and even a "literature" of music is no more than a collection of individual compositions, a clear case of a whole that is indeed less than the sum of, or even one of, its parts.

This concentration on the activity tends to obstruct the reader's awareness of the object. Often it takes the form of an espousal of an ideological position about music, the advocacy of a particular "style," and more often the rejection of some other "style." However, ideology is, in fact, utterly irrelevant in music: Ideology concerns itself with the way things have been done in general rather than the way in which a particular thing has been done. As a matter of fact, outside of journalism, talk about "styles" and "kinds of music" has very little currency among musicians, especially composers, and particularly contemporary American composers. Accordingly, to write about music in ideological terms is to report inaccurately on the state of musical thought and activity, and to create a journalistic world of music that is in no way recognizable as the world of music itself. Thus, when ideological points are made under the guise of reportage, the objective of musical clarification is not well served. For example, phrases like "post-Webern serialism" are used as code words. I do not approve of such simplifications and I urge you not to approve of them either. And, indeed, one wonders whether such pseudo-descriptive terms are in the best traditions of journalism or intellectual honesty. It seems to me that music journalism could more usefully turn our attention to what the writer himself finds interesting, and hence thinks that we, too, might find interesting.

Also, one wonders what could possibly be a writer's reason for disparaging a certain way of composing music or a particular piece. To hurt someone's feelings? To turn away others even though they might otherwise find a particular piece or performance worthwhile? To influence a "market place" that scarcely exists?

What relevance is there in the question of how many composers are doing a particular kind of thing at a particular time? There is, after all, only one Tristan and Isolde, only one Theory of Relativity, only one Finnegan's Wake, only one Principia Mathematica. What if no one was ever inspired to imitate or develop a given musician's ideas? Does this mean that his work should not have existed, or that it had no value as a creation of the human imagination? A journalistic world where uniqueness is negatively associated with value and quality is indeed at odds with our intellectual and cultural traditions. How many fugue composers would there have to be to justify the works of J. S. Bach?

To speak of that composer, an ideological anachronism in his own time, raises the issue of the pertinence of another idea that frequently appears in newspaper columns: The idea of "musical progress." Composers are often castigated for their "exhausted style." This is especially vexing in the case of music that is presumed to be "twelve-tone," or "traditional" in some obvious way. Imagine criticizing Beethoven for writing his Ninth Symphony in the same tonal system that everyone knew and was supposedly tired of because he had used it in his First, Second, Third, Fourth, Fifth, Sixth, Seventh and Eighth!

I am deliberately refraining from quoting any particular writer because I do not wish to appear to be raising issues of personality. To do so would merely obscure issues which I believe to be vital. Nor would I wish to tell any critic that he should not have written something that he did, in fact, write. To do so would be to be guilty of precisely what I find most obstructive in music criticism: The attempt to legislate what other people ought to be interested in, or, more especially, what they ought not to be interested in.

But if neither of these is the purpose of ideological-legislative writing about music, what is its social or musical purpose, its intellectual locus? Music, after all, has no physical effects; it can not actually be bad for people who are interested in it. And it certainly can not harm those who pay no attention to it. So at best, ideological writing is an excuse for making judgments on the basis of the gross characteristics of pieces rather than their special, individual characteristics; or a way of castigating people whom the writer dislikes or disapproves of. Or it could be a way of helping or hurting whole groups of people economically or professionally, and that surely would be an abuse of a position of influence. Or is it that perhaps ideology and its accompanying air of controversy make good copy? Conflicts between things and persons are no doubt quicker to arouse interest than serious information about what lies within those things or people. I am aware that the "our-side — their-side" formula, intellectually impoverished though it may be, seems to satisfy the needs of a considerably larger number of public-communication purposes than to capture the aesthetic experience of an encounter with a work of art. But, assuming this formula does have a commercial or persuasive value at the gut level for politicians, or "absolute truth" value for revivalist clergymen, what possible value can commercial considerations have for music where originalities and subtleties of ideas and compositions are what count?

Let me hasten to add at this point that the issues are just as germane for non-musicians writing about music as for professional music critics. Nor are composers immune from similar presumptions. Consider the remark made by Arnold Schoenberg in a letter to Rudolf Kolisch about Kolisch's analysis of one of Schoenberg's Quartets. Schoenberg said that it was not useful to know "how it is done, but only what it is." Now, even a moment's reflection reveals the vacuousness of such a remark, for obviously to speak of "how it is done" can only be a metaphoric description of "what it is." How it was done is thus a hypothetical question; even "what it is" depends on who is talking about it. The composer himself can only be talking about "what it is," despite his supposedly privileged access to the information about "how it is done." Such privileged access is no guarantee against nonsense. Suppose, for example, that I announced that I was going to draw an elephant, and produced what plainly was a horse. Would my insistence that I had drawn an elephant make the results any less a picture of a horse to everyone else? Or, what is more to the point, should it create such an impression?

But the critic may ask, "How can I communicate the sense of a piece I have heard only once to readers who have never heard it and have never studied music?" One obvious answer is: "Study it, and don't write about it after hearing it

See FROMM, Page C-8

The Fromm Music Foundation is an institution which has actively supported the cause of contemporary music in this country for many years. One of its major activities has been the sponsorship (jointly with the Berkshire Music Center) of an annual festival of contemporary music at Tanglewood.

This summer, the foundation underwrote the cost of a three-week music critics' institute sponsored by the Music Critics Association at Tanglewood in association with the contemporary "festival within a festival." The purpose was to give half a dozen professional writers about music a chance to investigate in depth, through direct contact with the composers and performers, some of the difficult works in new styles that were presented.

Paul Fromm, the Chicago wine-merchant who established the foundation bearing his name, is a music-lover of discernment and wide background. The cogent remarks here printed were delivered at the opening session of the 16th annual conference of the Music Critics Association, which took place last month at Tanglewood.

The Sunday Star
WASHINGTON, D. C.
SUN. 362,408
SEP 7 1969

FROMM: Critics Role

Continued From Page C-4

only once if you can't make sense of it." One of the most valuable services a critic can render is to point out explicitly that a single hearing of something as complex as even the simplest musical composition is hardly a satisfactory way to experience it. If being uninformed qualifies one to make a judgment, nothing that is sophisticated or complex will be valued. Yet Western culture places its highest value on achieving coherence where there is great complexity. If a work were judged solely on the basis of a single encounter, what would one think of the creations of Faulkner, Joyce or Jackson Pollock? What a single hearing tends to encourage is, in fact, the promulgation of facile, readily evocative music.

Another mistake, I think, is the notion that the reader wants or needs something that will convey the "sense" of a piece that he has not heard. But the fact is that there is no reason to value genuinely informative music criticism before one has heard the composition. Every word, every supposedly descriptive phrase, has a multitude of possible musical referents. Words can convey meaning only in conjunction with the concrete sounds of a piece. Therefore, it would be enormously valuable to a listener to provide him with information that he could use either in anticipation of listening or as restrospective elucidation. In such terms, criticism is indeed a form of basic analysis, and requires the full attention and capacity for musical understanding that only a highly sophisticated musician can have. Thus, the criitc, as a musician who writes, has the further burden of developing a clear and simple vocabulary, understandable to a reader uninitiated in musical terminology. This is a formidable task, but an essential one. Its performance would remove music criticism from the realm of vague talk that often is obscure and frivolous.

However, even a writer who lacks the expertise to be a music critic can do worthwhile journalistic work. He can report on musical life, thus helping create public awareness and a milieu for music. Moreover we need informed watchdogs to remind our musical custodians of their deficiencies with regard to their public responsibilities. For example, no one even remembers to play Stravinsky's more recent music, even though everyone talks about Stravinsky. And, although statements of personal preferences reveal only how the writer happens to feel about a composition or a composer's work, expressions of enthusiasm are surely a good thing. At the very least they indicate the depth of the engagement that music is capable of engendering. A critic's praise, though it cannot guarantee widespread enthusiasm, can stimulate interest; and this can result in the performance of a work so that others can hear it and decide for themselves. Without the commitment of critics and performers many works of esoteric composers would remain unfamiliar. Under no circumstances can I see any virtue in preventing performances.

In fact, there is so much to be done that I am at a loss to understand why music critics would wish to dwell on irrelevant musical concerns instead of writing on music and musical life in a meaningful way. Music, in its devotion to ideas, is forever renewing itself with each composition and each performance. But the new is only that which has never previously been known. It is merely the particular and the unique, not the unprecedented. The critic's task in regard to new or apparently new music continues to be both a challenging and productive one. In the hope of encouraging you in this task, I offer a remark Thomas Mann made in his introduction to Hesse's Demian. Demian says: "The new is beginning and for those who cling to the old the new will be horrible. What will you do?" Mann suggests that the right answer would be: "Assist the new without sacrificing the old. The best servitors of the new . . . may be those who know and love the old and carry it over into the new."

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WASHINGTON, D. C.
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NEWS OF MUSIC

Spectaculars Enliven Critic's Conference

By IRVING LOWENS
Music Critic of The Star

TANGLEWOOD, LENOX, Mass.—The annual conference of the Music Critics Association, which came to an end here yesterday, coincided with the second week of the Festival of Contemporary Music sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

It was, without question, one of the more spectacular conferences in the association's somewhat staid 16-year history, and it was matched, to a certain extent, by some extremely spectacular musical events.

Tanglewood itself was considerably shaken when a reported 22,000 people, most of them of the pre-30, long-haired variety, showed up Tuesday for a rock concert featuring B. B. King, The Who, The Jefferson Airplane, and The Joshua Light Show. The well-behaved crowd was easily the largest in Tanglewood's history, more than doubling the number attracted by Van Cliburn and the Boston Symphony Orchestra on the previous weekend.

The rock affair, presented under the rubric of "The Fillmore at Tanglewood," was one of a series of weekly Tuesday night "contemporary trends" concerts which have been jamming the 6,000-seat music shed and overflowing its ample capacity all summer. There is by no neans unanimous approval of the series, but there is no way to disregard the importance of such huge manifestations of desire to experience one type of organized sound.

Of somewhat greater musical substance was a quite extraordinary concert performance Monday of Alban Berg's "Wozzeck," presented by the students comprising the Berkshire Music Center's orchestra and members of the center's vocal music program. Under the baton of Erich Leinsdorf, making one of his final conducting appearances as director of the center, the difficult opera received an incandescent reading—certainly one which would have been a credit to any of the world's great opera companies. Well under half of the available seats were filled.

Still another type of spectacular transpired on Wednesday evening, when Stravinsky's "Histoire du Soldat" and Robert Ceely's "Beyond the Ghost Spectrum" (a work newly commissioned by the Berkshire Music Center and the Fromm Music Foundation) were performed in danced versions.

Joseph Gifford's choreography of the "Histoire" was matched in vulgarity and ineptitude by the pseudo-profundities of the English text by N. Richard Nash very roughly based on Ramuz' innocent but poignant little tale—a considerable achievement. The Ceely work seemed to me less offensive but no less pretentious. The evening was a sad waste of the tremendous talents of the young people who danced and played the music.

Last nights' concluding Fromm concert, during which world premieres by Robert Lewis, Phillip Rhodes and Edwin Dugger were heard, also turned out to be pretty much love's labor lost. It is unfortunate that the five pieces heard during the evening were all stylistically pretty much of a piece. The self-imposed musical ghetto into which they were thrust emphasized similarities in complexity and texture and minimized individuality.

The 45 or so critics from all over the country and Canada attending the conference had much to occupy their attention, in addition to the formal concerts, however, and the Wednesday afternoon discussion of the topic, "The Twilight of the Critics: Kritikerdaemmerung," provoked a spectacular verbal brawl which doubtless will become part of the folklore of music criticism in the future.

Gunther Schuller, head of the Berkshire Music Center's fellowship program and contemporary music activities, became, in effect, the spokesman of a five-member jury of musicians which weighted music criticism in the balance, found it wanting and condemned it to death.

Schuller led a blistering attack on all music criticism, called the profession obsolete and castigated its members — 95 percent of them — as ignorant, obscurantist and hostile to contemporary composers and performers. His sentiments were seconded by such distinghished musicians as Metropolitan Opera soprano Phyllis Curtin, who attacked Harold Schonberg of the New York Times (not present at the critics' conference) by name, citing specific instances of that writer's sins of omission and commission.

The critics, somewhat taken aback by the violence and emotionalism of the charges — such discussions usually are conducted on a much more genteel level—recovered from their shock rapidly and gave as good as they got. Some semblance of sanity was restored to the session when Jay Rosenfeld, music critic of the home-town Berkshire Eagle, took the floor to characterize Paul Fromm, the wine-merchant whose foundation was responsible for the week's music-making, as "the vintner of our discontent."

The visiting critics also had the opportunity to witness several spectacular advances in musical technology which may well affect the shape of music in years to come.

A four-channel stereo system developed by Acoustic Research was demonstrated, and the professional listeners heard, with astounding clarity not evident in the music shed, the true brilliance of the "Wozzeck" performance they had attended a few days earlier.

Beginning this fall, the four-channel system, which necessitates simultaneous broadcast by two multiplexing radio stations, will be utilized for Boston Symphony Orchestra broadcasts in its home city.

Equally spectacular in its potential was a new electronic grand piano still in the process of development by the Baldwin Piano Co. Some of its capabilities were shown by Luciano Berio, who is composing a large-scale work for the extraordinary instrument, which marks a major forward step in the development of the pianoforte.

Also on display was the first edition of a music critics' institute organized by the association at Tanglewood under Fromm Foundation sponsorship. Six critics had been in residence here for two weeks prior to the association's annual conference, studying the complexities of contemporary music under the guidance of senior critics and discussing problems of their craft with composers, performers and amongst themselves.

Officers elected for the 1969-71 period at the association's business meeting were Boris Nelson (Toledo Blade), president; Miles Kastendieck (Christian Science Monitor), Irving Lowens (Washington Evening Star), William Littler (Toronto Daily Star), Vice Presidents; Mark Acheson (Southampton Press), Secretary; Jay Rosenfeld (Berkshire Eagle), treasurer; David Kozinski (Wilmington Evening Journal), Martha Clem (Butler Eagle) and Raymond Morin (Worcester Telegram), board members-at-large.

THE CINCINNATI ENQUIRER
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'Rock' And 'Pop' May Support 'Classics'

Music Beat

Henry S. Humphreys

TANGLEWOOD (Lenox), Mass. — When I was in Tanglewood for the annual meeting of the Music Critics Association two years ago, I was aware of an optimistic and idealistic atmosphere in all phases of both the MCA conference and the regularly scheduled Berkshire Festival activities.

This year, there was a feeling, that we — not only music editors but creative and performing musicians as well — were in the midst of a confrontation closely linked with all the problems of inflation and even international crises.

Specifically, although the beautiful grounds of Tanglewood were still there to inspire the music lover who also happened to be a nature lover, the sight of veritable mountains of debris (bottles, sandwich bags, etc., etc.) being hauled away last Wednesday morning made it obvious that times had changed.

I refer, of course, to the aftermath of the appearance of The Jefferson Airplane which was a howling success, drawing almost 22,000 rock fans. The Jefferson Airplane, which had been preceded on this "Trends" series by such popular events as Janis Joplin, The Iron Butterfly and Mahalia Jackson, impressed the visiting music critics as quite an unusual invasion of a once sacrosanct stronghold of what is generally called "classical" music. It cannot be ignored that it is better to have The Jefferson Airplane and other profitable mass-popular events than to worry about where the money is coming from to maintain the very high standards of the regular Boston Symphony Tanglewood Concert Series.

THE MUSIC critics, who arrived Monday, were treated to an outstanding concert performance of Alban Berg's "Wozzeck" under Erich Leinsdorf's remarkable baton; even more amazing was the fact that the participants were not the Boston Symphony members or professional singers, but young members of the Berkshire Music Center Orchestra and Vocal Fellows of the Center. Many critics, who heard this event, felt that it was on a par with the best performances in Europe or the United States.

THIS WRITER arrived in time to learn that the only way he could get to The Jefferson Airplane performance was to take a helicopter. The roads were jammed with cars from all points, loaded with Jefferson Airplane fans. After the concert, cars passed by our hotel until almost 2 a. m.

I am telling you this so that you can understand that, whether we like it or not, the music world has changed, and the day may come when every serious musical program will have to be financed by mass-popular music events that actually make a big profit.

WEDNESDAY was the day of verbal fireworks at the music critics' meeting. In the morning, a panel comprising Irving Lowens, Richard Wangerin, of the American Symphony Orchestra League, and Ralph Burgard, of the Associated Councils of the Arts, tackled head-on the agonizing question of where the money is coming from to support our major, minor, and community orchestras. Wangerin started the meeting off on the doleful note that the United States orchestras incurred in the 1968-69 season a total deficit of two-and-one-half million dollars.

"Frankly," Wangerin said, "Many orchestras will probably go under, much as we hate to say it." The ASOL fears, according to Wangerin, that volunteer symphony workers will simply get tired of putting in hours of work only to hear that the deficit is growing astronomically in spite of all their efforts. The problem of merging orchestras was discussed cogently, I feel, but there was not enough time at this meeting to go into specific and detailed merger proposals.

Throws 'Bomb'

Gunther Schuller, formerly first horn in the Cincinnati Symphony Orchestra, Now New England Conservatory director told assembled music critics they should be "abolished" at the Tangelwood MCA meeting.

Burgard of the ACA did not feel that many orchestras would merge until several more seasons had elapsed; mostly because it is such a complicated procedure. Like his colleague, Wangerin, Burgard was greatly concerned with the tax reforms in Washington, which could "mess up" large gifts to orchestras and other fine arts activities. Burgard pointed out that the Canadians have worked out a much better system for governmental support of the arts.

This rather gloomy session was entitled "Pay Or Perish" and many critics had the impression — after the smoke had cleared — that both the ASOL and the ACA were hoping somehow for miracles, part of which could possibly be created by the press constantly calling attention to this crisis through articles and special columns. What the solution really is, only the Celestial Conductor really knows at this point.

I SPOKE of "fireworks," but perhaps I should have used the word "Molotov Cocktail" — which was exactly the effect of guest panelist Gunther Schuller's devastating attack on music critics in the Wednesday afternoon session entitled "Twilight Of The Critics" — Kritikerdaemmerung?" I should say at this point that not the least surprising thing about this firebomb is that Schuller hurled it into our midst two years ago in the 1967 Tanglewood Music Critics' Conference; it was almost as though we were listening to a tape of Gunther's previous denunciation of the music journalistic profession. Not only that, but another guest panelist, Phyllis Curtin, also cut music reviewers down to size in a repeat, more or less, of her remarks two years ago in the same controversial panel discussion.

Schuller's remarks and the "critical" reaction are certainly worth a separate article—even though, frankly, with this eminent and gifted gentleman, every knock is a boost. Suffice it to say that Gunther quite frankly admitted he hates music critics, even though he would rather love them. And the critics, who did finally get the floor, insisted that they did not hate Schuller, on the contrary, they had often praised him in the highest terms. But, as I said, it would be a pity not to tell you more about this in a separate discussion.

Later in the afternoon, members of the MCA gathered at the delightfully secluded Lenox Club to hear some of the new four-channel stereo broadcast tapes prepared by The Boston Symphony Orchestra and Acoustic Research for broadcasts of the BSO over WCRB and WGBH. And, truly, the fidelity of sound with this new technique is amazing.

WEDNESDAY night we heard a "way-out" contemporary music festival featuring Stravinsky's "L'Histoire du Soldat" (very fine young musicians and pantomime-dancers) and a new work, Robert Ceely's "Beyond The Ghost Spectrum," commissioned by the Fromm Foundation.

A REPORT on the new Baldwin electronic piano, as demonstrated during this MCA conference, will follow this article shortly.

Boris Nelson, Music Editor of the Toledo Blade, was reelected president of the MCA at Thursday mornings' business meeting. Also discussed was the new music critics' magazine, American Musical Digest, which now has permanent offices in New York City and several thousands subscriptions preparatory to its first official issue early this fall.

Thursday afternoon, music critics were guests of Mr. and Mrs. Thomas D. Perry Jr. (Mr. Perry is the manager of The Boston Symphony Orchestra and official host of this MCA conference). Incidentally, this genial BSO manager is a cousin to Phoebe (Mrs. James) Mixter.

Jim Mixter is a Baldwin Piano Company executive, who is President of the Cincinnati Summer Opera and extremely active in all Queen City music projects.

New Programs at Tanglewood

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 14 1969

By JAY ROSENFELD

THERE'S a revival of the old-time excitement at Tanglewood this half-week. The convergence of several powerful elements, focusing support and encouragement to musical progress, has presented several evidences of unusual vitality in the direction of a vigorous future.

Monday night there was the opera "Wozzeck." Last night, there was Stravinsky's "L'Histoire du Soldat" (The Soldier's Tale) and a new ballet, "Beyond the Ghost Spectrum," composed by Robert Ceely and commissioned by the Berkshire Music Center and the Fromm Music Foundation.

These events are the result of several factors: the vision of the "Academy" president, Gunther Schuller; the personal participation in these happenings of Erich Leinsdorf, musical director of the Boston Symphony Orchestra; the current national convention at Tanglewood of the Association of Music Critics; and the intelligent munificence, and presence, too, of Paul Fromm.

LAST NIGHT Leinsdorf was indisposed and his place as conductor of the Stravinsky work was taken by Michael Tilson Thomas.

The original narrative by Charles Ferdinand Ramuz, the Swiss poet, was not used. A 1955 version, freely adapted from the Ramuz story and written by N. Richard Nash, was substituted. The narrator, Ronald Irving of the theatre faculty at Boston University, was dressed in academic gown and seated at a classroom desk with map behind him. He recited a fantastic and witty spoof in which the nation of Myopia has conferences to settle threats of war with its neighbor, Fallacia (or was it Phallusia?). The pantomime took place on a couch and surrounding approaches. Three protagonists took in rumors at the borders and disposed of them to everyone's satisfaction.

The other half of the evening was a presentation in which a small orchestra was assisted alternately by electronic tapes and a company of a dozen dancers from the Indian Hill summer arts workshop. Ceely used an expanded ensemble based on the Stravinsky pattern, one each of the extremes of the string registers, a quartet of reeds and three brass.

* * *

AFTER the intermission, Schuller brought Fromm to the stage, where the latter made a short address. He announced still more evidence of his benevolence, specifically to the Berkshire Music Center but more properly to American music in general. He handed Schuller a check to establish a library fund at the Center in the name of Leinsdorf, to honor the retiring conductor.

The theatre was crowded beyond its capacity last night and invisible bubbles of anticipatory prospects were almost tangible. The elements now in the Music Center retort could promise formulas which could be of high service and profit for the future.

138

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By S. GORDON GAPPER
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While moon trips and the sophisticated technology they represent are taken for granted, many Americans seem unreceptive to the fact that music has made the same enormous strides in the use of equipment and the exploration of sound in the same incredibly short time.

The "old" and the "new" in music seem desperately — some would say fatally — divided, and we found musicians, musical administrators and fellow critics hard put to find ways to bridge this special kind of generation gap in what should be a happy whole.

If there were enough money, the cracks in the musical plaster could be papered over. But since it seems unlikely that tax money will ever be available in this country in the quanities it is in Europe for support of the arts, and since many large foundation grants are running out, musical organizations are having to rethink their structures and talk in terms of revolutionary changes.

In places, we may before long see regional music bodies large enough in numbers to be able to offer different types and styles of professional music to different audiences, although advocates are not very good at explaining how increased travel is to be paid for.

And that's only one practical detail that needs working on; the ideological and local "political" problems will be even more difficult of solution.

IT IS interesting at Tanglewood, near Lenox, to see the musical Janus (Roman god of doors) at work — one face looking back, the other forward.

On the one hand, the Boston Symphony Orchestra draws huge crowds to the shed for its summer festival to hear good old standard works in abundance. On the other is one of the country's most flourishing contemporary music festivals, the culmination of a summer school in which the under-25s, mainly, tangle with the most difficult of up-to-date scores.

Private subsidy is not dead, of course. The "now" scene is financed by the Fromm Music Foundation of Chicago. Paul Fromm himself, a wine merchant, admits he spends part of his fortune on this aspect of Tanglewood "to improve my own awareness" of what's going on in music.

He will also subsidize for a second year an institute for young or inexperienced music critics to help improve the standards of musical writing in the press.

Such altruism, and such love of watching new things develop in the artistic field, is rather rare, and there is no telling what seeds it is planting in music's garden.

MEANWHILE, there were blossoms enough to sniff around Nathaniel Hawthorne's cottage at Tanglewood. One of them is a perennial nearly half a century old, Alban Berg's opera "Wozzeck."

The Boston's conductor, Erich Leinsdorf, who is retiring about this time and says "contemporary music is not written for a middle-class audience," directed the student orchestra and singers in a work which to many minds still is "terribly modern."

The performance was in a sense staged. The singers appeared behind and above the orchestra and were costumed.

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NOTHING else during a week of the contemporary festival seemed quite as successful, although this was more the fault of composers and stage directors than the young musicians, who have exceptional gumption about today's scores.

(In the words of Theodore Antoniou, a young Greek composer who was in residence at Tanglewood this summer, "Notation is one of the biggest problems of contemporary music." We had the opportunity to study one of his scores, and he's right.)

For works smaller than the likes of "Wozzeck," Leinsdorf, director of the entire Berkshire Center, defers to the head of the contemporary program, composer Gunther Schuller, and the school's conducting fellows.

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Composer Otto Luening, a venerated pioneer in electronic music, couldn't resist a grin, however. He indicated that electronic music, which is very "now" just now, may soon be in its biggest fight against standard middle class likes. Why?

"It's in the schools now. Now you'll have trouble."

FROM the seventh Festival of Contemporary Music at Tanglewood to Dartmouth College's seventh Congregation of the Arts is not such a big step, geographically or musically, except for some differences of approach.

Dartmouth's congregation and its home, the Hopkins Center in the heart of Hanover, N.H., are, if not unique (and they may well be), at least highly unusual. But their story rates separate treatment, and this it will get next Sunday.

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Music's 'Rich Uncle' Sees Critic in Role of Educator

By GEORGE GELLES
Music Critic

Few men are more qualified to comment on the current musical scene than Paul Fromm. A successful Chicago-based wine merchant who has followed music for 40 years, Fromm, through his Fromm Music Foundation, has supported generously since its inception the periodical "Perspectives of New Music", has long aided the Berkshire Music Center at Tanglewood, and has co-commissioned, with the Center, several works per season from young composers.

Fromm gave a talk on music criticism a short while ago at Tanglewood to members of the ~~Music Critic~~ Association. What he said was so sound, and of such general interest to anyone who reads criticism, that his words are worth excerpting here.

For Fromm, interest in criticism springs "from a sincere desire to increase my capacities and awareness as a listener . . . Since music criticism is the only channel of generally available information for the cultural community, its potential capacity to inform significantly is so obvious that I have always turned to it with hopeful expectancy." The music critic, then, holding crucial ground between composer and audience, "has the power to help or hinder his readers in achieving the most enlightened and informed contact with the musical activity around them."

★

Having set the stage in these tones, Fromm got to the essence of his ideas. "What I miss in the criticism I read is a concentration in what must ultimately be the only critical issue and the only real news in music: an awareness of the characteristics of an individual composition. There is, in general, an unfortunate orientation toward the activity rather than the object . . ."

The critic's business is the music itself, and he must summon all his knowledge and taste and skill in forming a vocabulary to get his ideas, his perceptions about pieces, across to his readers.

What happens often instead, as Fromm accurately noted, is that music jounalists deal in empty slogans about styles and schools, in ideology in large part foreign to the workaday world inhabited by composers and conductors and practicing musicians.

"It is hard to see what musical enlightenment is conveyed" — Fromm continued — "and one wonders whether the purely persuasive use of apparently descriptive terms is in the highest traditions of journalism or intellectual honesty. It seems to me that what music jounalists can most usefully do is to turn our attention to things the writer himself finds interesting, and hence thinks that we too might find interesting."

Finally, Fromm offered a suggestion: ". . . what would be enormously valuable for a listener would be to provide him with information that he could use ether in anticipation of an actual hearing or as retrospective elucidation. In this sense, criticism is indeed a form of basic analysis . . ."

To my understanding, these are the words of a true amateur, of a man seeking a better understanding of the thing he loves.

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Music Critics Scored at Tanglewood Forum

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Two composers, a Met soprano and an administrator took severe issue with the functions and validity of music criticism in a recent panel discussion at Tanglewood.

It was one event of a four-day conference held by the Music Critics Association.

Miles Kastendieck, music critic for the Christian Science Monitor (in New York) was chairman of the session that degenerated from veiled sarcasm to heated debate.

Critics' Critics

Panelists were Gunther Schuller and Robert Lewis, composers; Phyllis Curtin, soprano; Harry Kraut, administrator of the Berkshire Music Center; Lawrence K. Miller, editor of the Berkshire Eagle.

Had the panelists' view been acted upon, the title of the discussion would have had instantaneous application.

It was called "Kritiner daemmerung," or "Twilight of the Critics," and obvious parody on the Wagnerian opera title.

Too Negative

Kraut's comment that "the public is beginning to think there's something wrong with serious music because so much is being written about it negatively" had been instigated by the previous night's event at Tanglewood.

An audience of 22,000, the largest in Tanglewood history, had turned out for performances of rock, blues and psychedelic lights. Performers were B.B. King, The Who, and the Jefferson Airplane. Visual accompaniment was provided by the Joshua Light Show from Fillmore East, a rock music show place in New York City.

The largest Tanglewood audience for this summer's "serious music" had been 11,300, for Van Cliburn.

Serious Criticism

Kastendieck opined that the serious music critic is being replaced by the pop critic whose objective is to report on events rather than subject them to critical judgment.

This conformed to editor Miller's opinion that while music reviews are more necessary than ever, they would serve better purpose if they contained more objective reporting.

Miss Curtin availed herself of this golden opportunity to unburden herself of her grievances against the critics.

She listed a number of instances in which she felt herself unfairly or distortedly judged by critics. Identifying the erring gentlemen by name, Miss Curtin defended herself against their "misjudgments" — being criticized for "perfect diction" because it lessened the musical potency of her performance, failing to project the dramatic significance of an operatic role because the New York critic was unaware of her relationship to another of the operatic characters.

Lewis was content to say that he noted no decline in the influence of music criticism, but objected to the use of "sarcastic humor" as a camouflage for the critic's lack of know-how.

Schuller was unrelenting in his open scorn of music criticism, in general.

Speaking as a composer, he said to the critics, "we hate you and you hate us."

"The trouble is that we have no recourse," he said. "Most composers are afraid to write letters of protest to newspaper editors because the next time they may get even harsher treatment."

He continued, "you critics use your powers negatively and destructively. We're not in an even battle. You should be abolished until we're on an even footing."

Schuller stated emphatically that no critic should review a new work until he has studied the score diligently in advance.

Naming prominent critics from New York and Boston, he said, "I hate to read their reviews. When they are severely critical, I become angry. When they write nice things, it embarrasses me."

Schuller brought up the time-worn argument that reviews of new works should not be written immediately after performances, but should be considered for several days before judgment is made.

Euopean Efforts

Some of the European critics have solved this bugaboo by writing a weekly wrap-up of events, availing theselves of the advantage to make comparative evaluations.

The critics' rebuttal to what Schuller called an "unfair battle" was as vocally ardent as the attack.

While there was no retreat on either side, the critics defended the position that they cannot be expected to serve as seers of composers' meanings via ambiguous methods.

The critics also maintained that each of them has a one-man opinion which, in essence is what the composer expresses in his own way, presumbaly without coaching or consultation.

New England Newsclip

Jay Rosenfeld Elected Officer

Jay Rosenfeld, music critic for The Berkshire Eagle, was elected treasurer of the National Music Critics Association. He will serve a two-year term.

The member critics recently held their annual meeting at Tanglewood as the guests of the Boston Symphony Orchestra. Boris E. Nelson of the Toledo (Ohio) Blade was voted president and Miles Kastendieck of the Christian Science Monitor, vice president.

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138

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If there were enough money, the cracks in the musical plaster could be papered over. But since it seems unlikely that tax money will ever be available in this country in the quanities it is in Europe for support of the arts, and since many large foundation grants are running out, musical organizations are having to rethink their structures and talk in terms of revolutionary changes.

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Finally, Fromm offered a suggestion: ". . . what would be enormously valuable for a listener would be to provide him with information that he could use ether in anticipation of an actual hearing or as retrospective elucidation. In this sense, criticism is indeed a form of basic analysis . . ."

To my understanding, these are the words of a true amateur, of a man seeking a better understanding of the thing he loves.

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Music Critics Scored at Tanglewood Forum

By RAYMOND MORIN
Telegram Music Critic

MUSIC

Raymond Morin

Two composers, a Met soprano and an administrator took severe issue with the functions and validity of music criticism in a recent panel discussion at Tanglewood.

It was one event of a four-day conference held by the Music Critics Association.

Miles Kastendieck, music critic for the Christian Science Monitor (in New York) was chairman of the session that degenerated from veiled sarcasm to heated debate.

Critics' Critics

Panelists were Gunther Schuller and Robert Lewis, composers; Phyllis Curtin, soprano; Harry Kraut, administrator of the Berkshire Music Center; Lawrence K. Miller, editor of the Berkshire Eagle.

Had the panelists' view been acted upon, the title of the discussion would have had instantaneous application.

It was called "Kritiner daemmerung," or "Twilight of the Critics," and obvious parody on the Wagnerian opera title.

Too Negative

Kraut's comment that "the public is beginning to think there's something wrong with serious music because so much is being written about it negatively" had been instigated by the previous night's event at Tanglewood.

An audience of 22,000, the largest in Tanglewood history, had turned out for performances of rock, blues and psychedelic lights. Performers were B.B. King, The Who, and the Jefferson Airplane. Visual accompaniment was provided by the Joshua Light Show from Fillmore East, a rock music show place in New York City.

The largest Tanglewood audience for this summer's "serious music" had been 11,300, for Van Cliburn.

Serious Criticism

Kastendieck opined that the serious music critic is being replaced by the pop critic whose objective is to report on events rather than subject them to critical judgment.

This conformed to editor Miller's opinion that while music reviews are more necessary than ever, they would serve better purpose if they contained more objective reporting.

Miss Curtin availed herself of this golden opportunity to unburden herself of her grievances against the critics.

She listed a number of instances in which she felt herself unfairly or distortedly judged by critics. Identifying the erring gentlemen by name, Miss Curtin defended herself against their "misjudgments" — being criticized for "perfect diction" because it lessened the musical potency of her performance, failing to project the dramatic significance of an operatic role because the New York critic was unaware of her relationship to another of the operatic characters.

Lewis was content to say that he noted no decline in the influence of music criticism, but objected to the use of "sarcastic humor" as a camouflage for the critic's lack of know-how.

Schuller was unrelenting in his open scorn of music criticism, in general.

Speaking as a composer, he said to the critics, "we hate you and you hate us."

"The trouble is that we have no recourse," he said. "Most composers are afraid to write letters of protest to newspaper editors because the next time they may get even harsher treatment."

He continued, "you critics use your powers negatively and destructively. We're not in an even battle. You should be abolished until we're on an even footing."

Schuller stated emphatically that no critic should review a new work until he has studied the score diligently in advance.

Naming prominent critics from New York and Boston, he said, "I hate to read their reviews. When they are severely critical, I become angry. When they write nice things, it embarrasses me."

Schuller brought up the time-worn argument that reviews of new works should not be written immediately after performances, but should be considered for several days before judgment is made.

Euopean Efforts

Some of the European critics have solved this bugaboo by writing a weekly wrap-up of events, availing theselves of the advantage to make comparative evaluations.

The critics' rebuttal to what Schuller called an "unfair battle" was as vocally ardent as the attack.

While there was no retreat on either side, the critics defended the position that they cannot be expected to serve as seers of composers' meanings via ambiguous methods.

The critics also maintained that each of them has a one-man opinion which, in essence is what the composer expresses in his own way, presumbaly without coaching or consultation.

New England Newsclip

Jay Rosenfeld Elected Officer

Jay Rosenfeld, music critic for The Berkshire Eagle, was elected treasurer of the National Music Critics Association. He will serve a two-year term.

The member critics recently held their annual meeting at Tanglewood as the guests of the Boston Symphony Orchestra. Boris E. Nelson of the Toledo (Ohio) Blade was voted president and Miles Kastendieck of the Christian Science Monitor, vice president.

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THE KANSAS CITY STAR
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By John Haskins
(The Star's Music Editor)

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It is amazing, sometimes, what music critics will put up with. One of the earliest panel sessions in a packed program arranged by senior critic and conference chairman, Miles Kastendieck (Christian Science Monitor) under the title, "Composers at the Crossroads," brought Greek composer Theodore Antoniou, Italian composer Luciano Berio, and American composer Otto Luening before the assembled critics as a panel under Kastendieck's chairmanship. It made for a fascinating two-hour session.

Antoniou, perhaps because of his youth, declined to open the proceedings, yielding to his colleague, Luciano Berio. In a lengthy address that might have been titled "Dada Triumphans" in deference to the land of Berio's origin, he spoke of the obsolescence of beauty and ugliness as concepts in artistic creation, of the materials of music—the sound sources—as being no longer of any importance, of only the sound experience being valuable, even viable. Significantly, he did not touch on the question of organization, with a view toward transmission of some kind of communication between a transmitter (the composer) and a receiver (the audience). In his view, the triumph of Dada in our time is complete.

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By R. C. HAMMERICH

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Panel on Criticism

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The day before, a composer and a soprano, both internationally known, had spent an hour severely scolding the writers for their transgression—that is, for not writing the way they, the composer and singer, wanted them to write.

On this sunny afternoon, the writers, a surprisingly sensitive lot, were pursuing the question in many directions (several of them petty), including the old one — for whom, exactly, are we writing?

Blunt Words

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Remarks of this sort have not endeared Leinsdorf with some of his compatriots.

But he made several wise and witty remarks that afternoon. For instance, after one of the writers had been expounding on the unusual longevity enjoyed by famous conductors, he said, "Old conductors never die; they just fake away."

But the Boston Symphony Orchestra at Tanglewood in 1969 is old news now except that this is my last chance to correct an error I made last June when I said in print that the 24 basic concerts at Tanglewood, (the festival) make a profit because of the 6000-seat shed and vast lawns accommodating audiences up to 15,000.

Orchestral Eyebrows

More than a few official orchestral eyebrows went up when their eyes read that. They called to my attention, politely, that the orchestra loses money on every concert all year, and they gave me a copy of the official income-and-expense schedule for the 1967-68 season.

The schedule is divided into three sections: the winter, pops and esplanade concerts had an operating deficit of $613,207; the Berkshire Festival a deficit of $263,522; the Berkshire Music Center a deficit of $272,855.

The cost of operating the Tanglewood property was split equally and scheduled in the expenses of the Festival and Music Center at $71,469 each.

Two Big Items

The two biggest figures in the festival schedule are $488,697 as receipts from concerts and $478,230 as "compensation of players, conductors and soloists." To that expense must be added other concert costs as well as administration and the aforementioned Tanglewood property.

The figure most people are curious about, Leinsdorf's salary, is not listed because it is divided into many categories and entered on the books in several places as part of the administration of the orchestra, Symphony Hall, Tanglewood, the Berkshire Music Center as well as under concert expenses as conductor.

Very few people know the conductor's salary, and they aren't talking. The salaries of most of the orchestra members is hidden, also, but it is common knowledge that the annual base pay of the lowliest members (about one third of the orchestra) is $14,000.

The final announcements this summer by the orchestra press office at Tanglewood were issued after the second of the Fiedler concerts. They were encouraging.

The 14,554 who had attended the two pops concerts on Labor Day Weekend had contributed $45,000 to the deficit; the season's attendance at 41 events, although lower than last year, had poured in nearly $800,000 . . . a figure that is 17 per cent higher than any previous Tanglewood season. (The annual budget is $4,500,000).

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(S) 113,754

SEP 7 1969

THE NORWALK HOUR, NORWALK, CONN.— TUESDAY, AUGUST 26, 1969

TANGLEWOOD IN REVIEW SERIES

This is the first in a series of analysis of what is going on in the music world today, particularly at Tanglewood, Boston Symphony Orchestra's summer home, and scene of its summer programs, and the Berkshire Music Center, where students gather for advanced study and from which many of our leading figures in today's world of music have sprung.—R.E.H.

Unlike so many professional, business or service conferences held periodically since time immemorial for the purpose of the dissemination of knowledge, goods or services, this year the annual Music Critic's Conference at Tanglewood, Lenox, Mass., summer home of the Boston Symphony and of the Berkshire summer music school, in mid-August was for delegates a new experience in contemporary exposure.

Representing many of the major newspapers in this country and Canada, and meeting informally, twice daily at stated sessions, the critics came face to face with some of the performers and conductors they had often reviewed and the open sessions were deemed healthy for performer and writer, to the benefit of the reading public. Keeping informed with the contemporary trend is not easy at best, from the distant scene. That the conference, which followed a Critics Institute, in session for two weeks prior to the Critics Conference, the program was blended in to the "Contemporary Trends Festival," with many of the outstanding summer school students participating in major modern works. The critics likewise were initiated into what is "the happening" among the young today. They also had an opportunity to hear some of the Boston Symphony's finest in its great past.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, was host to the opening reception and the concluding buffet supper. The former was on the Tanglewood grounds in a large tent where meetings were held. The other was at his home. The group was entertained at the home of Lawrence K. Miller, editor of the Berkshire Eagle, and at the Lenox club.

At the opening reception, Erich Leinsdorf met the visiting critics. He was a major figure on the panel at the concluding session, in which a free-for-all, from the panel, featuring Milton Bass of the Berkshire Eagle, and Mr. Leinsdorf, and from critics, brought to light some of the uneasiness that exists between what is being done in the music world and what is being said on the other hand.

Excerpts and highlights will come forth in a later article in this series when the programs, in music itself, and the speakers, representing or performing, composing or conducting music, will be discussed.

Outstanding events during the session included the student presentation of Wozzeck, by Alban Berg, and the Contemporary Trends concert, attended by a record breaking crowd of 22,000.

The Festival of Contemporary Music which was held at intervals throughout the center, in co-operation with the Fromm Music Foundation, brought to Music Critic's Assembly Paul Fromm, its founder and head, who was a key-note speaker at an early session. This foundation, dedicated to furthering contemporary music commissions new works, awards prizes for existing works, sponsors performances and the study and publication of contemporary music. Gunther Schuller who heads the New England Conservatory of Music as president was also a panelist. He conducted youth in orchestral presentations.

Since all of the ethnic cross-currents of today's contemporary creative efforts, whether in jazz, rock, folk, gospel, electronic or traditional fundamentally affect and will if the current trend continues, affect our music culture, Mr. Schuller believes in the breaking down of barriers which would confine these, by means of the vastly increased media of communication and dissemination now available.

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Representing many of the major newspapers in this country and Canada, and meeting informally, twice daily at stated sessions, the critics came face to face with some of the performers and conductors they had often reviewed and the open sessions were deemed healthy for performer and writer, to the benefit of the reading public. Keeping informed with the contemporary trend is not easy at best, from the distant scene. That the conference, which followed a Critics Institute, in session for two weeks prior to the Critics Conference, the program was blended in to the "Contemporary Trends Festival," with many of the outstanding summer school students participating in major modern works. The critics likewise were initiated into what is "the happening" among the young today. They also had an opportunity to hear some of the Boston Symphony's finest in its great past.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, was host to the opening reception and the concluding buffet supper. The former was on the Tanglewood grounds in a large tent where meetings were held. The other was at his home. The group was entertained at the home of Lawrence K. Miller, editor of the Berkshire Eagle, and at the Lenox club.

At the opening reception, Erich Leinsdorf met the visiting critics. He was a major figure on the panel at the concluding session, in which a free-for-all, from the panel, featuring Milton Bass of the Berkshire Eagle, and Mr. Leinsdorf, and from critics, brought to light some of the uneasiness that exists between what is being done in the music world and what is being said on the other hand.

Excerpts and highlights will come forth in a later article in this series when the programs, in music itself, and the speakers, representing or performing, composing or conducting music, will be discussed.

Outstanding events during the session included the student presentation of Wozzeck, by Alban Berg, and the Contemporary Trends concert, attended by a record breaking crowd of 22,000.

The Festival of Contemporary Music which was held at intervals throughout the center, in co-operation with the Fromm Music Foundation, brought to Music Critic's Assembly Paul Fromm, its founder and head, who was a key-note speaker at an early session. This foundation, dedicated to furthering contemporary music commissions new works, awards prizes for existing works, sponsors performances and the study and publication of contemporary music. Gunther Schuller who heads the New England Conservatory of Music as president was also a panelist. He conducted youth in orchestral presentations.

Since all of the ethnic cross currents of today's contemporary creative efforts, whether in jazz, rock, folk, gospel, electronic or traditional fundamentally affect and will if the current trend continues, affect our music culture, Mr. Schuller believes in the breaking down of barriers which would confine these, by means of the vastly increased media of communication and dissemination now available.

140!

Music

Style Clash At Tanglewood

By Robert Commanday

THE YOUNGER generation took over at the Berkshire Music Center last week. While the Boston Symphony was going its traditional Haydn-Brahms way under Erich Leinsdorf and guest conductors that included Josef Krips, the marvelous "youngsters," the Berkshire Music Center's Fellows, were doing something different — new music.

From the days of Bernstein, Shaw, Hendl, Foss, Lipkin and other Koussevitzky youngsters, contemporary music is an old Tanglewood legacy. It was shined up again last week in special new music concerts.

Tanglewood dramatizes, even emphasizes today's confrontation between new-old styles by keeping them neatly compartmentalized in separate, side-by-side concerts. It attempts no reconciliation, no interaction. Sunday, matinee traditionalists came out in force. 5500 of them, for Krips' Haydn-Strauss-Schubert program. For Monday nights' "Wozzeck" by the Music Center Fellows under Leinsdorf's direction, a light crowd of 3000 appeared. But for Tuesday's "Trends" Concert where San Francisco's Bill Graham presented the Jefferson Airplane, B. B. King, The Joshua Light Show, THE WHO, an astounding 21,500 were there. It was an all-time record for Tanglewood, for Graham and for the lawn clean-up crew. Then followed contemporary chamber concerts on Wednesday and Thursday, to proper houses of about 1000.

Artistic Inequity

Commenting on the discrepancies in the turnouts, Luciano Berio, composer-in-residence at the Music Center, deplored the artistic inequity, and attacked the banality of the Boston Symphony's programs and viewpoint. Leinsdorf, an ultimate realist who is approaching his final week as the Boston Symphony Director, found in the circumstances justification for his "concentric circles" theory of stylistically segregated programs for separate audiences — in short, give 'em what they want. The management, out for dollars to balance the BSO's increasingly unwieldly budget, were happy about the box office for the pops programming. Rock and Van Cliburn support "Wozzeck" and the Fromm Music Foundation takes care of Tanglewood's responsibilities towards new music.

The real winners, both on the giving and receiving ends, were the young Fellows, the advanced or pre-professional players and singers drawn from all over. What they will bring back to their home communities in added skills and commitment for new music may be the most important, far-reaching contribution of the Tanglewood summer.

Their "Wozzeck" deserved the widest exposure. After 13 rehearsals under the painstaking Leinsdorf, it had both clarity and sweep to an extraordinary degree.

The large Berkshire Music Center Orchestra occupied most of the Concert Shed's stage with singers and their semi-staged, modern dress production on a narrow raised area behind. The arrangement emphasized Berg's tremendous wealth of continuous orchestral drama and expression at the same time however, withholding some of the immediate, personal impact of the living drama. Leinsdorf gave it more heart than his customary style making this a peak performance. The Tanglewood shell added sonorous juices, more in fact than was ideal for voices.

The singing cast led by Richard Taylor (Wozzeck), Alexandra Hunt (Marie), Robert Kelly (the Captain), David Ronson (the Doctor) and Eugene Rabine (first apprentice) did exceptionally well.

Chamber Ensembles

What was accomplished on "Wozzeck's" large scale by the cast and big orchestra of Tanglewood Fellows was matched in chamber ensembles on the two midweek evenings of contemporary music (reviewed in Tuesday's Chronicle).

Hardly anyone except Berkshire Music Center faculty can have a proper idea of the entire activity there. The most important part of it occurs in day-in, day-out chamber music rehearsals in studios almost hidden around the rolling acres of the Tanglewood estate.

Boston Symphony principals and other distinguished musicians coach the ensembles in repertoire of all kinds. Gunther Schuller was unquestionably the busiest of these coaches and he spent his days running from rehearsal to rehearsal carrying a bag lunch he never seemed to be able to stop and eat.

I was drawn to one Schuller rehearsal of a work completed at Tanglewood by Kathleen St. John, a Fellow in composition and a Berio pupil from Juilliard. Entitled "The Cage," it was a strange piece made of rough-hewn materials and textures created by guided improvisation. It had the unusual scoring for three double string basses, five bassoons, harp, clarinet, flute and bass drum.

As the rehearsal progressed, Miss St. John learned much, everybody did, Schuller too, as he worked out some still hazy notation and orchestration problems. One big tie-up over the fermatas was resolved by Schuller's cueing in everything; he was as busy as a puppeteer doing a crowd scene. It was a very patient and creative teaching performance, as Schuller was literally building Miss St. John's work in rehearsal.

After changing an indica-

See Page 31

THEODORE ANTONIOU (left), COMPOSER, MEETS THE CRITICS

TAYLOR SINGS "WOZZECK" AS LEINSDORF CONDUCTS THE BERKSHIRE MUSIC CENTER ORCHESTRA

The Tanglewood Fellows

Continued from Page 30

tion in the double reeds' parts, he noted to all in earshot — "Lesson No. 1. Most oboeists and bassoonists today can't flutter-tongue." Then, turning to the players to whom he had been dictating many changes, he said in a good-humored tone, "Do it again, and if you don't write it down, I'll kill you."

Critic's Convention

Meanwhile, back behind the big concert shed, 40-odd visiting music critics were gathered in a convention of their Music Critics' Association. One would have thought that the critics' daytime program would have focused considerable attention on those rehearsals and the opportunities to study new works in preparatory stages and have musical discussions with composers and performers. But there was only little of that.

Mostly, the critics spent their days listening to panels talk on pertinent topics, and to critics of critics scold them for, among manifold other sins, not going o more rehearsals and studying new music in advance of performances.

As if this circular circumstance was not ironic enough, the rehearsal sounds that came loud and clear from the adjoining main shed, provided editorial backgrounds for the discussions. Thus, while Theodore Antoniou, Luciano Berio and Otto Luening chewed over the subject "Composers at the Crossroads," the air was clouded by the electronic science-fictional sounds of "The Jefferson Airplane," The Who and other rock groups as they prepared for Bill Graham's evening extravaganza.

On another occasion, while the critics were still mulling over the arts' grim financial crisis in the session "Pay or Perish," the musical accompaniment was by the Boston Symphony under guest conductor Henry Lewis, spending its invaluable rehearsal time going over and over an obvious and climactic passage from "Francesca Da Rimini."

Brooding about that conspicuous waste and the similar concurrent activities of the Philadelphia and Cleveland Orchestras at their summer festivals trying to woo the mob public while losing both money and musical ground, I found a certain conclusion inescapable. The symphony orchestra, an incomparable instrument for giving musical pleasure, is probably the world's most inefficient money-making machine. Yet it is that latter function which determines the policies and keeps uppermost the endlessly repetitious programming of all the tried and true masterpieces.

Pops Programming

The composers who addressed the critics, slammed the hardest at the pops programming. Otto Luening described it as inducing cultural erosion, a process not unlike soil erosion, in which overplaying gradually destroys a Beethoven or Dvorak symphony the same way it obliterates pop tunes, albeit more quickly in the latter case.

Berio was more direct. He blasted away at Tanglewood itself. "The very essence of music is betrayed in a typical situation of the Boston Symphony on a Sunday afternoon at Tanglewood," he said. He described picnic-listening as a ritual, and empty fetish. The side-by-side juxtaposition of that with the Monday night "Wozzeck" he found incredible, possible "only in the United States."

Berio and Luening agreed that the artists' reaction to all this has led to a current view whereby "the work of art is defined less and less as a unique object to be preserved eternally." In the face of the popularizing of the masterpiece and eroding of the artistic experience, the Dadaists made their early attack on the eternity idea by painting a mustache on "La Gioconda" (Luening wryly observed that the painting is now worth a fortune). It was the beginning of the attitude of art as a perishable commodity. The panellists went on to discuss the manifestations of this in new music today.

It seemed to me that Berio and Luening actually established themselves in two roles. In their own music which must in one way or other, reflect their reaction to the phenomenon and effect of popularized programming, they function as composers. As panelists, however, making comment on the cultural scene, they became music critics, no less so than had they written and published their remarks.

So it was with the other panelists. Thus, members of the Music Critics Association were given much to chew on from composers and from performers like Erich Leinsdorf and Phyllis Curtin, all of whom, temporarily at least, became card-carrying music critics.

And however the musical problems and matters at hand were received, later to be dealt with or not by the full-time critics at their typewriters, only one thing was certain during this multiphasic Tanglewood week: those destined to deal most importantly and directly with most of these issues, were somewhere else on the grounds, practicing hard, getting ready.

MOZART'S "Cosi Fan Tutte" will be performed in English by the Western Opera Theater at 3 p.m. today in Forest Meadows, San Rafael. Shigemi Matsumoto (left) as Despina, is here shown in her doctor disguise, with Lawrence Boyll and Sheila Marks. The cast includes Donna Petersen, Allan Monk and William Fleck. Richard Woitach conducts.

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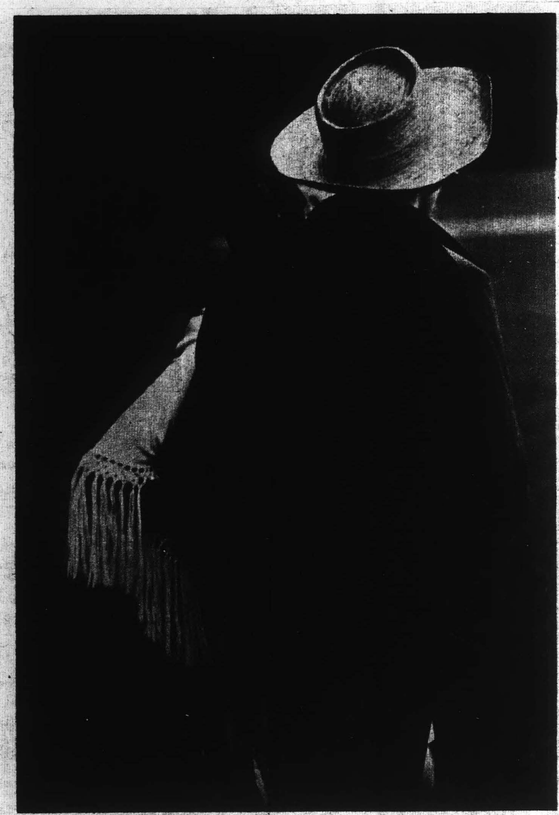

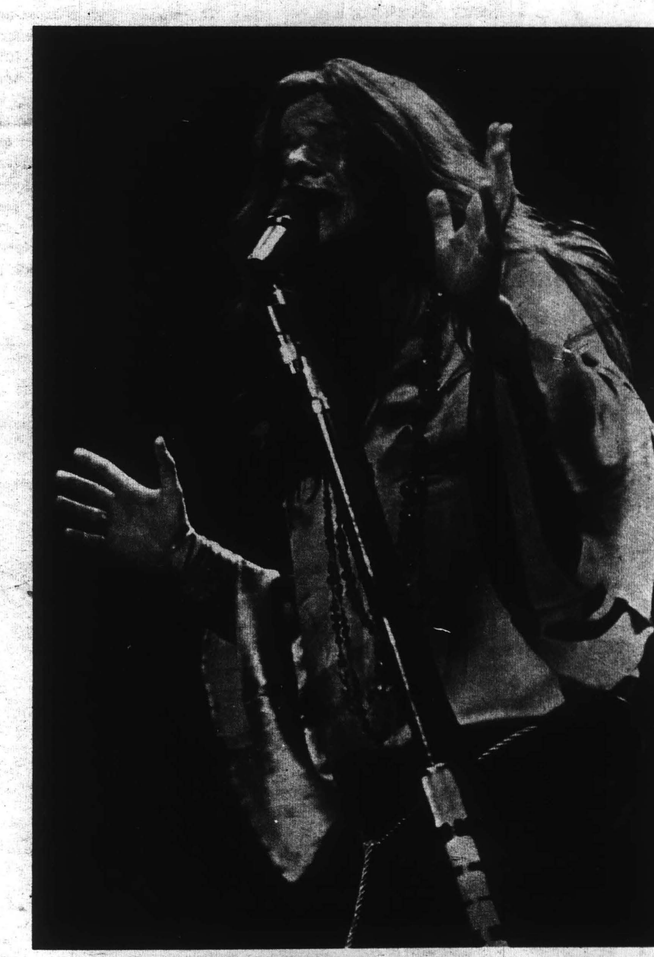

The photographs on these pages were taken at Tanglewood's Contemporary Trends concerts by ~~Stephen Koch~~, Joel Librizzi and Whitt Birnie.

TUESDAYS AT TANGLEWOOD

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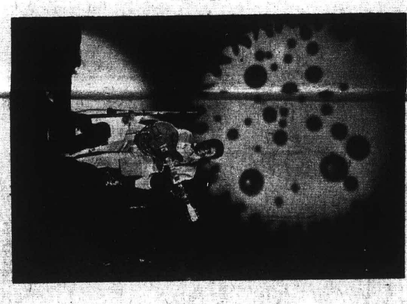
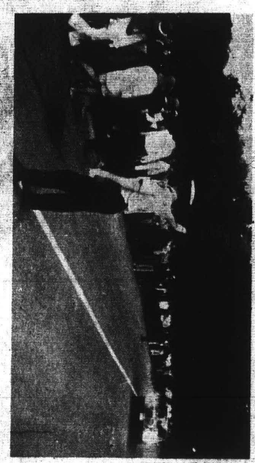
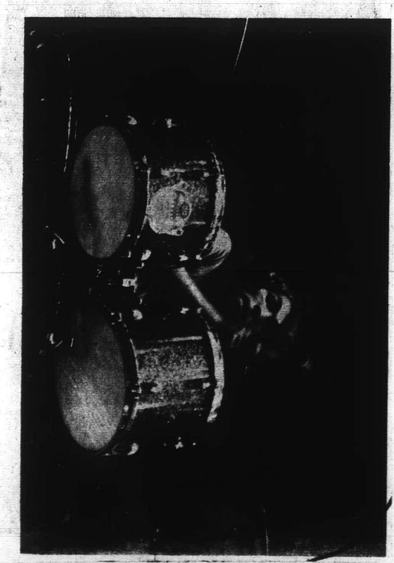
FUN AT HOME AND ABROAD







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GAZETTE
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This Week at Tanglewood

LENOX — Music is available six days a week at Tanglewood, varying from "rock" to symphonies and costing from a dollar to $8.50.

The Tuesday "Tanglewood Trends" Concerts, so popular with the younger crowd last year, have been increased to five.

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Events sponsored by Berkshire Music Center require a low-priced Friends season membership or a contribution of one dollar per person at the gate.

Such programs, at 9 p.m. in the Theater, include tomorrow, the Music Center Orchestra, Joseph Silverstein, conductor, and Thursday, July 10, a vocal concert.

Sunday, July 13, at 10 a.m. in the Theater, small groups will present chamber music.

Saturday's 10:30 a.m. B.S.O. rehearsal in the shed is open to the public at $2.50, unreserved.

Major concerts this coming weekend by the Boston Symphony Orchestra, in ensembles up to 50 players, offer reserved seats from $3.50 to $8.50 or optionally lawn admission at $3.00.

Friday, July 11 at 7 p.m. the Weekend Prelude presents Joseph Silverstein, violinist, and Jules Eskin, cellist, in music of Bach. This program is free to patrons of the 9 p.m. concert, in which Erich Leinsdorf conducts the B.S.O. in Bach's four orchestral suites.

Janis Joplin

Saturday at 8 p.m. Leinsdorf presents a concert version of Mozart's "The Abduction From the Seraglio," with Beverly Sills, George Shirley, Anne Elgar, Jerold Siena, Raymond Michalski, the Tanglewood Choir and the B.S.O.

Sunday at 2:30 p.m. David Zinman, young American conductor of the Netherlands Chamber Orchestra, will direct the Boston Symphony in Mozart's "Linz" Symphony No. 36, Graaf's "Symphony for Strings," Handel's "Concerto Grosso in G," Op. 6, and the Bach, "Triple Concerto in A minor," featuring Doriot Anthony Dwyer, flutist, Joseph Silverstein, violinist, and Robert Levin, harpsichordist.

J. F. K.

Beverly Sills

Janis Joplin Casts Spell Over 7671 Fans

By WALTER MAYFIELD
Union Staff Writer

LENOX — Janis Joplin is a great performer who gives — voice, body, soul, hair, hips, arms and legs. Everything goes into the act of this marvelous entertainer.

Contemporary Star

With state cops on either side of the stage, she was star attraction of the first contemporary trends concert this season at Tanglewood Tueday night.

Magic is what she has, and the kids know it. After a sluggish first hour, during which they listened indifferently to Orpheus, a four - piece rock group, at intermission many of the 7671 persons attending streamed down the aisles and stood on the sides to catch a glimpse of their idol.

For a while it looked like she wouldn't continue after the first 10 minutes when she walked off the stage and spoke to a police official. Under Janis' glare, the state troopers then moved from in front of the stage and stood at the sides, mostly out of view.

Janis Gives

Hiting an empty cowbelt with a drum stick, gyrating the pink yarn tied around her black satinned hips, no matter what she does, Janis gives

So many performers just come on and do their act, but this young woman with the long brown hair parted in the center, bathed in magenta and blue spotlights, is really there.

Youngsters from 9 or 10 upwards kept slipping down the aisles, bendingover to avoid being seen by ushers, just to kneel and squat down front before Janis for a few minutes before being told to move on.

Gets Strong Support

She gets strong support from a combo of first-class musicians, all ofwhom look as though they are having as good time as she is when she sings "Summertime," or "Maybe."

When you see Joplin you wonder if you may not be looking at another Judy Garland. She is a thrilling singer.

"Well, if it isn't everybody out there, if it isn't Tanglewood," were the opening words to Orpheus' musical hour which preceded Janis Joplin.

Incense Burns

While incense sticks burned on either side of the bass, two guitars and drums manned by the quartet, some in the audience held their ears shut, so loud was the volume in the front section.

The loudness was estimated at somewhere just below the intense pain level for many but the audience and the group slowly warmed up and after about 40 minutes, someone turned down the instrument sound and up the voices. Songs like "Good Day, Sunshine," and "I Can't Find the Ttime" were very enjoyable.

While the drummer wiped his nose on his sleeve, and a photographer took pictures during the songs, Orpheus played about 15 loud, rhythmic renditions but the audience remained cool to the end. Perhaps we were all just stunned (not stoned) but it seemed tome that Orpheus was just okay at the first contemporary trends concert.

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Music Review

Joplin-Orpheus Concert

WARMING TO A highly responsive crowd, Janis Joplin blasted the Tanglewood Shed last night with vibrations unaccustomed to those surroundings. The concert marked the opening of the Tuesday Tanglewood Trends series, devoted exclusively to the contemporary scene.

Labeled as one of today's foremost female superstars of rock, Janis served up blues with screaming urgency. The electrified sounds of tortured passion charged not only the aficionados of rock, who sat just yards in front of the speakers, but to the hordes who descended to the lawns.

Miss Joplin rightly shared credit with her outstanding five-piece accompaniment. While she visually communicated the audible rock in emotional and sensual dance, the audience often danced with her.

* * *

ORPHEUS, a rock group discovered in Boston, preceded Miss Joplin on the program. Plagued by technical problems, the group never was able to draw the enthusiasm that was being reserved for Janis.

The crowd of 7,671, turned on to a near frenzy, demanded two encores. Crowds at the front of the Shed pushed to the stage to touch the hand Janis extended. Visibly moved by the enthusiasm, she pulled an admirer to the stage to dance out a song.

Iron Butterfly will be appearing July 15 at Tanglewood in the Tuesday contemporary series.

—W.B.

Whitestone

THE TWAIN MET at Tanglewood last night when Boston Symphony conductor Erich Leinsdorf greeted rock singer Janis Joplin before her performance in the Contemporary Trends series. A crowd of more than 7,000 attended the concert.

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Janis Joplin, Orpheus Open Tuesday Trends

Tuesday Tanglewood Trends started at the Berkshire Festival in Lenox on Tuesday, July 8, with Janis Joplin as the featured artist and joined on the bill by Orpheus.

The contemporary trends series was inaugurated at Tanglewood in the summer of 1968 to present the best in current non-classical musical expression. The series was so successful that it has grown to five this season, all on Tuesday evenings at 8 p.m. in the shed.

On July 15, the second trends concert features The Iron Butterfly and The Staple Singers. On July 22, Joni Mitchell, the Butterfield Blues Band, and Tim Hardin appear. On July 29, Mahalia Jackson, the great gospel singer, appears with Ornette Coleman and The Thad Jones/Mel Lewis Orchestra. August 12 brings a special program, "Bill Graham presents From the Fillmore" Jefferson Airplane, B.B. King, and special guest stars, The Who, with the Joshua Light Show."

Gunther Schuller, Head of Contemporary Music Activities at the Berkshire Music Center, under whose auspices the trends concerts are presented, said, when the series was announced last season, "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends."

The artists engaged are not booked into Tanglewood as 'packages' but are specifically selected by Mr. Schuller for their contemporary musical relevance.

Also on Tuesday evenings, though not part of the trends series are the pension fund concert of Arthur Fiedler and the Boston Pops Orchestra, with Joan Kennedy as narrator of 'Peter and the Wolf,' on Aug. 5 at 8 p.m., and the annual Tanglewood-on-Parade Gala on Aug. 19, featuring a concert with the combined Boston Symphony and Berkshire Music Center orchestras and Tanglewood Choir conducted by Erich Leinsdorf.

Tickets for the Tuesday trends concerts are on sale now at Tanglewood, Lenox, Mass. 01240, in person or by mail.

Janis Joplin Opens Series At Tanglewood

LENO X —The first of this season's five Tuesday evening 'contemporary trends' concerts at Tanglewood — called Tuesday Tanglewood Trends — is tonight at 8 in Tanglewood's 6000-seat music shed. Janis Joplin is the featured artist, joined on the bill by Orpheus.

Janis Joplin came to national prominence in 1966 when she began to sing with Big Brother and The Holding Company. Now a major star of records and one of the best and best-known current rock artists, she is certainly one of the most popular.

Orpheus, a four-man group, winner of the 1968 Broadside Poll and the 1968-69 Playboy Readers Poll, is known both for TV apearances and recordings.

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TIMES
HARTFORD, CONN.
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JANIS JOPLIN will be shrieking and moaning out under the stars Tuesday night when she appears at Tanglewood, the summer home of the Boston Symphony, in Lenox, Mass. The concert, the first in a new series, starts at 8 p.m.

Joplin Concert To Be Tuesday

Janis Joplin, national recording artist, will present the first contemporary trends concert at Tanglewood this season on Tuesday at 8:00 p.m. in the Shed. Also on the program is the four-man rock group, Orpheus.

The contemporary series was inaugurated last year and has been expanded this season to "Tuesday Tanglewood Trends" which includes five concerts.

Tickets are on sale at the Tanglewood box office in Lenox.

Berkshire Eagle

Hartford Times 6 Jul

JANIS JOPLIN. Janis will belt it out in her inimitable way on Tuesday evening at Tanglewood, in Lenox, Mass., at 8 p.m. Janis, who seems to like this neck of the woods, will also be at the Yale Bowl, New Haven, Saturday at 8:30 p.m. Tickets are available through the Tanglewood box office and the New Haven Jaycees, respectively.

Janis Joplin In Concert At Tanglewood

Janis Joplin and Orpheus were featured last night at 8 at Tanglewood's Main Shed in Lenox, as part of the Berkshire Festival Contemporary Trends program.

Contemporary Trends brought rock, jazz, Indian, and folk music to Tanglewood last year, and Miss Joplin's performance marks the first of five Tuesday programs to be offered this year, in the Main Shed.

Other performances include: the Iron Butterfly and the Staple Singers on July 15; Joni Mitchell, The Paul Butterfield Blues Band, and Tim Hardin on July 22; an all - jazz program of Mahalia Jackson, Ornette Coleman, and the Thad Jones - Mel Lewis Orchestra on July 29; and "Filmore at Tanglewood" with the Joshua Light Show, consisting of The Who, B. B. King, and the Jefferson Airplane on August 12.

On August 5 at 8 p.m., Arthur Fiedler and the Boston Pops will appear in the Shed in theeir annual concert benefitting the Orchestra's Pension Fund. They will play while Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, narrates Peter and the Wolf.

Three groups will perform for the "Tanglewood on Parade" program, August 19. The annual, day-long gala will begin with performances by Boston University musicians and Tanglewood Fellowship Chamber Music groups, and will be climaxed with a combined Boston Symphony and Berkshire Music Center Orchestras Program, conducted by Erich Leinsdorf, traditionally closing with fireworks display.

TRANSCRIPT-TELEGRAM
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At the Concert

Janis Alive, Well at Tanglewood

By FRED LeBRUN

Lenox, Mass.— Janis Joplin has finally come alive.

Long recognized as one of the best of the new breed of white blues singers, Janis Joplin delivered some of the old promise—and a little more—in a great show that left a young Tanglewood crrowd last night wondering why she wasn't always like this.

The last few years have disappointed those who expected Janis to fulfill the oracle as the best that is.

THE FEMALE Jim Morrison established herself as potentially the greatest as the leader of the west coast underground sound of a few years ago. Her group, Big Brother and the Holding Company, was the innest of the in.

Then she fired Big Brother and his bag and cast around for the back-up sound that wasn't there before. Until now, it has been a lean year.

In a recent concert at State University in Albany Janis was not there yet; the back-up was strained, her voice lacked the characteristic power, and the short show made few friends.

But last night the doubts and disappointments disappeared; Janis was in control and big and powerful and loose, and the audience loved it.

WHEN Janis Joplin is on she is exciting. She knows what she's doing to a fault, controlling her back-up instruments and the mood of the audience with the same precision she controls that great soft and gritty voice.

JANIS JOPLIN

Dresseed in a blue satin blouse and blue bellbottoms and steeped in the hard-driving drone of two guitars, an organ, drums, two saxs and a horn, she moved her body like wet spaghetti in a wind storm and grabbed the mike.

Janis Joplin is not pretty, but neither was Edith Piaf or Billie Holiday. Like the blues immortals, the face is morror to all our souls, everchanging, crying more than laughing because that's the way things are.

AN OLD chestnut like "Summertime" is a great vehicle for that face and voice. Sometimes a controlled screech, sometimes the sound of a little girl, but always where Janis wants to be. You'd think pandemonium was loose on the stage until you see the writhing form in blue point one finger at the organist and he scurries to pick up a bar. The appearance is loose, but the workings are very well rehearsed, very tight.

That is the essence of professionalism; art is made to look like nature.

One sour note on the evening; police and Tanglewood ushers were quite rude to the performers by constantly removing young fans who wanted a close look.

At one point Janis was so irritated she walked off the stage. Later she said: "They don't understand; they just don't know." The audience was with her.

THE FIRST GROUP to appear on the program was Orpheus, a very talented rock group composeed of four men who had a lot of trouble with their equipment.

Unfortunately talent—and properly functioning equipment—is not enough. It takes showmanship, even if it's super cool anti-showmanship, to make it. They haven't and they didn't.

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
JUL 10 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
JUL 10 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200
JUL 10 1969 E

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
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MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975
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Schenectady Union-Star
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Such programs, at 9 p.m. in the Theater, include tomorrow, the Music Center Orchestra, Joseph Silverstein, conductor, and Thursday, July 10, a vocal concert.

Sunday, July 13, at 10 a.m. in the Theater, small groups will present chamber music.

Saturday's 10:30 a.m. B.S.O. rehearsal in the shed is open to the public at $2.50, unreserved.

Major concerts this coming weekend by the Boston Symphony Orchestra, in ensembles up to 50 players, offer reserved seats from $3.50 to $8.50 or optionally lawn admission at $3.00.

Friday, July 11 at 7 p.m. the Weekend Prelude presents Joseph Silverstein, violinist, and Jules Eskin, cellist, in music of Bach. This program is free to patrons of the 9 p.m. concert, in which Erich Leinsdorf conducts the B.S.O. in Bach's four orchestral suites.

Saturday at 8 p.m. Leinsdorf presents a concert version of Mozart's "The Abduction From the Seraglio," with Beverly Sills, George Shirley, Anne Elgar, Jerold Siena, Raymond Michalski, the Tanglewood Choir and the B.S.O.

Sunday at 2:30 p.m. David Zinman, young American conductor of the Netherlands Chamber Orchestra, will direct the Boston Symphony in Mozart's "Linz" Symphony No. 36, Graaf's "Symphony for Strings," Handel's "Concerto Grosso in G," Op. 6, and the Bach, "Triple Concerto in A minor," featuring Doriot Anthony Dwyer, flutist, Joseph Silverstein, violinist, and Robert Levin, harpsichordist.

J. F. K.

Janis Joplin

Beverly Sills

Janis Joplin Casts Spell Over 7671 Fans

By WALTER MAYFIELD
Union Staff Writer

LENOX — Janis Joplin is a great performer who gives — voice, body, soul, hair, hips, arms and legs. Everything goes into the act of this marvelous entertainer.

Contemporary Star

With state cops on either side of the stage, she was star attraction of the first contemporary trends concert this season at Tanglewood Tueday night.

Magic is what she has, and the kids know it. After a sluggish first hour, during which they listened indifferently to Orpheus, a four-piece rock group, at intermission many of the 7671 persons attending streamed down the aisles and stood on the sides to catch a glimpse of their idol.

For a while it looked like she wouldn't continue after the first 10 minutes when she walked off the stage and spoke to a police official. Under Janis' glare, the state troopers then moved from in front of the stage and stood at the sides, mostly out of view.

Janis Gives

Hiting an empty cowbelt with a drum stick, gyrating the pink yarn tied around her black satinned hips, no matter what she does, Janis gives

So many performers just come on and do their act, but this young woman with the long brown hair parted in the center, bathed in magenta and blue spotlights, is really there.

Youngsters from 9 or 10 upwards kept slipping down the aisles, bendingover to avoid being seen by ushers, just to kneel and squat down front before Janis for a few minutes before being told to move on.

Gets Strong Support

She gets strong support from a combo of first-class musicians, all ofwhom look as though they are having as good time as she is when she sings "Summertime," or "Maybe."

When you see Joplin you wonder if you may not be looking at another Judy Garland. She is a thrilling singer.

"Well, if it isn't everybody out there, if it isn't Tanglewood," were the opening words to Orpheus' musical hour which preceded Janis Joplin.

Incense Burns

While incense sticks burned on either side of the bass, two guitars and drums manned by the quartet, some in the audience held their ears shut, so loud was the volume in the front section.

The loudness was estimated at somewhere just below the intense pain level for many but the audience and the group slowly warmed up and after about 40 minutes, someone turned down the instrument and up the voices. Songs like "Good Day, Sunshine," and "I Can't Find the Time" were very enjoyable.

While the drummer wiped his nose on his sleeve, and a photographer took pictures during the songs, Orpheus played about 15 loud, rhythmic renditions but the audience remained cool as the cool. Perhaps we were all just stunned (not stoned) but it seemed tome that Orpheus was just okay at the first contemporary trends concert.

UNION
SPRINGFIELD, MASS.
(M) 77,427
JUL 9 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 9 1969

Whitestone

THE TWAIN MET at Tanglewood last night when Boston Symphony conductor Erich Leinsdorf greeted rock singer Janis Joplin before her performance in the Contemporary Trends series. A crowd of more than 7,000 attended the concert.

Janis Joplin Opens Series At Tanglewood

LENO X —The first of this season's five Tuesday evening 'contemporary trends' concerts at Tanglewood — called Tuesday Tanglewood Trends — is tonight at 8 in Tanglewood's 6000-seat music shed. Janis Joplin is the featured artist, joined on the bill by Orpheus.

Janis Joplin came to national prominence in 1966 when she began to sing with Big Brother and The Holding Company. Now a major star of records and one of the best and best-known current rock artists, she is certainly one of the most popular.

Orpheus, a four-man group, winner of the 1968 Broadside Poll and the 1968-69 Playboy Readers Poll, is known both for TV apearances and recordings.

UNION
SPRINGFIELD, MASS.
(M) 77,427
JUL 8 1969

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260
JUL 6 1969

Joplin Concert To Be Tuesday

Janis Joplin, national recording artist, will present the first contemporary trends concert at Tanglewood this season on Tuesday at 8:00 p.m. in the Shed. Also on the program is the four-man rock group, Orpheus.

The contemporary series was inaugurated last year and has been expanded this season to "Tuesday Tanglewood Trends" which includes five concerts.

Tickets are on sale at the Tanglewood box office in Lenox.

Berkshire Eagle

JANIS JOPLIN will be shrieking and moaning out under the stars Tuesday night when she appears at Tanglewood, the summer home of the Boston Symphony, in Lenox, Mass. The concert, the first in a new series, starts at 8 p.m.

Hartford Times 6 Jul

JANIS JOPLIN. Janis will belt it out in her inimitable way on Tuesday evening at Tanglewood, in Lenox, Mass., at 8 p.m. Janis, who seems to like this neck of the woods, will also be at the Yale Bowl, New Haven, Saturday at 8:30 p.m. Tickets are available through the Tanglewood box office and the New Haven Jaycees, respectively.

Janis Joplin In Concert At Tanglewood

Janis Joplin and Orpheus were featured last night at 8 at Tanglewood's Main Shed in Lenox, as part of the Berkshire Festival Contemporary Trends program.

Contemporary Trends brought rock, jazz, Indian, and folk music to Tanglewood last year, and Miss Joplin's performance marks the first of five Tuesday programs to be offered this year, in the Main Shed.

Other performances include: the Iron Butterfly and the Staple Singers on July 15; Joni Mitchell, The Paul Butterfield Blues Band, and Tim Hardin on July 22; an all - jazz program of Mahalia Jackson, Ornette Coleman, and the Thad Jones - Mel Lewis Orchestra on July 29; and "Filmore at Tanglewood" with the Joshua Light Show, consisting of The Who, B. B. King, and the Jefferson Airplane on August 12.

On August 5 at 8 p.m., Arthur Fiedler and the Boston Pops will appear in the Shed in theeir annual concert benefitting the Orchestra's Pension Fund. They will play while Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, narrates Peter and the Wolf.

Three groups will perform for the "Tanglewood on Parade" program, August 19. The annual, day-long gala will begin with performances by Boston University musicians and Tanglewood Fellowship Chamber Music groups, and will be climaxed with a combined Boston Symphony and Berkshire Music Center Orchestras Program, conducted by Erich Leinsdorf, traditionally closing with fireworks display.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800
JUL 9 1969 N Eng

At the Concert

Janis Alive, Well at Tanglewood

By FRED LeBRUN

Lenox, Mass.— Janis Joplin has finally come alive.

Long recognized as one of the best of the new breed of white blues singers, Janis Joplin delivered some of the old promise—and a little more—in a great show that left a young Tanglewood crrowd last night wondering why she wasn't always like this.

The last few years have disappointed those who expected Janis to fulfill the oracle as the best that is.

THE FEMALE Jim Morrison established herself as potentially the greatest as the leader of the west coast underground sound of a few years ago. Her group, Big Brother and the Holding Company, was the innest of the in.

Then she fired Big Brother and his bag and cast around for the back-up sound that wasn't there before. Until now, it has been a lean year.

In a recent concert at State University in Albany Janis was not there yet; the back-up was strained, her voice lacked the characteristic power, and the short show made few friends.

But last night the doubts and disappointments disappeared; Janis was in control and big and powerful and loose, and the audience loved it.

WHEN Janis Joplin is on she is exciting. She knows what she's doing to a fault, controlling her back-up instruments and the mood of the audience with the same precision she controls that great soft and gritty voice.

JANIS JOPLIN

Dressed in a blue satin blouse and blue bellbottoms and steeped in the hard-driving drone of two guitars, an organ, drums, two saxs and a horn, she moved her body like wet spaghetti in a wind storm and grabbed the mike.

Janis Joplin is not pretty, but neither was Edith Piaf or Billie Holiday. Like the blues immortals, the face is morror to all our souls, everchanging, crying more than laughing because that's the way things are.

AN OLD chestnut like "Summertime" is a great vehicle for that face and voice. Sometimes a controlled screech, sometimes the sound of a little girl, but always where Janis wants to be. You'd think pandemonium was loose on the stage until you see the writhing form in blue point one finger at the organist and he scurries to pick up a bar. The appearance is loose, but the workings are very well rehearsed, very tight.

That is the essence of professionalism; art is made to look like nature.

One sour note on the evening; police and Tanglewood ushers were quite rude to the performers by constantly removing young fans who wanted a close look.

At one point Janis was so irritated she walked off the stage. Later she said: "They don't understand; they just don't know." The audience was with her.

THE FIRST GROUP to appear on the program was Orpheus, a very talented rock group composeed of four men who had a lot of trouble with their equipment.

Unfortunately talent—and properly functioning equipment—is not enough. It takes showmanship, even if it's super cool anti-showmanship, to make it. They haven't and they didn't.

Music Review

Joplin-Orpheus Concert

WARMING TO A highly responsive crowd, Janis Joplin blasted the Tanglewood Shed last night with vibrations unaccustomed to those surroundings. The concert marked the opening of the Tuesday Tanglewood Trends series, devoted exclusively to the contemporary scene.

Labeled as one of today's foremost female superstars of rock, Janis served up blues with screaming urgency. The electrified sounds of tortured passion charged not only the aficionados of rock, who sat just yards in front of the speakers, but to the hordes who descended to the lawns.

Miss Joplin rightly shared credit with her outstanding five-piece accompaniment. While she visually communicated the audible rock in emotional and sensual dance, the audience often danced with her.

* * *

ORPHEUS, a rock group discovered in Boston, preceded Miss Joplin on the program. Plagued by technical problems, the group never was able to draw the enthusiasm that was being reserved for Janis.

The crowd of 7,671, turned on to a near frenzy, demanded two encores. Crowds at the front of the Shed pushed to the stage to touch the hand Janis extended. Visibly moved by the enthusiasm, she pulled an admirer to the stage to dance out a song.

Iron Butterfly will be appearing July 15 at Tanglewood in the Tuesday contemporary series.

—W.B.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 9 1969

Janis Joplin, Orpheus Open Tuesday Trends

Tuesday Tanglewood Trends started at the Berkshire Festival in Lenox on Tuesday, July 8, with Janis Joplin as the featured artist and joined on the bill by Orpheus.

The contemporary trends series was inaugurated at Tanglewood in the summer of 1968 to present the best in current non-classical musical expression. The series was so successful that it has grown to five this season, all on Tuesday evenings at 8 p.m. in the shed.

On July 15, the second trends concert features The Iron Butterfly and The Staple Singers. On July 22, Joni Mitchell, the Butterfield Blues Band, and Tim Hardin appear. On July 29, Mahalia Jackson, the great gospel singer, appears with Ornette Coleman and The Thad Jones/Mel Lewis Orchestra. August 12 brings a special program, "Bill Graham presents From the Fillmore: Jefferson Airplane, B.B. King, and special guest stars, The Who, with the Joshua Light Show."

Gunther Schuller, Head of Contemporary Music Activities at the Berkshire Music Center, under whose auspices the trends concerts are presented, said, when the series was announced last season, "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends."

The artists engaged are not booked into Tanglewood as 'packages' but are specifically selected by Mr. Schuller for their contemporary musical relevance.

Also on Tuesday evenings, though not part of the trends series are the pension fund concert of Arthur Fiedler and the Boston Pops Orchestra, with Joan Kennedy as narrator of 'Peter and the Wolf,' on Aug. 5 at 8 p.m., and the annual Tanglewood-on-Parade Gala on Aug. 19, featuring a concert with the combined Boston Symphony and Berkshire Music Center orchestras and Tanglewood Choir conducted by Erich Leinsdorf.

Tickets for the Tuesday trends concerts are on sale now at Tanglewood, Lenox, Mass. 01240, in person or by mail.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
JUL 9 1969

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
JUL 10 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
JUL 10 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200
JUL 10 1969

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
JUL 10 1969

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 7,975
JUL 10 1969

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
JUL 9 1969

Rock-Jazz Beat

A Tense Performance

JANIS JOPLIN, ROCK IDOL, REFUSED TO PERFORM UNTIL POLICE HAD LEFT THE STAGE-FRONT AREA AT TANGLEWOOD TUESDAY EVENING. THEY SPOILED THE ATMOSPHERE, SHE SAID.

By James Ventola

Janis Joplin is tough, ten times tougher in person than on records. Right now she's an "important figure" in contemporary music. So Gunther Schuller, Head of Contemporary Music at Tanglewood, brought her to the Yankee culture center Tuesday night because, "I think it is significant and necessary that the Berkeshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends" (Tuesday Tanglewood Trends Concerts). But Janis Joplin is tough, and Mr. Schuller's "concert" became instead a confrontation and a challenge.

American Heritage

Tanglewood is an incredibly lovely spot on this planet, lovely in a way that only money can buy. To get there we had to go from Kenmore Square to Stockbridge, from the chaos of an irrational city to the well-trimmed order of an affluent country town, from an afternoon of smog and rush to an evening saunter of huge green lawn, picnic and baskings of the colorful children of the Symphony supporters. They lounge there, outside the music shed, necking and joking about the grass, but they are neat and clean and "decent" and make this place an Esplenade.

Inside the shed, the 1968 Broadside poll winning Orpheus tries frantically to get themselves together, but trouble with equipment and a paranoid reaction to the vibrations at the imposing Music Center combine to unhinge them. People listen, some are enthused, and some mill around. Loose at the center, loose at the circumference. Finally, a sustained drum solo pounds some sense into the thing, and a spark of contact flashes.

People In Blue

As Miss Joplin's new band begins to tune up, the center gets tighter. People move down front squeezing into seats they didn't buy, and wait. The band begins and is powerful and compelling as Janis Joplin comes out moving, dancing, smiling, singing and shouting. In the long blue riffs at the end of a verse she achieves the freedom of passion, the abandon of tears. She becomes what we have all been at times, and her voice calls us into those moments again. The initial connection is made, the sparks are there, the center is alive and throbbing. But there are resistors.

In front of the stage six Berkeshire County Policemen stand ready (for what?), and the eye sees more than the heart knows. They begin to clear people from the aisles down front, politely but visibly. The music says, "Dance, feel, love, hate, cry, shout, move," but the ordinance says, "Clear the aisles and stay in your place." And the cops are only doing the ushers' jobs. No blame. But after Chicago, few of the young people in the audience maintain critical distance, so the sight of the cops is as powerful an emotional force as the music.

The Battle

Janis Joplin is tough. She yells at the cops and then walks off stage until somebody decides to move them and let the ushers clear the aisles. Returning to a roar of approval and gratitude, she goes on to broaden the attack as she and Snookey Flowers urge the audience to abandon the safety of detachment and get into the feelings of the music. Dancing together, they transform the Music Shed into a cave, a dive, a womb of sexual energy. People begin to move and clap, participating in the mood, until the policemen and ushers are obliterated in their irrelevance. Free now to take the audience on her trip, Janis Joplin widens and heightens the connections until her energy is the only energy and she can finish the concert, as they say, "triumphantly."

As the house lights go up, six Berkeshire County Policemen appear on the stage (who's really in charge here)? The audience takes it as an affront, unwilling that the police regain even symbolic control, and they shout for more. Suddenly, Joplin and company return, and people are standing on their chairs or streaming down the aisles to the stage completely unhindered by police or ushers. There are no more spectators, there is only us as she sings, "Take another little piece of my heart, baby."

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 2 1969

Tanglewood Rocks

Janis Joplin, the Iron Butterfly, Butterfield Blues Band — at Tanglewood?

As a matter of fact, yes. These and other rock and pop attractions will be a part of the Berkshire Music Festival's new Tuesday Tangelwood Trends programs, a series of contemporary concerts sandwiched in with the summer festival's more traditional musical events.

The complete TTT schedule is: July 8, Janis Joplin, Orpheus; July 15, Iron Butterfly, Staple Singers; July 22, Joni Mitchell, Butterfield Blues Band, Tim Hardin; July 29, Mahalia Jackson, Ornette Coleman, Thad Jones-Mel Lewis Orchestra; Aug. 5, Boston Pops at Tangelwood, conducted by Arthur Fiedler, with Joan Kennedy narrating "Peter and the Wolf"; Aug. 12, the Fillmore at Tanglewood, with the Joshua Light Show; Aug. 19, Tangelwood-on-Parade.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 2 1969

LONG ISLAND DAILY PRESS
Wednesday, July 2, 1969

... $51,000 ... d Arkansas. ... akes down ... one-shots.

"Your Own Thing" quietly has integrated the N.Y. cast, three roles . . . Even the Boston Symphony has gone on-the-rock: hired Fillmore East impresario Bill Graham to stage a rock-night at Tanglewood.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 13 1969

At Tanglewood

By OSCAR OBERLIN

On Sunday Leinsdorf conducted a program of Mozart before an audience of classicists. On Tuesday Janis Joplin tore the music shed apart before several thousand students, teenyboppers, swains, hippies and followers of the contemporary mode.

Such is life at Tanglewood.

Janis wore dark bellbottoms, loose silk blue blouse separated by a long red cord sash. When Janis sings everything moves, hands, legs, clothes, sash and most of all her mop of long blonde hair which played peekaboo with her face throughout the evening.

The "over-thirty" listeners who don't dig, had a hard time catching the lyrics. We even missed one as popular as "Summer Time." Janis did a bit with Snooky Flowers who plays brass. She sang "Maybe, Maybe, Baby" from her coming album. Also "Raise Your Hand", "Ball and Chain" and "Piece of my Heart". Her voice and the balanced back-up group which included organ, brass and guitar, over-filled the shed, whirled and hit the ears from all directions.

The sound came easier on the grass outside where Couples intertwined under blankets and swung with Gallo and 'Gansett as fitting accompaniment.

Janis' frenetic energy, bolstered by swigs at intervals, seemed epidemic. Ushers had a bit of a time with groups surging down the aisles where they weren't supposed to be but all in all it was a good summer evening for all.

Janis Joplin

The Orpheus group which preceeded her had trouble balancing the drum and three electrified guitars to the demands of the Shed. The result was too loud and too fuzzy. The treble was adjusted constantly but never made it. It was "electricificana non grata", an experience in decibellic rhythm. The lead guitarist said: "Sometimes everything goes like clockwork. Tonight everything is weird."

On Sunday David Dinman of the Boston Symphony will conduct a program of Mozart. As we said. Tanglewood has everything.

ITEM
LYNN, MASS.
(E) 38,000

JUL 14 1969

Contemporary Concerts At Tanglewood

Janis Joplin, rock singer, and the recording group, Orpheus, will appear at Tanglewood, Lenox, tomorrow at 8 p.m., in the first of the "contemporary trends" concerts, along with the Iron Butterfly and the Staple Singers.

Also appearing in the five-week series will be Joni Mitchell, the Paul Butterfield Blues Band and Tim Hardin, July 22; gospel singer Mahalia Jackson, Ornette Coleman and the Thad Jones Mel Lewis orchestra, July 29. On Aug. 12, Jefferson Airplane, B.B. King, and The Who will appear with the Joshua Light Show.

Also on Tuesday evenings, though not part of the trends series, are the pension fund concerts of Arthur Fiedler and the Boston Pops Orchestra. Mrs. Joan Kennedy will narrate "Peter and the Wolf," August 5 at 8 p.m. The annual Tanglewood-on-Parade Gala on August 19 will feature a concert with the combined Boston Symphony and Berkshire Music Center orchestras and Tanglewood Choir conducted by Erich Leinsdorf.

HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

JUL 10 1969

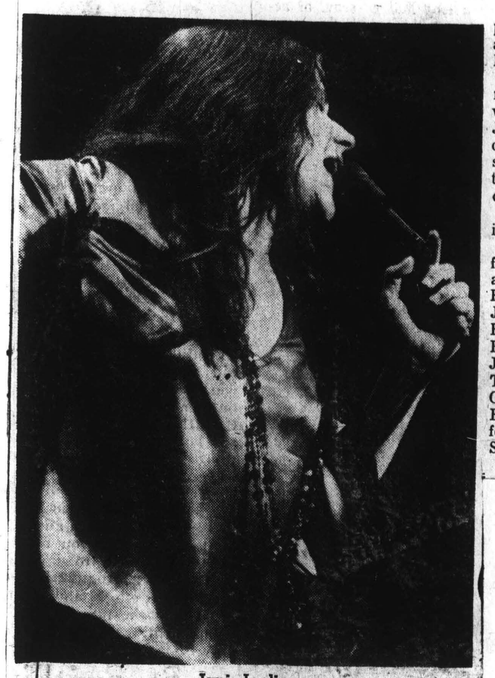
... is a good place to be tonight.

And guess who's going to Tanglewood? Janis Joplin, sizzling rock singer, who'll be joined by Orpheus, who is no relation to Gluck I'm here to tell you, but a four-man group winner of the 1968 Broadside Poll (the what?) and the 1968-69 Playboy Readers Poll. Somewhere in it all, the Boston Symphony is still heard.

JANIS JOPLIN appears with Orpheus Tuesday night in first of seven Tuesday Tanglewood Trends concerts this Summer.

143.

Janis Joplin Scores First Hit For Tanglewood Concert Series



Janis Joplin

By ROB AUTHIER
T-T Staff Reporter

Have you ever heard musical charisma? Some 7671 persons at the Janis Joplin concert in Lenox Tuesday did. And it was a memorable experience.

The program, the first in five Tanglewood Contemporary Trends Concerts, also headlined Orpheus, a boring co-star for the Music Shed's playbill. The four-piece rock group suffered equipment failure: broken guitar strings, burned fuses, maladjusted amplifiers that drowned out any socially relevant lyrics, and an ultra-high pitched lead guitar which pierced the seasoned ear.

In the words of second guitarist - vocalist Jack McKenes, "Everything is pretty weird here." And with the exception of a ten minute drum solo and a few good numbers like their hit "I Can't Find The Time," it was "pretty" strange.

After intermission the lights faded. The organ, bass and lead guitars and three pieces of brass were tuned. Out of the darkness into a thunderous applause came the former Big Brother and the Holding Company's lead singer Miss Janis Joplin.

She confronted an audience filled with young people robed in everything from bellbottoms to sleeping bags. After only ten minutes on stage, Miss Joplin left to complain about the state police and Shed officials who were trying to clear the aisles. The officials remained but the police officers were restationed in less obvious positions.

Dressed in a blue, low-cut, blouse with a pink yarn gyrating from her hips, Miss Joplin radiated blues from every part of her slender body, including a lot of heaviness from the soul. This was one of her "devious ways to put across what your talking about."

The blues artist received strong support from the seven-piece combo, directed by Snooky Flower, who starred in one jam number with Miss Joplin. All were highly professional.

She received a standing ovation at the concert's supposed finish. The applause would not cease, so the group came back from their dressing room to play "one more number." With everyone in the Shed standing on chairs, Miss Joplin screamed out her famous hit single, "Peace of My Heart." Some guy dressed in purple got up and hugged her, and the group finally tried to leave the stage again.

A steady beat of "We want more" rang out from the crowd, who would not leave. Miss Joplin and combo came out for one more song, ending with a singing solo. The drummer threw out his sticks, and the concert ended 20 minutes late.

"You know she's got it, cause it makes you feel good."

The other concerts scheduled for "Contemporary Trends" are: July 15, The Iron Butterfly, The Staple Singers; July 22, Joni Mitchell, Butterfield Blues Band, Tim Hardin; July 29, Mahalia Jackson, Ornette Coleman, Thad Jones - Mel Lewis Orchestra; Aug. 12, The Fillmore at Tanglewood, featuring the Joshua Light Show.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 15 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 18 1969

Rock-Jazz Beat

A Tense Performance

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Tanglewood Rocks

Janis Joplin, the Iron Butterfly, Butterfield Blues Band — at Tanglewood?

As a matter of fact, yes. These and other rock and pop attractions will be a part of the Berkshire Music Festival's new Tuesday Tangelwood Trends programs, a series of contemporary concerts sandwiched in with the summer festival's more traditional musical events.

The complete TTT schedule is: July 8, Janis Joplin, Orpheus; July 15, Iron Butterfly, Staple Singers; July 22, Joni Mitchell, Butterfield Blues Band, Tim Hardin; July 29, Mahalia Jackson, Ornette Coleman, Thad Jones-Mel Lewis Orchestra; Aug. 5, Boston Pops at Tangelwood, conducted by Arthur Fiedler, with Joan Kennedy narrating "Peter and the Wolf"; Aug. 12, the Fillmore at Tanglewood, with the Joshua Light Show; Aug. 19, Tangelwood-on-Parade.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 2 1969

LONG ISLAND DAILY PRESS
Wednesday, July 2, 1969

... $81,000
... d Arkansas.
... akes down
... one-shots.

"Your Own Thing" quietly has integrated the N.Y. cast, three roles . . . Even the Boston Symphony has gone on-the-rock: hired Fillmore East impresario Bill Graham to stage a rock-night at Tanglewood.

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 13 1969

At Tanglewood

By OSCAR OBERLIN

On Sunday Leinsdorf conducted a program of Mozart before an audience of classicists. On Tuesday Janis Joplin tore the music shed apart before several thousand students, teenyboppers, swains, hippies and followers of the contemporary mode.

Such is life at Tanglewood.

Janis wore dark bellbottoms, loose silk blue blouse separated by a long red cord sash. When Janis sings everything moves, hands, legs, clothes, sash and most of all her mop of long blonde hair which played peekaboo with her face throughout the evening.

The "over-thirty" listeners who don't dig, had a hard time catching the lyrics. We even missed one as popular as "Summer Time." Janis did a bit with Snooky Flowers who plays brass. She sang "Maybe, Maybe, Baby" from her coming album. Also "Raise Your Hand", "Ball and Chain" and "Piece of my Heart". Her voice and the balanced back-up group which included organ, brass and guitar, over-filled the shed, whirled and hit the ears from all directions.

The sound came easier on the grass outside where Couples intertwined under blankets and swung with Gallo and 'Gansett as fitting accompaniment.

Janis' frenetic energy, bolstered by swigs at intervals, seemed epidemic. Ushers had a bit of a time with groups surging down the aisles where they weren't supposed to be but all in all it was a good summer evening for all.

Janis Joplin

The Orpheus group which preceeded her had trouble balancing the drum and three electrified guitars to the demands of the Shed. The result was too loud and too fuzzy. The treble was adjusted constantly but never made it. It was "electricificana non grata", an experience in decibellic rhythm. The lead guitarist said: "Sometimes everything goes like clockwork. Tonight everything is weird."

On Sunday David Dinman of the Boston Symphony will conduct a program of Mozart. As we said. Tanglewood has everything.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 10 1969

HOUSTON CHRONICLE
D. 290,584 SUN. 333,794

JUL 10 1969

... is a good place to be from ...

And guess who's going to Tanglewood? Janis Joplin, sizzling rock singer, who'll be joined by Orpheus, who is no relation to Gluck I'm here to tell you, but a four-man group winner of the 1968 Broadside Poll (the what?) and the 1968-69 Playboy Readers' Poll. Somewhere in it all, the Boston Symphony is still heard.

ITEM
LYNN, MASS.
(E) 38,000

JUL 14 1969

Contemporary Concerts At Tanglewood

Janis Joplin, rock singer, and the recording group, Orpheus, will appear at Tanglewood, Lenox, tomorrow at 8 p.m., in the first of the "contemporary trends" concerts, along with the Iron Butterfly and the Staple Singers.

Also appearing in the five-week series will be Joni Mitchell, the Paul Butterfield Blues Band and Tim Hardin, July 22; gospel singer Mahalia Jackson, Ornette Coleman and the Thad Jones Mel Lewis orchestra, July 29. On Aug. 12, Jefferson Airplane, B.B. King, and The Who will appear with the Joshua Light Show.

Also on Tuesday evenings, though not part of the trends series, are the pension fund concerts of Arthur Fiedler and the Boston Pops Orchestra. Mrs. Joan Kennedy will narrate "Peter and the Wolf," August 5 at 8 p.m. The annual Tanglewood-on-Parade Gala on August 19 will feature a concert with the combined Boston Symphony and Berkshire Music Center orchestras and Tanglewood Choir conducted by Erich Leinsdorf.

JANIS JOPLIN appears with Orpheus Tuesday night in first of seven Tuesday Tanglewood Trends concerts this Summer.

143

Janis Joplin Scores First Hit For Tanglewood Concert Series

Janis Joplin

By ROB AUTHIER
T-T Staff Reporter

Have you ever heard musical charisma? Some 7671 persons at the Janis Joplin concert in Lenox Tuesday did. And it was a memorable experience.

The program, the first in five Tanglewood Contemporary Trends Concerts, also headlined Orpheus, a boring co-star for the Music Shed's playbill. The four-piece rock group suffered equipment failure: broken guitar strings, burned fuses, maladjusted amplifiers that drowned out any socially relevant lyrics, and an ultra-high pitched lead guitar which pierced the seasoned ear.

In the words of second guitarist - vocalist Jack McKenes, "Everything is pretty weird here." And with the exception of a ten minute drum solo and a few good numbers like their hit "I Can't Find The Time," it was "pretty" strange.

After intermission the lights faded. The organ, bass and lead guitars and three pieces of brass were tuned. Out of the darkness into a thunderous applause came the former Big Brother and the Holding Company's lead singer Miss Janis Joplin.

She confronted an audience filled with young people robed in everything from bellbottoms to sleeping bags. After only ten minutes on stage, Miss Joplin left to complain about the state police and Shed officials who were trying to clear the aisles. The officials remained but the police offrcers were restationed in less obvious positions.

Dressed in a blue, low-cut, blouse with a pink yarn gyrating from her hips, Miss Joplin radiated blues from every part of her slender body, including a lot of heaviness from the soul. This was one of her "devious ways to put across what your talking about."

The blues artist received strong support from the seven-piece combo, directed by Snooky Flower, who starred in one jam number with Miss Joplin. All were highly professional.

She received a standing ovation at the concert's supposed finish. The applause would not cease, so the group came back from their dressing room to play "one more number." With everyone in the Shed standing on chairs, Miss Joplin screamed out her famous hit single, "Peace of My Heart." Some guy dressed in purple got up and hugged her, and the group finally tried to leave the stage again.

A steady beat of "We want more" rang out from the crowd, who would not leave. Miss Joplin and combo came out for one more song, ending with a singing solo. The drummer threw out his sticks, and the concert ended 20 minutes late.

"You know she's got it, cause it makes you feel good."

The other concerts scheduled for "Contemporary Trends" are: July 15, The Iron Butterfly, The Staple Singers; July 22, Joni Mitchell, Butterfield Blues Band, Tim Hardin; July 29, Mahalia Jackson, Ornette Coleman, Thad Jones - Mel Lewis Orchestra; Aug. 12, The Fillmore at Tanglewood, featuring the Joshua Light Show.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 15 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUL 18 1969

144

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 10 1969

TREND CONCERTS AT TANGLEWOOD

THE IRON BUTTERFLY . . . a popular group who will appear Tuesday, July 15, in the Contemporary Trend concert at 8 p.m. in Tanglewood's big shed.

The first of this season's five Tuesday evening 'Contemporary Trends' concerts at Tanglewood — called Tuesday Tanglewood Trends — took place July 8 at 8:30 p.m. in Tanglewood's 6000-seat Music Shed. Janis Joplin was the featured artist, joined on the bill by *Orpheus*.

The Contemporary Trends series was inaugurated at Tanglewood in the summer of 1968 to present the best in current non-classical musical expression. The series was so successful that it has grown to five this season, all on Tuesday evenings at 8 p.m. in the Shed.

On July 15, the second Trends concert features the Iron Butterfly and The Staple Singers. On July 22, Joni Mitchell, the Butterfield Blues Band, and Tim Hardin appear. On July 29, Mahalia Jackson, the great gospel singer, appears with Ornette Coleman and the Thad/Mel Lewis Orchestra. August 12 brings a special program, "Bill Graham presents *From the Fillmore:* Jefferson Airplane, B. B. King, and special guest stars, The Who, with the Joshua Light Show."

Gunther Schuller, Head of Contemporary Music Activities at the Berkshire Music Center, under whose auspices the Trends concerts are presented, said, when the series was announced last season, "I think it is significant and necessary that the Berkshire Music Center show its awareness of these new developments in music by instituting a series of concerts delineating these new trends." The artists engaged are not booked into Tanglewood as 'packages,' but are specifically selected by Mr. Schuller for their contemporary musical relevance.

Also on Tuesday evenings, though not part of the Trends series are the Pension Fund concert of Authur Fiedler and the Boston Pops Orchestra, with Joan Kennedy as narrator of 'Peter and the Wolf,' on August 5 at 8 p.m., and the annual Tanglewood-on-Parade Gala on August 19, featuring a concert with the combined Boston Symphony and Berkshire Music Center Orchestras and Tanglewood Choir conducted by Erich Leinsdorf.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 11 1969

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Contemporary and Classical; There's Room For Both!

The second weekend of the 1969 Berkshire Festival at Tanglewood opens tonight with Music Director Erich Leinsdorf conducting the Boston Symphony Orchestra in the four suites of Bach, the first time Mr. Leinsdorf has programmed them in a single concert.

The 9 p.m., Boston Symphony concert is preceded at 7 p.m. by the Weekend Prelude, in which the Boston Symphony's concertmaster, Joseph Silverstein, and principal cellist, Jules Eskin, will play two Bach compositions for unaccompanied strings.

On Saturday evening, July 12, Erich Leinsdorf conducts a complete concert performance in German of Mozart's opera, The Abduction from the Seraglio. Beverly Sills sings the role of Constanze and George Shirley is Belmonte.

David Zinman, the young American conductor if the Netherlands Chamber Orchestra, returns to Tanglewood on Sunday afternoon July 13 at 2.30. He will conduct a program of music or chamber orchestra.

The weekend's Open Rehearsal s Saturday morning July 12 at 6.30.

Contemporary Trends

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This series, presented in the shed each Tuesday at 8 p.m., was inaugurated last summer to present the best in current non-classical musical expression.

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Next Tuesday, the second trends concert features The Iron Butterfly and The Staple Singers. On July 22, Joni Mitchell, the Butterfield Blues Band, and Tim Hardin appear. On July 29, Mahalia Jackson, the great gospel singer, appears with Ornette Coleman and The Thad Jones-Mel Lewis Orchestra. August 12 brings a special program, "Bill Graham presents Fro mthe Filmore: Jefferson Airplane, B. B. King, and special guest stars, The Who, in with the Joshua Light Show."

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JUL 12 1969

Tanglewood Rock

The second concert in Tanglewood's 1969 contemporary trends series is Tuesday night at 8 p.m. in the 6000-seat music shed. The featured group is the "Iron Butterfly," who, in the past two years have risen from the Los Angeles underground to national prominence in the rock field.

Also on Tanglewood's second popular music concert are the world-famous "Staple Singers" from Chicago. The "Staple Singers" have appeared at Carnegie Hall and at the International Jazz Festival in Washington, D.C. They are the first gospel artists to be selected as the "new star" vocal group in 'Down Beat's" poll.

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 15 1969

The Iron Butterfly Tonight At Music Shed

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Early in 1968, the Butterfly's first LP appeared, and within a few weeks it was the best seller in Los Angeles and one of the top sellers across the country. The record, called "heavy" opened the doors for a national concert tour in April and May of 1968. It also established the Iron Butterfly's unique and original sound. Doug Ingle, leader of the group explains: "We didn't copy anyone nor were we influenced by anyone. We had an idea about a sound and how it should be expressed."

Other members of the group are Ron Bushy, drummer, Lee Dorman, bass guitarist and Erik Bran, lead guitar.

Also on Tanglewood's second trends program are the world famous Staple Singers from Chicago. The Staple Singers have appeared at Carnegie Hall and at the International Jazz Festival in Washington, D.C. and are the first Gospel artists to be selected as "new star" vocal group in Down Beat's international jazz critics' poll. Led by Mississippi-born Roebuck "Pop Staples," the family group is comprised of daughters Cleo and Mavis and son, Pervis. Blending melodic elements derived from the stateliness of the Negro spiritual with the rhythmic force of jazz-influenced Gospel singing, the Staple Singers have a unique Afro-American style.

Tickets for Tuesday Tanglewood Trends Concerts are on sale by mail or in person at the box office at Tanglewood, Lenox, Mass., next Exits 1 and 2 of the Mass. Turnpike. Box seats are $6.50. General admission to the lawn is on sale only on the day of the concert.

The third of the Tuesday Tanglewood Trends Concerts is July 22, when Joni Mitchell, the Butterfield Blues Band and Tim Hardin are on the bill.

Tuesday Tanglewood Trends

The summer of 1968 witnessed the inauguration of the Contemporary Trends concert series at Tanglewood. As a result of its overwhelming success the series has been extended this year in an effort to present the best in current nonclassical musical expression. Janis Joplin, one of the most popular of the current rock artists, opend the series on July 8. Iron Butterfly and the gospel-singing Staple Singers appear July 15. The third concert on July 22, a "must" for any afficionado of folk or blues, will feature the combination of Joni Mitchell, the Paul Butterfield Blues Band, and Tim Hardin. Two more concerts offer a wide selection of more blues, jazz, gospel and rock.

The Contemporary Trends concerts are held Tuesdays at 8 p.m. in the Shed.

The Iron Butterfly are billed with The Staple Singers for the Tuesday Tanglewood Trend series on July 15.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 12 1969

Butterfly at Lenox

The second concert in Tanglewood's 1969 contemporary trends series comes tomorrow night at 8 in the Lenox, Mass., music shed. The featured group is the Iron Butterfly, who in the past two years have risen from the Los Angeles "underground" to national prominence in the rock field.

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SYRACUSE
Herald Journal
D. 129,656

JUL 14 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUL 15 1969

ROSE WALSH

Tanglewood Features Rock, Gospel Groups

Boston Symphony Orchestra's summer home, Tanglewood, Lenox, is a mecca for all types of music buffs. Tuesday night the 6000-seat music shed will be well filled with contemporary music fans interested in hearing the Iron Buterfly group, which in two years has risen from the Los Angeles "underground" to national prominence in the rock field. Its leader, Doug Ingle, stresses, "We didn't copy anyone nor were we influenced by anyone. We had an idea about a sound and how it should be expressed." Ron Bushy is the drummer; Lee Dorman, bass guitarist, and Erik Brann, lead guitar.

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Iron Butterfly, Staple Singers on Tanglewood Slate

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 15 1969

144

JOURNAL
LAKEVILLE, CONN.
WEEKLY 3,813

JUL 10 1969

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BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 12 1969

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

JUL 11 1969

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PATRIOT-LEDGER
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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

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(M) 216,305 (S) 298,557

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Iron Butterfly "Mind Blowing" At Tanglewood Trends Concert

By ROB AUTHIER
T-T REPORTER

The "heavy but versatile" sounds of the Iron Butterfly blew the minds of more than 7751 listeners of the second Contemporary Trends Concert held on Tuesday night at Tanglewood in Lenox.

The Atco recording group, rose from the Los Angeles "underground" to top rock prominence with their first album, "Heavy", and then with a national concert tour in April and May of 1968. To say that they were received well at Tanglewood is a marked understatement.

Also on the bill for Tuesdays concert were The Staple Singers from Chicago, led by Mississippi born Roebuck "Pop" Staples. The group of black Gospel artists, whose performances included Carnegie Hall and the International Jazz Festival in Washington, D. C., put on a great show, with professional harmony, unusual "hand clapping" techniques, and steady instrumentation.

Their second song entitled "The Ghetto," was one of their better vocal tunes. "Pop" introduced the song with "if you've never seen a ghetto, come to Chicago and look me up."

"Pop's" three daughters, Cleo, Mavis and Yvonne, were dressed in marble swirl pant suits. The young man on bass guitar, who assisted lead guitarist, "Pop" was not introduced. Their final audience - participation songs really woke up the audience, who up to that time had remained silent. They were called for one encore, after a thunderous applause.

After intermission, from out of a pitch black stage and following the strains of the opening theme of "2001 A Space Oddyssey," came the hard-hitting "Iron Butterfly."

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TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

JUL 17 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 16 1969

World of Rock

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By FRED LE BRUN

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Schenectady Union-Star
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Music Review

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One of the group's complement, Erik Bram, lead guitarist, hails from Boston.

TRANSCRIPT-TELEGRAM
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JUL 22 1969

New England Newspapers

Butterfly's Doug Ingle Tells About Shed Concert

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Ingle attributed the vigil to a tight traveling schedule and long practice sessions in the Lenox Town Hall. The Iron Butterfly performed Tuesday night in Tanglewood's Music Shed for the second in a series of Contemporary Trends Concerts.

The sleepy murmurs on the phone sounded little like the 22-year-old Nebraska-born vocalist who lead his group through number after number Tuesday, and ended in a highly successful concert with the cry, "Have us back please."

The Butterfly just seemed to have it that night. The music, lighting, vocal arrangements, and especially the audience were "in the groove." The popular rock group, which rose from the Los Angeles "underground" to national prominence with three albums,—"Heavy," "Ball" and "In-A-Gadda-Da-Vida"—certainly lived up to its name. Iron Butterfuly connotes a heavy sound with light, appealing meanings and versatile talent.

Ingle was born September 9, 1946. Besides his role as lead vocalist and leader of the group, he plays the organ. He wrote both sides of the Butterfly's first Atco single, entitled "Possession" and "Unconscious Power."

The tired musician said that most of his spare time is spent outdoors. For this reason he found Tanglewood's open air Shed and spacious green lawn particularly pleasing. He did add that the "whole preparation and performance there were too rushed, but it was not the fault of the Tanglewood officials." His voice trailed off. He had fallen asleep, the phone cradled on his shoulder.

When aroused, Ingle commented on the message and mood of the Butterfly's music. "Our music must have depth for us and our audience to get into. We didn't copy anyone nor were we influenced by anyone; we had an idea about a sound and how it should be expressed."

Ingle also mentioned a preference for entertaining a variety of audiences. "We usually don't like to play two nights at the same place. That way, we can repeat the songs on a second night for a different crowd."

Other members of the group include Ron Bushy, drummer; Lee Dorman, bass guitarist; and 18-year-old lead guitarist Erik Keith Brann from Boston.

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"WE WANTED to do original music; we just got together, sticking our ideas together, and we discovered we fit," said drummer Ron Bushy.

Does it require a lot of practice, one teacher asked. "Yes, more than we have time for," was the immediate group answer.

"We have problems with singles because you have to reduce everything to two and a half minutes. The meaning is lost' explained Doug. "It's like the top layer of epithelium," added Ron the drummer.

Like jazz, improvisation—"along a certain backbone—" is a key to the Butterfly sound, both at concerts and during demanding recording sessions.

"IT'S NOT solos, or at the pace we play we'd all be lost in no time," Lee added.

After two hours the four walked out of the Hawthorne House practice room where the class met and walked back on the lawn. Last night they wanted to hear the Boston Symphony play, and Ron asked instructor Reeder, in all seriousness: "What's the chances of getting good seats."

The Iron Butterfly will be back July 28 for a show at the Colonie Summer Theatre and will probably play to a full house.

Remember, Monday, The New York Rock & Roll Ensemble and folk-singer Buffy St. Marie are at the Saratoga Performing Art's Center. Don't miss it.

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 23 1969

Rock Talent Ups Tanglewood B.O.

Lenox, Mass., July 22.

Even in Tanglewood, the Berkshire Hills summer home of the Boston Symphony Orchestra, rock singers and bands have proved—in line with the rest of the country—that they are big business.

Last Tuesday night (15), for instance, in the "popular Tuesday night concerts" or as billed, Contemporary Trends Concerts, the crack Iron Butterfly four-piece band and gospel-rock Staple Singers drew nearly 8,000 patrons (official figure). It was obvious that the bigger part of the audience in and outside the music shed was under 30.

What was unreported was that between 500 and 1,500 rock-crazy kids leaped over the high Tanglewood fence (it was anybody's guess how many made the leap) and thereby evaded the head count at the gate.

The Iron Butterfly blastoff was preceded by the Staple crew who were indeed good but obviously the crowd "warmups."

Janis Joplin (formerly with Big Brother & Holding Co.) and the Orpheus band lured 7,000 rock lovers the previous Tuesday (8). While 700-watt amplifiers were used for Miss Joplin's concert, two amplifiers for the Butterflies were placed in 15-foot towers on the shed stage. They rated a big 1,200 watts. . .and as one wag (over 30, of course) cracked: "You could hear the Butterflies up in Pittsfield, seven miles away.

The ear-piercing decibels attained by the Iron Butterfly drove listeners over 30 and not a few under 30 far from the shed.

Scheduled for tonight (Tues.) are Joni Mitchell, Tim Hardin & the Butterfield Band. Booked July 29 are Mahalia Jackson, with Ornette Coleman and the Thad Jones/Mel Lewis Orch.

The Iron Butterfly

Worcester Gazette
7-16-69

Iron Butterfly "Mind Blowing" At Tanglewood Trends Concert

By ROB AUTHIER
T-T REPORTER

The "heavy but versatile" sounds of the Iron Butterfly blew the minds of more than 7751 listeners of the second Contemporary Trends Concert held on Tuesday night at Tanglewood in Lenox.

The Atco recording group, rose from the Los Angeles "underground" to top rock prominence with their first album, "Heavy", and then with a national concert tour in April and May of 1968. To say that they were received well at Tanglewood is a marked understatement.

Also on the bill for Tuesdays concert were The Staple Singers from Chicago, led by Mississippi born Roebuck "Pop" Staples. The group of black Gospel artists, whose performances included Carnegie Hall and the International Jazz Festival in Washington, D. C., put on a great show, with professional harmony, unusual "hand clapping" techniques, and steady instrumentation.

Their second song entitled "The Ghetto," was one of their better vocal tunes. "Pop" introduced the song with "if you've never seen a ghetto, come to Chicago and look me up."

"Pop's" three daughters, Cleo, Mavis and Yvonne, were dressed in marble swirl pant suits. The young man on bass guitar, who assisted lead guitarist, "Pop" was not introduced. Their final audience - participation songs really woke up the audience, who up to that time had remained silent. They were called for one encore, after a thunderous applause.

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World of Rock

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Lenox, Mass., July 22.

Even in Tanglewood, the Berkshire Hills summer home of the Boston Symphony Orchestra, rock singers and bands have proved—in line with the rest of the country—that they are big business.

Last Tuesday night (15), for instance, in the "popular Tuesday night concerts" or as billed, Contemporary Trends Concerts, the crack Iron Butterfly four-piece band and gospel-rock Staple Singers drew nearly 8,000 patrons (official figure). It was obvious that the bigger part of the audience in and outside the music shed was under 30.

What was unreported was that between 500 and 1,500 rock-crazy kids leaped over the high Tanglewood fence (it was anybody's guess how many made the leap) and thereby evaded the head count at the gate.

The Iron Butterfly blastoff was preceded by the Staple crew who were indeed good but obviously the crowd "warmups."

Janis Joplin (formerly with Big Brother & Holding Co.) and the Orpheus band lured 7,000 rock lovers the previous Tuesday (8). While 700-watt amplifiers were used for Miss Joplin's concert, two amplifiers for the Butterflies were placed in 15-foot towers on the shed stage. They rated a big 1,200 watts. . .and as one wag (over 30, of course) cracked: "You could hear the Butterflies up in Pittsfield, seven miles away.

The ear-piercing decibels attained by the Iron Butterfly drove listeners over 30 and not a few under 30 far from the shed.

Scheduled for tonight (Tues.) are Joni Mitchell, Tim Hardin & the Butterfield Band. Booked July 29 are Mahalia Jackson, with Ornette Coleman and the Thad Jones/Mel Lewis Orch.

The Iron Butterfly

Worcester Gazette
7-16-69

146

AMHERST RECORD
AMHERST, MASS.
WEEKLY 7,342

JUL 16 1969

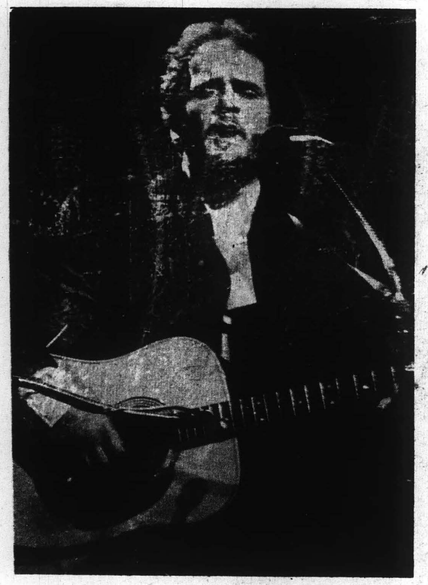
JONI MITCHELL appears on July at 8 p.m. in the third of this season's "Trends" concerts at Tanglewood, along with Tim Hardin and the Butterfield Blues Band.

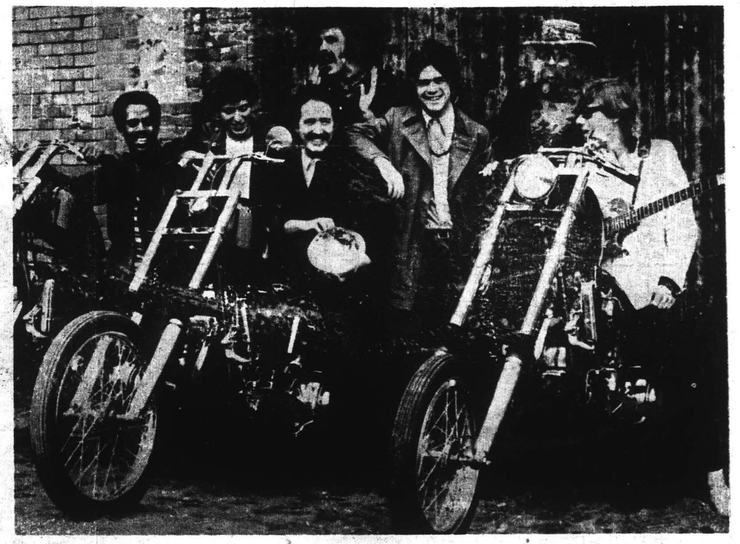
BERKSHIRE COURIER
GT. BARRINGTON, MASS.
WEEKLY 3,650

JUL 17 1969

Third Trends Concert At Tanglewood Tuesday Evening

Tim Hardin, Butterfield Blues Band and Toni Mitchell will appear in the third of this season's "Trends" Concerts at Tanglewood.





Tim Hardin, at left, and the Butterfield Blues Band, above, appear at Tanglewood July 22. Joni Mitchell will also perform.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 19 1969

Tuesday Tanglewood Trends

The contemporary music concert series, Tuesday Tanglewood Trends, brings to the summer haunts of the Boston Symphony Orchestra the sweetest folk and blues sounds on the contemporary music scene.

On the evening of July 22 in the third concert of the series, the shed will host Joni Mitchell, Tim Hardin and the Butterfield Blues Band.

A native of Saskatchewan, Canada, Joni has been spending her time south of the border. Known for her sincerity and simplicity, the Canadian folk singer charms her audience without any histrionics. Accompanying herself on acoustical guitar, Joni sings mostly her own compositions; the writing is graceful poetry, the melodies lilting and beautiful.

Tim Hardin, who wrote and sang the original "If I Were a Carpenter," will be adding his own brand of folk-rock to the performance. Known, as is Joni Mitchell, for the sensitivity of his music, Hardin has a voice that "quavers between the tugs of blues and the tender side of joy."

Paul Butterfield, the bluest white musician of this generation, will "bounce chords off the ceiling and up from the floor" in a characteristic fusion of modern sounds in an old style. With its various music and musicians, this concert should illume two contrasting colors in the spectrum of modern music that the Tanglewood series is designed to portray.

—S.R.K.

NYACK, N. Y.
JOURNAL-NEWS
D. 29,000

JUL 19 1969

Joni Mitchell Tops Tanglewood Program

TANGLEWOOD, Lenox — The third concert in Tanglewood's 1969 contemporary Trends Series is Tuesday, July 22 at 8 p.m. in Tanglewood's 6,000 seat music shed.

The evening's program presents three outstanding performers on today's folk-blues scene, Joni Mitchell, The Butterfield Blues Band and Tim Hardin.

Headlining the program is Joni Mitchell, the Canadian singer-songwriter. One critic has commented that "The purity and sincerity of her singing charms her audience without histrionics. Her lyric phrases are highly personal, poetic and understandable." Miss Mitchell's recent song, "Both Sides Now," also known as "Clouds", has been high on the hit song charts for several months.

Paul Butterfield of The Butterfield Blues Band is one of the rare white musicians who can authentically play the Blues. Growing up on the outskirts of Chicago's Black area, Butterfield came naturally to "soul" and the basic feeling of the blues. The Butterfield Blues Sound is a mixture of relaxed country blues infused with aggressive, hard-driving urban blues.

Tim Hardin wrote one of the most impressive of recent songs, "If I Were A Carpenter," and has also recorded it. Hardin, a 26-year-old guitar - and piano playing singer, writer, thinks of himself as a jazz artist, though there is a strong undertow of blues and country elements in his music. His voice is soft and his forte is the gentle song.

The fourth of the Tuesday Contemporary Trends Concerts is July 29, when Mahalia Jackson headlines an evening of gospel and jazz which also features Ornett Coleman and the Thad Jones-Mel Lewis orchestra.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 18 1969 E

Folk Concert At Tanglewood

The third concert in Tanglewood's 1969 contemporary trends series will be presented Tuesday evening at 8 p.m. in Tanglewood's 6000-seat music shed at Lenox, Mass. The program features three performers of today's folk blues scene: Joni Mitchell, The Butterfield Blues Band, and Tim Hardin.

Tickets are available by mail.

The fourth concert of the series will be July 29, when Mahalia Jackson headlines an evening of gospel and jazz which also features Ornett Coleman and the Thad Jones-Mel Lewis orchestra.

TIMES
WOBURN, MASS.
(E) 9,470

JUL 21 1969

Top Blues and Folk Music Artists At Tanglewood

The third concert in Tanglewood's 1969 contemporary Series is this Tuesday evening, the 22nd of July, at 8 p.m. in Tanglewood's 6000 seat music shed. The evening's program presents three outstanding performers on today's Folk-Blues scene, Joni Mitchell, The Butterfield Blues Band and Tim Hardin.

Headlining the program is Joni Mitchell, the Canadian singer - songwriter. One critic has commented that "The purity and sincerity of her singing charms her audience without histrinoics . . her lyric phrases are highly personal, poetic and understandable." Miss Mitchell whose recent song, Both Sides Now (also known as Clouds) has been high on the hit song charts for several months.

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Tim Hardin wrote one of the most impressive of recent songs 'If I Were A Carpenter," and has also recorded it. Hardin, a 26 year old guitar and piano ing singer-writer, thinks of himself as a Jazz artist, though there is a strong undertow of Blues and country elements in his music. His voice is soft and his forte is the gentle song.

Tickets for the Tuesday Tanglewood Trends Concerts are on sale by mail or in person at the Tanglewood box office, and phone reservations are also accepted. The phone number is (413) 637-1600.

The fourth of the Tuesday Contemporary Trends Concerts is July 29, when Mahalia Jackson headlines an evening of Gospel and Jaz wzhich also features Ornett Coleman and the Thad Jones-Mel Lewis orchestra.

Tanglewood Has a Blues Program

If blues are your bag, Tanglewood is where you should be on Tuesday evening.

The third concert in the Tanglewood's 1969 contemporary Trends Series presents three outstanding performers in today's folk blues scene—Joni Mitchell, The Butterfield Blues Band and Tim Hardin.

The concert in Tanglewood's 6000-seat music shed begins at 8 p.m. Tickets are on sale by mail or in person at the Tanglewood Box office. Phone reservations are also accepted. The number is (413) 637-1600.

Other Tuesday event:

COMMONWEALTH CHAPTER, No. 408, B'nai B'th — annual summer luncheon and pool party at the home of Mr. and Mrs. Charles Samuels, 42, Bear Hill Rd. Reading.

GARDNER MUSEUM, 280 The Fenway—3 p.m. free concert of music by Bach and Chopin.

MUSEUM OF FINE ARTS, 479 Huntington Ave.—11 a.m. talk by Morna Crawford, on "Painters of 17th Century Holland."

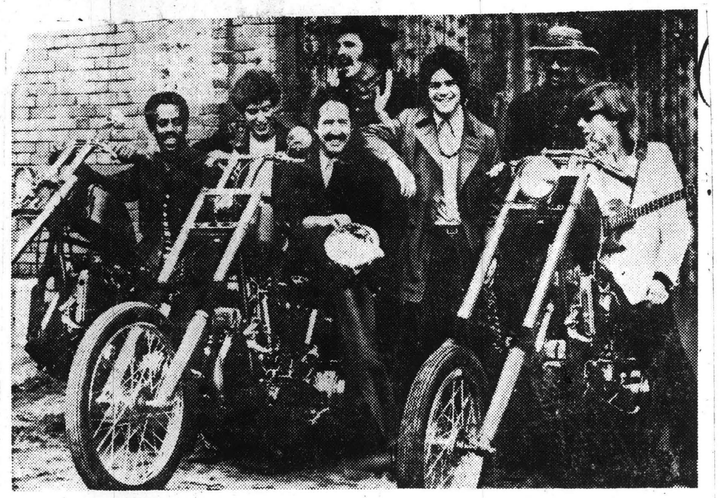
ORCHARD PARK, PLAYGROUND, Boston—11 a.m. and 2 p.m. free performance by the Boston Children's Theatre Stagemobile.

SUDBURY ART CENTER, 435 Concord Road, Sudbury—10 a.m. to 4 p.m. print Art Sale.

Send items for daily listing—one week in advance—to "Where To Go," Boston Herald Traveler, Boston, 02106.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,205 (S) 298,557

JUL 21 1969



Paul Butterfield Blues Band

Singers Beat Band at Lenox

By CHARLES F. HARRIS

LENOX —. A three-concert performance graced Tanglewood's Tuesday "Trends" last night with two truly fine performances and a third which didn't quite make it.

Tim Hardin began the evening by breaking a Tuesday pattern of rather passive receptions for the first performer as the audience throughout his concert expressed as much appreciation as possible, short of leaving their seats.

Hardin accompanied himself on either the guitar or piano, and proved equally adept as a musician.

He has that melancholy, sensitive sort of style that when coupled with his comfortable, relaxed, almost spontaneous stage (presence makes his one-man show a difficult one to follow.

Feel Good

Still bouncing around in his amiable sort of way backstage after his concert Hardin commented, "I just feel very good out there." He admitted, however, that he will "be glad to reach the level where I won't have to accompany myself; the level where I can enjoy a nucleus of about eight improvisatory musicians like myself."

Hardin's schedule for the immediate future includes both appearances at the Woodstock Festival (if they have it) and the Dick Cavitt Show.

The Paul Butterfield Blues Band next took the stage, and although they appeared to be as well organized as a street crowd, coordinated music fairly well.

Gazette Review

For the first time in two weeks, the police (who usually are kept busy keeping herd on lawn ticket holders who insist on trying to occupy space in the forward aisles) had free time on their hands.

A futile attempt to salvage the show came with a 10-minute jam session conducted by the bass guitarist, backed by drums and a cow bell.

The house warmed up a few degrees, but any effect was short lived.

Turn on Lights

Running through their allotted time and then some, someone got the bright idea that turning on the bright intermission lights might get rid of them, but it was well into intermission before the Butterfield Blues Band would finally admit defeat.

Joni Mitchell, a girl with a voice at least the equal of Judy Collins and a talent for accompanying herself that rivals Tim Hardin's, brought down the house at the conclusion of every one of her songs.

Her voice, beauty, and stage grace were a delightful change from the previous concert, and her audience wasted no time in making this fact only too apparent.

Mahalia Jackson, Ornette Coleman, and the Thad Jones-Mel Lewis Orchestra will headline next week's Tuesday "trends" concert.

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 23 1969

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 11,900

JUL 24 1969

Audience Disturbs Tanglewood Artists

BY ELLYN WEISS

Tuesday night's Tanglewood concert, part of the Tuesday night contemporary trends series, headlined Joni Mitchell, but it is only fair that I confess my biases at the outset: I went there for the Butterfield Blues Band - who I have been trying to see for the last six years - and the inimitable Paul Butterfield himself, the man who singlehandedly transformed the harmonica from a child's toy to a virtuoso instrument.

Butterfield carries a small army with him - 10 men in all - who play everything from wood block to double sax. The brass section keeps growing and now includes three saxophones and two trumpets. They put out a huge sound and were the only performers of the evening who really filled the huge Tanglewood shed and permeated beyond into the far reaches of the lawn.

The lawn at Tanglewood is a strange place, and this seems an appropriate spot to put in a word about the audience in general, which was for the most part "a down," at least for those of us who came to hear the music. The crowd ranged from young to younger and dressed from garish to bizaare, mainly Westchester Standard Hip.

The youngsters wouldn't sit still for a minute; they wouldn't listen to the musicians whom they had paid to hear, and they were continually engaged in a game of musical chairs, or elude-the-police, trying to move up into the better seats that hadn't been sold.

Joni Mitchell was visibly disturbed by the constant traffic, and although she received thunderous applause after every number, she had to ask the kids to lease listen to the words a few times.

But despite the competition, the performers were admirable. Tim Hardin, who began the evening, has a truly beautiful and lyrical voice. His delivery is subtle and his melodies sophisticated. The power of Hardin's music comes not from volume but from variety and genuinely - communicated feelings.

Hardin sings basically the same genre of city-folk as men like Tom Rush and Eric Anderson and he has the ability to develop a simpatico with the audience on a personal level that those who followed him did not.

At one point, he moved from the guitar to the piano and did a beautiful, fairly esoteric piece called "Once Touched by Flame," which amply rewarded the listener for the concentration it required of him. Of course, Hardin finished off his set with "If I Were A Carpenter." Somebody in the audience yelled, "That's your song," and it is.

Then Butterfield. This group has been playing out of Chicago for some years now, first to a small clique of initiates and later to a much wider audience. They were the first of the integrated blues bands, and their heritage is complex. They took from the black Chicago men like Howlin' Wolf, from the more polished white jazz men, and from everybody else who makes good music, and they made it all their own.

The drum player keeps a rhythm reminiscent of James Brown's Fabulous Flames, but he does it all on one set of drums, as opposed to the two that Brown carries.

The lead guitarist and the bass players, whose names I unfortunately don't know, were superb. At one point, an extended bass and percussion interlude literally moved everyone to the edge of his chair. I have never heard anyone do so much with instruments that are traditionally relegated to the rhythm section. The bass has come a long way since the days when taciturn men went plunk plunk at the back of the band.

They're great, they're variable, and they play their sound with an enthusiasm that cannot fail to come across.

Joni Mitchell is Joni Mitchell, a compliment in itself. She has a strong clear voice and an impressive range. She sang all her big numbers; "Chelsea Morning," "She's so Busy Being Free," "Michael From Mountains," and, of course, "Both Sides Now."

Besides singing so well, Miss Mitchell writes her own pieces, and the lyrics are thoughtful, the melodies perfect for her style. Her songs follow a prominent melodic line, and although the words are often melancholy, it is the swinging tunes that carry the day, and project an exuberance at being able to be here with you tonight.

I really did enjoy the concert, but I wish the Tanglewood people could find some way to eliminate the distractions, short of more uniformed presences.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 24 1969

Music Reivew

Blues-Jazz and Folk at Tanglewood

By PAT FRANCIS

BETWEEN THEM, Joni Mitchell, Tim Hardin and the Butterfield Blues Band captivated a crowd of 9,187 at Tuesday night's Contemporary Trends concert at Tanglewood.

From "Chelsea Morning" to the "Moon Song," Joni Mitchell's social commentary with soft words and lyrics was definitely audience-pleasing. Her message was clear: "Come on people, smile on your brothers, everybody get together, love one another right now." She accompanied some songs by guitar, some by piano.

* * *

THE BUTTERFIELD Blues Band featured a blues-jazz sound which was created with a 10-man combination, mostly of guitars and brass. Although some of the lyrics may have been hard to understand, the beat wasn't. The jazzy version of "More and More" featured a guitar and drum improvisation.

Accompanied only by his guitar, Tim Hardin sang his ballads, including "Turn the Page and Go On; Read the Poetry Wrong" and "Misty Roses" which sounded exactly like its title — soft and sweet, happy and sad at once. Called back to the stage, he sang "If I Were a Carpenter," his best-received song of the evening. He also did a piano accompaniment for "Once Touched by Flame" from his "Suite for Susan Moore and Damion."

Hardin joined Miss Mitchell at the end of the concert to sing, "A Simple Song of Freedom", with such words as "We the people here don't want the war."

* * *

THE ONLY SOUR note in an otherwise good concert was the musical chairs game that much of the crowd in the Shed seemed to be playing. They didn't stop when the music stopped or when it started, either.

Except for that, few people would have minded if the concert went on all night.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 24 1969

Enthusiastic Fan Seized at Tanglewood

LENOX — A music fan who tried to storm the stage at Tanglewood during a Contemporary Trends concert Tuesday night pleaded guilty yesterday in Lee District Court of disturbing the peace.

Stockbridge Police Chief William J. Obanhein said Carl E. Law, 26, of Montreal was arrested after he took several swings at sheriff's deputies trying to keep him away from the stage. Obanhein said Law continued to react violently and was locked up overnight in a padded cell at the county jail.

Law told Judge John J. Dwyer he had been taking cough medicine for medicinal purposes Tuesday and was "on edge." Judge Dwyer continued the case until Aug. 29 for finding and disposition.

At the Concert

3 Folk Singers Elicit Applause

By WALTER KOENIG

Some 9,000 plus persons sat in Tanglewood's music shed or lay about on the grass outside last night and listened to three top names in folk music today.

The audience enjoyed all three — Tim Hardin, Paul Butterfield and his blues band and Joni Mitchell — and left the summer music center in the Berkshires thoroughly entertained.

There was no doubt which side the audience was on. It called him back for two encores with loud applause. For the last encore Hardin sang his popular version of 'If I Were a Carpenter."

Hardin's guitar is excellent, although his country and western style sometimes clashes with his individualistic style of singing. Not surprisingly, his voice sounded much better on the two songs he did accompanying himself on the piano.

The Butterfield Blues Band followed him after a short intermission. From the first notes of Butterfield's beautiful harmonica, the air became electrically charged.

As a friend remarked about Butterfield's harp playing, "It takes the clothes off the audience and they sit there not in the least ashamed."

That used to be true of the entire group's sound. Alas, not so anymore. Butterfield's harp still has its effect, but now there's a slight chill in the air on some songs.

The band achieved its popularity on basic blues songs, gutsy sort of stuff. Now there is more contemporary music; which is all right, except the sound isn't as clean and a rehearsed feeling creeps in occasionally.

There's no faulting the musicianship, however: it's fantastic.

TIM HARDIN

Joni Mitchell is a young woman with a good singing voice, displayed to advantage by her frequent jumps into falsetto. She also has a remarkable gift for words.

She is, in fact, as much a poet as anything. She writes her own songs and music, the most well-known being "Both Sides Now" ("Clouds"), which has gained her all kinds of popularity within the last year or so.

All her songs have the touch of the poet: The ability to express the feeling of external reality.

In addition, she is a personable performer.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 23 1969

Albany-Schenectady-Troy Times Union
Wednesday, July 23, 1969

At Tanglewood

Youthful Audience Appreciates Tim Hardin's Quiet Simplicity

By PETE GOODMAN

LENOX — The second of this summer's contemporary trends concerts, featuring the young pop artists Tim Hardin, the Butterfield Blues Band and Joni Mitchell, drew a Tanglewood audience where those over 30 were as rare as squalling infants at a golden agers' convention.

Voice a Relief

Tim Hardin's simple, tender songs and basic acoustic guitar opened the show in an atmosphere pleasantly mixed of grass (what cows eat) and incense.

His soft, velvety voice, sounding a little hoarse at times, was a relief from the overstrained power upon which many pop groups depend.

He sang to a knowing audience which applauded the first chords of each song. The power of Hardin's music seems to come from the simple, graceful lyrics skillfully supported by a folk guitar background.

Applause Out of Place

"Every time you give yourself not loving me, you upset the grace of living when you lie.

"If I were a carpenter and you were a lady, would you marry me anway, would you have my baby?"

He looks a bit like Donovan, the Scots singer whose angelic appearance and play on innocence sends the little girls wild, but Hardin doesn't wrack and torture his words as much.

Somehow, the quietness of his songs, delivered as in a living room or at most a quiet bar or late-evening party, seemed to be done injustice by the loud applause which brought the singer back for two encores. Gentle murmurs of approbation seemed more in order.

Butterfield Blues

The Paul Butterfield Blues Band is one of those groups making a successful mesh of jazz, blues and rock.

It combines jazz brass (saxophones and trumpets) with electric guitars and organ and blues-rock harmonica. Butterfield sings in a mixture of rock and blues styles epitomized in many respects by Janis Joplin.

The music has a brassy texture with a deep-felt funky, driving beat. As each number developed, Butterfield (vocal or harmonica) or one of his men would surge into jazz or blues solos.

Enthusiasm Overcomes

Butterfield was mostly blues, as was his green T-shirted lead guitar, who went on a good, wild light but always managed to find his home key and rhythm.

The general enthusiasm and vitality of the music overcame occasional technical lapses, as when Butterfield hung a bit too long thread from his harmonica and didn't seem to have the breath to finish it.

At one point, the bass guitar hit on a solid jazz solo, and the rest of the boys stood around and dug it, moving along with tambourine, sticks, or anything else. Their rhythms didn't quite support the bass, but he didn't seem to mind and finally they realized and stopped to let him be.

The music drew the kids to the front aisles like a magnet draws metal filings, and Berkshire County sheriffs didn't try too hard to move them.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUL 23 1969

148

Jazz at Tanglewood

Mahalia Jackson (left) and the Thad Jones-Mel Lewis Orchestra perform in the Contemporary Trends concert at Tanglewood, July 29.

The Thad Jones - Mel Lewis Orchestra with Ornette Coleman and Mahalia Jackson bring jazz and gospel music to Tanglewood for the fourth concert in the contemporary music series, Tuesday Tanglewood Trends. This concert marks the first jazz group of the season.

"Queen of the Gospel Singers," Miss Jackson's powerful voice finds its origin in New Orleans, where as a girl she started singing in a church choir. No stranger to factory and field, Mahalia worked her way up to Chicago. Since then she has sung all over the world, performing for a while with Duke Ellington. She enjoys jazz and blues, but has remained faithful to gospel.

On the jazz end of the concert, Ornette Coleman brings a brand of music that has been acclaimed not only by peers but by those whose interests range from classical to rock music. As a leader of the "new-thing" jazz, Coleman has been awarded a Guggenheim commission. He has written several film scores.

Starting out as an informal group of free-lance musicians the Thad Jones-Mel Lewis Orchestra has now cut three LPs. The band plays loose arrangements and solo improvisations written by its own members. This concert's program of gospel and jazz should illustrate where two long traditions of music are going now.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 26 1969

AT TANGLEWOOD: The Thad Jones/Mel Lewis Orchestra will perform on Tuesday, July 29th, at 8 p.m.

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000

JUL 27 1969 JUL 20 1969

MAHALIA JACKSON

Gospel, Jazz Artists Headline at Tanglewood

LENOX, Mass. — On July 29 at 8 the fourth of the Tuesday Tanglewood plans to present gospel singer Mahalia Jackson, saxophonist Ornette Coleman, and the Thad Jones-Mel Lewis Orchestra.

Mahalia Jackson, 'The Queen of the Gospel Singers,' began singing in her father's church in New Orleans. She has appeared throughout the United States, Europe and Asia and gave the first of her many Carnegie Hall recitals in 1950. She has been honored with invitations to perform in the White House for President Roosevelt, Truman, Eisenhower, Kennedy and Johnson.

Saxophonist-composer Ornette Coleman is a leading innovator in both the Jazz and modern music worlds. Acclaimed by Leonard Bernstein and Gunther Schuller for his contributions to 'The New Thing Jazz,' Coleman has composed works for such diversified media as string quartets and films. He has recently returned from a European tour and is now working on a Guggenheim composer's grant for a composition for his group and the Philadelphia Orchestra.

Mel Lewis, formerly a drummer with Stan Kenton, and Thad Jones, a member of Count Basie's trumpet section, formed their orchestra to give freelance musicians the opportunity to play big band arrangements for their own pleasure. For the past three years, the orchestra has appeared as the Monday night feature group at New York's Village Vanguard.

Tickets for this concert are on sale at the Tanglewood Box Office, Lenox, Massachusetts 01240. Tickets in the Shed are $4, 4.50, 5, 5.50, 6 and $6.50 (Box Seat). Admission to the Tanglewood Lawn is $3 and goes on sale at 6 p.m. the day of the concert.

The fifth of the Tuesday Tanglewood Trends is a Bill Graham presentation from the Fillmore including Jefferson Airplane, The Who, B. B. King, the Joshua Light Show and Christopher Tree. Tickets are now on sale for this concert.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

JUL 29 1969

BANNER
BENNINGTON, VERMONT
(E) 6,200

JUL 29 1969

At the Concert

Mahalia Jackson Still Captivating

By EDWARD SWIETNICKI

The rain-soaked Berkshire hills were alive with the sound of Mahalia Jackson laskt night.

Though nearly 60 and in ill health in recent years, the world-renowned gospel singer proved once again that she could captivate and enthrall a Tanglewood audience. And Miss Jackson enjoyed every minute of it too.

The world's most famous gospel singer didn't need a microphone Dbut she did use one) as she sang nearly a dozen hymns. By the time she started her second selection, "I Found The Answer," a devoted group in the audience, many of them young people, began hand-clapping earnestly in accompaniment.

WHEN MISS Jackson completed her fourth hym a young Negro man rushed to the front of the stage, asking for an autograph as Miss Jackson bowed for the applause.

"I will darling. Just let me finish the program," she said. Then she faced her audiencein, j smle spread-ing over her e began saying and singing "C'Mon Children, Let's Sing."

Miss Jackson, who sang in her minister father's fundamental church when she was only 15, still has a voice charged with the grandeur of God, a voice which can lull a baby angel to sleep on a cloud or, if it wants, fr)ighten a big devil back into hell.

AND THE famous gospel dinger improvised with her voice, changing form a deep bass to a near soprano wjen she felt the occasion for it.

Miss Jackson, who has been giving recitals at the Berkshires since the 1950s, attracted the applause of a nnmber of old and yoooaudience members.

"This is our kind of music," she said at the end of her concert as she went on for several minutes in a folksy reminiscent manner about her life and singing.

Her recital was part of Tanglewood's Contemporary Trends program, introduced last year to bring "new sounds" to the 6,000-seat music shed.

The contemporary jazz bands of Ornette Coleman, a skilled and competent musician, and of the Thad Jones-Mel Lewis completed last night's program. Mr. Coleman's four-man group sent a small, but fiercely loyal group in the audience into jazz exasies because of his intricate, highly-modernistic interpretations.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

JUL 30 1969

'Trends' Concerts at Tanglew'd

"Contemporary Trends" concerts under the auspices of the Berkshire Festival, Tanglewood, Lenox, Mass., continue during the current season with the following events: July 29, Mahalia Jackson, Ornette Coleman, Thad Jones Mel Lewis Orchestra . . . Aug. 5, Boston Pops at Tanglewood, Arthur Fiedler, conductor, Joan Kennedy, narrator in "Peter and the Wolf:" . . . Aug. 12, The Fillmore at Tanglewood with Joshua Light Show, . . . Aug. 19, "Tanglewood on Parade." For further information address the Festival at Tanglewood, Lenox, Mass. 01240.

New York Post
D. 708,180 SAT. 369,902

JUL 25 1969

THE THAD JONES—Mel Lewis Orchestra is appearing on Tuesday, July 29 at 8 p.m. in the fourth of this season's "Trends" concerts at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JUL 28 1969

Mahalia Jackson, Orchestra At Tanglewood Tomorrow

The fourth of the Tuesday Tanglewood Trends tomorrow at 8 p.m. presents gospel singer Mahalia Jackson, saxophonist Ornette Coleman, the Thad Jones-Mel Lewis Orchestra.

Mel Lewis, formerly a drummer with Stan Kenton, and Thad Jones, a member of Count Basie's trumpet section, formed their orchestra to give freelance musicians the opportunity to play big band arrangments for their own pleasure. For the past three years, the orchestra has appeared as the Monday night feature at New York's Village Vanguard.

Tickets for this concert are on sale at the Tanglewood Box Office in Lenox.

VARIETY
NEW YORK, N. Y.
WEEKLY AMUSEMENTS

JUL 30 1969

Big Tanglewood Gate

Folk singer-songwriters Joni Mitchell and Tim Hardin and the Butterfield Blues Band drew 9,187 patrons to Tanglewood, the home of the Boston Symph. Tuesday night (22) in their segment of the "contemporary trends" series.

Mahalia Jackson is slated to perform tonight (Tues.). Joan Kennedy, Sen. Edward Kennedy's wife, is skedded to narrate "Peter and the Wolf" next Tuesday (5), with Arthur Fiedler and the Boston Pops orch.

Jazz, Gospel Break a 'Trend'

By CHARLES F. HARRIS

Gazette Review

LENOX — Poor weather and a poor attendance were both in evidence last night as Tanglewood's Tuesday "Trends" broke away from its usual offering of popular music and attempted a questionable combination of contemporary jazz, gospel, and hard jazz.

With such a combination the abundance of empty seats could hardly be blamed solely on the weather.

The highlight of the evening came at the beginning, with a 45-minute session of contemporary jazz by the Thad Jones-Mel Lewis Orchestra. The Berkshires swung to the 14-member ensemble's smooth blend of mellow brass and a red-hot piano.

Sax Duet

A fine saxophone duet by Eddie Daniels and Billy Harper moved the rather subdued audience as much as they were going to be moved for the remainder of the evening.

Mahalia Jackson's gospel singing proved rather disappointing. Reminiscent of a southern revival, any audience identification was lost in a variety of reactions ranging from boredom to sheer ecstasy.

Several slower numbers, particularly "Peace on Earth", were fairly universally well received, but constituted only a small part of Miss Jackson's repertoire. The greater part of her concluding quarter hour was devoted to a personal pitch for her book, her albums, and her next area appearance. A little of that goes a long way.

Ornette Coleman and his group, probably one of the finest groups left in hard jazz today, were very poorly received. A Mahalia Jackson audience may enjoy the contemporary jazz of the Jones-Lewis Orchestra, but they are definitely ill-suited for the straight jazz of Ornette Coleman.

From the opening number, a steady stream of people made their exit, further depleting an audience that was already at less than 50 per cent capacity.

The few hard core jazz fans in attendance sensed the almost tragic misfortune of Coleman's appearance in the same show as Miss Jackson.

A night of either gospel or hard jazz would have been fine, but combining the two proved rather ridiculous. Coleman and his three were extremely good, and they deserved a more receptive audience.

Next Tuesday, Tanglewood will feature the Boston Pops and a reading by Joan Kennedy of "Peter and the Wolf."

The Evening Gazette Worcester, Wed., July 30, 1969

Mahalia Jackson

GAZETTE
WORCESTER, MASS.
(E) 94,901

JUL 30 1969

Ex-Resident To Play On Trends Program

Cliff Heather

Cliff Heather, a Pittsfield native, will play with the Thad Jones-Mel Lewis jazz orchestra which appears tonight at Tanglewood at 8.

Mr. Heather, employed by the Columbia Broadcasting System, is currently playing with Ray Block on the Ed Sullivan Show. Before leaving Pittsfield, Mr. Heather, who is a bass trombonist, played with the local bands of Ernie Andrews and Harold May. He has also played with several road bands and such orchestras as those of Al Goodman, Andre Kostelanetz and Percy Faith. In addition, he has played on the Bell Telephone Hour and on other similar symphonic programs.

Mr. Heather and his wife, the former Ruth Durant, now live in Forest Hills, N.Y. They have three married children. The Jones-Lewis Orchestra is sharing Tanglewood's contemporary trends program with Mahalia Jackson and Ornette Coleman.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 29 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JUL 30 1969

Jazz at Tanglewood

By JOHN SCHWEIZER

A SPARSE CROWD of 4,500 persons showed up at Tanglewood last night for the only jazz offering of the Contemporary Trends concert series. Listeners heard samplings from jazz's roots (gospel), mainstream (big band) and avant-garde ("the new thing"), and they apparently liked what they heard.

* * *

LEADING off the three-hour program was the 16-piece Mel Lewis-Thad Jones Orchestra, a star-studded, modern version of the so-called big band. All five selections were outstanding in one respect or another, but the arrangements themselves were particularly imaginative.

Although several soloists had difficulty getting into grooves (notably trumpeter Richard Williams and tenor saxophonist Bill Harper, both on "Second Race," a medium-tempo blues), the rhythm section of drummer Mel Lewis, pianist Roland Hanna and especially bassist Eddie Gomez managed to spur most horn soloists into swinging.

Tenor saxophonist Eddie Daniels (his own man despite an obvious Sonny Rollins influence) took some wildly rhythmic choruses on "Lover Man." He then had it out with Coltrane-oriented Harper in a driving rock-ish blues, during which the pair traded fours and choruses in regular and stop-time.

* * *

GOSPEL GIANT MAHALIA Jackson was greeted with a standing ovation. She did not disappoint her fans as she swung through rocking hymns, and then stirred different emotions with truly soulful ballads. Unfortunately, speaker distortion marred part of her performance. She closed with a monologue that combined humor with preaching, and included reminiscing about her friendship with Mrs. Stephanie Barber, who ran the Music Inn here in the late '50s.

* * *

AS THE OLD man of jazz's "new thing," Ornette Coleman is finding himself more and more palatable to jazz moderates. His sheer technique on alto saxophone plus a natural propensity to swing (he paid his dues in rhythm and blues bands) was in clear evidence last night. Also integral in Coleman's present quartet is bassist Charles Haden, like Gomez, a technical superman who apparently plays what Ornette likes to hear.

The other half of the group, tenor saxophonist Dewey Redman and drummer Ed Blackwell, seems to contribute mostly to the quartet's "far out" reputation. Whereas Coleman swung with intensity and continuity, Redman's playing was disjointed and aimless. Blackwell, using drum rolls constantly, played numerous intricate patterns behind the hornmen, but without any particular empathy.

149

Tanglewood Program

Mahalia Jackson, the gospel singer; Ornette Coleman, saxophonist, and the Thad Jones/Mel Lewis Big Band will be heard at the Shed in Tanglewood, Mass., on Tuesday at 8 P.M. This is the fourth of five Tuesday Tanglewood Trend Concerts to be given this summer.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
JUL 25 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 1 1969

Mahalia and Stephanie

By Joan Mills

HOUSATONIC.

My friend Stephanie is forever doing something extraordinary or impossible or funny or endearing. "Dear," she says, wryly appraising herself, "if you could follow me around for a week, we'd have material for a book." Which is undoubtedly true, except I don't have the strength to follow Stephanie around for an entire week. Meanwhile, it lifts my heart to see her and I miss her when she's gone.

Last winter she and Phil went to California. When they came back, Stephanie said she thought she'd persuaded Mahalia Jackson to sing at Tanglewood.

"Oh, Stephanie," Mahalia said, "I'd rather just come and sing for you and Phil, like I did when you had that little Music Inn, 'cause I don't sing so much any more. I just like to sing for folks who really love me, like you do."

"But, Mahalia, dear," Stephanie said, "we don't own the inn any more. They'd love you at Tanglewood, too."

"I don't know, Stephanie, honey," Mahalia mourned. "You and Phil got me my start in that little place, and I was real happy there. You sure you couldn't buy it back?"

But it was arranged for Tanglewood. On Tuesday, Mahalia Jackson came to sing. The way she sang the Gospel, a handy preacher could have saved a thousand souls. Then, as if preparing us for her last song, she leaned across the podium and said, "They only give me 30 minutes, 'cause there's other music for you to listen to . . ."

"Stay!" pleaded the audience. "Don't go, Mahalia!"

"Now you hush!" she whispered into the microphone. "You just hush, now. That ain't nice, other people here to play for you. But while I'm here . . ."

Wild cheers.

". . . while I'm here, I just want to tell you I came 'cause of Stephanie."

Stephanie Who? several thousand people asked one another. Mahalia didn't say. Bob and I pecked delightedly at one another—our Stephanie, of course. Stephanie Barber.

"You see, Stephanie and Phil, when they had that little place ("What little place?" wondered the audience), there wasn't nobody payin' attention to this kind of music. Didn't understand us—thought we didn't belong. But Phil and Stephanie, they asked me to come up and sing for a night, and they made me so happy, I stayed for a week.

"And first thing I knew, these professors started comin' aroun' analyzin' me. I'd get outa bed in the mornin', there'd be a professor standin' there sayin', 'How she do that? How she sing that way?' Analyzin' me. Stephanie, she could see they was makin' me nervous, but I kept on singing for her and Phil and the folks there 'cause I knew they appreciated me.

"Money—well, I don't care about money. Lots of you folks out there think you gotta get some. Well, let me tell you—money is the roots of all evil. I give the best of my voice away for free, when I got love.

"We love you, Mahalia!" roared the hands and voices in the Shed.

"Lots of these music people, they still can't figure what I'm doin'. They say I'm singing to a beat of a 24-count, and they ain't no such thing. I say, 'What you mean—I'm stomping my own foot to my beat, ain't I? You tellin' me I'm doin' it *wrong?*'

"But Phil and Stephanie, they appreciated me, and when I left that little place, I missed 'em so. There was these people sayin', 'Can you sing at this college? Can you sing at that church?' and I was feelin' so low. I said to my accompanist, 'What that Stephanie *do* to me, I feel so bad?' "

I guess Miss Jackson knew she was among friends at Tanglewood, so she told us about old times and Europe and her heart attack and how much she weighted and her prayers for peace—and blithely overran her deadline.

"I'm comin' back next year to sing for you," she said at last. "I hope you *young* folks'll come. I love young folks. I wants to stay young myself, that's why. I love the old folks too, but they wants me to sing the old songs, and I'm gettin' too old myself to hold those long notes. They gotta come right from the *diaphragm*, and I can't do it no more. I almost lost that high note in 'Thank the Lord' tonight—you hear it? I'll be back though, and sing some more for you all and Stephanie."

Life is sometimes marvelous, I thought, sopping up happy tears in my Kleenex.

Later, at Phil and Stephanie's, Mahalia held Steffie's hand and sang more of the Word. I embraced her in a crush of ample bosom to ample bosom and thanked her for that incredible evening. I said, "You know, I love Stephanie about best in the whole world and tonight I decided I love you next."

"They gotta open them doors wide to let through all the folks love Stephanie," said Mahalia Jackson happily.

We followed her up a flight of stairs, which she took carefully, one at a time.

"I got a heart condition," I heard her say, "and you got a condition, you got to respect it, not pay no mind to how other people do, but just go your own best way."

SPRINGFIELD HERALD
SPRINGFIELD, MASS.
BI-WEEKLY 104,000
AUG 3 1969

AT TANGLEWOOD: The Jefferson Airplane will appear in concert on August 12th at 8 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 11 1969

THE JEFFERSON AIRPLANE is appearing in tomorrow's Tanglewood Trends concert at 8 p.m.

Tanglewood to Hold Pop Festival

Bill Graham, producer of Fillmore East and West, will make history at the Berkshire Music Festival, when he presents the first rock concert at Tanglewood, America's summer festival of classical music.

The program, scheduled for Aug. 12, "From The Fillmore," will bring to the Tanglewood audience important sounds in rock music today — Jefferson Airplane, The Who and B. B. King. The Joshua Light Show, which has created standards by which all other light shows are judged, will also be appearing. To complete the show, Christopher Tree will give a concert on his "Spontaneous Sounds."

Jefferson Airplane, founders of the San Francisco sound in rock (their latest record, "Bless Its Pointed Little Head," was recorded live at Fillmore West), will come to Tanglewood directly from their concerts at Fillmore East on Friday and Saturday, August 8 and 9.

B. B. (Blues Boy) King and his guitar, "Lucille," are well known to Fillmore audiences on both coasts, for it was at Fillmore West that King first became known to the young and enthusiastic audiences who admired his disciples — Eric Clapton of Cream, Mike Bloomfield and Bob "Bear" Hite of Canned Heat.

As for The Who, the British rock group, they have made several successful appearances at the Fillmores, the most recent being their two visits to Fillmore East in May and June of this year. On both occasions, The Who received full houses and standing ovations.

Christopher Tree and his Spontaneous Sounds will be making his first appearance under the auspices of Bill Graham. With a collection of over 200 percussion and wind instruments, he is truly a one man symphony — one who shuns most Western concepts of harmony and structure. Tree will perform on the lawn outside the Tanglewood concert hall for as long as the spirit moves him.

Inside, the performers will be backed by the Joshua Light Show, who have been resident artists of Fillmore East since its beginning. Headed by Joshua White, the team of seven people operate a variety of machinery to create a visual accompaniment to the sounds of the group.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
AUG 10 1969

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260
AUG 3 1969

LEONARD BERNSTEIN is the name of the light show's picture screen operator at the Filmore East's rock concert Tuesday at Tanglewood. Yes, that's the same Leonard Bernstein who formerly conducted the New York Philharmonic.

Bernstein reportedly gets his kicks handling the psychedelic lighting for the Joshua Light Show at the New York Filmore and will be on the stick when Bill Graham brings his Gotham gang to Tanglewood. How come Leonard wasn't with the Joshua Light Show during the Newport Jazz Festival — or was he?

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
AUG 10 1969

Tanglewood Trends Finale

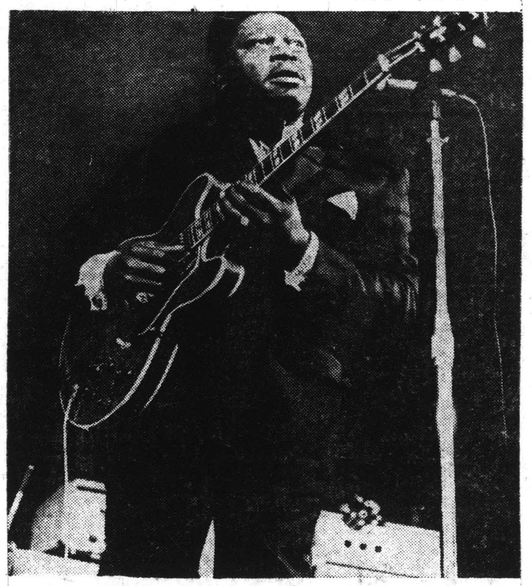
Jefferson Airplane appears at Tanglewood, Aug. 12.

Saturday, August 2, 1969

way's "Hair" . . . On Tuesday, Aug. 12th, if you have nothing to do, go to Tanglewood, Mass. There you will see in one giant show the Jefferson Airplane, B. B. King, and The Who. I have no idea where Tanglewood is from Schenectady, but just head east, and you will hit it sooner or later. The Who will perform part of their Rock Opera, and of course the Airplane will be the Airplane, while B. B. King is King of the Blues. Try to make it, and get some culture from the Boston Pops while you are there . . .

Top Five Albums

1—Blood Sweat and Tears — (Columbia)
2—Best of Cream (Atco)
3—Romeo & Juliet — Soundtrack (Capitol)
4—Tommy—The Who (Decca)
5—Crosby-Stills-Nash (Atlantic)



B. B. KING will appear at Tanglewood on Tuesday.

B. B. King

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 9 1969

The final concert in an imaginative series of modern music will be performed in the Tanglewood Shed on Aug. 12. Billed as "The Fillmore at Tanglewood," B.B. King, Jefferson Airplane and The Who will appear, accompanied by the Joshua Light Show.

The Airplane, one of the first San Francisco groups to gain a strong following, draws its sound from folk, jazz, blues, from Bach and even Indian ragas. Although part of a "revolutionary generation," the Airplane is a group whose music is more concerned with love than with revolution or protest. The voice of the "San Francisco Haight-Ashbury prophetess." Grace Slick, has stirred contemporary music lovers worldwide.

The Who, whose origin lies in the tougher sections of London, gained recognition in the United States with "Happy Jack." The four-man group, led by Roger Daltrey, was one of the first groups to incorporate electronic sounds such as amp feedback in their songs. Their most recent LP, "Tommy," a rock opera, further explores the interrelationship of each song within an album.

"Father of the Honky blues," B.B. (Blues Boy) King, is a musician whose influence on the modern music scene is only beginning to be recognized. Guitarists such as Eric Clapton and Michael Bloomfield are among those who acclaim King. B.B. King sings blues in a voice that is sweet but with a touch of huskiness. He is also a virtuoso on the guitar.

150.

AT RIGHT — Grass space was at premium last night in front of Tanglewood's big shed. Photo was taken 45 minutes before rock concert began.

New York Post
D. 708 180 SAT. 369,902
AUG 13 1969

Jefferson Airplane and The Who at Tanglewood

By JOSH MILLS

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock last night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

The Airplane, foremost communicator of the West Coast sound, took a long time to get together. During their old favorites—"White Rabbit," "Plastic Fantastic Lever" and "Somebody to Love"—nothing really meshed, despite some fine vocals by Grace Slick, Marty Balin and Paul Kantner.

But after more than an hour things suddenly clicked on a piece called something like "Starship." The Airplane is strongest when it's jamming, and lead guitarist Jorma Kaukonen and Bass player Jack Casady began driving against one another, prodding each other deeper and deeper into the rythmns laid down by drummer Spencer Dryden.

In one moment the Airplane showed their genius. But it was quickly gone, and one was left with the impression that The Who had done a much stronger set.

The Who, England's hottest group, played every major song from their rock opera "Tommy." For encores they threw in their biggest hit, "My Generation," and also "Summertime Blues."

Nobody can top The Who at hard rock. Drummer Keith Moon proved again that he is unsurpassed at straight rock drumming. Bass player John Entwhistle and guitarist Pete Townshend can also match virtuosity with anyone.

Roger Daltrey, who sings lead, showed a sensitive yet strong voice.

Townshend, who writes most of The Who's material, is also a fine showman, pirouetting and leaping without missing a note.

B. B. King, backed by a solid blues band, contributed a fine warm-up set that got lost beneath the rock overload.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575
AUG 14 1969

Movies TV Art

Music Review

Fillmore Fills Tanglewood

By PAT FRANCIS

LONG-HAIR MUSIC just doesn't mean the same thing any more. Ask the kids who were at Tanglewood last night.

About 22,000 (a record for a single performance) grooved as Fillmore (of New York and San Francisco) owner Bill Graham packed up his operation and brought it to Lenox for the last of this year's Contemporary Trends concerts. With him Graham brought B. B. King, the Who and the Jefferson Airplane as well as his own Joshua Light Show, which provided visual accompaniment for the music.

* * *

B. B. KING is a blues guitarist—with soul. His repertoire ran the gamut from blues to rock. His blues were blue and his rock had them calling for more.

The Who turned out to be a disappointment for some of the audience who were more familiar with the group's earlier music. Last night's songs were harder rock than they've been doing. However, "Pinball Wizard" was well-received.

For the Jefferson Airplane, there was no such problem. The Airplane, with Grace Slick, started with "White Rabbit" and ended with "The Ballad of You and Me and Pooneil." They never lost their audience for a minute. There were still cries for more after they played an encore.

* * *

INTERMISSIONS aren't usually noteworthy but last night the Joshua Light Show ad-libbed faces and phrases and showed excerpts from old movies, including "King Kong," while the group were setting up their equipment. It was definitely the best intermission I've ever attended.

As for the concert, ask the 22,000 long hairs.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 13 1969

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
AUG 14 1969

Rock Draws Record Crowd Of 22,000 to Tanglewood

Special to The New York Times

LENOX, Mass., Aug. 13 — Attendance records were shattered at Tanglewood last night when a rock concert drew an audience of 22,000 people. The program featured B. B. King, the blues singer, the Who, an English rock group, and the Jefferson Airplane with the Joshua Light Show.

This was the fifth and last rock concert offered here this summer in a Tuesday-night series entitled "Contemporary Trends." Official records show that attendances in the range of 16,000 have been reached by some events in the past. Average attendance for the Boston Symphony's regular summer concerts here now runs to about 8,000.

Albany Knickerbocker News
Wednesday, August 13, 1969

Fantastic Show at Lenox

By FRED LE BRUN

LENOX, Mass. — A human wave drove, walked, rode, flew and otherwise assembled at Tanglewood last night to pay homage to three great musical acts in one play — B. B. King, The Who, and the redoubtable Jefferson Airplane all wrapped up by the Joshua Light Show.

Exactly how big a crowd was assembled in the parking lots, lawn areas, and in the seats will remain a mystery, but there were certainly more than enough people about, probably in the neighborhood of half a million.

Energy and enthusiasm in the group dynamics of an audience seem to progress geometrically to the arithmetic progression of people, last night being a good example. All three performers were brought back again and again for encores to the pulsating chant of "more, more, more,' while the milling thousands never quite settled down.

TANGLEWOOD is a nice setting for people, even a lot of people. But there has to be a limit, and it might have been reached last night.

The lawn for instance was a mass of contiguous bodies writhing, twisting, bumping and freezing more or less in unison. Being zonked out on the grass and listening to B.B.'s blues is great — but not if someone is stepping on your nose trying to get a better view.

Then there are the expensive seats. No matter how good they were, there were at least fifty people blocking any view, even of the exits.

It's sad but true; that many people just breathing is enough to drive an ardent listener to distraction — or shrieking back to the parking lot seeking refuge among the thousands of sleeping tin giants. So there you are.

ASIDE from that, the show was great. B.B. King seems to have a growing fan club in this area. It would appear his music might easily be over dazzled by the others on the card but not so. B.B. King got more encores than anybody else and deserved them.

The Who started slow but finished fast. The English group that originally made its mark by destroying its instruments after every performance has decided there's more money in practising.

Currently the Who have an unusually rich hit album on their hands in "Tommy," a rock opera on four sides about the perceptions of a deaf, dumb, and blind child. Their performance featured the organic unity of this excellent and innovative rock piece. For an encore: the great Eddy Cochrane's hit on Liberty of the late fifties, "Summertime Blues."

Peter Townshend displayed his unique guitar style to save the show for Who fans.

GRACE SLICK is not Jefferson Airplane. Janis Joplin is whatever group she's in, which led to the demise of Big Brother and the Holding Company. Janis moves, grooves, belts and hogs it all. But not Grace.

Grace has a commanding voice, different from Janis's but just as captivating to a rockman's ear. But Grace works with the Airplane. Marty Balin, Paul Kantner, Jorma Kaukonen, and Jack Casady, to produce the vocal blend at the root of the San Francisco sound.

"White Rabbit," and "Somebody to Love," already classics, were delivered with a voice that's getting better, if anything, and the new stuff Airplane did, from a forthcoming album, is very interesting.

Just a word about the Joshua Light Show: fantastic. You'd hardly think it could be done under the circumstances, but it was. The effects behind the performers on stage and augmented the show beautifully.

THE JEFFERSON AIRPLANE

CITIZEN
WINSTED, CONN.
(E) 4,300
AUG 13 1969

Jefferson Airplane And the Who At Tanglewood

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

REGISTER
TORRINGTON, CONN.
(E) 11,496
AUG 13 1969

Tanglewood Hosts Rock

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

North Adams Transcript, Wednesday, August 13, 1969

22,000 at Tanglewood Rock Concert

By LEWIS C. CUYLER

TANGLEWOOD literally exploded last night with frenzied sound, swirling colors and thousands of young people who came to hear two top rock groups, a blues singer, and a spectacular light show.

When the four-hour concert was over the box office counted an attendance of approximately 22,000, easily exceeding the previous top attendance figure of 15,242 at a concert in 1965.

The crowd, overwhelmingly under the age of 30, heard B.B. King, a top blues singer, The Who, a rock group from England, and The Jefferson Airplane, another rock group which originated in San Francisco.

The most spectacular part of the program was the Joshua Light Show which accompanied each piece, flashing swirling colors on a huge screen behind the groups, in time to the music.

The colors represented virtually every shade in the spectrum and they never stopped. As the beat became intense, so did the color show, so that during the loudest, most frantic moments, the audience saw swirls, blobs and bubbles of color, contracting, expanding, or bouncing off of each other as they were literally assaulted by the sound. But sometimes the colors became things, such as a big blowup of a garish pinball machine in action, during a number by The Who about a pinball machine.

The groups were introduced by Bill Graham, who was described as "The Evangelist in the Rock Field." His reputation stems from his founding of the original Fillmore Auditorium in San Francisco, predecessor of the Fillmore West, where he began production of rock concerts. Eighteen months ago, he founded Fillmore East in New York City.

* * *

B.B. KING and his red guitar, "Lucille", with superb accompaniment by saxophones and a trumpet, set the tone for the evening. The crowd, which by this time jammed the aisles, hardly let him off the stage as he returned for several encores between chants of "We Want More."

The Who, a group of four Londoners who have been known to break their instruments at the climax of a concert, didn't do that last night, but did about everything else. Led by a barechested singer with a wild head of hair, the group turned up the gigantic amplifiers to a deafening pitch, drawing a shouting response from the crowd.

The Jefferson Airplane, a bit more subdued and somewhat more casual, was introduced with a film scene from the movie King Kong where double-wing vintage airplanes divebomb the huge gorilla as he clasps a woman atop the Empire State Building.

* * *

THE CROWD started to arrive almost two hours before the concert began to fill the lawn so that 45 minutes before it all began, grass space in front of the shed was at a premium.

The event was the final in a series of Tuesday night Contemporary Trend Concerts organized Gunther Schuller, head of the Berkshire Music Center, with the object of recognizing other than classical types of music, the traditional Tanglewood fare.

Earlier Trends concerts this year have included appearances of The Iron Butterfly, a rock group, the rock singer Janis Joplin, the gospel singer Mahalia Jackson and the folk singer Joni Mitchell.

Rock music certainly isn't for everyone, but its followers are as enthusiastic as any jazz or Dixieland buffs were in earlier years. Last night's response was a clear indication that Tanglewood can play a significant role in the development of contemporary music.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87 000
AUG 13 1969

TANGLEWOOD HOSTS 2 OF GIANTS OF ROCK

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REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
AUG 13 1969

Tanglewood Turns On For A Rock Concert

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150.

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New York Post
D. 708 180 SAT. 369,902
AUG 13 1969

Jefferson Airplane and The Who at Tanglewood

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The Airplane, foremost communicator of the West Coast sound, took a long time to get together. During their old favorites—"White Rabbit," "Plastic Fantastic Lever" and "Somebody to Love"—nothing really meshed, despite some fine vocals by Grace Slick, Marty Balin and Paul Kantner.

But after more than an hour things suddenly clicked on a piece called something like "Starship." The Airplane is strongest when it's jamming, and lead guitarist Jorma Kaukonen and Bass player Jack Casady began driving against one another, prodding each other deeper and deeper into the rythmns laid down by drummer Spencer Dryden.

In one moment the Airplane showed their genius. But it was quickly gone, and one was left with the impression that The Who had done a much stronger set.

The Who, England's hottest group, played every major song from their rock opera "Tommy." For encores they threw in their biggest hit, "My Generation," and also "Summertime Blues."

Nobody can top The Who at hard rock. Drummer Keith Moon proved again that he is unsurpassed at straight rock drumming. Bass player John Entwhistle and guitarist Pete Townshend can also match virtuosity with anyone.

Roger Daltrey, who sings lead, showed a sensitive yet strong voice.

Townshend, who writes most of The Who's material, is also a fine showman, pirouetting and leaping without missing a note.

B. B. King, backed by a solid blues band, contributed a fine warm-up set that got lost beneath the rock overload.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575
AUG 14 1969

Movies TV Art

Music Review

Fillmore Fills Tanglewood

By PAT FRANCIS

LONG-HAIR MUSIC just doesn't mean the same thing any more. Ask the kids who were at Tanglewood last night.

About 22,000 (a record for a single performance) grooved as Fillmore (of New York and San Francisco) owner Bill Graham packed up his operation and brought it to Lenox for the last of this year's Contemporary Trends concerts. With him Graham brought B. B. King, the Who and the Jefferson Airplane as well as his own Joshua Light Show, which provided visual accompaniment for the music.

* * *

B. B. KING is a blues guitarist—with soul. His repertoire ran the gamut from blues to rock. His blues were blue and his rock had them calling for more.

The Who turned out to be a disappointment for some of the audience who were more familiar with the group's earlier music. Last night's songs were harder rock than they've been doing. However, "Pinball Wizard" was well-received.

For the Jefferson Airplane, there was no such problem. The Airplane, with Grace Slick, started with "White Rabbit" and ended with "The Ballad of You and Me and Pooneil." They never lost their audience for a minute. There were still cries for more after they played an encore.

* * *

INTERMISSIONS aren't usually noteworthy but last night the Joshua Light Show ad-libbed faces and phrases and showed excerpts from old movies, including "King Kong," while the group were setting up their equipment. It was definitely the best intermission I've ever attended.

As for the concert, ask the 22,000 long hairs.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
AUG 13 1969

Rock Draws Record Crowd Of 22,000 to Tanglewood

Special to The New York Times

LENOX, Mass., Aug. 13—Attendance records were shattered at Tanglewood last night when a rock concert drew an audience of 22,000 people. The program featured B. B. King, the blues singer, the Who, an English rock group, and the Jefferson Airplane with the Joshua Light Show.

This was the fifth and last rock concert offered here this summer in a Tuesday-night series entitled "Contemporary Trends." Official records show that attendances in the range of 16,000 have been reached by some events in the past. Average attendance for the Boston Symphony's regular summer concerts here now runs to about 8,000.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
AUG 14 1969

CITIZEN
WINSTED, CONN.
(E) 4,300
AUG 13 1969

Jefferson Airplane And the Who At Tanglewood

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

REGISTER
TORRINGTON, CONN.
(E) 11,496
AUG 13 1969

Tanglewood Hosts Rock

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

North Adams Transcript, Wednesday, August 13, 1969

22,000 at Tanglewood Rock Concert

By LEWIS C. CUYLER

TANGLEWOOD literally exploded last night with frenzied sound, swirling colors and thousands of young people who came to hear two top rock groups, a blues singer, and a spectacular light show.

When the four-hour concert was over the box office counted an attendance of approximately 22,000, easily exceeding the previous top attendance figure of 15,242 at a concert in 1965.

The crowd, overwhelmingly under the age of 30, heard B.B. King, a top blues singer, The Who, a rock group from England, and The Jefferson Airplane, another rock group which originated in San Francisco.

The most spectacular part of the program was the Joshua Light Show which accompanied each piece, flashing swirling colors on a huge screen behind the groups, in time to the music.

The colors represented virtually every shade in the spectrum and they never stopped. As the beat became intense, so did the color show, so that during the loudest, most frantic moments, the audience saw swirls, blobs and bubbles of color, contracting, expanding, or bouncing off of each other as they were literally assaulted by the sound. But sometimes the colors became things, such as a big blowup of a garish pinball machine in action, during a number by The Who about a pinball machine.

The groups were introduced by Bill Graham, who was described as "The Evangelist in the Rock Field." His reputation stems from his founding of the original Fillmore Auditorium in San Francisco, predecessor of the Fillmore West, where he began production of rock concerts. Eighteen months ago, he founded Fillmore East in New York City.

* * *

B.B. KING and his red guitar, "Lucille", with superb accompaniment by saxophones and a trumpet, set the tone for the evening. The crowd, which by this time jammed the aisles, hardly let him off the stage as he returned for several encores between chants of "We Want More."

The Who, a group of four Londoners who have been known to break their instruments at the climax of a concert, didn't do that last night, but did about everything else. Led by a barechested singer with a wild head of hair, the group turned up the gigantic amplifiers to a deafening pitch, drawing a shouting response from the crowd.

The Jefferson Airplane, a bit more subdued and somewhat more casual, was introduced with a film scene from the movie King Kong where double-wing vintage airplanes divebomb the huge gorilla as he clasps a woman atop the Empire State Building.

* * *

THE CROWD started to arrive almost two hours before the concert began to fill the lawn so that 45 minutes before it all began, grass space in front of the shed was at a premium.

The event was the final in a series of Tuesday night Contemporary Trend Concerts organized Gunther Schuller, head of the Berkshire Music Center, with the object of recognizing other than classical types of music, the traditional Tanglewood fare.

Earlier Trends concerts this year have included appearances of The Iron Butterfly, a rock group, the rock singer Janis Joplin, the gospel singer Mahalia Jackson and the folk singer Joni Mitchell.

Rock music certainly isn't for everyone, but its followers are as enthusiastic as any jazz or Dixieland buffs were in earlier years. Last night's response was a clear indication that Tanglewood can play a significant role in the development of contemporary music.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000
AUG 13 1969

TANGLEWOOD HOSTS 2 OF GIANTS OF ROCK

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
AUG 13 1969

Tanglewood Turns On For A Rock Concert

LENOX, Mass. (AP) — The Tanglewood Music Shed hosted two of the giants of rock Tuesday night in a setting usually reserved for classical music.

Six thousand persons gathered under the open air roof while thousands more lay outside under the stars to hear Jefferson Airplane and The Who.

Albany & Rochester Times Union
Wednesday, August 13, 1969

Fantastic Show at Lenox

By FRED LE BRUN

LENOX, Mass. — A human wave drove, walked, rode, flew and otherwise assembled at Tanglewood last night to pay homage to three great musical acts in one play — B. B. King, The Who, and the redoubtable Jefferson Airplane all wrapped up by the Joshua Light Show.

Exactly how big a crowd was assembled in the parking lots, lawn areas, and in the seats will remain a mystery, but there were certainly more than enough people about, probably in the neighborhood of half a million.

Energy and enthusiasm in the group dynamics of an audience seem to progress geometrically to the arithmetic progression of people, last night being a good example. All three performers were brought back again and again for encores to the pulsating chant of "more, more, more,' while the milling thousands never quite settled down.

TANGLEWOOD is a nice setting for people, even a lot of people. But there has to be a limit, and it might have been reached last night.

The lawn for instance was a mass of contiguous bodies writhing, twisting, bumping and freezing more or less in unison. Being zonked out on the grass and listening to B.B.'s blues is great — but not if someone is stepping on your nose trying to get a better view.

Then there are the expensive seats. No matter how good they were, there were at least fifty people blocking any view, even of the exits.

It's sad but true; that many people just breathing is enough to drive an ardent listener to distraction — or shrieking back to the parking lot seeking refuge among the thousands of sleeping tin giants. So there you are.

THE JEFFERSON AIRPLANE

ASIDE from that, the show was great. B.B. King seems to have a growing fan club in this area. It would appear his music might easily be over dazzled by the others on the card but not so. B.B. King got more encores than anybody else and deserved them.

The Who started slow but finished fast. The English group that originally made its mark by destroying its instruments after every performance has decided there's more money in practising.

Currently the Who have an unusually rich hit album on their hands in "Tommy," a rock opera on four sides about the perceptions of a deaf, dumb and blind child. Their performance featured the organic unity of this excellent and innovative rock piece. For an encore: the great Eddy Cochrane's hit on Liberty of the late fifties, "Summertime Blues."

Peter Townshend displayed his unique guitar style to save the show for Who fans.

GRACE SLICK is not Jefferson Airplane. Janis Joplin is whatever group she's in, which led to the demise of Big Brother and the Holding Company. Janis moves, grooves, belts and hogs it all. But not Grace.

Grace has a commanding voice, different from Janis's but just as captivating to a rockman's ear. But Grace works with the Airplane. Marty Balin, Paul Kantner, Jorma Kaukonen, and Jack Casady, to produce the vocal blend at the root of the San Francisco sound.

"White Rabbit," and "Somebody to Love," already classics, were delivered with a voice that's getting better, if anything, and the new stuff Airplane did, from a forthcoming album, is very interesting.

Just a word about the Joshua Light Show: fantastic. You'd hardly think it could be done under the circumstances, but it was. The effects behind the performers on stage and augmented the show beautifully.

151

22,000 Rock Fans Jam Tanglewood

By RALPH CONROY

LENOX — A crowd of about 22,000 teeny-boppers and young adults, largest attendance in the 20-year history of Tanglewood, crammed the Berkshire Music Center grounds last night for performances of rock, blues and psychedelic lights.

Previous attendance record at Tanglewood was 15,242 persons who turned out for a 1965 performance of Verdi's "Otello" by the Boston Symphony Orchestra.

'King of Blues'

Last night's performers included B. B. King, who bills himself as "King of Blues," a rock group from England called The Who, and a rock group from San Francisco, the Jefferson Airplane. Visual accompaniment was provided by the Joshua Light Show from Fillmore East, a discotheque in New York City.

A fellow wearing camouflage levis and a beard explained the psychedelic lighting to this reporter. He said that the light is projected on a screen from behind and that about 80 per cent of the light comes through. When asked how he knew so much about it, he said he was with the "Airplane," setting up their instruments.

Light shows have only been around for about two years on the East Coast but have been going for about five years on the West Coast, he commented. When asked if the bright lights are supposed to reproduce the effects of an acid trip, he smiled and faded away into the crowd.

Running Out Flat

B. B. King was warming up the audience. The light show was running flat out now. When King was hot, the lights were

Tanglewood
Continued on Page 23

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 13 1969

Tanglewood

Continued From Page 1

hot, blazing the screen with color and motion. When King ended a hot number, the lights started blipping, flashing like a quick-charging strobe light, or like a machine gun with the trigger taped back.

While the audience waited for the instruments to be set up and the sound to be wired for The Who, the light show people entertained. They flashed things like: Let's have a good hand for —pause—a picture of Doris Day, in soft focus, of course. Let's have a good hand for—pause—a picture of W. C. Fields.

Then The Who performed. The crowd pressed in toward the stage. The Who tried to get hot. The light show went full tilt. Every color you have ever seen, thought of or read of was splashed on the screen. All the colors and images, blurring, montaging, changing. Sometimes like a day-glo marble cake, sometimes like an artist's palette, spinning and cartwheeling, but always grooved to the mood of the performers. (See page 13 for review).

A rumor circulated that some "heads" had been busted in a pot party down in the garden. No one could confirm it. There was a heavy aerosol scent hanging outside, the sort used to spray a room Sunday morning after a Saturday night. A long time ago it was burning joss sticks to cover the smell. Last night it was aerosol cans.

Jefferson Airplane started about 10:30 and performed for the next two hours.

The crowd was well-mannered and no one seemed to get out of hand. With 22,000 people packed tightly together and the electricity generated by the performers, there was always the potential. But nothing much happened.

Tanglewood: Outside . . .

. . . and Inside

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 13 1969

22,000 'Fly' at Lenox

By CHARLES F. HARRIS

Gazette Review

LENOX — B. B. King, The Who, The Jefferson Airplane, and the Joshua Light Show teamed up last night to make the final Tanglewood contemporary "trend" concert a night to remember.

A crowd in excess of 22,000 filled the festival grounds for the five-hour plus concert brought to Tanglewood by the Bill Graham Filmore-East of New York.

Unfortunately, much of B.B. King's excellent performance was obliterated by hordes of latecomers. The ushers, in a break from normal policy, seated the crowd during his actual perfomance. Throughout the 6,000-seat shed crowded aisles successfully blocked vision for those seated.

During three standing ovations, which brought King out for two encores, much of the audience got to see him for the first time.

Light Show

Throughout all three concerts the Joshua Light Show illuminated a backdrop with some of the finest entertainment seen in that field. Much of the evening's enjoyment is to the credit of the Light Show.

The Joshua ensemble replaced one intermission with a 10-minute cut from the movie "King Kong," showing biplanes blasting the huge ape from his perch high atop the Empire State Building. Judging from the audience's reception, the idea was an excellent way to spend an intermission.

Before "The Who" got under way, police had relinqushed forward aisles to seat wayward lawn ticket holders; an action that blocked the flow of traffic and made everyone happy, save possibly the police and Tanglewood officials.

The 20 floodlights ringing the perimeter of the shed were off for the evening, greatly enhancing the light show.

"The Who," a four-member group with two guitars and drums set the pace with their recent release "I'm Free," and proceeded to bring the crowd to their feet on at least three occasions.

The audience again refused to allow the concert to end, remained on their feet until the group acknowledged their thunderous reception with an encore.

No Reaction

By the time the Jefferson Airplane took the stage the audience was reduced to complacency. A obviouly entertained crowd refused to react until near the concalsion of the concert; as applause was considerably diminished.

The airplane flew to a background of flowers and landscapes well co-ordinated with their repertoire. Visual and verbal sensations were fused into one as minds were swept up by the thrust of the mighty Jefferson Airplane.

Their initial conclusion was immediately rejected by the crowd as the very rafters shook to the thunderous ovation, and the Airplane returned for 20 minutes.

Next Tuesday Tanglewood will make a day of it, beginning at 2 p.m. with the Boston University Young Artist Orchestra and concluing with an 8 p.m. concert by the Boston Symphony.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG. 13 1969

Whitestone

AFTERMATH of last night's record crowd at Tanglewood was a gigantic clean-up job this morning.

The Tangled People

To the Editor of THE EAGLE:—

I started to write a review of the Jefferson Airplane's excellent performance at Tanglewood's Aug. 12 rock concert but came to feel that it is more important to rap about what people experienced as a whole — and by this I mean the environment at Tanglewood.

A lot of "heads" were tangled up and trampled upon by others who just had to get one inch nearer to The Who and the Airplane. I don't know what it was all about; maybe someone (a Communist agent?) told them that if they got way up, right near the Airplane, and maybe even got to touch them, they would be instantly transformed and maybe even reach Nirvana.

But what started out as a very beautiful event turned into a mass of tangled juice-heads pushing, shoving and kicking, to get up to see the 9-by-12 light show projected on the screen, and maybe get just a little closer. I met one beautiful girl who had got there two hours early in order to put her blanket near the Shed, but 15 minutes before the concert all she could see were the bodies of people in front of her, and after The Who came on they were standing on her blanket, and even on her, so she had to move before they stepped on her.

I met one girl who refused to move; she was almost in tears. Her white blanket had turned black from hundreds of footprints, and she had red marks on her hands where people had trampled on her. Maybe if the management at Tanglewood had foreseen this response they would have scheduled two shows, instead of packing everyone into one concert — they might have made a lot more money, with a lot less trouble.

For those who could afford seats, none of this was evident, for they were very secure in their comfortable chairs, showing off their new $25 bell-bottoms, and trying to really feel the music without being too conspicuous in their enjoyment. If by chance a person from the $3 class wandered down the aisle toward the elite section he was quickly and roughly thrown back (and I mean thrown literally; one chick was hurled two feet) by some violent-type long-haired "ushers" (I think that they were Marines with wigs on).

While I was in California I went to many rock concerts, and people were content to feel the music without trampling and hassling everyone else. So what is the problem in the Berkshires? Is it that young people are so starved for any form of really good music that they must devour what little (and I mean little) music they do get? Right now I am too confused to give a solution to the problem, all I know is that the Tanglewood concert was a real bad trip.

ROBERT BUTTERWORTH,
41 Burke Ave.,
Pittsfield.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 14 1969

152

Tanglewood Concert Series Ends; B. B. King Among Best Summer Performers

The final program in Tanglewood's series of five Contemporary Trends Concerts rates the marked distinction of being the best organized, best attended and longest of all the Tuesday night offerings. The last was not, however, the series' plum.

The Trends concerts have rainbowed a full musical spectrum, from folk to jazz and rock to gospel. Outstanding performances were turned in by Janis Joplin, Iron Butterfly, Joni Mitchell and the Thad-Jones-Mel Lewis Orchestra. Other memorable sessions were provided by Orpheus, Tim Hardin, the Staple Singers, Mahalia Jackson, the Butterfield Blues Band and Ornette Coleman.

Predominantly young audiences, a bit of a show in themselves, have patronized the series, and last Tuesday's record crowd was no exception. Bell bottomed and bespecled, the under 30 set populated the 6,000 seat Music Shed and sprawled over its grassy front carpet to hear B. B. King, the Jefferson Airplane, and The Who. The Joshua Light Show was another featured attraction.

B. B. King was definitely the star of Tuesday night's show. Supported by a five piece band, including an accomplished bass guitarist, a professionally fast drummer, and a well-timed three-piece brass section, King showed how "the King of the Blues" entertains 22,000 persons. The 43-year-old Mississippi-born son of a preacher was known as the Beale Street Blues Boy on Memphis radio. Later, he became known simply as "B.B.".

King, dressed in grey double-breasted suit, came back for two encores amidst the thunderous applause and cries of "we want more." The most enjoyable number played was his answer to "Why I sing the Blues." He bowed slightly with his hands cupped at his chest, and left with his famous guitar named "Lucille."

Tuesday's show was presented and organized by Bill Graham, founder of New York's eighteen month-old Fillmore East. During all performances, background effects and between-acts entertainment was provided by the Joshua Light Show, resident artists at Fillmore East since its beginning. The Light Show can be currently seen in John Schlesinger's film, "Midnight Cowboy." The light show was varied from rythmic movement in a slow-boat song to a psychedelic attack. During the two short intermissions, jokelines, pictures of such greats as W.C. Fields and Doris Day, and the concluding act of the movie King Kong was flashed on the stage-length screen, located behind the band area on the stage.

A pre-concert show was given by "Spontaneous Sound" who offered spontaneous compositions using gongs, tympani, cymbals, bells, chimes, flutes, reeds and a Tibetan Temple horn.

The second performers, The Who, gave an appreciably exciting exhibition of their popular tunes and styles. Despite equipment troubles at the start, their professional interpretation of "Pinball Wizard" and their knowledge of "how to turn a crowd on," saved them. They became progressively better as the concert went on, especially during one long sequence of songs, with the lead singer, garbed in a tassled cowboy shirt, swinging his microphone dangerously near the rest of the instruments, and with the best performance given by the lead guitarist, Peter Townshend.

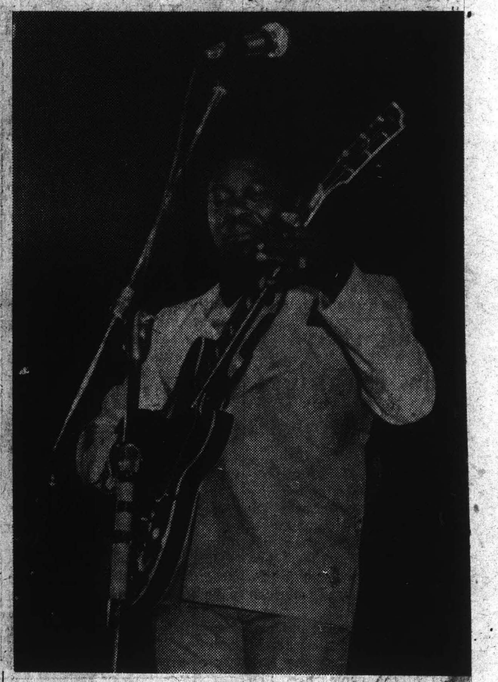
Though the crowd demanded for "More," The Who left with a "Thanks and see you next time," instead of an encore.

Tim Hardin — Joni Mitchell

The Jefferson Airplane gave the most dissapointing performance with the only real entertainment during their hit, "White Rabbit." The six member group from San Francisco offered a different arrangement of "Somebody to Love," than that heard on two of their albums, "Surrealist Pillow" and "Bless Its Pointed Little Head," and was not enjoyed by the author of this review.

One member of the audience was heard to say that "if it wasn't for the pictures on the screen, I'd be asleep." It seemed that this was the reaction of other persons also, when many began walking out before the show had concluded. Individually, the musicians were very accomplished, especially the bass guitarist, drummer, and lead singer, Grace Slick, but great individual musical talent does not necessarily make for a good group of musicians. The show lasted until about midnight, the longest time of any Contemporary Trends Concert this summer.

On Aug. 19 at 8 p.m., the Berkshire Festival will feature Tanglewood on Parade, involving all departments of the Berkshire Music Center and climaxed by an evening concert with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, traditionally closing with a brilliant display of fireworks.



B. B. King

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 14 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 15 1969

Inadequate Review

To the Editor of THE EAGLE:—

I was very disappointed in your Aug. 13 review of the Fillmore concert at Tanglewood. Your reviewer, Pat Francis, does not seem to have a basic knowledge of rock music, and therefore should not be called upon to judge the musical portion of a performance. Indeed, Miss Francis never forms any musical judgment at all. Rather, she reports audience reaction, which in no way constitutes a review, but a continuation of your news story.

Calling the Who "a disappointment", is simply wrong. Their performance was an exciting combination of music, energy and showmanship, and those of the audience "familiar with the group's earlier music" know them to be the epitome of hard rock, the masters of that idiom.

Your choice of a critic, in my opinion, was irresponsible journalism. I am not arguing with Miss Francis's opinions; liking or disliking a style of music is merely a matter of taste, as long as there is a knowledge of that music. When the *New York Times* started to review rock performances, they made use of critics who had a background in, and a feeling for, the music. I can only hope you will do the same in the future.

(Mrs.) ALICE C. EDMUNDS.
Jug End Road,
Great Barrington.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 15 1969

Rock Draws Record Crowd Of 22,000 to Tanglewood

Special to The New York Times

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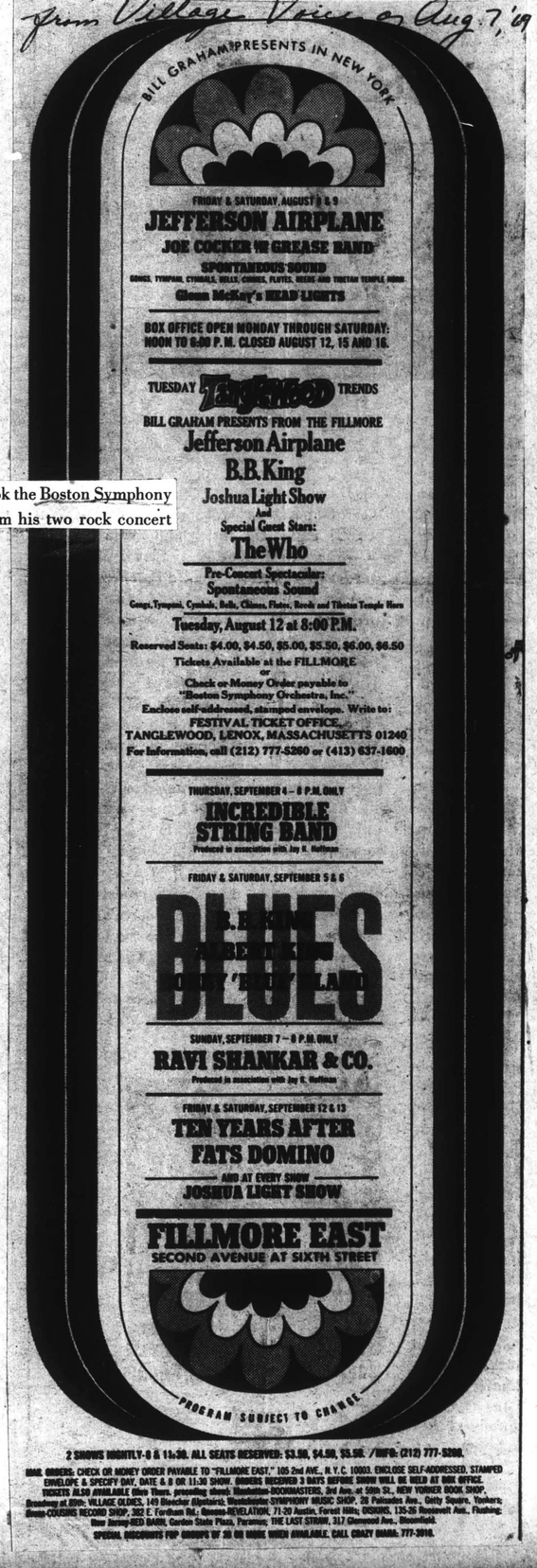
This was the fifth and last rock concert offered here this summer in a Tuesday-night series entitled "Contemporary Trends." Official records show that attendances in the range of 16,000 have been reached by some events in the past. Average attendance for the Boston Symphony's regular summer concerts here now runs to about 8,000.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

SEP 1969

Tanglewood (Lenox, Massachusetts) the summer home of the Boston Symphony, had great success with its series of Tuesday evening concerts featuring "names" from rock, jazz, folk and gospel music. Billed as Contemporary Trends Concerts, the presentations included such artists as Mahalia Jackson, Janis Joplin, the Iron Butterfly, the Staple Singers, Joni Mitchell, Tim Hardin, the Paul Butterfield Blues Band, Ornette Coleman, the Thad Jones-Mel Lewis Jazz Orchestra, the Jefferson Airplane, The Who, B. B. King, the Johsua Light Show and Christopher Tree.

from Village Voice 8 Aug. 7, '69



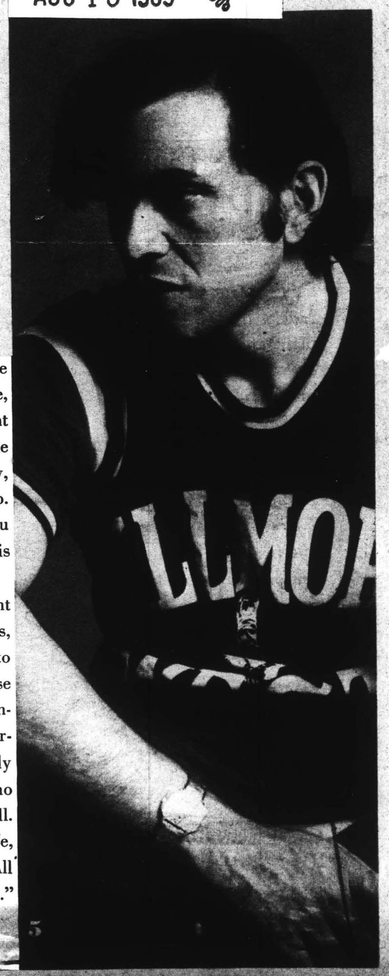
5. Bill Graham, the sinewy impresario who shook the Boston Symphony Orchestra's Tanglewood season with performers from his two rock concert halls, the Fillmores, East and West: The Who, B. B. King, The Jefferson Airplane, The Joshua Light Show. A man of potent anger, objective calm, Graham has opaque pale-brown eyes that see challenges clearly, a vast sensual mouth that seldom shuts up. A San Francisco rock singer said, "You always see Bill Graham with a broom in his hand; he's a real proprietor."

6. Charles Gordone, a playwright who uses ethnic in-jokes, stock characters, and hilarious stage business as Muzak to lull smiling audiences while he drills close to the nerve in his moralistic Black uncomedy, *No Place To Be Somebody*. Gordone is a flamboyant, limber body—partly Irish, French, Negro, and Indian—who plays himself, offstage, with great skill. Wary, snatching laughter out of grim life, he puts racial struggles in perspective: "All the links in the chain are not the same size."

ON THESE PAGES, PHOTOGRAPHS BY: JACK ROBINSON; THOM LAFFERTY; JULIAN LLOYD; O. VERNON MATISSE; HARRY BENSON

VOGUE
NEW YORK, N. Y.
BI-MONTHLY 442,000

AUG 15 1969



Evening News
NEWARK, N. J.
D. 284,218 SUN. 429,830

AUG 15 1969

Tanglewood Tale '69

Move on, Mozart! Bug off, Beethoven! Rock has prevaded another hallowed musical shrine.

This time it's the Berkshire Musical Festival at Tanglewood. In the forest glen where Hawthorne set down his "Tanglewood Tales," the Boston Symphony Orchestra traditionally renders the classics. For a breather this week, the festival yielded to the driving beat of Jefferson Airplane, the Joshua Light Show from East Village, Who from London and a blues singer eclectically named B. B. King.

So what? Just that 22,000 patrons squeezed their way in. And that's the most that ever came to Tanglewood on a summer's evening.

152.

Tanglewood Concert Series Ends; B. B. King Among Best Summer Performers

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

AUG 14 1969

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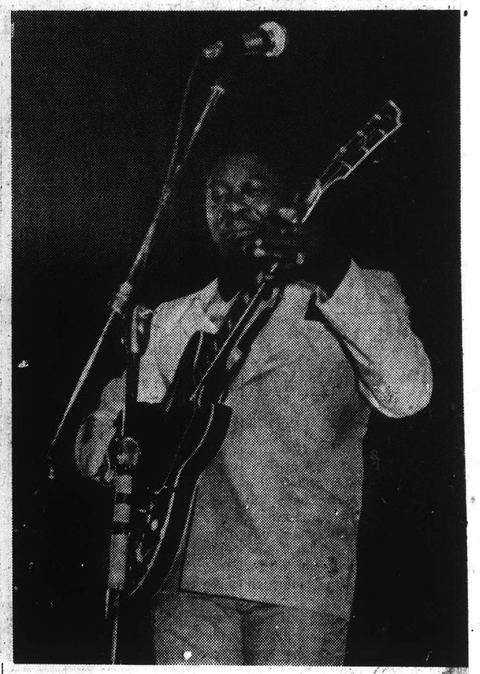

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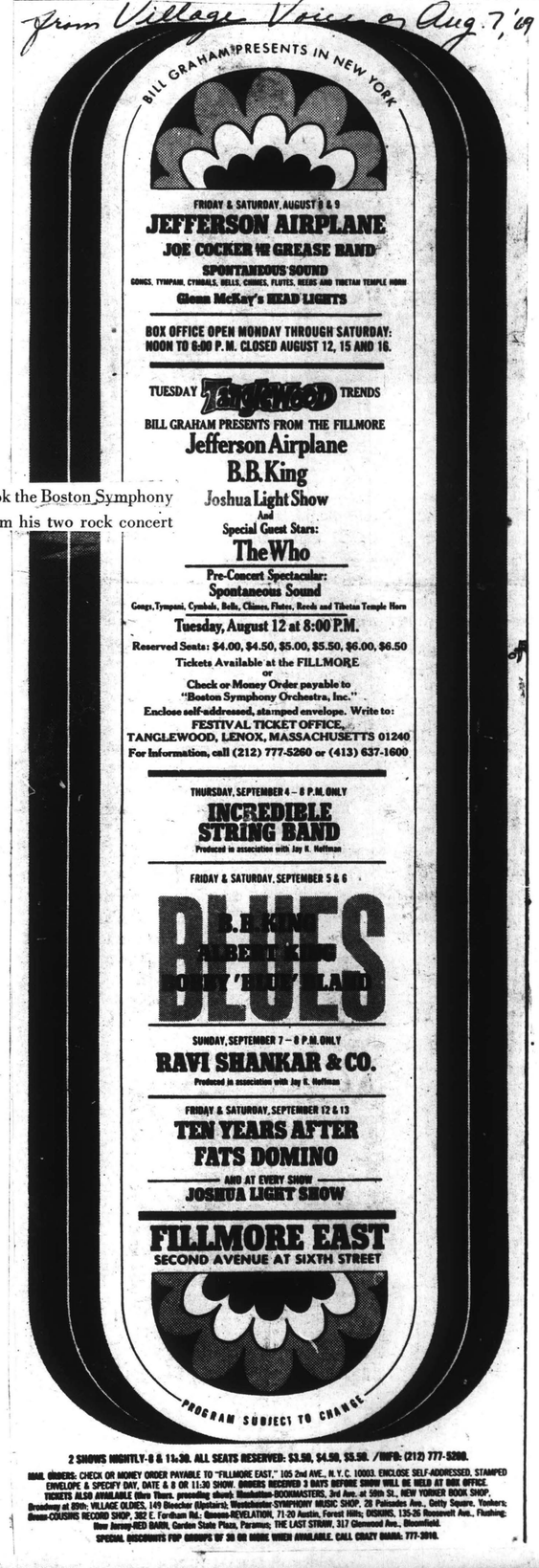

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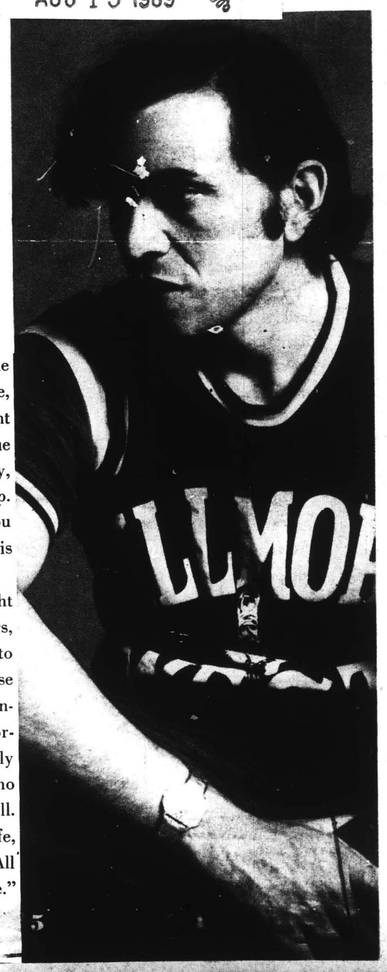

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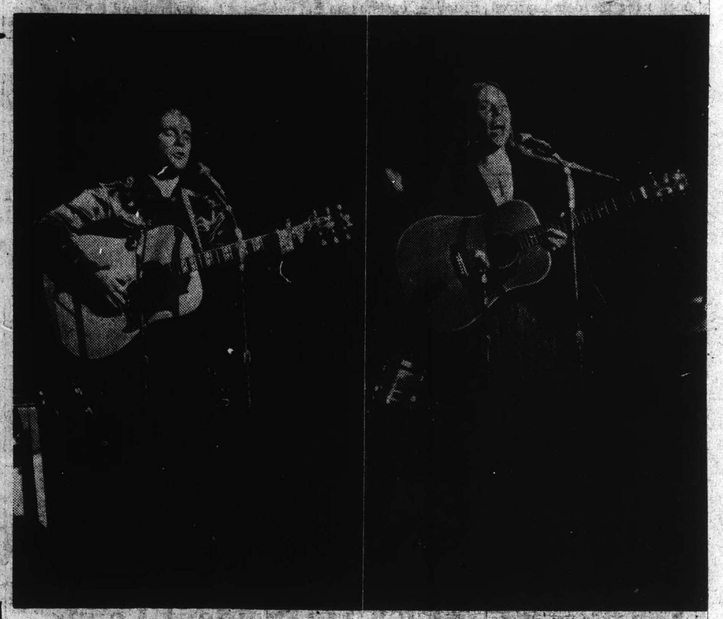

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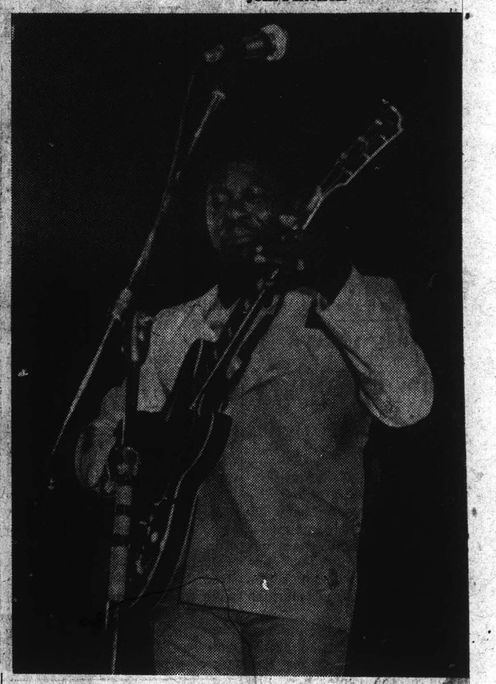

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TRANSCRIPT-TELEGRAM
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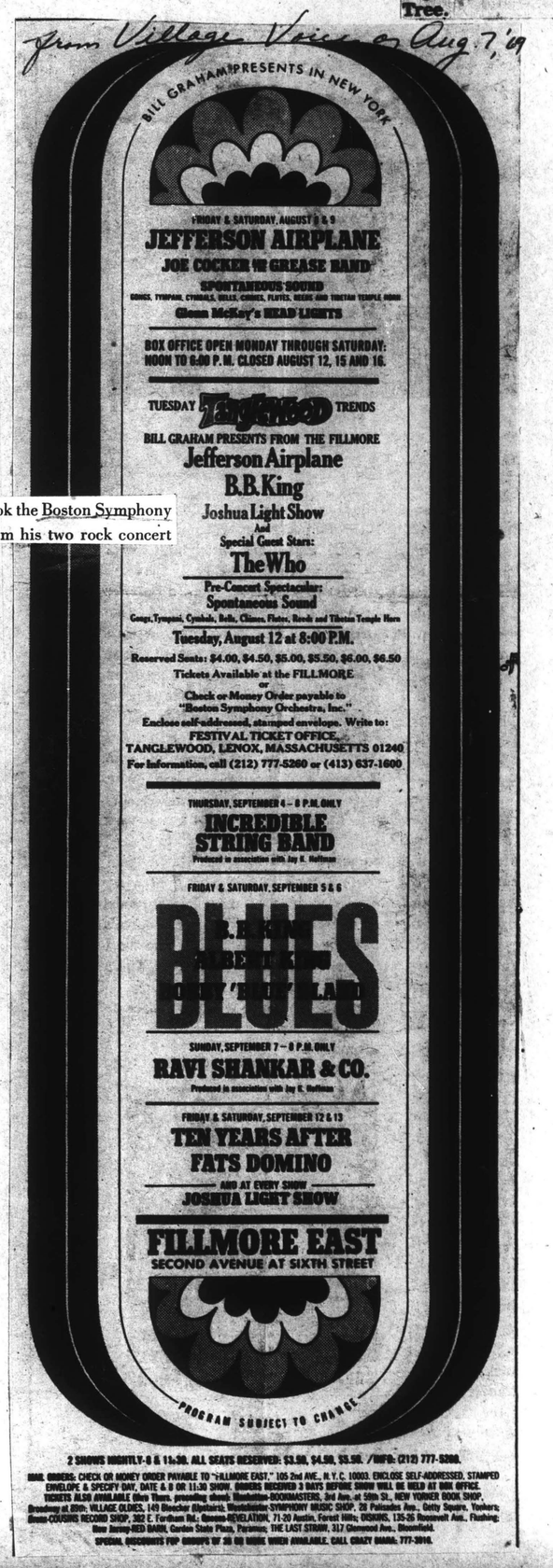

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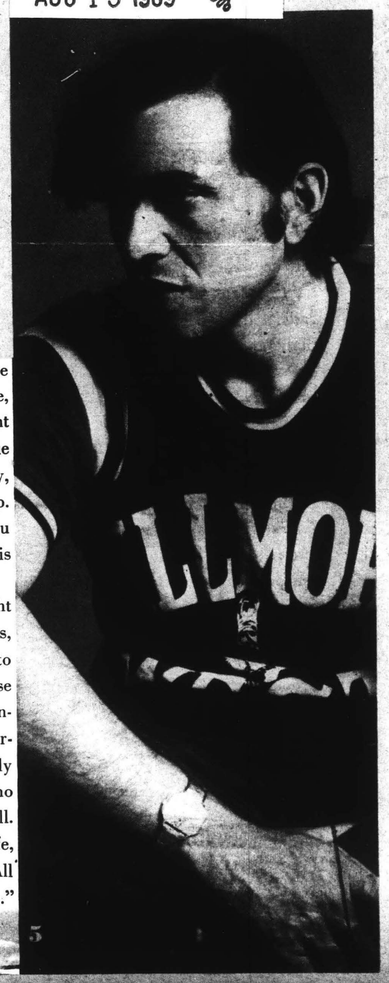

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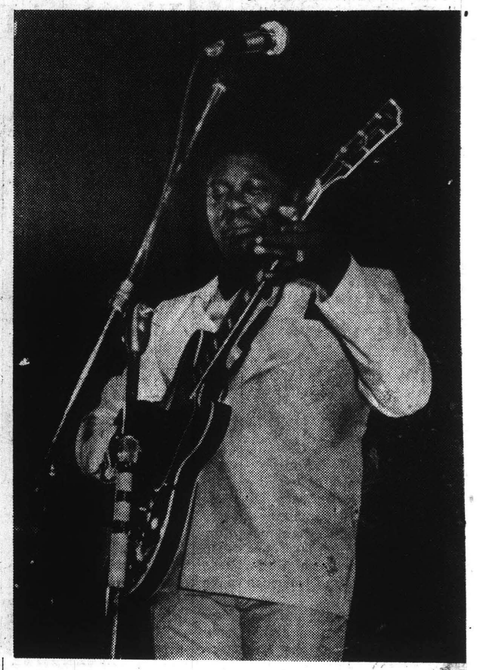

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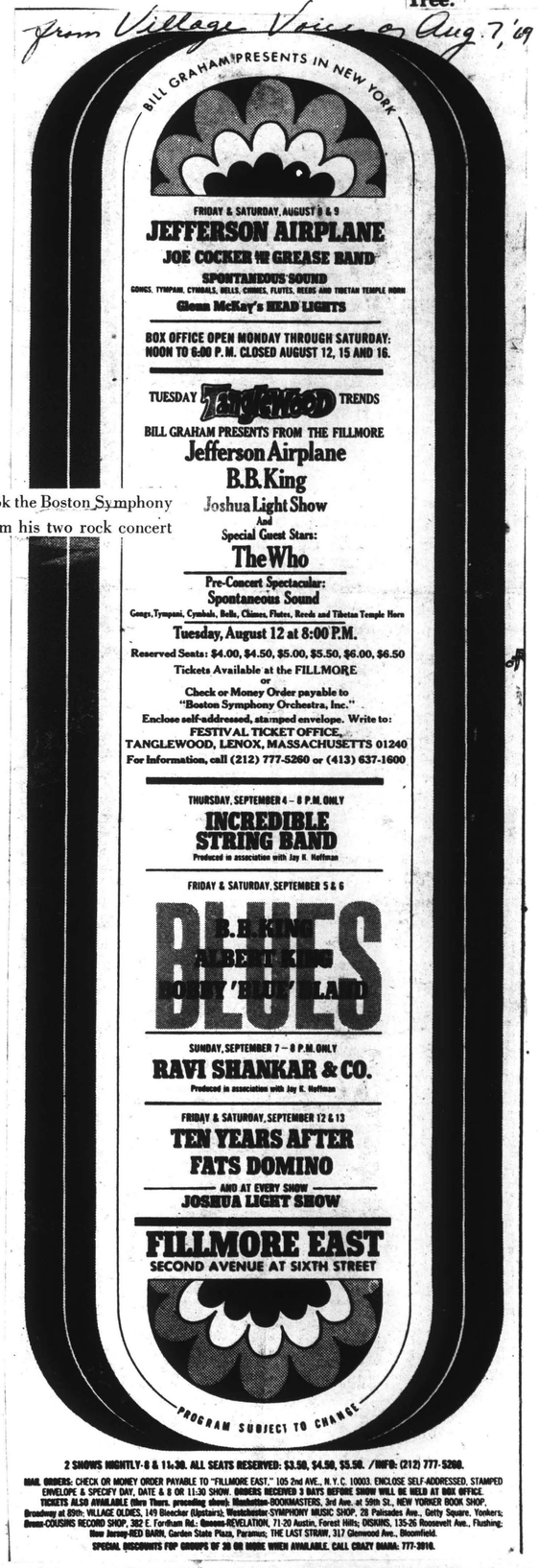

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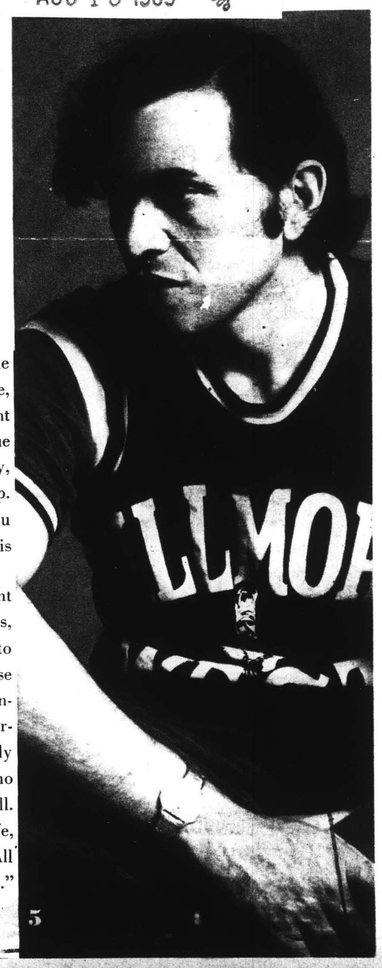

6. Charles Gordone, a playwright who uses ethnic in-jokes, stock characters, and hilarious stage business as Muzak to lull smiling audiences while he drills close to the nerve in his moralistic Black uncomedy, *No Place To Be Somebody*. Gordone is a flamboyant, limber body—partly Irish, French, Negro, and Indian—who plays himself, offstage, with great skill. Wary, snatching laughter out of grim life, he puts racial struggles in perspective: "All the links in the chain are not the same size."

ON THESE PAGES, PHOTOGRAPHS BY: JACK ROBINSON; THOM LAFFERTY; JULIAN LLOYD; O. VERNON MATISSE; HARRY BENSON

153

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 18 1969

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Teen Beat

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The Who started off a little slowly, but built it up until the end when they went wild with Townshend throwing his guitar up in the air and catching it. They left with everyone screaming for more, but the strict time schedule wouldn't oblige.

Following a tough act to come after, the Airplane were also a little slow at first. They seemed boring for a while, and they should have been placed second behind B.B. Starting with "White Rabbit," the Airplane put on a good show with "Somebody to Love," and Donovan's "Fat Angel." Warming up to their job, they finished with a wild instrumental, that left the crowd calling for an encore. Gracie Slick and all the others obliged with "3-5 of a Mile in 10 Seconds," a cut off their "Surrealistic Pillow" LP. My only complaint with them is that Grace didn't sing in enough songs. The Airplane were very tight while they performed, but took a little while between songs. I'm sure that the show will return next year, because the crowd just couldn't ask for a better one.

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UNION
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(M) 77,427

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I wonder how many of the people at Tanglewood Mr. Butterworth knew personally for him to be qualified to say what those people can afford to pay for their clothes It's obvious he wasn't sitting in the Shed because the seats were far from comfortable for four hours.

JOANNE WOITKOWSKI.
75 Caroline St.,
Pittsfield.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 20 1969

BILLBOARD
CINCINNATI, OHIO
W. 24,000

AUG 23 1969

Who, B. B. King, Airplane Soar

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The Who provided the evening's high spot with heavy emphasis on material from their current gold record album on Decca: Peter Townshend's two-LP rock opera "Tommy." The excerpts whetted the appetite for the British quartet's unprecedented six-night stand at New York Fillmore East beginning on Sept. 29, when "Tommy" will be given complete each night.

Actually, the Who built excitement as they got into the "Tommy" selections. By the time they reached the single "Pinball Wizard," they were devastating in effect. Townshend's guitar playing, as usual, was topnotch and joined with Roger Daltry in the effective lyrics. Keith Moon, one of the finest pop drummers around, although he gets no solos, was his steady self as was bass guitarist John Entwhistle.

As a bonus for the appreciative audience, the Who closed with two hard rock numbers from their old repertoire: "Summertime Blues" and their first big hit, "My Generation." Their version of the latter with Daltry's strong vocals and Townshend's playing and leaping has justifiably become a rock classic.

The Who followed King, the most popular bluesman around with today's younger audiences. And, the veteran performer didn't disappoint. His first two numbers set the tone as he started with his usual uptempo opener: "Every Day I Have the Blues," followed by "How Blue Can You Get," a slower blues also long associated with the BluesWay artist.

King not only has one of the best of blues voices, but his interpretations really hit home. And, no one else can play those guitar riffs like King, playing his guitar "Lucille." He was capably backed by his usual group, Sonny Freeman and the Unusuals.

Jefferson Airplane hit some high peaks during their long closing set, although much of their material was familiar in content and performance. Unlike the Grateful Dead, another pioneer of the San Francisco sound, the Airplane apparently has found little reason to change with the times.

The RCA sextet opened with one of their biggest numbers: "White Rabbit." As soon as Grace Slick began the vocals, it was apparent that her voice, one of the most distinctive around, still is powerful and magnetic. Possibly the best of the new material was "Revolution," which had Miss Slick and Marty Balin, the group's other fine lead singer, singing with and opposite each other. They also came over effectively in "Together."

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Graham, operator of Fillmore East, and San Francisco's Fillmore West, was introduced to the overflow throng by composer Gunther Schuller, head of contemporary music activities at Tanglewood. Before the concert some of the audience was entertained on lawn by Christopher Tree's Spontaneous Sound, an unusual program using gongs, tympani, cymbals, bells, chimes, flutes, reeds, and a Tibetan temple horn. **FRED KIRBY**

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NEWS-ADVERTISER
PITTSFIELD, MASS.
WEEKLY 4,000

AUG 20 1969

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Truly a fresh wind is blowing in the musical atmosphere. Eric Lewinsdorf, conductor of the Symphony and Berkshire Center states, "to bring contemporary men and music together is a challenge worthy of our effort."

"So-called 'serious music' of our Western European culture represents but a small segment of the total spectrum of contemporary music . . . and we must offer the best creative efforts in Jazz, rock, folk, gospel and various cross currents," declares Gunther Schuller, head of the Festival and president of the New England Conservatory.

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

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Despite the pushing, loud applause and cheering, the screaming that typified most rock concerts three years ago was absent. The youngsters were descendants of the Tanglewood listening tradition, and listen they did.

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Rock Concert challenges 'serious music' dogma

BALTIMORE, MD.
AFRO-AMERICAN
TW. 33,500

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NEW YORK DAILY COLUMN
AND KNICKERBOCKER
NEW YORK, N. Y.
D. 150,000

OCT 8 1969

153.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 18 1969

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154.

SUMMER NEWS ROUNDUP

PART 2

Bethel, N.Y., Wide World

MUD, HUNGER, AND BEAUTY

Rock Festival's "Instant City"

Boston Symphony

THE EVENT

The dying days of summer gave birth to a new life style for many of the young: the rock festival community. It burst upon the scene full-grown at the Woodstock Music and Art Fair held in Bethel, N.Y. [*see photo above*], and at other rock festivals as far apart as Lewisville, Texas, and the Isle of Wight, off England.

WHAT'S BEHIND IT

The Woodstock festival's organizers expected about 150,000 persons, but almost three times as many showed up. Huge traffic jams forced many participants to walk as far as 10 miles to get to the festival site and prevented others from reaching the festival at all. The 20-acre site at Bethel was a sea of young people squeezed together body to body. And when the rains came the ground turned into a sea of mud.

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W. 231,000

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Tanglewood

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SUMMER NEWS ROUNDUP

PART 2

Bethel, N.Y., Wide World

SCHOLASTIC TEACHER
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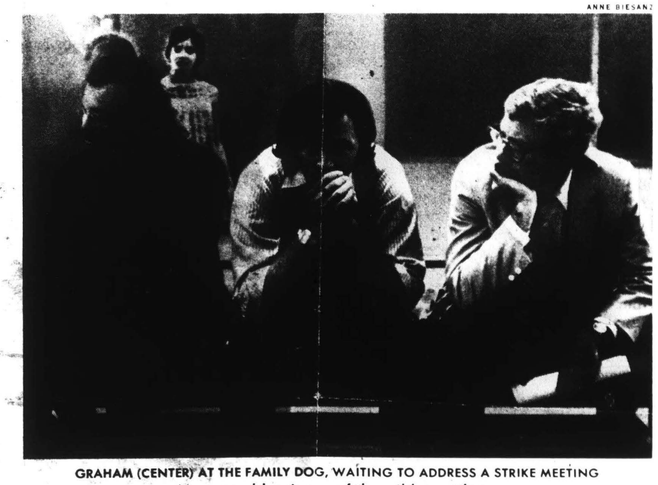

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PART 2

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3

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IMPRESARIOS

The Capitalist of Rock

Bill Graham is a solid, no-nonsense name for a dynamic businessman who in the past four years has made himself a millionaire, acquired a Mercedes, a 29-year-old wife, a baby boy, and offices in both San Francisco and Manhattan. Wolfgang Grajonca, on the other hand, seems a more appropriate title for a temperamental typhoon of promotional creativity, whose obscenity-flavored conversation often builds to a scream, whose business conferences are likely to explode into happenings, and whose office costume usually consists of dirty corduroys and a short-sleeved sweatshirt. That both Bill and Wolfgang inhabit the same skin is one of the more important facts of life on the popular-music scene today. For Graham né Grajonca, is, at age 38, the No. 1 producer and promoter of the New Sound—which emanates from his two cultural centers, the Fillmore West on San Francisco's Market Street and the Fillmore East on Manhattan's Second Avenue. He also runs a record company (Fillmore) and a booking agency (Millard, naturally).

In a world where indolence, inefficiency and fiscal fecklessness are the rule, Graham is a nonpareil. He has grown rich by knowing what is good and hiring the best talent he can. He provides his performers with the best equipment and facilities, and expects them to be good. If they are not—even though most of the audience may not know the difference—Graham simply stops booking them, regardless of how well they draw. The result is that Graham's two Fillmores are the places where the top talent wants to be heard—and the rock world grudgingly knows that it needs him.

I'm Not Yelling! The telephone is his fortress, his launching pad, his shepherd's crook. TIME Correspondent Stanley Cloud sat in Graham's San Francisco office one recent morning while Impresario Graham stabbed at the multiple buttons that were perpetually lighting up with incoming calls. "WHAT DID YOU SAY?" he yells, his crinkled face contorted, his back hunched. "They want to borrow *another* $12,000 for musical equipment! Did we supply them with one set already? Yes! Did they use it like I told them to? No! Did they get it stolen? Yes! They've got to be crazy. You've gotta be crazy! Absolutely not! I'm not yelling, goddamn it! I want nothing to do with those psychedelic parasites."

Without hanging up, he punches another button and listens: an assistant wants instructions on whether to bid on an auditorium to replace the Fillmore West, which will be torn down next year to make way for a new Howard Johnson motel. "Yeah—put in a bid. Go low at first and see what

the world where the word hip is often synonymous with middle-age spread. At Tanglewood's well-groomed Berkshire Festival this summer, Graham staged a rock program that broke all cash and attendance records. Yet the base of his enterprises is precarious and emotional. That fact was recently demonstrated in a raging confrontation that called into question the whole future of the Fillmore West, displayed Graham's pyrotechnical style, and sent shockwaves through the realm of rock.

The occasion was a threatened strike. A meeting had been called at San Francisco's other rock palace, Chet Helms' Family Dog Ballroom, by a group of psychedelic-light-show operators who were demanding more money and saying they would throw picket lines around the Fillmore that night. About 150 people were ready and waiting for Graham when he entered. First to speak was Helms, a gentle, aesthetic-looking man in his late 20s. He delivered a long speech calling for "brotherhood," accusing Graham of having a monopoly in town, and suggesting that those involved in the San Francisco rock business divide all income equally for the greater good of the "community."

Bill's Bombshell. When Graham spoke at last, he began calmly, listing his reasons for refusing the light-show people's demands, but as he turned to the real subject of the meeting—himself—the decibel level began to rise. "For four years I've been attacked and accused of being a moneygrubbing capitalist by the people in this so-called community," he said. "I'm an American businessman, mister, and I've made a lot of money. And, man, I've earned it. But I think we've also given something to this city in return. You people talk about community. Where is this community you're always talking about? Where are the pottery shops in the Haight? Where are the music groups that are giving lessons to kids?" Graham ranted on and on, to a screaming climax. Then quietly he announced that he would close up the Fillmore West for good in December, when his lease on the present site expires. The announcement tore the meeting to shreds. There would be no pickets then or later at the Fillmore West. Last week it was announced that Graham's lease on the Fillmore West had been extended to August 1970, and anyone who thinks Bill Graham will fold it then doesn't know Wolfgang Grajonca.

Graham works 16 to 18 hours a day at mind-blowing intensity, sometimes not getting his first meal of the day until the wee hours after a concert. He has been known to refer to the business he's in as "Ugly! Ugly! Ugly!" Yet one day recently he slammed down his phone, rubbed his eyes and shook his head at TIME Correspondent Cloud. "You know," said Bill Graham. "You hate these groups one minute. They have no sense of reality. But then they play their music and you love 'em again."

MORNING GLOBE
BOSTON, MASS.
CIRC. 241,702

EVENING GLOBE
BOSTON, MASS.
CIRC. 196,923

FEB 19 1969

FEB 19 1969

Tanglewood to swing with Ozawa, Schuller & Bernstein

By MICHAEL STEINBERG
Staff Writer

Tanglewood, the Boston Symphony's Summer operation, will be run by three professional swingers, beginning 1970. At a brief press conference held in New York yesterday afternoon, Talcott M. Banks, president of the orchestra's trustees, announced that the new artistic directors for Tanglewood would be Seiji Ozawa and Gunther Schuller, with Leonard Bernstein completing the triumvirate as adviser to Tanglewood.

Ozawa is the Manchurian-born, Beatle-coiffed, 33-year-old music director-elect of the San Francisco Symphony. He is a Tanglewood alumnus, having been a conducting student there in 1960. He will be principal conductor of the Boston Symphony's Summer concerts. He has conducted the orchestra in Boston and at Tanglewood, and he will be a guest conductor in Boston for two weeks in November 1969.

Schuller, 43, composer, conductor, jazzman, author, horn virtuoso, and since 1967, president of the New England Conservatory of Music, has served on the Tanglewood faculty and as head of Contemporary Music

Bernstein

In 1943 a relatively unknown young man replaced an ailing conductor for the Sunday coast-to-coast broadcast of the New York Philharmonic. The following morning he found himself front-page news in the New York Times, and one of the most meteoric careers in modern American music had been launched. Today, a quarter-century later, Leonard Bernstein still retains a remarkable capacity to create wonder and excitement.

He became musical director of the New York Philharmonic in 1957 and will be leaving at the end of the current season. His decision to quit is considered to be the most important one affecting N.Y. orchestral life since Toscanini retired in 1954. He hopes now to concentrate on composing, with occasional operatic conducting stints.

A native of Lawrence, Mass., and a graduate of Boston Latin School and Harvard — "cum laude in musica," 1939 — Bernstein has been described as an artistic polygamist: in addition to conducting, he is the composer of symphonies, ballets, musicals and films, as well as a pianist, teacher and writer on music. "I don't want to give in and settle for some specialty," he once said.

The ARTS

Activites at the Berkshire Music Center. Schuller's principal responsibility will be Tanglewood's educational activities.

Bernstein, about to retire at 50 from the conductorship of the New York Philharmonic, composer for Broadway and the concert hall, Public Figure writ large, was a student of Serge Koussevitzky's at the first session of the Berkshire Music Center in 1940. He, too, has taught at Tanglewood. As adviser he will not be in residence, and there has been no announcement of his conducting any Boston Symphony concerts.

Asked if Ozawa and Schuller would swap functions at all, Banks said that he "would not be surprised." Both men are expected to begin at once with plans for 1970. It is expected that Erich Leinsdorf, whose resignation as music director of the Boston Symphony and of the Berkshire Music Center is effective at the end of Summer 1969, and William Steinberg, who succeeds him at the Boston Symhony this Fall, will be among the conductors in Summer 1970.

The appointment of the Ozawa - Schuller - plus-Bernstein group is in striking contrast to the choice of tradition-oriented 70-year-old William Steinberg to the Boston post. Mrs. Serge Koussevitzky, widow of Tanglewood's founder, expressed special pleasure that the Summer operation would now be in the hands of "young alumni, exactly as Dr. Koussevitzky would have wanted."

More detailed announcements about programs and activities would, according to a spokesman for the orchestra, "be made at appropriate times."

Ozawa

The musical world owes one of its most brilliant young conducting talents to the circumstance of a sports accident; no one knows what it may have lost in the way of a concert pianist.

Seiji Ozawa, born in 1935, in Hoten, Manchuria, began his formal musical training at the famous Toho School of Music in Tokyo, where the piano was his major interest. At 19, after breaking an index finger in a rugger game, he shifted his attention to composition and conducting, and upon graduation took first prizes in both.

Ozawa then worked his way to Europe where at 24 he won first prize at the International Competition of conductors at Besancon, France. Charles Munch, one of the judges, invited him to Tanglewood, and the following Summer he received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Ozawa is currently Music Director of the Toronto Symphony, a position he is resigning at the end of the current season. His plans for 1969-70 include a cross-country tour with the New York Philharmonic, and in the Fall of 1970 he will become music director of the San Francisco Symphony.

Schuller

Composer, conductor, author, educator, instrumentalist, administrator, jazz authority — these are some of the labels that identify one of the most versatile of contemporary U.S. musicians, Gunther Schuller, President of the New England Conservatory of Music.

Schuller's professional career began at age 16 as French Horn player with the Ballet Theatre Orchestra. At 19 he joined the Metropolitan Opera Orchestra.

In 1959 he resigned to devote more time to composition, and has since been the recipient of numerous important commissions. One of the most recent of these was that of the Hamburg State Opera in 1966 for the jazz-oriented opera, "The Visitation."

Schuller's interest in jazz has led to the composition of many "third stream" works and to the authorship of "Early Jazz; its Roots and Musical Development," a musico-analytical study of jazz published in 1968.

His association with the Berkshire Music Center began in 1963 when he was appointed acting head of the Composition Dept. In 1968 he was made head of Contemporary Music Activities at Tanglewood.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 455,873

FEB 19 1969

NEWHOUSE NEWSPAPERS 19 February 1969

IN 1970

Tanglewood Names Ozawa and Schuller Artistic Directors

Seiji Ozawa and Gunther Schuller will share the artistic directorship of the Tanglewood musical organization beginning in 1970, the trustees of the Boston Symphony Orchestra announced yesterday.

Mr. Ozawa will be in charge of the orchestra's summer concert season as well as the other concerts making up the Berkshire Festival. He may also teach.

Mr. Schuller will concentrate on the educational activities at Tanglewood, including the Berkshire Music Center. He will conduct occasionally.

Leonard Bernstein will serve as adviser to Tanglewood, but will not be in residence. Mr. Bernstein's position represents an official return to the Berkshire Music Center, to which he came as a student of Serge Koussevitzky in the center's first session in 1940. Though he later taught on the faculty, he has not held an official post there since 1955.

The artistic directorship of Tanglewood has, in the past, been in the hands of a single person—most recently, Erich Leinsdorf.

The appointments of Mr. Ozawa, a conductor with a strong interest in the musical avant-garde, and Mr. Schuller, a composer-conductor whose primary interest in educational, are believed to be an indication that future musical policy may emphasize the avant-garde, or at least the contemporary, while the educational departments could undergo considerable expansion.

Though no definate planning has begun for 1970, it is expected that William Steinberg and Mr. Leinsdorf will conduct at Tanglewood.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 18 1969

* * *

MUSIC NOTE: Leonard Bernstein took time out yesterday from a recording session with the New York Philhormonic to announce a major new affiliation. Starting the summer of 1970, the retiring New York maestro will serve as advisor to the Tanglewood Festival season of the Boston Symphony Orchestra.

Since it was also announced that Seiji Ozawa, currently guesting with the Philharmonic, would be co-artistic director for Tanglewood along with composer Gunther Schuller, it is presently quite clear who will be doing what.

Boston's present music director, Erich Leinsdorf, concludes his tenure at the end of this summer's season, but both he and the Symphony's new music director, William Steinberg, will conduct during the 1970 Tanglewood season. The trend toward multi-musical directions is getting complicated indeed!

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

FEB 19 1969

HERALD TRAVELER (M)
BOSTON, MASS.
CIRC. 230,817

FEB 19 1969

Bernstein, Ozawa Join Schuller at Tanglewood

Seiji Ozawa, music director of the Toronto Symphony, and Gunther Schuller, composer, and president of the New England Conservatory of Music, have been appointed Artistic Directors at Tanglewood, summer home of the Boston Symphony in the Berkshire Hills, beginning the summer of 1970. Leonard Bernstein has agreed to serve as adviser which means that he will spend time there and presumably conduct some concerts.

While the various areas of responsibility haven't been fully clarified, the present plan is that Ozawa will be chiefly identified with the orchestral concerts at the Festival and Schuller with the school, the Berkshire Music Center.

POST (E.)
NEW YORK, N. Y.
CIRC. 380,764

FEB 19 1969

3 Get Tanglewood Posts

The Boston Symphony Orchestra yesterday announced the appointment of Seiji Ozawa and Gunther Schuller as artistic directors at Tanglewood, the orchestra's summer home in Lenox. In addition, Leonard Bernstein will serve as adviser to Tanglewood.

All three appointments will become effective with the 1970 summer season. Ozawa and Schuller will fill the dual position being vacated by current Symphony music director Erich Leinsdorf, who departs in August of this year.

Ozawa, who was a student at Tanglewood in 1960 under Charles Munch, is music director of the Toronto Symphony, and in the fall of 1970 will move to the same position in San Francisco. He also serves as director of Chicago's Ravinia Festival. His primary responsibility at Tanglewood will be the Boston Symphony's summer concert season, of which he will be principal conductor, and other Berkshire Festival concerts.

Schuller, president of the New England Conservatory and noted composer and conductor, has headed contemporary music activities at the Berkshire Music Center during Leinsdorf's tenure. His principal concern will be the Music Center's educational activities and the Tanglewood programs of the New England Conservatory and Boston University. Joseph Silverstein, concertmaster of the Symphony, will continue as chairman of the Music Center faculty.

Bernstein, who vacates the post of music director of the New York Philharmonic at this season's conclusion, was first associated with the Berkshire Music Center in 1940 under Serge Koussevitzky and taught on the faculty there during subsequent summers. His position as adviser will have a mainly consultative function, and he will not be resident in Lenox.

According to the announcement, planning for the 1970 Tanglewood season will begin very soon. It is expected that William Steinberg, who becomes the Boston Symphony's music director in September, and Erich Leinsdorf will conduct in the Berkshire Festival

"It is a most happy occasion for me to announce that Seiji Ozawa and Gunther Schuller have agreed to undertake the artistic leadership of the orchestra's affairs at Tanglewood," said Talcott M. Banks, president of the Symphony trustees. "The trustees look forward with eagerness to the new directions they will plan for us, beginning in 1970.

"The traditions of the Berkshire Festival and Berkshire Music Center are well served by the contemporary outlook and varied activities of these great young artists who honor us by their interest."

"As the future music director of the Boston Symphony Orchestra," said Steinberg, "I am very happy to know that the Tanglewood enterprise will be in such eminent hands."

Ozawa to Direct BSO Tanglewood Concert

By GEORGE GELLES
Music Critic

NEW YORK, N. Y.—Seiji Ozawa, 34-year-old newly named conductor of the San Francisco Symphony, will assume direction of Boston Symphony concert at Tanglewood, summer home of the orchestra starting in 1970, it was announced yesterday afternoon by officials of the orchestra at the Union Club here.

In charge of academic affairs at the Berkshire Festival, including the Berkshire Music Center and affiliated institutes, will be Gunther Schuller, president of the New England Conservatory.

At the same time, it was announced that starting next summer, Leonard Bernstein, at present conductor of the New York Philharmonic, will be adviser to the festival.

It is not expected that Bernstein will be in residence, but as Talcott Banks, president of the BSO trustees, stressed in announcing the news, he will always be welcome.

These appointments were occasioned by the retirement of Erich Leinsdorf as conductor of the Boston Symphony.

Though Leinsdorf bore most of the burden for both the summer and winter seasons of the orchestra, William Steinberg, his replacement who has been signed to a three-year contract effective this coming fall, will be responsible only for the winter seasons of the orchestra. Both he and Leinsdorf are expected to guest conduct at Tanglewood during the summer of 1970.

New Engla

Tanglewood Troika Named

Bernstein, Ozawa, Schuller Get Key 1970 Roles

The return of Leonard Bernstein to Tanglewood in a key advisory position and the appointment of Seiji Ozawa and Gunther Schuller as artistic directors for the 1970 season were announced by the Boston Symphony Orchestra management at a New York press conference today.

Management also strongly indicated the probability that the Tanglewood season would be extended to 10 weeks, with perhaps a Boston Pops approach for the extra two weeks.

* * *

In making the announcement, Talcott M. Banks, president of the BSO trustees, said that William Steinberg, who will become music director of the BSO this fall, was delighted with the arrangement.

Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and was on the faculty there in many subsequent summers, will hold the title of adviser. Although Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be formalized in the principally consultative functions of the post.

AP

Leonard Bernstein
Coming back

* * *

Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Philharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the BSO's summer concert season, of which he will be principal conductor, and the other concerts making up the Berkshire Festival.

Schuller, president of the New England Conservatory of Music and noted American composer, was a teacher and then head of contemporary music activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned as director, effective at the end of the 1969 session. Schuller's principal concern will be the educational activities at Tanglewood, including the Music Center.

* * *

Boston University and the New England Conservatory of Music also operate programs at Tanglewood in cooperation with the Berkshire Music Center. Joseph Silverstein, concertmaster of the BSO, will continue as chairman of the faculty.

Schuller and Ozawa, with the advice of Bernstein, will begin planning for 1970 and ensuing seasons in the near future. It is expected that both Steinberg and Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made later.

156

Tanglewood Names 2 Directors With Bernstein as Adviser

NEW YORK, N.Y. — Tanglewood will be run under a new policy beginning with the summer festival of 1970.

Seiji Ozawa and Gunther Schuller have been appointed artistic directors, with Leonard Bernstein serving as their adviser.

The announcement was made by Talcott M. Banks, president of the trustees of the Boston Symphony at a press conference yesterday afternoon at the Union Club, Park Avenue.

This means that Ozawa will be principal conductor of the Boston Symphony for the regular 24 concerts of the Berkshire Music Festival at Lenox, and other concerts that round out the schedule.

Heads Education

Schuler will head the Berkshire Music Center, educational project of the Boston Symphony at Tanglewood.

Although Bernstein will not be required to establish residence at Tanglewood, his long-term association with the festival and center will be formalized in the principally consultative funcions of the post.

This is a complete change of policy.

Since the Berkshire Music Center was founded by Serge Koussevitzky in 1940, the conductor of the Boston Symphony was not only principal conductor of the Berkshire Festival concerts but automatically served as director of the center.

Such positions were held by Koussevitzky from 1940 through 1948; Charles Munch, 1949-1962, and Erich Leinsdorf, through the forthcoming season, July 4-Aug. 24.

Leinsdorf Quits

Leinsdorf resigned as conductor of the Boston Symphony in December, 1967, following the Berkshire Festival concert next Aug. 24.

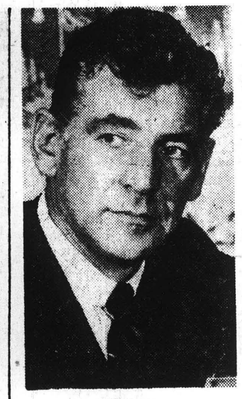
His reason was overwork.

William Steinberg will succeed Leinsdorf next October, and will continue also as regular conductor of the Pittsburgh Symphony Orchestra.

Ozawa is currently conductor of the Toronto Symphony, and will assume a similar post as conductor of the San Francisco Symphony in 1970.

He was a student at Tanglewood in 1960 at Munch's invitation, and has also served as director of the Ravinia Festival

Seiji Ozawa



Leonard Bernstein

Gunther Schuller

in Chicago and Japan Philharmonic Symphony Orchestra.

Now president of the New England Conservatory of Music, Schuller has been a teacher and head of contemporary music activities at the Berkshire Center during the Leinsdorf tenure.

It was announced that Boston University and the New England Conservatory will continue to operate programs at the Berkshire Center.

Joseph Silverstein, co-concertmaster of the Boston Symphony, will continue as chairman of the center faculty.

Bernstein was a student of Koussevitzky at the original session of the Berkshire Center in 1940, and taught on its faculty for many subsequent summers.

There was warm response to the announced shift of responsibilities.

Delighted

"As the future conductor of the Boston Symphony Orchestra, I am very happy to know that the Tanglewood enterprise will be in such eminent hands," said Steinberg.

Bernstein said, "I am delighted to renew my warm and sentimental connection with Tanglewood, and to participate, if only in this honorary capacity, in the fulfillment of Serge Koussevitzky's dream."

"My first months in America were spent on the beautiful Tanglewood grounds," said Ozawa. "The honor I feel at becoming artistic director adds to my happiness in rejoining Lenny and my friends of the Boston Symphony. My only sadness is that Charles Munch is not still here to share our joy."

(Munch died in Richmond, Va., Nov. 5, 1968, while on tour with his new Orchestre de Paris. He was 77.)

Schuller's said "I am honored to join my distinguished colleagues as artistic director at Tanglewood and look forward with enthusiasm to the opportunity of continuing the work of Koussevitzy, Aaron Copland, Munch and Leinsdorf at the Berkshire Music Center."

Guest Appearances

A large part of this summer's Berkshire Festival concerts will be conducted by Leinsdorf. It is expected that he and Steinberg will appear as guest conductors during the summer festival of 1970.

Leinsdorf continues his duties this summer as director of the Berkshire Center.

Raymond Morin

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,682

FEB 19 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 20 1969

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 516,640 SUN. 926,135

FEB 19 1969

2 to Direct Music Festival in 1970

Tanglewood Names Ozawa, Schuller

Seiji Ozawa and Gunther Schuller have been named artistic directors of the Berkshire Music Festival at Tanglewood They will take over direction of the Lenox, Mass., festival in 1970

Announcement of the appointments was made Tuesday in New York at a press conference called by trustees of the Boston Symphony Orchestra, whose concerts are the central public events at Tanglewood.

PRINCIPAL CONDUCTOR

Ozawa, 32-year-old Japanese conductor of the Toronto Symphony, will be principal conductor of the Boston Symphony Orchestra at Tanglewood and will be concerned largely with those concerts.

Schuller, composer and president of the New England Conservatory, will guide the educational activities of the Berkshire Music Center.

In addition, Leonard Bernstein, conductor of the New York Philharmonic, was named adviser to Tanglewood, a consultative position which will not require him to be in residence at the festival.

A NEW DIRECTION

The appointments mark a new direction for the Boston Symphony, since it will be the first time that someone other than the music director of the orchestra will direct the summer festival and school.

Erich Leinsdorf, retiring music director of the Boston Symphony Orchestra and Tanglewood, will leave his posts at the end of the current season. He is being succeeded in September by William Steinberg.

Steinberg, however, will retain his position as music director of the Pittsburgh Symphony Orchestra, sharing his time about equally between the two.

'IN EMINENT HANDS'

Steinberg told the press "As future music director of the Boston Symphony, I am happy to note that Tanglewood is in such eminent hands."

Ozawa, commenting on his appointment, said "My first months in America were spent on the grounds at Tanglewood and the honor I feel adds to my happiness at rejoining Lenny and my friends at the Boston Symphony. My only sadness is that Charles Munch is not here to share it."

Mr. Munch, while music director in Boston, had sponsored Ozawa's studies at Tanglewood after meeting the young conductor in Paris.

SERVED UNDER BERNSTEIN

Ozawa went on to become assistant director of the New York Philharmonic under Bernstein and from there to Toronto. He will become music director of the San Francisco Symphony in 1970.

He headed the Chicago Symphony Orchestra's summer series at Ravinia until he resigned last summer to conduct at the Salzburg Festival this summer his first essay into opera.

Ozawa has conducted the Philadelphia Orchestra for three consecutive seasons and appeared at the 1968 Academy of Music Anniversary Concert.

BOTH WILL CONDUCT

Ozawa said both Steinberg and Leinsdorf will conduct at the 1970 Tanglewood concerts.

Schuller joined the faculty at Tanglewood in 1963 and became head of contemporary music activities.

He said Boston University and New England Conservatory will continue their association with Tanglewood. Joseph Silverstein will continue as chairman of the faculty, Schuller said.

'Contemporary outlook' for Tanglewod

The Boston Symphony Orchestra has announced several Tanglewood appointments. Beginning in 1970 Seiji Ozawa and Gunther Schuller will become artistic directors. At the same time Leonard Bernstein will begin serving as adviser to Tanglewood. Meanwhile, this fall, William Steinberg will have become music director of the symphony in its Boston home.

In making the announcements Talcott M. Banks, president of the trustees of the BSO remarked: "The traditions of the Berkshire Festival and Berkshire Music Center are well served by the contemporary outlook and varied activities of these great young artists who honor us by their interest."

Mr. Banks made the announcement in New York this week and added that both Mr. Steinberg and the symphony's present conductor, Erich Leinsdorf, are expected to conduct at Tanglewood in 1970.

Mr. Ozawa is now music director of the Toronto Symphony and will become music director of the San Francisco Symphony in 1970. For the Tanglewood summer season in the Berkshire hills he will be principal conductor for the Berkshire Festival. Mr. Schuller, president of New England Conservatory of Music, and a composer, will be chiefly concerned with educational activities at Tanglewood and the Berkshire Music Center. Joseph Silverstein remains as chairman of the faculty of the center.

Mr. Bernstein was a student of Serge Koussevitzky at the first sesion of the center in 1940 and taught on the faculty subsequently. His new assignment in 1970 will be chiefly consultative and he will not be in residence.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

FEB 19 1969

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

FEB 20 1969

Two Appointed at Tanglewood

Seiji Ozawa and Gunther Schuller have been appointed artistic directors of Tanglewood, with Leonard Bernstein serving as adviser.

Talcott M. Banks, president of the trustees of the Boston Symphony, announced the appointments at a press conference yesterday in New York City.

Ozawa will be principal conductor of the Boston Symphony for the regular 24 concerts of the Berkshire Music Festival at Lenox, and other concerts which round out the schedule.

Schuller will head the Berkshire Music Center, educational project of the Boston Symphony at Tanglewood.

Since the founding of the Berkshire Music Center by Serge Koussevitzky in 1940, both posts have been held by the conductor of the Boston Symphony.

Ozawa is currently conductor of the Toronto Symphony, and will become conductor of the San Francisco Symphony in 1970. He was a student at Tanglewood in 1960 and has also served as director of the Ravinia Festival in Chicago and of the Japan Philharmonic Symphony Orchestra.

Schuller is now president of the New England Conservatory of Music and has been a teacher and head of contemporary music activities at the Berkshire Center since 1962.

Bernstein was a student of Koussevitzky at the original session of the Berkshire Center in 1940, and taught on its faculty for many summers.

Boston University and the New England Conservatory will continue to operate programs at the center.

A large part of this summer's Berkshire Festival concerts will be conducted by Erich Leinsdorf, who resigned as conductor of the Boston Symphony in December, 1967, effective after the festival next Aug. 24.

It is expected that he and William Steinberg, who succeeds Leinsdorf next October, will appear as guest conductors during the summer festival of 1970.

Leinsdorf continues his duties this summer as director of the Berkshire Center.

Tangle-less Wood?

By Peter M. Knapp

The naming of a triumvirate to oversee the Boston Symphony's Berkshire Music Festival at Tanglewood temporarily solves two problems:

The first is to fill the vacancy at Tanglewood beginning in the 1970 season as Erich Leinsdorf leaves the Boston Symphony at the end of this summer's season.

The second is to reduce the work load of the Symphony's music director. Erich Leinsdorf may have been the last music director of the BSO to wear the three-cornered hat of music director of the Boston Symphony's winter season in Symphony Hall, artistic director and principal conductor of the Berkshire Music Festival's Tanglewood concerts, and head of the Berkshire Music Center's educational activities, the summer music school for talented young musicians which is such an important function of the Tanglewood operation.

Indeed, it was precisely this enormous burden of year-round responsibility that Leinsdorf cited as the reason for his resignation. Along with a conducting load of a hundred concerts a year, Leinsdorf had to plan programs for both the winter and summer seasons, select guest soloists, and oversee the music school at Tanglewood as well. It was a crushing burden.

The new Tanglewood setup, however, further divides the Boston Symphony's direction. William Steinberg, Leinsdorf's successor, will be a part-time leader in Boston, sharing his abilities and time with the Pittsburgh orchestra. There will be a parade of guest conductors in Boston the next few years, who will be contenders for the permanent appointment as BSO music director. Steinberg's appointment is understood to be a temporary one.

The Big Two

At Tanglewood, the Symphony trustees have chosen Seiji Ozawa, 33, and Gunther Schuller, 43, as artistic directors. Ozawa will be the principal conductor of the Boston Symphony's summer concerts; Schuller will oversee the Berkshire Music Center's educational activites.

Ozawa is a Tanglewood alumnus, winner of the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Festival, current music director of the Toronto Symphony and future director of the San Francisco Symphony. He was born in Manchuria and began his musical training in Tokyo, and is regarded as one of the finest of the younger generation of jet-age conductors.

Schuller is a modern musical renaissance man, apparently capable of anything — composing, conducting, teaching, writing, you name it. Schuller, onetime horn player in the Metropolitan Opera Orchestra, moves with equal facility between jazz and so-called "classical" music, as well as in that musical in-between-land he terms "third-stream." Schuller is president of the New England Conservatory of Music, and head of Contemporary Music Activities at Tanglewood.

The third man in the Tanglewood triumvirate is the redoubtable figure of Leonard Bernstein, who will be an adviser. Bernstein has long Tanglewood associations going back to his student days as Koussevitzky's protege.

GUNTHER SCHULLER

. . . co-director

LEONARD BERNSTEIN

. . . adviser

So while the fatherly figure of William Steinberg, 70, presides over Symphony Hall, the younger generation takes over at Tanglewood. Some interesting summers lie ahead.

156

Tanglewood Names 2 Directors With Bernstein as Adviser

NEW YORK, N.Y. — Tanglewood will be run under a new policy beginning with the summer festival of 1970.

Seiji Ozawa and Gunther Schuller have been appointed artistic directors, with Leonard Bernstein serving as their adviser.

The announcement was made by Talcott M. Banks, president of the trustees of the Boston Symphony at a press conference yesterday afternoon at the Union Club, Park Avenue.

This means that Ozawa will be principal conductor of the Boston Symphony for the regular 24 concerts of the Berkshire Music Festival at Lenox, and other concerts that round out the schedule.

Heads Education

Schuler will head the Berkshire Music Center, educational project of the Boston Symphony at Tanglewood.

Although Bernstein will not be required to establish residence at Tanglewood, his long-term association with the festival and center will be formalized in the principally consultative functions of the post.

This is a complete change of policy.

Since the Berkshire Music Center was founded by Serge Koussevitzky in 1940, the conductor of the Boston Symphony was not only principal conductor of the Berkshire Festival concerts but automatically served as director of the center.

Such positions were held by Koussevitzky from 1940 through 1948; Charles Munch, 1949-1962, and Erich Leinsdorf, through the forthcoming season, July 4-Aug. 24.

Leinsdorf Quits

Leinsdorf resigned as conductor of the Boston Symphony in December, 1967, following the Berkshire Festival concert next Aug. 24.

His reason was overwork.

William Steinberg will succeed Leinsdorf next October, and will continue also as regular conductor of the Pittsburgh Symphony Orchestra.

Ozawa is currently conductor of the Toronto Symphony, and will assume a similar post as conductor of the San Francisco Symphony in 1970.

He was a student at Tanglewood in 1960 at Munch's invitation, and has also served as director of the Ravinia Festival

Seiji Ozawa

Leonard Bernstein

Gunther Schuller

in Chicago and Japan Philharmonic Symphony Orchestra.

Now president of the New England Conservatory of Music, Schuller has been a teacher and head of contemporary music activities at the Berkshire Center during the Leinsdorf tenure.

It was announced that Boston University and the New England Conservatory will continue to operate programs at the Berkshire Center.

Joseph Silverstein, concertmaster of the Boston Symphony, will continue as chairman of the center faculty.

Bernstein was a student of Koussevitzky at the original session of the Berkshire Center in 1940, and taught on its faculty for many subsequent summers.

There was warm response to the announced shift of responsibilities.

Delighted

"As the future conductor of the Boston Symphony Orchestra, I am very happy to know that the Tanglewood enterprise will be in such eminent hands," said Steinberg.

Bernstein said, "I am delighted to renew my warm and sentimental connection with Tanglewood, and to participate, if only in this honorary capacity, in the fulfillment of Serge Koussevitzky's dream."

"My first months in America were spent on the beautiful Tanglewood grounds," said Ozawa. "The honor I feel at becoming artistic director adds to my happiness in rejoining Lenny and my friends of the Boston Symphony. My only sadness is that Charles Munch is not still here to share our joy."

(Munch died in Richmond, Va., Nov. 5, 1968, while on tour with his new Orchestre de Paris. He was 77.)

Schuller's said "I am honored to join my distinguished colleagues as artistic director at Tanglewood and look forward with enthusiasm to the opportunity of continuing the work of Koussevitzy, Aaron Copland, Munch and Leinsdorf at the Berkshire Music Center."

Guest Appearances

A large part of this summer's Berkshire Festival concerts will be conducted by Leinsdorf. It is expected that he and Steinberg will appear as guest conductors during the summer festival of 1970.

Leinsdorf continues his duties this summer as director of the Berkshire Center.

Raymond Morin

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 62,682

FEB 19 1969

MONITOR (e)
BOSTON, MASS.
CIRC. 202,150

FEB 20 1969

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 519,010 SUN. 556,122

FEB 19 1969

2 to Direct Music Festival in 1970

Tanglewood Names Ozawa, Schuller

Seiji Ozawa and Gunther Schuller have been named artistic directors of the Berkshire Music Festival at Tanglewood They will take over direction of the Lenox, Mass., festival in 1970

Announcement of the appointments was made Tuesday in New York at a press conference called by trustees of the Boston Symphony Orchestra, whose concerts are the central public events at Tanglewood.

PRINCIPAL CONDUCTOR

Ozawa, 32-year-old Japanese conductor of the Toronto Symphony will be principal conductor of the Boston Symphony Orchestra at Tanglewood and will be concerned largely with those concerts.

Schuller, composer and president of the New England Conservatory, will guide the educational activities of the Berkshire Music Center.

In addition, Leonard Bernstein, conductor of the New York Philharmonic, was named adviser to Tanglewood, a consultative position which will not require him to be in residence at the festival.

A NEW DIRECTION

The appointments mark a new direction for the Boston Symphony since it will be the first time that someone other than the music director of the orchestra will direct the summer festival and school.

Erich Leinsdorf, retiring music director of the Boston Symphony Orchestra and Tanglewood, will leave his posts at the end of the current season. He is being succeeded in September by William Steinberg.

Steinberg, however, will retain his position as music director of the Pittsburgh Symphony Orchestra, sharing his time about equally between the two.

'IN EMINENT HANDS'

Steinberg told the press "As future music director of the Boston Symphony, I am happy to note that Tanglewood is in such eminent hands."

Ozawa, commenting on his appointment, said "My first months in America were spent on the grounds at Tanglewood and the honor I feel adds to my happiness at rejoining Lenny and my friends at the Boston Symphony. My only sadness is that Charles Munch is not here to share it."

Mr. Munch, while music director in Boston, had sponsored Ozawa's studies at Tanglewood after meeting the young conductor in Paris.

SERVED UNDER BERNSTEIN

Ozawa went on to become assistant director of the New York Philharmonic under Bernstein and from there to Toronto. He will become music director of the San Francisco Symphony in 1970.

He headed the Chicago Symphony Orchestra's summer series at Ravinia until he resigned last summer to conduct at the Salzburg Festival this summer, his first essay into opera.

Ozawa has conducted the Philadelphia Orchestra for three consecutive seasons and appeared at the 1968 Academy of Music Anniversary Concert.

BOTH WILL CONDUCT

Ozawa said both Steinberg and Leinsdorf will conduct at the 1970 Tanglewood concerts.

Schuller joined the faculty at Tanglewood in 1963 and became head of contemporary music activities.

He said Boston University and New England Conservatory will continue their association with Tanglewood. Joseph Silverstein will continue as chairman of the faculty, Schuller said.

'Contemporary outlook' for Tanglewod

The Boston Symphony Orchestra has announced several Tanglewood appointments. Beginning in 1970 Seiji Ozawa and Gunther Schuller will become artistic directors. At the same time Leonard Bernstein will begin serving as adviser to Tanglewood. Meanwhile, this fall, William Steinberg will have become music director of the symphony in its Boston home.

In making the announcements Talcott M. Banks, president of the trustees of the BSO remarked: "The traditions of the Berkshire Festival and Berkshire Music Center are well served by the contemporary outlook and varied activities of these great young artists who honor us by their interest."

Mr. Banks made the announcement in New York this week and added that both Mr. Steinberg and the symphony's present conductor, Erich Leinsdorf, are expected to conduct at Tanglewood in 1970.

Mr. Ozawa is now music director of the Toronto Symphony and will become music director of the San Francisco Symphony in 1970. For the Tanglewood summer season in the Berkshire hills he will be principal conductor for the Berkshire Festival. Mr. Schuller, president of New England Conservatory of Music, and a composer, will be chiefly concerned with educational activities at Tanglewood and the Berkshire Music Center. Joseph Silverstein remains as chairman of the faculty of the center.

Mr. Bernstein was a student of Serge Koussevitzky at the first sesion of the center in 1940 and taught on the faculty subsequently. His new assignment in 1970 will be chiefly consultative and he will not be in residence.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,543

FEB 19 1969

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 62,736

FEB 20 1969

Two Appointed at Tanglewood

Seiji Ozawa and Gunther Schuller have been appointed artistic directors of Tanglewood, with Leonard Bernstein serving as adviser.

Talcott M. Banks, president of the trustees of the Boston Symphony, announced the appointments at a press conference yesterday in New York City.

Ozawa will be principal conductor of the Boston Symphony for the regular 24 concerts of the Berkshire Music Festival at Lenox, and other concerts which round out the schedule.

Schuller will head the Berkshire Music Center, educational project of the Boston Symphony at Tanglewood.

Since the founding of the Berkshire Music Center by Serge Koussevitzky in 1940, both posts have been held by the conductor of the Boston Symphony.

Ozawa is currently conductor of the Toronto Symphony, and will become conductor of the San Francisco Symphony in 1970. He was a student at Tanglewood in 1960 and has also served as director of the Ravinia Festival in Chicago and of the Japan Philharmonic Symphony Orchestra.

Schuller is now president of the New England Conservatory of Music and has been a teacher and head of contemporary music activities at the Berkshire Center since 1962.

Bernstein was a student of Koussevitzky at the original session of the Berkshire Center in 1940, and taught on its faculty for many summers.

Boston University and the New England Conservatory will continue to operate programs at the center.

A large part of this summer's Berkshire Festival concerts will be conducted by Erich Leinsdorf, who resigned as conductor of the Boston Symphony in December, 1967, effective after the festival next Aug. 24.

It is expected that he and William Steinberg, who succeeds Leinsdorf next October, will appear as guest conductors during the summer festival of 1970.

Leinsdorf continues his duties this summer as director of the Berkshire Center.

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Tangle-less Wood?

By Peter M. Knapp

The naming of a triumvirate to oversee the Boston Symphony's Berkshire Music Festival at Tanglewood temporarily solves two problems:

The first is to fill the vacancy at Tanglewood beginning in the 1970 season as Erich Leinsdorf leaves the Boston Symphony at the end of this summer's season.

The second is to reduce the work load of the Symphony's music director. Erich Leinsdorf may have been the last music director of the BSO to wear the three-cornered hat of music director of the Boston Symphony's winter season in Symphony Hall, artistic director and principal conductor of the Berkshire Music Festival's Tanglewood concerts, and head of the Berkshire Music Center's educational activities, the summer music school for talented young musicians which is such an important function of the Tanglewood operation.

Indeed, it was precisely this enormous burden of year-round responsibility that Leinsdorf cited as the reason for his resignation. Along with a conducting load of a hundred concerts a year, Leinsdorf had to plan programs for both the winter and summer seasons, select guest soloists, and oversee the music school at Tanglewood as well. It was a crushing burden.

The new Tanglewood setup, however, further divides the Boston Symphony's direction. William Steinberg, Leinsdorf's successor, will be a part-time leader in Boston, sharing his abilities and time with the Pittsburgh orchestra. There will be a parade of guest conductors in Boston the next few years, who will be contenders for the permanent appointment as BSO music director. Steinberg's appointment is understood to be a temporary one.

The Big Two

At Tanglewood, the Symphony trustees have chosen Seiji Ozawa, 33, and Gunther Schuller, 43, as artistic directors. Ozawa will be the principal conductor of the Boston Symphony's summer concerts; Schuller will oversee the Berkshire Music Center's educational activites.

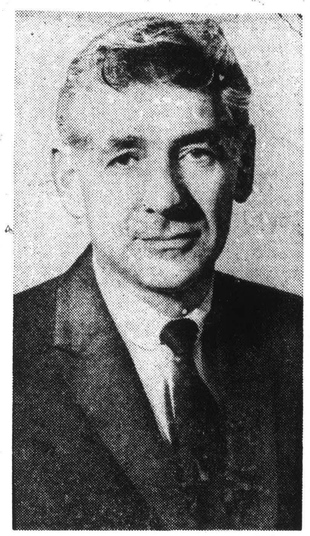
Ozawa is a Tanglewood alumnus, winner of the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Festival, current music director of the Toronto Symphony and future director of the San Francisco Symphony. He was born in Manchuria and began his musical training in Tokyo, and is regarded as one of the finest of the younger generation of jet-age conductors.

Schuller is a modern musical renaissance man, apparently capable of anything — composing, conducting, teaching, writing, you name it. Schuller, onetime horn player in the Metropolitan Opera Orchestra, moves with equal facility between jazz and so-called "classical" music, as well as in that musical in-between-land he terms "third-stream." Schuller is president of the New England Conservatory of Music, and head of Contemporary Music Activities at Tanglewood.

The third man in the Tanglewood triumvirate is the redoubtable figure of Leonard Bernstein, who will be an adviser. Bernstein has long Tanglewood associations going back to his student days as Koussevitzky's protege.

GUNTHER SCHULLER

. . . co-director



LEONARD BERNSTEIN

. . . adviser

So while the fatherly figure of William Steinberg, 70, presides over Symphony Hall, the younger generation takes over at Tanglewood. Some interesting summers lie ahead.

The Detroit News
D. 700,321 SUN. 947,155

FEB 19 1969

Ozawa named for Tanglewood

Seiji Ozawa, 33-year-old Japanese conductor, will assume command at Tanglewood in 1970 and his mentor, Leonard Bernstein, will become artistic advisor there.

Tanglewood, located in Lenox, Mass., is the summer home of the Boston Symphony and the most prestigious summer music festival in the U.S. The post became vacant when Erich Leinsdorf recently resigned as Boston Symphony music director.

Ozawa recently signed a contract to succeed Josef Krips as maestro of the San Francisco Symphony. Boston has not yet named a permanent conductor. William Steinberg will do double duty between Pittsburgh and Boston until a successor to Leinsdorf has been named.

Ozawa will guest conduct the Detroit Symphony at Ford Auditorium March 13 and 14 and will lead the N.Y. Philharmonic at Meadow Brook.

THE TROY RECORD
TROY, N. Y.
D. 8,251

FEB 22 1969

Tanglewood Appoints Ozawa And Schuller

Seiji Ozawa and Guther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which Wililam Steinberg will become Music Director this fall.

Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Phmilharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and then head of contemporary music activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned from his present position as director of the Berkshire Muisc Center at the end of the 1969 session.

Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of adviser to Tanglewood. Although Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be consultative functions of the post.

Schuller and Ozawa, with the advice of Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

TIMES UNION
ALBANY, N. Y.
D. 71,[illegible] SUN. 122,607

FEB 20 1969

* * *

Seiji Ozawa and Gunther Schuller have been named as the directors for Tanglewood beginning with the 1970 summer season. The announcement was made Tuesday in New York when the two men were publicly introduced.

Leonard Bernstein has also been appointed as an active advisor to Tanglewood but he will not be in residence.

While there are no distinct lines separating the joint directorship, Ozawa will take general charge of the Boston Symphony Orchestra and be its principal conductor while Schuller will di- ronto and San Francisco Sym- rect the Berkshire Music School and its concerts.

Ozawa is conductor of the Tophonies. Schuller is currently head of the New England Conservatory of Music and head of contemporary music activities at Tanglewood.

The new directors will succeed Erich Leinsdorf who is retiring as director of Tanglewood and the Boston Symphony at the close of the 1969 summer season. William Steinberg has already been appointed as director of the Boston Symphony Orchestra for its regular season. Both he and Leinsdorf will be present at Tanglewood in 1970 as guest conductors.

The new appointments are part of a move to establish a separate Tanglewood identity. Beyond these appointments no definite plans have been made for the 1970 season.

* * *

San Francisco Examiner
D. 220,372

FEB 24 1969

Ozawa Teams With Schuller At Tanglewood

Seiji Ozawa, who in late 1970 will become regular conductor of the San Francisco Symphony, has been engaged for another big job to start earlier that year.

In the summer of 1970 he and composer-conductor Gunther Schuller will become artistic directors at Tanglewood, Mass., it was announced by the Boston Symphony. Both the famous Berkshire Festival, in which Ozawa will conduct many concerts, and the Berkshire Music Center, in which Schuller (known to San Francisco Opera fans) will be educational director, are part of Tanglewood, a Boston Symphony summer activity.

Leonard Bernstein has agreed to serve as adviser to Tanglewood. Boston Symphony winter conductor, starting this fall, will be William Steinberg, succeeding Erich Leinsdorf.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,900

FEB 22 1969 N. Eng

* * *

The appointments of Leonard Bernstein as adviser to the Berkshire Music Center and of conductor Seiji Ozawa and New England Conservatory President Gunther Schuller as artistic directors has been announced by the Boston Symphony Orchestra. It was also indicated that the Tanglewood season will probably be expanded to 10 weeks this year, with a pops accent on the extra two weeks.

DAILY TOWN CRIER
WESTPORT, CONN.
CIRC. 11,050

FEB 25 1969 N. Eng.

AT TANGLEWOOD

Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

Ozawa To Direct Tanglewood

San Francisco Chronicle
THE VOICE OF THE WEST
D. [illegible] SUN. [illegible]

FEB 24 1969

Boston

Seiji Ozawa has been named co-Artistic Director of the Berkshire Festival and Berkshire Music Center in Tanglewood, Mass., along with composer-conductor Gunther Schuller.

The Board of Trustees of the Boston Symphony made the announcement, naming Ozawa summer conductor of that orchestra effective from 1970. The year Ozawa assumes directorship of the San Francisco Symphony.

Ozawa, who first conducted at Tanglewood in 1960, has served as director of the Chicago Symphony's Ravinia Festival since 1964. He is at present director of the Japan Philharmonic and Toronto Symphony and associate conductor of the New York Philharmonic and Chief Guest Conductor of the Philadelphia Orchestra. He resigned Ravinia last summer and will give up Toronto in 1970.

Our Correspondent

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 856,621 SUN. 1,115,695

FEB 21 1969

MUSICAL CHAIRS: Seiji Ozawa and Gunther Schuller have been appointed joint artistic directors of the Berkshire Music Festival in Tanglewood, summer home of the Boston Symphony. Leonard Bernstein will serve as advisor in absentia, whatever that means. Both Erich Leinsdorf and William Steinberg, the orchestra's immediate past and present conductor's, are expected to wield batons but no administrative responsibilities . . .

Georg Solti will not be free to take over Charles Munch's Orchestre de Paris after all. Instead, the orphaned ensemble has proposed Herbert von Karajan as "permanent music councillor and part-time conductor," and Serge Baudo as unofficial full-time guardian of the standard . . . The ubiquitous von Karajan has agreed to end his five-year self-exile from Vienna in June, 1970. The maestro will return to the scene of his greatest operatic triumphs and tribulations as a guest—leading the Berlin Philharmonic in a special Beethoven series. . .

In one of the most optimistic (and, probably most futile) gestures of the century, the city of San Diego has invited every major—and minor—conductor in America to attend its 200th-anniversary "symphony week," May 3-10. According to a recent release, this means that Leonard Bernstein, Eugene Ormandy, Erich Leinsdorg (sic), George Szell, et al., have been asked to give up their own careers long enough to *attend* a concert by the San Diego Symphony, be entertained at "civic and private functions," dance at the 20th annual Symphony Ball, and witness the introduction of San Diego's 1969 debutantes. At time of writing, none of the musical celebrities have accepted the invitation.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424

FEB 25 1969 E

Directors Named At Tanglewood

NEW YORK, New York — Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra.

Mr. Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

Encore for the Conductors' Waltz

By McLAREN HARRIS

Suddenly the subject is symphony orchestras and conductors again. Like no other week within recent months it blossomed out in several newspapers and in at least two national magazines.

In the March issue of McCall's Abram Chasins embarks on an analysis of "The Rise and Decline of the Boston Symphony," or What Serge Koussevitzky Had That Charles Munch and Erich Leinsdorf Didn't or Don't, and Does William Steinberg Have It?

IN LAST SUNDAY'S New York Times Donal Henahan interviewed Leinsdorf about the hardships of a conductor on tenure and the coming crises for both orchestras and contemporary music. And yesterday's issue of Life studies prospects for the passing of the baton at the New York Philharmonic and prints Leonard Bernstein's views about the end of the symphonic era.

Finally, the Boston Symphony chose last week to announce new leadership for Tanglewood in the form of a two-plus-one triumvirate of Seiji Ozawa, Gunther Schuller and Bernstein.

There is not sufficient space to cover each angle in depth and the materials are available to the reader in the originals anyway. Briefly, Chasins' essential thesis is that the Boston Symphony's fortunes have been tied closely to properties of leadership, not so much differences in musical ability, whose excellence he concedes for all three of Koussevitzky, Munch and Leinsdorf, but that elusive element of personal chemistry called charisma. In short, a conductor may be the world's finest musician, but without the ability to inspire respect along with hatred he may lose rapport with his orchestra, and when it shows in their playing he loses the audience as well. Koussevitzky had it, says Chasins, while Munch did not and neither does Leinsdorf; we must wait and see about Steinberg.

Koussevitzky did indeed have it, and it seems to have held his orchestra spellbound. After his departure Laning Humphrey approached one of the players and inquired about the orchestra's opinion of Koussevitzky, hinting that some of the men seemed to regard him as an s.o.b. "Of course! Of course!" came the reply. "But he was a fine conductor!"

VAN CLIBURN, internationally-known pianist, will return to Symphony Hall for his annual concert next Sunday at 3 p.m., as an event in the Boston University Celebrity Series. The program will be announced.

WITH MUNCH and Leinsdorf the reaction would probably go to neither extreme. But Chasins also ignores changes in the conductor's position since the old days. If Koussevitzky were starting out today he would not have the absolute hire-or-fire power of old, that having become a matter for negotiation with players' committees, and part of the basis for an orchestra's fear of him would be gone. Then, too, as a full-time conductor he would have to lead over 100 concerts each year, far more than he conducted in any of his 25 seasons here; a few years of that would probably cut deeply into his enthusiasm for more. In a phrase, he would likely not be the Koussevitzky we recall.

Leinsdorf and Bernstein, the latter whom Chasins regards as a great success, have similar views about orchestras and conductors. Leinsdorf decries the work load placed upon conductors these days and the lack of adequate rehearsal time for decent preparation of new works. He sees a widening gulf between composers and public (with the symphony orchestra languishing in the middle), one which may precipitate a musical revolution in coming years. A statement of Bernstein echoes this: "The music director of a symphonic organization has nothing to do but guard the past."

Meanwhile, Life goes on — the magazine, that is — to appraise the prospects for the Philharmonic's podium, mentioning Seiji Ozawa, Zubin Mehta, Colin Davis, Thomas Schippers, Claudio Abbado, Lorin Maazel and Istvan Kertesz as most promising.

With the greatest respect for William Steinberg but with awareness of his age and commitments, we may note that the Boston Symphony's quest is not ended, and that the same list of names, give or take a couple, also applies here. From that I would be tempted to exclude Schippers, no favorite with the orchestra, and Mehta, also known as "Zubi Baby," whose penchant for travel casts him in an unfavorable light with the trustees.

ALTHOUGH DAVIS moves to directorship of Covent Garden in the fall, I'm certain the Symphony hasn't closed its file on him. But look at Ozawa. You can wager that his appointment as a director and principal conductor at Tanglewood was no lightly-considered matter, for the educational and professional activities in Lenox represent a heavy investment. Ozawa's youth, talent and enthusiasm are well known, and the 24 Symphony concerts of the Berkshire Festival over which he will have control would make an excellent proving ground. Further, his contract with the San Francisco Symphony should come up for renewal in 1973, just one year beyond the conclusion of Steinberg's initial term.

If shares in Seiji Ozawa were being traded on the stock exchange, I think I'd buy.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436

FEB 23 1969 New Engla

The Detroit News
D. 700,371 SUN. 947,155
FEB 19 1969

Ozawa named for Tanglewood

Seiji Ozawa, 33-year-old Japanese conductor, will assume command at Tanglewood in 1970 and his mentor, Leonard Bernstein, will become artistic advisor there.

Tanglewood, located in Lenox, Mass., is the summer home of the Boston Symphony and the most prestigious summer music festival in the U.S. The post became vacant when Erich Leinsdorf recently resigned as Boston Symphony music director.

Ozawa recently signed a contract to succeed Josef Krips as maestro of the San Francisco Symphony. Boston has not yet named a permanent conductor. William Steinberg will do double duty between Pittsburgh and Boston until a successor to Leinsdorf has been named.

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THE TROY RECORD
TROY, N. Y.
D. 8,251
FEB 22 1969

Tanglewood Appoints Ozawa And Schuller

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Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Phmilharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

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Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of adviser to Tanglewood. Although Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be consultative functions of the post.

Schuller and Ozawa, with the advice of Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

TIMES UNION
ALBANY, N. Y.
D. [illegible] SUN. 122,607
FEB 20 1969

* * *

Seiji Ozawa and Gunther Schuller have been named as the directors for Tanglewood beginning with the 1970 summer season. The announcement was made Tuesday in New York when the two men were publicly introduced.

Leonard Bernstein has also been appointed as an active advisor to Tanglewood but he will not be in residence.

While there are no distinct lines separating the joint directorship, Ozawa will take general charge of the Boston Symphony Orchestra and be its principal conductor while Schuller will di- ronto and San Francisco Symrect the Berkshire Music School and its concerts.

Ozawa is conductor of the Tophonies. Schuller is currently head of the New England Conservatory of Music and head of contemporary music activities at Tanglewood.

The new directors will succeed Erich Leinsdorf who is retiring as director of Tanglewood and the Boston Symphony at the close of the 1969 summer season. William Steinberg has already been appointed as director of the Boston Symphony Orchestra for its regular season. Both he and Leinsdorf will be present at Tanglewood in 1970 as guest conductors.

The new appointments are part of a move to establish a separate Tanglewood identity. Beyond these appointments no definite plans have been made for the 1970 season.

* * *

San Francisco Examiner
D. 220,372
FEB 24 1969

Ozawa Teams With Schuller At Tanglewood

Seiji Ozawa, who in late 1970 will become regular conductor of the San Francisco Symphony, has been engaged for another big job to start earlier that year.

In the summer of 1970 he and composer-conductor Gunther Schuller will become artistic directors at Tanglewood, Mass., it was announced by the Boston Symphony. Both the famous Berkshire Festival, in which Ozawa will conduct many concerts, and the Berkshire Music Center, in which Schuller (known to San Francisco Opera fans) will be educational director, are part of Tanglewood, a Boston Symphony summer activity.

Leonard Bernstein has agreed to serve as adviser to Tanglewood. Boston Symphony winter conductor, starting this fall, will be William Steinberg, succeeding Erich Leinsdorf.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 25,800
FEB 22 1969

* * *

The appointments of Leonard Bernstein as adviser to the Berkshire Music Center and of conductor Seiji Ozawa and New England Conservatory President Gunther Schuller as artistic directors has been announced by the Boston Symphony Orchestra. It was also indicated that the Tanglewood season will probably be expanded to 10 weeks this year, with a pops accent on the extra two weeks.

DAILY TOWN CRIER
WESTPORT, CONN.
CIRC. 11,050
FEB 25 1969

AT TANGLEWOOD

Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

Ozawa To Direct Tanglewood

San Francisco Chronicle
THE VOICE OF THE WEST
FEB 24 1969

Boston

Seiji Ozawa has been named co-Artistic Director of the Berkshire Festival and Berkshire Music Center in Tanglewood, Mass., along with composer-conductor Gunther Schuller.

The Board of Trustees of the Boston Symphony made the announcement, naming Ozawa summer conductor of that orchestra effective from 1970. The year Ozawa assumes directorship of the San Francisco Symphony.

Ozawa, who first conducted at Tanglewood in 1960, has served as director of the Chicago Symphony's Ravinia Festival since 1964. He is at present director of the Japan Philharmonic and Toronto Symphony [illegible] New York Philharmonic. Chief Guest Conductor [illegible] Philadelphia Orchestra [illegible] Ravinia [illegible] and will [illegible] Toronto in 1970.

Our Correspondent

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 256,671 SUN. 1,116,295
FEB 21 1969

MUSICAL CHAIRS: Seiji Ozawa and Gunther Schuller have been appointed joint artistic directors of the Berkshire Music Festival in Tanglewood, summer home of the Boston Symphony. Leonard Bernstein will serve as advisor in absentia, whatever that means. Both Erich Leinsdorf and William Steinberg, the orchestra's immediate past and present conductor's, are expected to wield batons but no administrative responsibilities . . .

Georg Solti will not be free to take over Charles Munch's Orchestre de Paris after all. Instead, the orphaned ensemble has proposed Herbert von Karajan as "permanent music councillor and part-time conductor," and Serge Baudo as unofficial full-time guardian of the standard . . . The ubiquitous von Karajan has agreed to end his five-year self-exile from Vienna in June, 1970. The maestro will return to the scene of his greatest operatic triumphs and tribulations as a guest—leading the Berlin Philharmonic in a special Beethoven series. . .

In one of the most optimistic (and, probably most futile) gestures of the century, the city of San Diego has invited every major—and minor—conductor in America to attend its 200th-anniversary "symphony week," May 3-10. According to a recent release, this means that Leonard Bernstein, Eugene Ormandy, Erich Leinsdorg (sic), George Szell, et al., have been asked to give up their own careers long enough to *attend* a concert by the San Diego Symphony, be entertained at "civic and private functions," dance at the 20th annual Symphony Ball, and witness the introduction of San Diego's 1969 debutantes. At time of writing, none of the musical celebrities have accepted the invitation.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 77,424
FEB 25 1969

Directors Named At Tanglewood

NEW YORK, New York — Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra.

Mr. Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

Encore for the Conductors' Waltz

By McLAREN HARRIS

Suddenly the subject is symphony orchestras and conductors again. Like no other week within recent months it blossomed out in several newspapers and in at least two national magazines.

In the March issue of McCall's Abram Chasins embarks on an analysis of "The Rise and Decline of the Boston Symphony," or What Serge Koussevitzky Had That Charles Munch and Erich Leinsdorf Didn't or Don't, and Does William Steinberg Have It?

IN LAST SUNDAY'S New York Times Donal Henahan interviewed Leinsdorf about the hardships of a conductor on tenure and the coming crises for both orchestras and contemporary music. And yesterday's issue of Life studies prospects for the passing of the baton at the New York Philharmonic and prints Leonard Bernstein's views about the end of the symphonic era.

Finally, the Boston Symphony chose last week to announce new leadership for Tanglewood in the form of a two-plus-one triumvirate of Seiji Ozawa, Gunther Schuller and Bernstein.

There is not sufficient space to cover each angle in depth and the materials are available to the reader in the originals anyway. Briefly, Chasins' essential thesis is that the Boston Symphony's fortunes have been tied closely to properties of leadership, not so much differences in musical ability, whose excellence he concedes for all three of Koussevitzky, Munch and Leinsdorf, but that elusive element of personal chemistry called charisma. In short, a conductor may be the world's finest musician, but without the ability to inspire respect along with hatred he may lose rapport with his orchestra, and when it shows in their playing he loses the audience as well. Koussevitzky had it, says Chasins, while Munch did not and neither does Leinsdorf; we must wait and see about Steinberg.

Koussevitzky did indeed have it, and it seems to have held his orchestra spellbound. After his departure Laning Humphrey approached one of the players and inquired about the orchestra's opinion of Koussevitzky, hinting that some of the men seemed to regard him as an s.o.b. "Of course! Of course!" came the reply. "But he was a fine conductor!"

VAN CLIBURN, internationally-known pianist, will return to Symphony Hall for his annual concert next Sunday at 3 p.m., as an event in the Boston University Celebrity Series. The program will be announced.

WITH MUNCH and Leinsdorf the reaction would probably go to neither extreme. But Chasins also ignores changes in the conductor's position since the old days. If Koussevitzky were starting out today he would not have the absolute hire-or-fire power of old, that having become a matter for negotiation with players' committees, and part of the basis for an orchestra's fear of him would be gone. Then, too, as a full-time conductor he would have to lead over 100 concerts each year, far more than he conducted in any of his 25 seasons here; a few years of that would probably cut deeply into his enthusiasm for more. In a phrase, he would likely not be the Koussevitzky we recall.

Leinsdorf and Bernstein, the latter whom Chasins regards as a great success, have similar views about orchestras and conductors. Leinsdorf decries the work load placed upon conductors these days and the lack of adequate rehearsal time for decent preparation of new works. He sees a widening gulf between composers and public (with the symphony orchestra languishing in the middle), one which may precipitate a musical revolution in coming years. A statement of Bernstein echoes this: "The music director of a symphonic organization has nothing to do but guard the past."

Meanwhile, Life goes on — the magazine, that is — to appraise the prospects for the Philharmonic's podium, mentioning Seiji Ozawa, Zubin Mehta, Colin Davis, Thomas Schippers, Claudio Abbado, Lorin Maazel and Istvan Kertesz as most promising.

With the greatest respect for William Steinberg but with awareness of his age and commitments, we may note that the Boston Symphony's quest is not ended, and that the same list of names, give or take a couple, also applies here. From that I would be tempted to exclude Schippers, no favorite with the orchestra, and Mehta, also known as "Zubi Baby," whose penchant for travel casts him in an unfavorable light with the trustees.

ALTHOUGH DAVIS moves to directorship of Covent Garden in the fall, I'm certain the Symphony hasn't closed its file on him. But look at Ozawa. You can wager that his appointment as a director and principal conductor at Tanglewood was no lightly-considered matter, for the educational and professional activities in Lenox represent a heavy investment. Ozawa's youth, talent and enthusiasm are well known, and the 24 Symphony concerts of the Berkshire Festival over which he will have control would make an excellent proving ground. Further, his contract with the San Francisco Symphony should come up for renewal in 1973, just one year beyond the conclusion of Steinberg's initial term.

If shares in Seiji Ozawa were being traded on the stock exchange, I think I'd buy.

SUNDAY HERALD TRAVELER
BOSTON, MASS.
CIRC. 302,436
FEB 23 1969

158

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357

FEB 25 1969

Music Notes

Cleveland, Boston Hire 3 Conductors

By Paul Hume

Conductors keep right on making music news: Pierre Boulez has just been named Principal Guest Conductor of the Cleveland Orchestra, beginning this summer at the Blossom Music Festival. Composer-conductor Boulez, who by no means specializes in contemporary music in his very popular conducting of the orchestra George Szell has made great, also recently accepted the post of music director of the BBC Symphony in London.

The Boston Symphony has just named Seiji Ozawa and Gunther Schuller as Artistic Directors of its summer music center at Tanglewood in Massachusetts. This puts a formidable array of men in charge of the multitude of responsibilities centering around that orchestra.

Next fall William Steinberg becomes the Boston's Music Director, retaining the same title over the Pittsburgh Symphony.

Schuller, now president of the New England Conservatory, will be in specific charge of the Boston's education program at Tanglewood. Ozawa will be Principal Conductor of the orchestra's summer concerts at the Berkshire Festival.

Ozawa, who is now conductor of the Toronto Symphony and Music Director of the Chicago Symphony's summer music at Ravinia, becomes Music Director of the San Francisco Symphony in the fall of 1970. At that time he will be wintering in San Francisco and summering in Massachusetts, having left Toronto and Ravinia.

THE MINNEAPOLIS STAR
MINNEAPOLIS, MINN.
D. 282,219

FEB 26 1969.

Joint Directors for Tanglewood Festival Picked

Special to The Minneapolis Star

TANGLEWOOD, Mass.—Seiji Ozawa and Gunther Schuller have been appointed joint directors of the Tanglewood Music Festival, effective in the summer of 1970. Leonard Bernstein has been appointed advisor to Tanglewood.

Ozawa is music director of the Toronto Symphony and conductor-designate of the San Francisco Symphony. Schuller, famed for his experiments linking jazz and classical music, is director of the New England Conservatory.

Ozawa and Schuller will be responsible for planning of the annual summer series at Tanglewood, including Boston Symphony concerts and other presentations. Ozawa also will serve as principal conductor of the orchestra during the summer.

One of the reasons Eric Leinsdorf retired as Boston Symphony music director was the requirement that he conduct in the summer, and Leinsdorf's successor, William Steinberg, has also shunned full responsibility for Tanglewood.

Tanglewood Has Ozawa, Schuller & Bernstein

NEW YORK, N. Y. — Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra.

In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Philharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season, of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and then head of Contemporary Music Activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned from his present position as director of the Berkshire Music Center at the end of the 1969 session. Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Boston University and the New England Conservatory of Music also operate programs at Tanglewood in cooperation with the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of adviser to Tanglewood. Although, Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be formalized in the principally consultative functions of the post.

Schuller and Ozawa, with the advice of Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600

FEB 28 1969

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017

FEB 27 1969

Ozawa and Schuller Given Tanglewood Artistic Posts

NEW YORK—Seiji Ozawa and Gunther Schuller have been appointed artistic directors for Tanglewood's Berkshire Festival and Berkshire Music Center beginning next year. Leonard Bernstein will serve as non-resident advisor.

Ozawa, music director of the Toronto Symphony, will be involved primarily with the Boston Symphony's summer concert season of which he will be principal conductor, and other concerts of the festival. He also will record his first albums with the Boston: a Stravinsky LP and Orff's "Carmina Burana," both for RCA. Ozawa, an RCA artist, has recording sessions with the Chicago Symphony set for this summer. He will become music director of the San Francisco Symphony in 1970.

Schuller, a composer and president of the New England Conservatory of Music, has been a teacher and then head of Contemporary Music Activities during the tenure of Erich Leinsdorf, who has resigned as director of the Center effective after this summer. Schuller's principal responsibilities at Tanglewood will be in the educational sphere.

Joseph Silberstein, concertmaster of the Boston Symphony, will continue as chairman of the faculty of the Berkshire Music Center. Leinsdorf and William Steinberg, who succeeds him as the Boston's music director this fall, will be among the guest conductors in 1970.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAR 1 1969

Artistic Directors Named for Tanglewood '70 Season

LEONARD BERNSTEIN

SEIJI OZAWA

GUNTHER SCHULLER

Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

Mr. Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Philharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor and the other concerts comprising the Berkshire Festival.

Mr. Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and then head of Contemporary Music Activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned from his present position as director of the Berkshire Music Center at the end of the 1969 session. Mr. Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Boston University and the New England Conservatory of Music also operate programs at Tanglewood in cooperation with the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Mr. Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of adviser to Tanglewood. Although Mr. Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be formalized in the principally consultative functions of the post.

Messrs. Schuller and Ozawa, with the advice of Mr. Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

RECORD
Hackensack, N.J.
E-137,868

MAR 3 1969

Tanglewood Gets Ozawa, Schuller

NEW YORK — Seiji Ozawa and Gunther Schuller have been appointed artistic directors of Tanglewood beginning in 1970.

Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, said that in addition, Leonard Bernstein has agreed to serve as advisor to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

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BEE
NEWTOWN, CONN.
WEEKLY CIRC. 7,900

FEB 28 1969

Ozawa & Schuller 1970 Tanglewood Directors

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 6 1969

MAJORS AND MINORS

A SALAZAR COMEBACK? The release of invalid Antonio Salazar from a Lisbon hospital in February has posed new problems for Portugal. Until a massive brain hemorrhage crippled the 79-year-old Portuguese Premier last September, Salazar had held dictatorial sway over the country for 40 years. After his near-fatal hemorrhage, Portuguese officials named Marcello Caetano to replace Salazar as Premier [*see news review, Oct. 11, 1968, issue*].

Dr. Salazar's condition has been termed stationary. Doctors say his left side is paralyzed and his comprehension and conversation are very limited. Most medical authorities believe he will never recover his full mental capacities.

However, Salazar remains head of the National Union party, the only political party legally allowed in Portugal. Ultra-conservatives within the party have cited Salazar's possible recovery as a reason for continuing the strict policies that Salazar imposed. Premier Caetano, however, has begun to liberalize some of those policies.

NEW BEATS FOR TANGLEWOOD. Ever since he announced his resignation as director of the New York Philharmonic (effective this May), many have wondered where Leonard Bernstein would go next. Part of the answer has been revealed—for his summers, anyway. Bernstein has been named music adviser to the Boston Symphony's summer music school and festival at Tanglewood, Mass., starting in 1970.

At the same time Seiji Ozawa and Gunther Schuller were named to even more significant Tanglewood posts. Ozawa, 33, the Manchuria-born conductor who has had a meteoric rise to fame in the U.S. and Canada, was named principal conductor for Tanglewood concerts—the youngest ever to hold this major U.S. music post. Schuller, 42, will head Tanglewood's educational activities.

Bernstein . . . new post

Ozawa . . . upbeat for youth

Both Ozawa and Bernstein are former Tanglewood students. Schuller, who has long divided his time between jazz and classics, was the first to present a jazz concert at Tanglewood (in 1963), and succeeded composer Aaron Copland as head of Tanglewood's composition department in 1965.

All three men are internationally renowned for their championship of new music, as well as for their work with young people. Thus Tanglewood, the "granddaddy" of U.S. music festivals, appears to be "thinking young" and not just resting on past laurels for the 1970's.

SAN DIEGO'S 200TH. This year—all 365 days of it—is the year San Diego, Cal., does itself proud. The southern California city is now into the third month of festivities to mark the 200th year of its founding by Spanish monks in 1769.

To people who remember that the California Gold Rush didn't begin until 1848 and that the state only joined the Union in 1850, San Diego's 200th anniversary celebrations might come as a surprise. But the city's original site was the Mission of San Diego (Spanish for St. James) de Alcala, founded by Franciscan monk Junipero Serra in 1769. Today the San Diego area has 1.3 million inhabitants—a far cry from the seven monks who kept the original mission going.

Ironically, the mission (restored in 1931) is now threatened with demolition to make way for a projected freeway. But San Diego's going ahead with its celebrations—and may be the first city ever to throw a year-long birthday party.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

MAR 7 1969

SCHOLASTIC TEACHER
NEW YORK, N. Y.
WORLD WEEK EDITION
W. 231,000

MAR 7 1969

The Washington Post
WASHINGTON, D. C.
D. 467,505 SUN. 600,357

FEB 25 1969

Music Notes

Cleveland, Boston Hire 3 Conductors

By Paul Hume

Conductors keep right on making music news: Pierre Boulez has just been named Principal Guest Conductor of the Cleveland Orchestra, beginning this summer at the Blossom Music Festival. Composer-conductor Boulez, who by no means specializes in contemporary music in his very popular conducting of the orchestra George Szell has made great, also recently accepted the post of music director of the BBC Symphony in London.

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THE MINNEAPOLIS STAR
MINNEAPOLIS, MINN.

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Special to The Minneapolis Star

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TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600

FEB 28 1969

TIMES (e)
BEVERLY, MASS.
CIRC. 9,017

FEB 27 1969

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BILLBOARD
CINCINNATI, OHIO
W. 24,000

MAR 1 1969

RECORD
Hackensack, N.J.
E-137,868

Artistic Directors Named for Tanglewood '70 Season

LEONARD BERNSTEIN

SEIJI OZAWA

GUNTHER SCHULLER

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Mr Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and then head of Contemporary Music Activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned from his present position as director of the Berkshire Music Center at the end of the 1969 session. Mr. Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Boston University and the New England Conservatory of Music also operate programs at Tanglewood in cooperation with the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Mr. Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of adviser to Tanglewood. Although Mr. Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be formalized in the principally consultative functions of the post.

Messrs. Schuller and Ozawa, with the advice of Mr. Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

BEE
NEWTOWN, CONN.
WEEKLY CIRC. 7,900

FEB 28 1969

Ozawa & Schuller 1970 Tanglewood Directors

Seiji Ozawa and Gunther Schuller have been appointed artistic directors at Tanglewood beginning in 1970, it was announced by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra.

In addition, Leonard Bernstein has agreed to serve as adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become Music Director this fall.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 6 1969

SCHOLASTIC MAGAZINES
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,295,000

MAR 7 1969

Tanglewood Gets Ozawa, Schuller

NEW YORK — Seiji Ozawa and Gunther Schuller have been appointed artistic directors of Tanglewood beginning in 1970.

Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, said that in addition, Leonard Bernstein has agreed to serve as advisor to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become music director this fall.

Ozawa, a student at Tanglewood in 1960 at the invitation of Charles Munch, is music director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Philharmonic Symphony Orchestra, and will become music director of the San Francisco Symphony in 1970.

Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and head of contemporary music activities at the Berkshire Music Center during the tenure of Erich Leinsdorf.

MAJORS AND MINORS

A SALAZAR COMEBACK? The release of invalid Antonio Salazar from a Lisbon hospital in February has posed new problems for Portugal. Until a massive brain hemorrhage crippled the 79-year-old Portuguese Premier last September, Salazar had held dictatorial sway over the country for 40 years. After his near-fatal hemorrhage, Portuguese officials named Marcello Caetano to replace Salazar as Premier [*see news review, Oct. 11, 1968, issue*].

Dr. Salazar's condition has been termed stationary. Doctors say his left side is paralyzed and his comprehension and conversation are very limited. Most medical authorities believe he will never recover his full mental capacities.

However, Salazar remains head of the National Union party, the only political party legally allowed in Portugal. Ultra-conservatives within the party have cited Salazar's possible recovery as a reason for continuing the strict policies that Salazar imposed. Premier Caetano, however, has begun to liberalize some of those policies.

NEW BEATS FOR TANGLEWOOD. Ever since he announced his resignation as director of the New York Philharmonic (effective this May), many have wondered where Leonard Bernstein would go next. Part of the answer has been revealed—for his summers, anyway. Bernstein has been named music adviser to the Boston Symphony's summer music school and festival at Tanglewood, Mass., starting in 1970.

At the same time Seiji Ozawa and Gunther Schuller were named to even more significant Tanglewood posts. Ozawa, 33, the Manchuria-born conductor who has had a meteoric rise to fame in the U.S. and Canada, was named principal conductor for Tanglewood concerts—the youngest ever to hold this major U.S. music post. Schuller, 42, will head Tanglewood's educational activities.

Bernstein . . . new post

Ozawa . . . upbeat for youth

Both Ozawa and Bernstein are former Tanglewood students. Schuller, who has long divided his time between jazz and classics, was the first to present a jazz concert at Tanglewood (in 1963), and succeeded composer Aaron Copland as head of Tanglewood's composition department in 1965.

All three men are internationally renowned for their championship of new music, as well as for their work with young people. Thus Tanglewood, the "granddaddy" of U.S. music festivals, appears to be "thinking young" and not just resting on past laurels for the 1970's.

SAN DIEGO'S 200TH. This year—all 365 days of it—is the year San Diego, Cal., does itself proud. The southern California city is now into the third month of festivities to mark the 200th year of its founding by Spanish monks in 1769.

To people who remember that the California Gold Rush didn't begin until 1848 and that the state only joined the Union in 1850, San Diego's 200th anniversary celebrations might come as a surprise. But the city's original site was the Mission of San Diego (Spanish for St. James) de Alcala, founded by Franciscan monk Junipero Serra in 1769. Today the San Diego area has 1.3 million inhabitants—a far cry from the seven monks who kept the original mission going.

Ironically, the mission (restored in 1931) is now threatened with demolition to make way for a projected freeway. But San Diego's going ahead with its celebrations—and may be the first city ever to throw a year-long birthday party.

MAR 7 1969

Newsday
GARDEN CITY, N. Y.
D. 421,356
MAR 25 1969

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100
APR 1969

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144
APR 28 1969

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The organ recital by Hugh Allen Wilson, scheduled for next Monday in the Union College Chapel, has been cancelled.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
MAY 1969

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
MAR 30 1969

Tanglewood's Triumvirate

New Era for Music?

By JOAN SIMMONS
Times-Union Music Critic

The formation of a new triumvirate to run the Berkshire Music Festival, made public about a month ago by the management of the Boston Symphony Orchestra, quite possibly augurs a new era in symphony concerts and particularly in summer music festivals.

The appointment of Seiji Ozawa as director in charge of the Boston Symphony and Gunther Schuller as director of the Berkshire Music School, both under the advisorship of Leonard Bernstein, immediately indicates the injection of new blood into the organization and into one of the oldest summer festivals in the United States.

It also, most likely, indicates the injection of new ideas into one of the firmly entrenched "establishment" orchestras and into the summer circuit, which in recent seasons has become the bulwark of conservative programming.

General Complaint . . .

A year ago there was a general complaint that area summer music festivals, most particularly, the Saratoga Performing Arts Center and Tanglewood, were monumental examples of the lack of imagination and sense of adventure which were making symphony concerts stuffy, generally uninteresting and possibly anachronistic.

The complaint seems to have indicated the development of a new taste and sophistication in summer audiences. The reliance on Beethoven, Tchaikowsky and Rachmaninoff which marked the seasons at Saratoga and Tanglewood last summer was a reflection of management tendencies at festivals throughout the country.

But local directors were evidently in tune with the growing sentiment for variety. The appointment of the new triumvirate is one indication of management sympathy with this point of view.

The program for the Philadelphia Orchestra as announced by the Saratoga Performing Arts Center a few months ago is a second indication of new thinking in summer programming.

The SPAC program does include the inevitable Van Cliburn appearances (as will the Tanglewood schedule) and a few other traditional bulwarks. But it also moves solidly away from the old type of three "B" formula which was so useful in the first formative years of the Festival because of the need to attract and build new audiences.

But summer music festivals are coming of age.

Ozawa will take over the Boston Symphony at Tanglewood in 1970, a year from now. Erich Leinsdorf still has one more summer remaining in his tenure with the orchestra which ends at the close of the coming season in August. Leinsdorf's residency in Boston has often been regarded as one of the least imaginative and least colorful in the orchestra's history.

No Lack of Involvement . . .

Ozawa, on the other hand, is a young and vibrant conductor who almost seems to have first made a splash on the concert circuit and then settled down to becoming an accomplished and serious conductor of stature. At any rate there is no lack of involvement in an Ozawa performance.

OZAWA-SCHULLER-BERNSTEIN
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Schuller, as a modern composer and director of the New England Conservatory of Music, is moving to his new position from his current one as director of contemporary activities at the Berkshire Center.

Bernstein's reputation hardly needs amplification. He will not actually be in residence at Tanglewood but will direct and advise and hopefully make a number of personal appearances.

The appointment of Ozawa particularly has ramifications beyond the summer circuit,

Continued on Page 5

Music: New Era for Festivals?

Continued from Page 1

however. In effect, this will mean two permanent conductors for the Boston Symphony Orchestra since William Steinberg succeeds Leinsdorf as music director of the orchestra in the fall.

This phenomenon of a two-conductor orchestra was necessitated by the development of the two-orchestra conductor. Faced with a conductor vacancy and nobody to fill it (an almost universal orchestral problem these days) the Boston Symphony turned to Steinberg who is already conductor of the Pittsburgh Symphony and will continue in that capacity.

Steinberg's split duties have necessitated a kind of split season for the orchestra. He will be in Boston for the first twelve weeks of the winter season and make occasional appearances throughout the year including the summer.

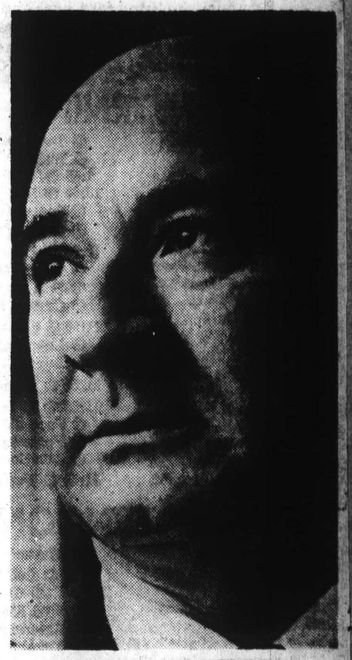
But something stronger than a string of guest conductors was needed to hold the orchestra together during the remainder of the year and most particularly during the summer. The answer appears to be Ozawa.

And Ozawa is already conductor of the Toronto Symphony and will become conductor of the San Francisco Symphony in 1970. A very frequent guest conductor with other orchestras, particularly the Philadelphia Orchestra in New York, Philadelphia and at Saratoga, Ozawa may have to stay closer to home in future seasons.

Personality Struggle . . .

In the past orchestras have tended to have very distinct personalities molded by a single conductor and these tended to be as exciting or unimaginative as the conductor himself. Faced with two conductors of widely varying age (Ozawa is barely half the age of Steinberg), experience and dramatic ideas, the Boston Symphony may be faced with a personality struggle, but a struggle that very well may end in a less pat, more exciting orchestra, both less predictable and more vital.

At any rate a few innovations and interesting developments can be expected at Tanglewood in the next few seasons if the talents and personalities of the new directors are any indication.



MAESTRO WILLIAM STEINBERG
Two-orchestra conductor . . .

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SUN (e)
LOWELL, MASS.
CIRC. 47,948
APR 26 1969

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As a composer he has entered the world of opera nothing short of brilliantly. Among his works in this field are, a jazz-oriented opera "The Visitation, commissioned by the Hamburg State Opera, and in the very early creative state, a children's opera "The Fisherman and His Wife" for which John Updike will provide the libretto. This latter work has been commissioned by the Junior League of Boston.

Newsday
GARDEN CITY, N. Y.
D. 421,356

MAR 25 1969

* * *

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INTERNATIONAL
NEWARK N. J.
MONTHLY 245,159

APR 1969

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,144

APR 28 1969

* * *

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 82,021

MAY 1969

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TIMES UNION
ALBANY, N. Y.
D. 71,671; SUN. 122,007

MAR 30 1969

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By JOAN SIMMONS

Times-Union Music Critic

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Continued on Page 5

Music: New Era for Festivals?

Continued from Page 1

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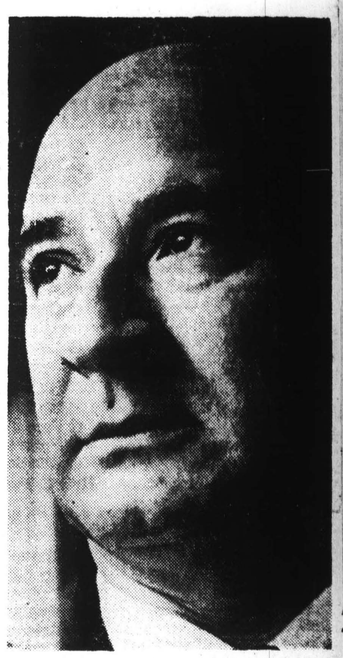

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SUN (e)
LOWELL, MASS.
CIRC. 47,948

APR 26 1969

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160.

San Francisco Post Was No Surprise to Ozawa

By RAYMOND MORIN
Telegram Music Critic

Demi-sized Japanese conductor Seiji Ozawa has known since last summer when he was at Tanglewood that he had been named director of the San Francisco Symphony, beginning the 1970-71 season.

When it was recently announced, it must have been quite a jolt to seers chronicling the "Who's - Going - to - Be - Conductor - of - What" race.

The three main plums under consideration were the orchestras of New York, Boston and Chicago.

Youthful candidates were Ozawa, Zubin Mehta, Colin Davis, Lirin Maazel, Thomas Schippers, Stanislaw Skrowaczewski and Istvan Kertesz.

It was also announced recently that Ozawa will be principel conductor of the Boston Symphony for the Tanglewood concerts during the summer of 1970.

That doesn't come as a surprise because the late Charles Munch brought Ozawa to Tanglewood as an apprentice in 1960.

It is quite understandable that Ozawa chose San Francisco, a fine orchestra but not one of the "big three."

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MUSIC ARTISTS
NEW YORK, N. Y.
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APR MAY 1969

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SUNDAY TELEGRAM
WORCESTER, MASS.
CIRC. 107,892

MAR 9 1969

Music in Mid-America

Joseph Kaye remembers Leonard Bernstein ...see below
Donal Henahan discusses mergers of orchestras ...see Henahan column

By Joseph Kaye
(The Star's New York Correspondent)

New York — The cheers, and the farewell huggings and the fond speeches are over now, and Leonard Bernstein is in Europe taking a turn with the Vienna Philharmonic while wearing his accolade as laureate conductor of the New York Philharmonic, which he led for 10 years. He gave his last concert, the 939th, eight days ago in Philharmonic hall. Now the orchestra is on the hunt for a successor, but that is another—and it will be a continuing—story.

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All these activities seem to have taken it out of him. I remember a year ago having a chat with him in his dressing room at Philharmonic hall after a rehearsal. As we were going up in the elevator, he leaned against the wall of the car with a sigh. "I am so tired," he said, "so tired!" and he looked it. In the dressing room he shed his coat, opened his shirt, sank wearily into a chair and accepted a drink his valet had brought him. It was quite still in the room, and his speech was pianissimo; it was a little while before he roused himself to normal conversational tone.

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Bernstein came in, wearing an opera cape, and looking like an impresario. His greying hair was touseled, and he looked—again—very tired. His teenage daughter was with him, and they sat at a little table, where drinks were brought to them. As Berstein made a weary gesture with one arm, he bumped his daughter's glass, and some of the liquid spilled on her dress. He quickly began to brush it off, making soothing paternal noises. "No one will know," he said to her. She registered annoyance, and replied sharply, "But I will know!" It was a sight unfamiliar to most admiring Bernstein fans; the image was changed suddenly, and at the table was an average father and an average daughter involved in an average family accident. It was all very touching.

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There was talk at Tanglewood then that Bernstein was becoming too big for Koussevitzky and Tanglewood, and there were some mutterings about ingratitude on the part of the young conductor. Sure enough, it was not long after that Bernstein happened to be on hand when Bruno Walter became indisposed and the New York Philharmonic needed a last-minute replacement. His success on that occasion had much to do with his appointment to the Philharmonic's podium, where he remained for a notable decade.

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160.

San Francisco Post Was No Surprise to Ozawa

By RAYMOND MORIN
Telegram Music Critic

Demi-sized Japanese conductor Seiji Ozawa has known since last summer when he was at Tanglewood that he had been named director of the San Francisco Symphony, beginning the 1970-71 season.

When it was recently announced, it must have been quite a jolt to seers chronicling the "Who's - Going - to - Be - Conductor - of - What" race.

The three main plums under consideration were the orchestras of New York, Boston and Chicago.

Youthful candidates were Ozawa, Zubin Mehta, Colin Davis, Lirin Maazel, Thomas Schippers, Stanislaw Skrowaczewski and Istvan Kertesz.

It was also announced recently that Ozawa will be principel conductor of the Boston Symphony for the Tanglewood concerts during the summer of 1970.

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161.

Around The Town

By Edgar S. Van Olinda

My column recently about the fellow who thought he learned to play the piano from smoking Jose Iturbi's tobacco recalls another dropout from the symphony orchestras list of conductor resignations during the year, that of Leonard Bernstein, director of the New York Philharmonic. Like Mr. Iturbi, Mr. Bernstein had a certain connection with Albany in his early days when he was a pupil of the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra during one of the Tanglewood seasons.

Reid Callanan, president of the Callanan Road Improvement Co., was also a fine pianist and, at the time of which I write, was also the president of the Albany Symphony Orchestra. One of his right-hand men was Laurence McKinney, a former presiding officer of the group. Someone suggested that Mr. Bernstein be contacted over in the Berkshires with the idea of forming a group of high school musicians in Albany which he would train to the point where they could be integrated into the local senior organization. Mr. Bernstein was invited to come to Albany to meet the officers of the Albany Symphony for a dinner at the University Club and to iron out the plans for his weekly commutation to Albany.

Mr. Bernstein arrived as per arrangements and the plan was discussed pro and con and Mr. Koussevitzky's fair-haired boy was agreeable to the idea. Later in the evening, about 11 p.m. Mr. McKinney, in a weak moment asked Mr Bernstein if he would play some Bach for the group present since the conductor was considered one of the finest exponents of the German composer. The group repaired to the library where there was an upright piano and Mr. Bernstein began his version of the "Well-Tempered Clavichord" as a starter. As he reached the "No. 21 in B-flat," the telephone started to ring in the club's office and one voice, emanating from one of the rooms which the club maintains for resident members, in high dudgeon, yelled: "Tell that moron who is pounding that piano to get lost. He is making such a racket that I can't get to sleep!"

The demand was delivered to Mr. McKinney who had made the initial request and in his well-known gift for calling a spade a spade, rather than a shovel, the Albany man brought the impromptu concert to a decided, but rather abrupt termination.

Since the telephone caller was not identified, how was he to know that the gentleman who was making such beautiful music would, some day, become the most sought after conductor in concert halls, legitimate theater and Hollywood sound stages for which the objector would be paying $10 each for seats to attend "On the Town," or "West Side Story."

ALBANY TIMES UNION
Sunday, June 2, 1968

Music

At Last, the Patina Of an Old Master

By HAROLD C. SCHONBERG

ON Saturday evening, Leonard Bernstein will conduct his final concert as music director of the New York Philharmonic. But, as we all know, New York is not losing a musical director. It is gaining a conductor laureate. For years to come, Bernstein will be around the New York Philharmonic, probably taking four or five weeks each season. That is one reason why the management of the New York Philharmonic is in no outsized rush to name a musical director to succeed Bernstein. As long as he is around, and as long as George Szell is willing to take a couple of months with the orchestra as principal guest conductor, the Philharmonic is sitting pretty. Why hurry into something that you may regret when there still is time to assess the situation without much pressure?

There are all kinds of statistics involved with Bernstein's departure as musical director. The Philharmonic has released a handful that look like the notations in the baseball record books. When it comes to the Philharmonic, Bernstein is the all-time champ. From his first appearance when he substituted for Bruno Walter on Nov. 14, 1943, and made history, to this Saturday's concert, he will have led 943 Philharmonic concerts. It may not be an all-time record, like Lou Gehrig's unbroken streak, for some of the older conductors in action probably have conducted more with their own orchestras. (Who holds the all-time record for the number of concerts with one orchestra? Frederick Stock in Chicago? Fans are invited to submit nominations. Who, for that matter, is the conductor who leads the all-time list in total number of performances? Monteux, perhaps? There probably are no available statistics.)

*

Anyway, Bernstein's 943 concerts are a Philharmonic record. The runner-up is Dimitri Mitropoulos, with 576. During his tenure Bernstein has conducted almost 350 works, some hundred of which have been by American composers (or, looking at this particular statistic another way, he has conducted the music of 126 composers, and 44 of those have been Americans).

The Philharmonic has sent along a complete list of the music that Bernstein has conducted. It makes fascinating reading, as much for the music he has not conducted as for the music he has. His repertory shows a conductor with wide taste and certain gaps, though it has to be said that a large number of those gaps are shared by all conductors. Very few conductors of major symphony orchestras anywhere in the world pay much attention to baroque music, or to classic music of the 18th century aside from Mozart and Haydn, and Bernstein is no exception. Very little Handel is in his repertory, and the few Vivaldi works he has conducted are obviously pieces selected to give the first-desk men of the orchestra some solo work. Bernstein has conducted the six "Brandenburg" Concertos of Bach but not one of the Suites, a curious omission. His Haydn repertory also is curious. He has led six rather rare Haydn symphonies, Nos. 82-87, and three popular ones, Nos. 88, 102 and 104. That is all. Why none before No. 82, and why 82-87 solid? One can only deduce that Bernstein owns Series I, Vol. IX of the Haydn Society "Kritische Gesamtausgabe."

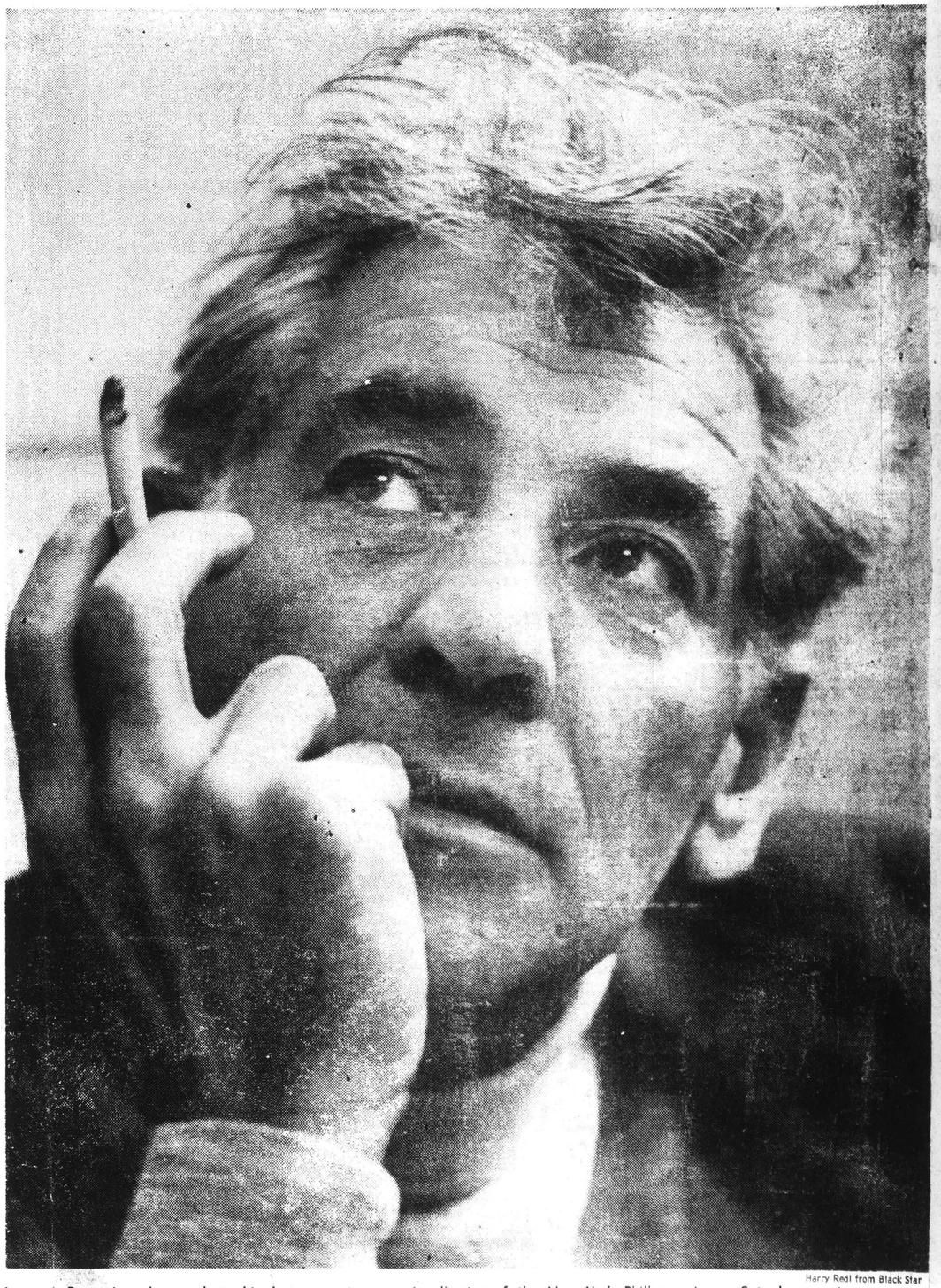
There is a great deal of Mozart and Beethoven (one omission in the Beethoven series is the Piano Concerto No. 2); and the standard works of the 19th century are well represented. Bernstein has, however, made virtually no effort to examine the music of the lesser 19th-century composers. One notable exception was Goldmark's "Rustic Wedding" Symphony. There is surprisingly little Berlioz, though Bernstein has made a very big thing of the "Symphonie Fantastique," one of his favorite warhorses. (It might be interesting to study a compilation of how many times Bernstein has repeated works from season to season.) Mahler and Bernstein have achieved a one-to-one identity, and he has conducted all of the Mahler symphonies and the other major Mahler works. It comes as a surprise, however, to note that Bernstein has conducted only one Bruckner symphony, the Ninth. Of other late romantics, Dvorak does not seem to interest him very much, nor do Smetana or Elgar.

*

Outside of the dodecaphonic school, 20th-century music has received a fair representation. Bernstein has made no secret of his dislike of serial music, and that dislike extends to the serial-derived music of the avant-garde. He lets other conductors take care of Schoenberg, Berg and Webern, though he has conducted representative examples of each of those composers, and he has left the avant-garde largely alone after his festival some years back. Stravinsky, Prokofiev, Copland and Bartók and Hindemith are well represented, and Bernstein also has been hospitable to the big American composers of the 1930's. He also has been instrumental in the Ives revival. Indeed, his performance of the Ives Second almost 20 years ago all but set it off single-handed.

Many of the world premieres Bernstein has conducted—of American works and otherwise—have been largely ephemeral, but that is not his fault. Most music composed during any period has a short life, and in the last decades there has been no take-charge composer of international stature, the way Stravinsky was in the pre-World War II period, Strauss at the turn of the century, Wagner before him, and so on. That is one of the factors leading toward Bernstein's ruminations about the eventual fate of the symphony orchestra. He feels it is a dying organization. Composers do not write much for it any more, and what they do write the public is not anxious to hear.

Anyway, it has been, by and large, a catholic repertory that Bernstein has conducted through the years. Now that he is relinquishing his directorship, he is all but accepted as an old master (at the age of 51), and not only in this country. He has become the idol of Vienna, and has achieved almost as great a success in England. There is not the least suggestion that he is giving up the Philharmonic because he has outstayed his welcome. Quite the contrary. He is more popular than he has ever been; and the fact that he happens to be a better conductor has a great deal to do with it. What Bernstein did at the beginning by animal magnetism and a driving necessity to be loved, he now does through craft—without having surrendered any of the magnetism. That in itself is quite an accomplishment. He still has an amazing quality of youth about him, but he is no longer the Peter Pan of music. In the last five years he has proved himself.



Harry Redl from Black Star

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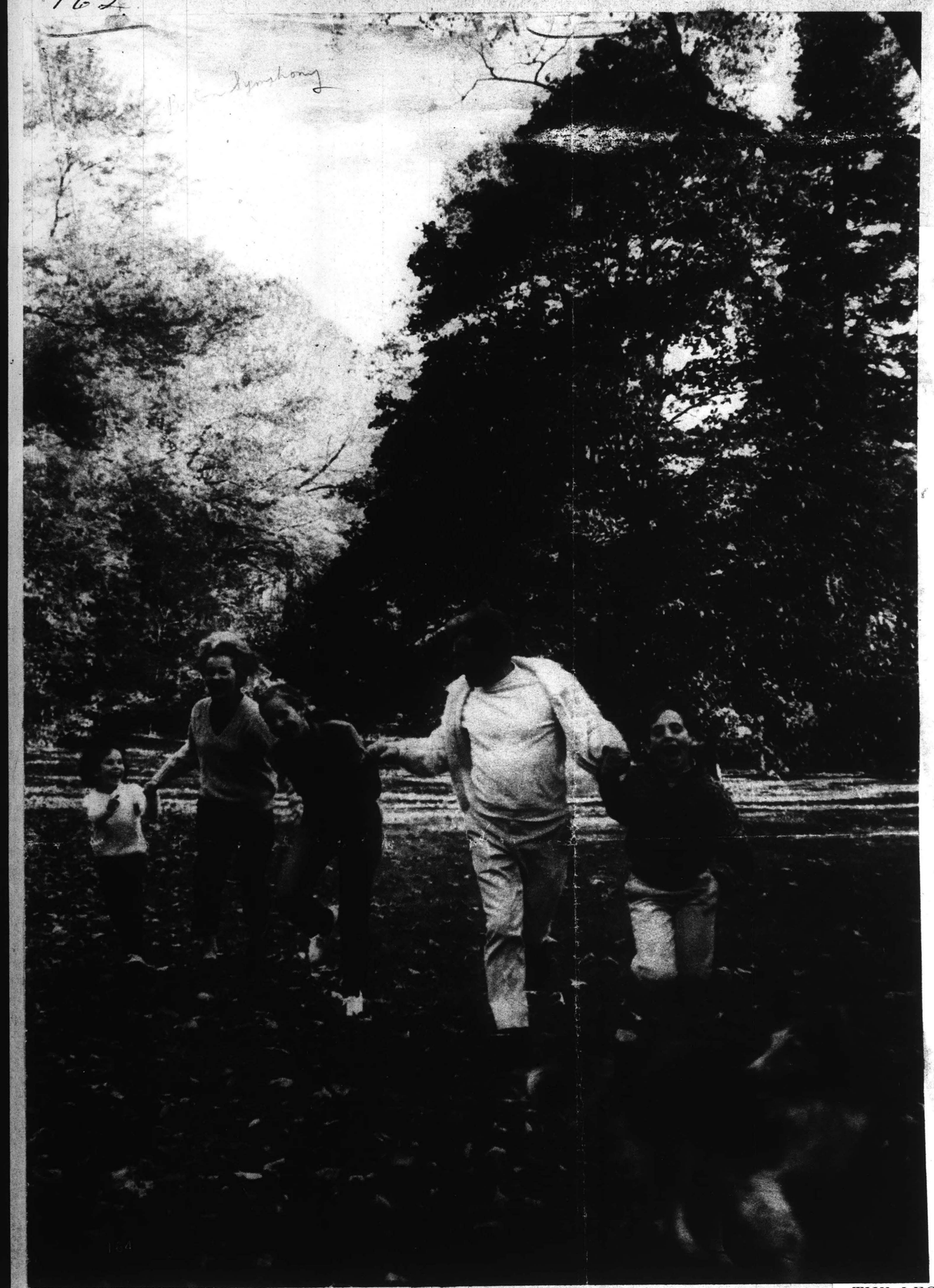

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NOV 1 1968

Bernstein on Bernstein

BY JOHN GRUEN

Leonard Bernstein said: "I like to leave the house ready for the concert. I don't like hanging around in the dressing room. Many conductors arrive very early. Toscanini always used to appear hours in advance. He'd dress there—bring everything—because he wanted to be in the hall, to know that he was safely there and sit and think and whatever.

"I don't arrive in my dressing room and have an absolutely quiet period of meditation, or anything like that. On the contrary, there are usually all kinds of people waiting for me, either to greet me or with problems that must be solved, decisions that must be made."

Before he faces the orchestra, Leonard Bernstein is strangely calm and reserved. It is an inner calm, nurtured by purpose and expectation. Just before he goes on, he likes to have a last-minute look at the score. He does not study it but he looks at it, getting very close to it again. In fact, the last thing that happens is that the librarian comes for the score—if Bernstein is using one—and puts it on the podium. Usually, Lenny will say to him, "Wait a minute. Just another second. Yes. I'll give it to you in a moment." It's like a last goodby before he sees it again out there in the bull ring. And as he put it, "It's really more like touching it with your eyes."

Bernstein studies his scores at home. And the way he studies them is a small lesson in compulsion. What he does first is what he does first when he begins a novel: He sneaks a look at the end. He's dying to see how it comes out. Lenny loves last lines and last bars, last statements. From there, he usually riffles backwards. Oddly enough, he seems to get more of an impression of the general form that way than when he reads forward. Having gone through it once, he then goes back to the beginning and really studies.

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And so, Bernstein walks to the podium and bows. At a Friday afternoon subscription concert, with an audience of three thousand ladies who applaud through their gloves, so that one hears more jingling of bracelets than clapping of hands, Lenny may bow only briefly and turn to his appointed task. But then, for the duration of the concert, Leonard Bernstein is immersed.

"From then on I can't tell you what happens," he said. "One could make metaphors about it. I mean, you are swimming in the womb, you are in the labyrinth being led by Ariadne's cord, you are deeply in something. This cord of Ariadne, of course, is a multiple cord, all the various strands of the work that you are doing are leading you, and all of you is being led. There isn't any other place. There isn't any other time or geography except this inner geography, this journey.

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KEN HEYMAN

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Bernstein on Bernstein

BY JOHN GRUEN

Leonard Bernstein said: "I like to leave the house ready for the concert. I don't like hanging around in the dressing room. Many conductors arrive very early. Toscanini always used to appear hours in advance. He'd dress there—bring everything—because he wanted to be in the hall, to know that he was safely there and sit and think and whatever.

"I don't arrive in my dressing room and have an absolutely quiet period of meditation, or anything like that. On the contrary, there are usually all kinds of people waiting for me, either to greet me or with problems that must be solved, decisions that must be made."

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Leonard Bernstein

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I asked Lenny if his performances are ever affected by his own moods. "Not in the easy sense that when you're feeling depressed it will show. Or that that's a good time to conduct Tchaikovsky's *Sixth,* because it's depressed music. It's not that easy, and it's not that one-to-one. As a matter of fact, when you're in a very strong mood, a very positive mood, it may be exactly the right time to conduct Beethoven's *Funeral March.*

"I know that in general the stronger you feel, and the readier you feel, the more gism you have for the performance—the better it will be no matter what the music is." . . .

. . . "I've written only two works in the last ten years," he said. "Since I took over the Philharmonic at the point when I finished *West Side Story,* I've done just those two, neither of them for the theatre: *Kaddish* and *Chichester Psalms.* Both Biblical in a way. Something seems to keep making me go back to that book. And there was *Jeremiah.*

"Of course, it all ties back to Daddy. That whole tremendous influence. It's pure ambivalence. I think the two poles of the ambivalence are not just poles, but are interdependent and mutually influential, if you know what I mean. I'm sure that if you investigate it, it becomes a tangled neurotic knot.

"For example, I must feel a certain guilt about my father, about having resented him, feared him so when I was a child. Because he opposed my music, because he didn't seem to understand me.

"It doesn't mean I had a compensating, equivalent dependence or an elaborate, exaggerated love for my mother. I was very fond of her. But it isn't that I threw myself completely on my mother's side and rejected my father, although she did have much greater sympathy for the music, for the whole artistic idea.

"And yet my father impressed me enormously. I admired him. I learned so much from him. His knowledge was enormous—extremely limited and circumscribed by Talmudic studies, yet within that limited area his knowledge was enormous. His intelligence was equally enormous. The breadth of his reasoning—which is a Talmudic quality—made him in every sense a man of God. He is a deeply religious man. Highly moral."

Bernstein paused. I wondered aloud whether this ambivalent feeling toward his father still showed itself in any way. "In some minor ways, yes," he answered. "To this day I have not been able to rid myself of certain little patterns whose origins I clearly see. For example, I never play golf. I don't want to hear about pinochle. Canasta, poker, bridge, anything you want, but I don't want to know about pinochle because that was his game. Really, to reach my age and still carry those ridiculous taboos around! It's stupid. I mean, man's power to change being his divine element—his divine faculty—why can't I have changed enough to have thrown off these prejudices against such innocent things as golf and pinochle?

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(Continued on page 226)

Leonard Bernstein

(Continued from page 222)

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Lenny told me that from the very first his father had pinned his hopes on one of two things for him. Either to go into his business or become a rabbi. The idea of Lenny becoming a musician was both distasteful and depressing to him. It had to do with his own somewhat limited points of reference. In his day, to be a musician meant somebody sitting in the lobby of a hotel, playing in a trio. In eastern Europe a musician was a *klesmer,* a sort of wandering minstrel little better than a beggar, who would go from town to town looking for weddings and feasts, and be thrown a crust, or be invited to sit down and have something to eat for his labours. A *klesmer!* His son was going to be a *klesmer!* Never! . . .

"My mother insists that I was always very musical, that even as a child, before I could speak, I was drumming out rhythms on the windowsill—that when I heard a piano, I'd go mad. Or the radio. Those were the very early days of radio. I can remember radio at the age of eight, or so: a huge Atwater-Kent with a big horn and three dials, which took hours to tune in a station. . . . I know that the family was not musical. We never had music in the house. We had no piano. We had a phonograph, but it played only 'Barney Google.'

"I never knew there was a world of music, a world of concerts, or opera. I never was taken to any. I had no notion that anything like this existed. I remember hearing, oh, Rossini overtures and such things on the radio and going mad with excitement. But still, nothing happened.

"And then one day, my Aunt Clara—my father's younger sister, and a remarkable woman—decided to move back to New York and she didn't know what to do with some of her heavier articles of furniture. So she dropped off in our house . . . an upright. An old-fashioned, heavy, carved, upright piano with a middle pedal which, when depressed, caused it to sound like a mandolin. Do you remember those mandolin pedals on the old pianos? Well, this thing was moved into our house and stationed in the hallway because there was no other place to put it. And I touched it. And that was that. . . .

"I was safe at the piano, for some reason. Even before I knew how to play it, I was improvising not only music but a system of music. I made my own system of harmony. Nobody ever taught me harmony till I was in college. I didn't know that you could study harmony. I found that there were chords that existed in a certain relation to one another—and I gave them names. I had 'finishing chords' and 'governing chords.' It's very funny that I came to the name 'governing' because dominant means governing. Subdominants became 'sort-of-governing chords,' some kind of variation like that. I found out later that my own terms matched almost exactly in spirit the official names for the chords. Then I had terms for modulating and keys; I don't know what they were anymore. But it was a rather complete system, as I discovered when I came to study harmony at Harvard. . . ."

Here Lenny paused. "I know it would have pleased my father deeply if I had become a rabbi," he said. "And there is a certain amount of rabbi in me which I get from him, of course. He is the son of a rabbi, and he is very rabbinical in nature himself. If you say to him, 'Pass the salt,' he's already teaching you something: 'You know, Moses said about salt . . .' or whatever. I must say, I've inherited some of that.

"I do tend to be lecture-y, and I love to teach. I also, I'm sure, bore people to death by giving lectures when all they want is a simple answer. I know this is true of my children. I do it constantly. It's part of my rabbinical streak. . . .

"I loved other things. I loved other studies. I was particularly taken with English literature and poetry. And lan-

(Continued on page 228)

Leonard Bernstein

(Continued from page 226)

guages. But music was a whole other thing. It wasn't a study, you see. It was a way of life. . . .

"I wrote a piano concerto when I was thirteen. I found a page of it the other day. It looks like Liszt, Wagner, Grieg, Rachmaninoff. A caricature of those composers—but very passionate." . . .

"Of course," Bernstein said, "if anybody said to my father now that he had ever stood in the way of my music, he wouldn't deny it, but he has ways of rationalizing. He had a marvellous line that was quoted in some interview: 'Well, how was I supposed to know that he was Leonard Bernstein!' He said that! It's very witty, actually." . . .

[The following is an excerpt from a transcript of a taped conversation between Mr. Bernstein and the author.]

JOHN GRUEN: Let's turn to the style of your work. Are you still, in effect, in search of a style? Are you dissatisfied with the style in which you now compose?

LEONARD BERNSTEIN: That's a practical point to bring up. Having been wrapped up so much of the last ten years in the New York Philharmonic, which means almost constant conducting, the intervals of time available to me have never been enough to get going again as a composer.

As a result of these long gaps between composing periods—and even longer gaps between one piece and the next—it has been very difficult for me to evolve what you call a style, a language I'm always speaking, always enlarging, enriching, changing by simply speaking in it all the time, which is the way languages remain living. When people criticize my music as being eclectic, they are right. It is.

It always has been eclectic and probably always will be. For this reason. Also for other reasons. But I think no music has ever been written that wasn't eclectic, that hasn't been dependent on music which preceded it. This is as true of Mozart and Brahms as it is of Monteverdi and Stravinsky. But whatever influences you detect—whatever combinations of other styles one can find, say, in a Beethoven piano sonata—there is with it that incredible individual voice which is always recognizable, always there. If I have that to any degree at all at this point, it's a miracle.

I hope, certainly, to have it more as I go on composing. But this will happen when composing is a more continuous and consistent activity. You see, it is two years since I wrote my last note, the *Chichester Psalms.* Since June, 1965, I have not been able to begin to form a composition. You now find me . . . in the position of starting all over again from where I was then! It's very difficult.

I mean the muscles that were all exercised then and ready for use have now gone slack. I don't know where to begin. I pick up a pencil and think, "Now what do you do when you write a piece? What do you do first?" It's as though I had never done it before. I have to begin again. Each piece I've written has been like that. There were two years between *Kaddish* and the *Psalms.* There were six years between *West Side Story* and *Kaddish.* Absolutely nothing in between!

Six years! I'm told that I have a personal voice in my music. Thank God for that. If I believed that there wasn't a voice, I don't think I would ever write music. But it's very difficult to pick up the pieces. This, of course, militates against having a very strong, individual style. So, naturally, my music will always be eclectic to a certain degree. I don't care, if that small voice is still there.

J. G.: Do you think you might ever embark on writing atonal music?

L. B.: No. That's not in my cards. I've fooled around with it. I tried during my sabbatical year, and I reported on it. I spent about two months experimenting with various kinds of nontypical styles. But I threw it all away and wrote the *Chichester Psalms,* which is about the most tonal and baby-simple piece I've ever written. No. I still think the hardest thing for a composer to do in our time is to write a tonal melodic line that doesn't sound stale. That is why I'm very proud of those *Psalms.*

They contain utterly diatonic phrases which, at least to me, sound fresh and moving. That is a great accomplishment for me. I don't have to go and meddle in electronic or serial music in order to satisfy my longing for advancement and originality. I don't think that is the way I can advance music.

Leonard Bernstein said: "Then came the terrible day—in March, 1943. Oh, I forgot to say that shortly after my Pittsburgh success, I received a telegram from Koussevitzky [Conductor of the Boston Symphony Orchestra] saying, 'I've heard about the success of *Jeremiah* in Pittsburgh. Would you come and conduct it in Boston?' I asked permission to have that week in Boston, and Rodzinski [Conductor of the New York Philharmonic, and Bernstein was his assistant] said, 'Oh, of course! I can't keep you from the Boston Symphony.' But, again, with a lot of 'Don't think of me' thrown in. I went to Boston. It was again a big smash. It was so exciting because it was my father's city, and my city, and it meant a great deal to me.

"While I was there, I had a telegram from Rodzinski, whom I'd last seen in high dudgeon, saying, 'Congratulations on your great success in Boston. Will you conduct a whole program with the Philharmonic? Any works of your choice, but including *Jeremiah.*' Well, I can't tell you what a surprise this was. Playing my own piece with the orchestra I was closest to. I was finally going to do a full program of my own devising, fully rehearsed, including my own symphony!

"I came back to New York in a state of excitement and flung myself into Rodzinski's arms and said, 'Aren't you wonderful and generous!' and words like that. Well, everything was warmth and light for about a day or two, and then it started again. Anything would start him off. Seeing my picture in the paper. A chance remark. People, thinking he would feel good, would congratulate him on his assistant. Of course, it was the last thing he wanted to hear. He couldn't stand my name anymore.

"The concert came about. I remember playing the *Italian Symphony* by Mendelssohn, Aaron Copland's *El Salón México,* my symphony—and I can't remember what else. The three performances were very exciting. Standing ovations, stuff like that. But a terrible review by Virgil Thomson of my symphony. He said, 'As brilliant as he is as an executor, so dreadful is he as a composer'—something like that. He called it imitative, derivative nonsense, things like that. He hated it.

"I remember he wrote, 'He writes his brasses high!' and conceded that the orchestration was thrilling. Anyhow, the concert went marvellously, and Rodzinski went into the dumps.

"One day I fell sick at a morning rehearsal. I had a stomachache, or something. I told the personnel manager that I was ill and that I would be upstairs in my room if I was needed, that I had to go up and lie down, which I did. In the afternoon I felt better. I went out to get a haircut at the Essex House barber shop. And there in the next chair sat Rodzinski. He glowered at me and said, 'I thought you were sick!' I said, 'I was, and I feel better now.' That was it. We sat in silence having our hair cut for half an hour.

"Promptly the next morning, at 9:30, before his rehearsal, he went to the office of Arthur Judson, the manager of the New York Philharmonic, and said, 'Now! Now I have him! There's your famous Bernstein! Caught in the act. He said he was sick, and there he was in the barber shop.' Somebody also had seen me walking my dog. It was true; I had taken my dog out. Judson

(Continued on page 231)

Leonard Bernstein

(Continued from page 229)

called me up. 'What's all this about you and Rodzinski and the barber shop? What's going on?' I said, 'I have no idea. I was feeling ill during the morning rehearsal. I left to go upstairs to lie down. By afternoon I felt better, took my dog out for a walk, brought him back, and went and got a haircut. What have I done?'

"Judson said, 'I don't know, but whatever it is, we can't have this at the Philharmonic. There's an atmosphere of murder! You've got to go backstage before this morning's rehearsal and apologize to him, because he's on the warpath.' I said, 'Apologize for what?' He said, 'I don't know, but whatever it is, just apologize! Make things well again.'

"I went backstage to Rodzinski's dressing room—and before I could say, 'Good morn. . . .'—I didn't get 'good morning' out—he grabbed me by the throat and pinned me to the wall. He was brutally strong. He had this huge, almost humped back, like a bull, solid muscle. And he was calling me a liar, a cheat—I don't know what. I squirmed free somehow, or somebody came into the room and he had to let go, because he was killing me.

"That poor man. When I think of the suffering he must have gone through to bring him to such a point! It's heartbreaking when you think about it. But at that moment I wasn't heartbroken. I was angry and scared. I ran into Judson's office, panting, with these black and blue marks on my throat, and said, 'I've just gone in to apologize, as I was told to, and I got this curious greeting. What do I do now?' Judson said, 'I think you better stay away from him for a while. Don't go to rehearsals. I'll arrange something. I'll tell him something.'

"So I stayed away for a week or so, and I worked very hard on *Fancy Free,* because that was coming up in a couple of weeks. I got it finished and orchestrated it. We got it on, and it was a glorious success. There were thirty-odd minutes of screaming at the Metropolitan Opera House. I conducted it myself. It was terribly exciting.

"Sol Hurok came, and he said we must do it everywhere, on tour, San Francisco, the Hollywood Bowl, and I must conduct it. He also made me a managerial offer for life. I remember he took me to lunch at the Russian Tea Room and said, 'Look, you'll have all these concerts, but I can give you much more than that. I can give you security. How much do you need to live on a year? What do you need?' I thought at the most I needed $15,000 to live well. I was thinking in terms of living at Carnegie Hall, with no dependents, and eating at the Russian Tea Room. That was life. So he said, 'All right. I'll tell you what. I'll guarantee you $15,000 a year, come hell or high water, and you'll do all the concerts that I arrange for you, and whatever is over the $15,000, of course, I keep.'

"I never had any head for business, but something rang bells that told me that this was some form of slavery. I turned him down. He never really forgave me for that, or for not saying, 'How about making it $100,000?' Yet I am very fond of Sol Hurok and admire him greatly.

"Can you imagine the sort of year I had? Everything beginning on my birthday. Can you imagine? Following the lean and hungry years, suddenly—beginning with that day—everything that could happen happened. Everything you could dream about.

"With the première of *Fancy Free,* everybody at the Philharmonic realized that I couldn't possibly continue. For many reasons, but mainly because Rodzinski couldn't tolerate it. I didn't see Rodzinski for a long time after his attempt to strangle me. Judson had told me to stay away. Much later I saw him again. I went to his concerts. We said, 'Hello.' But it was just that. He didn't invite me to his house, and no mention was ever made of the incident. I saw him last in Italy where, as you know, he died of a heart attack."

Leonard Bernstein

(Continued from page 165)

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(Continued from page 222)

suffering he went through in his life."

Lenny told me that from the very first his father had pinned his hopes on one of two things for him. Either to go into his business or become a rabbi. The idea of Lenny becoming a musician was both distasteful and depressing to him. It had to do with his own somewhat limited points of reference. In his day, to be a musician meant somebody sitting in the lobby of a hotel, playing in a trio. In eastern Europe a musician was a *klesmer*, a sort of wandering minstrel little better than a beggar, who would go from town to town looking for weddings and feasts, and be thrown a crust, or be invited to sit down and have something to eat for his labours. A *klesmer!* His son was going to be a *klesmer!* Never! . . .

"My mother insists that I was always very musical, that even as a child, before I could speak, I was drumming out rhythms on the windowsill—that when I heard a piano, I'd go mad. Or the radio. Those were the very early days of radio. I can remember radio at the age of eight, or so: a huge Atwater-Kent with a big horn and three dials, which took hours to tune in a station. . . . I know that the family was not musical. We never had music in the house. We had no piano. We had a phonograph, but it played only 'Barney Google.'

"I never knew there was a world of music, a world of concerts, or opera. I never was taken to any. I had no notion that anything like this existed. I remember hearing, oh, Rossini overtures and such things on the radio and going mad with excitement. But still, nothing happened.

"And then one day, my Aunt Clara—my father's younger sister, and a remarkable woman—decided to move back to New York and she didn't know what to do with some of her heavier articles of furniture. So she dropped off in our house . . . an upright. An old-fashioned, heavy, carved, upright piano with a middle pedal which, when depressed, caused it to sound like a mandolin. Do you remember those mandolin pedals on the old pianos? Well, this thing was moved into our house and stationed in the hallway because there was no other place to put it. And I touched it. And that was that. . . .

"I was safe at the piano, for some reason. Even before I knew how to play it, I was improvising not only music but a system of music. I made my own system of harmony. Nobody ever taught me harmony till I was in college. I didn't know that you could study harmony. I found that there were chords that existed in a certain relation to one another—and I gave them names. I had 'finishing chords' and 'governing chords.' It's very funny that I came to the name 'governing' because dominant means governing. Subdominants became 'sort-of-governing chords,' some kind of variation like that. I found out later that my own terms matched almost exactly in spirit the official names for the chords. Then I had terms for modulating and keys; I don't know what they were anymore. But it was a rather complete system, as I discovered when I came to study harmony at Harvard. . . ."

Here Lenny paused. "I know it would have pleased my father deeply if I had become a rabbi," he said. "And there is a certain amount of rabbi in me which I get from him, of course. He is the son of a rabbi, and he is very rabbinical in nature himself. If you say to him, 'Pass the salt,' he's already teaching you something: 'You know, Moses said about salt . . .' or whatever. I must say, I've inherited some of that.

"I do tend to be lecture-y, and I love to teach. I also, I'm sure, bore people to death by giving lectures when all they want is a simple answer. I know this is true of my children. I do it constantly. It's part of my rabbinical streak. . . .

"I loved other things. I loved other studies. I was particularly taken with English literature and poetry. And lan-

(Continued on page 228)

Leonard Bernstein

(Continued from page 226)

guages. But music was a whole other thing. It wasn't a study, you see. It was a way of life. . . .

"I wrote a piano concerto when I was thirteen. I found a page of it the other day. It looks like Liszt, Wagner, Grieg, Rachmaninoff. A caricature of those composers—but very passionate." . . .

"Of course," Bernstein said, "if anybody said to my father now that he had ever stood in the way of my music, he wouldn't deny it, but he has ways of rationalizing. He had a marvellous line that was quoted in some interview: 'Well, how was I supposed to know that he was Leonard Bernstein!' He said that! It's very witty, actually." . . .

[The following is an excerpt from a transcript of a taped conversation between Mr. Bernstein and the author.]

JOHN GRUEN: Let's turn to the style of your work. Are you still, in effect, in search of a style? Are you dissatisfied with the style in which you now compose?

LEONARD BERNSTEIN: That's a practical point to bring up. Having been wrapped up so much of the last ten years in the New York Philharmonic, which means almost constant conducting, the intervals of time available to me have never been enough to get going again as a composer.

As a result of these long gaps between composing periods—and even longer gaps between one piece and the next—it has been very difficult for me to evolve what you call a style, a language I'm always speaking, always enlarging, enriching, changing by simply speaking in it all the time, which is the way languages remain living. When people criticize my music as being eclectic, they are right. It is.

It always has been eclectic and probably always will be. For this reason. Also for other reasons. But I think no music has ever been written that wasn't eclectic, that hasn't been dependent on music which preceded it. This is as true of Mozart and Brahms as it is of Monteverdi and Stravinsky. But whatever influences you detect—whatever combinations of other styles one can find, say, in a Beethoven piano sonata—there is with it that incredible individual voice which is always recognizable, always there. If I have that to any degree at all at this point, it's a miracle.

I hope, certainly, to have it more as I go on composing. But this will happen when composing is a more continuous and consistent activity. You see, it is two years since I wrote my last note, the *Chichester Psalms*. Since June, 1965, I have not been able to begin to form a composition. You now find me . . . in the position of starting all over again from where I was then! It's very difficult.

I mean the muscles that were all exercised then and ready for use have now gone slack. I don't know where to begin. I pick up a pencil and think, "Now what do you do when you write a piece? What do you do first?" It's as though I had never done it before. I have to begin again. Each piece I've written has been like that. There were two years between *Kaddish* and the *Psalms*. There were six years between *West Side Story* and *Kaddish*. Absolutely nothing in between!

Six years! I'm told that I have a personal voice in my music. Thank God for that. If I believed that there wasn't a voice, I don't think I would ever write music. But it's very difficult to pick up the pieces. This, of course, militates against having a very strong, individual style. So, naturally, my music will always be eclectic to a certain degree. I don't care, if that small voice is still there.

J. G.: Do you think you might ever embark on writing atonal music?

L. B.: No. That's not in my cards. I've fooled around with it. I tried during my sabbatical year, and I reported on it. I spent about two months experimenting with various kinds of nontypical styles. But I threw it all away and wrote the *Chichester Psalms*, which is about the most tonal and baby-simple piece I've ever written. No. I still think the hardest thing for a composer to do in our time is to write a tonal melodic line that doesn't sound stale. That is why I'm very proud of those *Psalms*.

They contain utterly diatonic phrases which, at least to me, sound fresh and moving. That is a great accomplishment for me. I don't have to go and meddle in electronic or serial music in order to satisfy my longing for advancement and originality. I don't think that is the way I can advance music.

Leonard Bernstein said: "Then came the terrible day—in March, 1943. Oh, I forgot to say that shortly after my Pittsburgh success, I received a telegram from Koussevitzky [Conductor of the Boston Symphony Orchestra] saying, 'I've heard about the success of *Jeremiah* in Pittsburgh. Would you come and conduct it in Boston?' I asked permission to have that week in Boston, and Rodzinski [Conductor of the New York Philharmonic, and Bernstein was his assistant] said, 'Oh, of course! I can't keep you from the Boston Symphony.' But, again, with a lot of 'Don't think of me' thrown in. I went to Boston. It was again a big smash. It was so exciting because it was my father's city, and my city, and it meant a great deal to me.

"While I was there, I had a telegram from Rodzinski, whom I'd last seen in high dudgeon, saying, 'Congratulations on your great success in Boston. Will you conduct a whole program with the Philharmonic? Any works of your choice, but including *Jeremiah*.' Well, I can't tell you what a surprise this was. Playing my own piece with the orchestra I was closest to. I was finally going to do a full program of my own devising, fully rehearsed, including my own symphony!

"I came back to New York in a state of excitement and flung myself into Rodzinski's arms and said, 'Aren't you wonderful and generous!' and words like that. Well, everything was warmth and light for about a day or two, and then it started again. Anything would start him off. Seeing my picture in the paper. A chance remark. People, thinking he would feel good, would congratulate him on his assistant. Of course, it was the last thing he wanted to hear. He couldn't stand my name anymore.

"The concert came about. I remember playing the *Italian Symphony* by Mendelssohn, Aaron Copland's *El Salón México*, my symphony—and I can't remember what else. The three performances were very exciting. Standing ovations, stuff like that. But a terrible review by Virgil Thomson of my symphony. He said, 'As brilliant as he is as an executor, so dreadful is he as a composer'—something like that. He called it imitative, derivative nonsense, things like that. He hated it.

"I remember he wrote, 'He writes his brasses high!' and conceded that the orchestration was thrilling. Anyhow, the concert went marvellously and Rodzinski went into the dumps.

"One day I fell sick at a morning rehearsal. I had a stomachache, or something. I told the personnel manager that I was ill and that I would be upstairs in my room if I was needed, that I had to go up and lie down, which I did. In the afternoon I felt better. I went out to get a haircut at the Essex House barber shop. And there in the next chair sat Rodzinski. He glowered at me and said, 'I thought you were sick!' I said, 'I was, and I feel better now.' That was it. We sat in silence having our hair cut for half an hour.

"Promptly the next morning, at 9:30, before his rehearsal, he went to the office of Arthur Judson, the manager of the New York Philharmonic, and said, 'Now! Now I have him! There's your famous Bernstein! Caught in the act. He said he was sick, and there he was in the barber shop.' Somebody also had seen me walking my dog. It was true; I had taken my dog out. Judson

(Continued on page 231)

Leonard Bernstein

(Continued from page 229)

called me up. 'What's all this about you and Rodzinski and the barber shop? What's going on?' I said, 'I have no idea. I was feeling ill during the morning rehearsal. I left to go upstairs to lie down. By afternoon I felt better, took my dog out for a walk, brought him back, and went and got a haircut. What have I done?'

"Judson said, 'I don't know, but whatever it is, we can't have this at the Philharmonic. There's an atmosphere of murder! You've got to go backstage before this morning's rehearsal and apologize to him, because he's on the warpath.' I said, 'Apologize for what?' He said, 'I don't know, but whatever it is, just apologize! Make things well again.'

"I went backstage to Rodzinski's dressing room—and before I could say, 'Good morn. . . .'—I didn't get 'good morning' out—he grabbed me by the throat and pinned me to the wall. He was brutally strong. He had this huge, almost humped back, like a bull, solid muscle. And he was calling me a liar, a cheat—I don't know what. I squirmed free somehow, or somebody came into the room and he had to let go, because he was killing me.

"That poor man. When I think of the suffering he must have gone through to bring him to such a point! It's heartbreaking when you think about it. But at that moment I wasn't heartbroken. I was angry and scared. I ran into Judson's office, panting, with these black and blue marks on my throat, and said, 'I've just gone in to apologize, as I was told to, and I got this curious greeting. What do I do now?' Judson said, 'I think you better stay away from him for a while. Don't go to rehearsals. I'll arrange something. I'll tell him something.'

"So I stayed away for a week or so, and I worked very hard on *Fancy Free*, because that was coming up in a couple of weeks. I got it finished and orchestrated it. We got it on, and it was a glorious success. There were thirty-odd minutes of screaming at the Metropolitan Opera House. I conducted it myself. It was terribly exciting.

"Sol Hurok came, and he said we must do it everywhere, on tour, San Francisco, the Hollywood Bowl, and I must conduct it. He also made me a managerial offer for life. I remember he took me to lunch at the Russian Tea Room and said, 'Look, you'll have all these concerts, but I can give you much more than that. I can give you security. How much do you need to live on a year? What do you need?' I thought at the most I needed $15,000 to live well. I was thinking in terms of living at Carnegie Hall, with no dependents, and eating at the Russian Tea Room. That was life. So he said, 'All right. I'll tell you what. I'll guarantee you $15,000 a year, come hell or high water, and you'll do all the concerts that I arrange for you, and whatever is over the $15,000, of course, I keep.'

"I never had any head for business, but something rang bells that told me that this was some form of slavery. I turned him down. He never really forgave me for that, or for not saying, 'How about making it $100,000?' Yet I am very fond of Sol Hurok and admire him greatly.

"Can you imagine the sort of year I had? Everything beginning on my birthday. Can you imagine? Following the lean and hungry years, suddenly—beginning with that day—everything that could happen happened. Everything you could dream about.

"With the première of *Fancy Free*, everybody at the Philharmonic realized that I couldn't possibly continue. For many reasons, but mainly because Rodzinski couldn't tolerate it. I didn't see Rodzinski for a long time after his attempt to strangle me. Judson had told me to stay away. Much later I saw him again. I went to his concerts. We said, 'Hello.' But it was just that. He didn't invite me to his house, and no mention was ever made of the incident. I saw him last in Italy where, as you know, he died of a heart attack."

164

GUNTHER SCHULLER SOUNDS OFF

N.E. Conservatory chief's savage breast is unsoothed by the state of music

By Ralph Locke

Music lovers of all kinds — jazz people, post-Webern people, radical theater people, electronically synthesized sound people, mixed-media people — all you who were oppressed: Rejoice! You have a spokesman and a representative in the formerly tradition-bound halls of the New England Conservatory.

Just a year ago Gunther Schuller was inaugurated president of that august institution, and he's giving it the most thorough and healthy shakeup since it was founded by Eben Tourjee in 1867. Not that the Conservatory has any reason to be ashamed of its first hundred years. It has amassed a list of alumni of which any music school could be proud, and, at the same time, it has done yeoman service for the musical life of the greater Boston area.

What Gunther Schuller is bringing to the Conservatory is not a desire to break with the worthwhile aims of the last century but a rejuvenation of the innovative zeal which was the legacy of the school's founder.

The life of Gunther Schuller is an incredible story of how the musical Establishment can (or at least could) be brought to its knees by a boy who is driven by a desire to make music and to make it as he hears it. At the age of 12, he began to participate actively in music, joining the St. Thomas Choir School as a boy soprano and also taking up the study of composition, flute, and later the French horn.

He started composing at the age of 14 and developed so rapidly in his study of the French horn that in 1942, at the incredibly young age of 16 he accepted a professional position with the Ballet Theatre Orchestra. At 17 he became a solo French horn with the Cincinnati Symphony and the following year performed his own Horn Concerto with the orcestra directed by Sir Eugene Goossens. By the time he was 19, he had accepted a position in the Metopolitan Opera Orchestra, a post which he held until he resigned in 1959 (by that time he was solo horn) to devote more time to creative work.

His work as a composer has received growing recognition from musicians and musical organizations throughout the world, including notable commissions from the Chicago, Minneapolis (**Seven Studies on Themes of Paul Klee**), and New York Philharmonic (**Spectra, Triplum**) Symphony Orchestras, from the Elizabeth Sprague Coolidge (**Music for Brass Quintet**) and Fromm Music (**String Quartet**) Foundations, from the American Guild of Organists (**The Sacred Cantata — Psalm XCVIII**), and — most notably — from the Hamburg State Opera Company for his brilliant opera **The Visitation** (after Kafka's **The Trial.**)

Schuller's long association with John Lewis and the Modern Jazz Quartet has led him to compose many works for them as well as for such musicians as Ornette Coleman and the late Eric Dolphy. An absorbing example of Schuller's compositions in the "third stream" idiom (combining techniques of contemporary serious music and avant-garde jazz) idiom is his "Conversations", performed by the Modern Jazz Quartet and the Beaux Arts String Quartet in an album on Atlantic Records entitled **Third Stream Music.**

His analytical study **Early Jazz: Its Roots and Musical Development** was released this past April by Oxford University Press, the house which also published his book on **Horn Technique** in 1962. Frank Conroy of the **New York Times** called it "the definitive work" and added, "A remarkable book by any standard, it is unparalleled in the literature of jazz."

He has brought his conducting talent, especially for contemporary music, to the world's major orchestras — including Cleveland, Chicago, New York, the San Francisco Opera, the BBC, the Berlin Philharmonic, and the French Radio (O.R.T.F.), plus a brilliant performance of Ives' Fourth Symphony last year with the Boston Symphony Orchestra.

Schuller's success in so many areas of music has not prevented him from seeing how much the system has to be charged. On the contrary, the very fact that he educated himself outside of any educational institution has helped him to understand what kind of training is really necessary for a musician. In his speech at the Centennial Dinner, he addressed himself to this point:

"Forgive me for becoming autobiographical for a moment, but I do it only to make a point. I stand before you as one of the original dropouts. I do not have any degrees, and I do not have even a high school diploma. Now I'm not advocating this necessarily as a road to higher education, and I am aware of the fact that times have changed tremendously in the twenty-four years since I left high school. But I have the feeling I would not have been a very good music student in, for example, the rigid programs which allow for almost no electives, which some of our schools demand. What I am trying to say is that we must develop a new flexibility in our music education, in our programs, in our curriculi, to make room for the tremendous range in student and faculty types. We seem to be in the process of doing the opposite."

This appreciation of the urgency of today's problems in music and music education is present in Schuller's discussions of matters that would not be of concern to the usual administrator in the field of music education. But that is precisely why his ideas are proving such a vital, creative force at the Conservatory — because he is very unusual and certainly special. His all-encompassing love and concern for music in all its manifestations is evident in the following interview with this writer for **Boston After Dark.** His enthusiasm is boundless, his mind seemingly all-encompassing. An articulate spokesman for the Conservatory, for the contemporary composer, and for the perfoming musician, he also speaks very well hor himself.

Mr. Schuller, the state of music criticism in the daily newspapers seems worse than lamentable to many of us. As a composer and performer and as the president of a school which trains composers and performers, how sympathetic do you find the newspaper reviewers?

"As a principle, I rarely read reviews. Oh, I used to, but I soon realized that even favorable reviews are frequently stupid. If they like the work or the performance, it's usually for the wrong reasons. And most witers do not feel a responsibility for backing up their opinions.

"I think we must stop this madness!" —Gunther Schuller, on the excessive degree-consciousness in music education today. From his Centennial Address, Feb. 16, 1967.

"You know, there's a training program for music critics at U.S.C. The Boston **Globe** has been taking apprentices from that program — last year it was David Noble, this year it's Harry Neville — but it's rare to find someone who has the two necessary talents: a profound knowledge of music and a real flair for writing. And the fact that these qualities are rarely combined just means that there are also few qualified people to teach criticism.

"The fly in the ointment is that when a really competent, serious, and perceptive critic comes along, the newspapers turn him down for someone who can write with more journalistic glitter but is often less responsible. Look at Ben Boretz, the music critic in the **Nation.** The New York **Times** would never hire a man like that. No, they'd rather have a glib journalist like Harold Schonberg. The papers don't see that the sense of responsibility they profess to feel toward the news should extend to music criticism."

Mr. Schuller, your concern of intelligent criticism — for getting the message of contemporary music across to the public — seems to assume a communicative function for music in general. Would you agree with Tolstoi's famous definition of art as communication?

"Most definitely. I think that that is one of the responsibilities of today's composers — to keep the lines of communication open between us (composer and audience.) We are, after all, specialists in this field, and as such we should be welcoming the concern of an interested audience.

"I don't mean that we should aim for a mass public where 165 million people are all listening to Boulez or Babbitt. Our new lecture series on contemporary music is an example of how the Conservatory is trying to strengthen the lines of communication between the composers and a lay audience. Now some composers would just fluff such a series off But I find that most people are not narrow-minded and uninterested, . . . I mean the average reasonably intelligent, lively person who wants to stay in contact with the good things in life. If they're given half a chance, if a composed will meet them half way, they want to learn. If I've experienced it once, I've experienced it a thousand times.

"There are very few people with a real Wallace mind, whose minds are entirely closed — viciously closd — to new music. So we must keep trying to find opportunities to keep up communication. I always tell young composers (There are sixteen on the Conservatory faculty, a much-needed expansion, which was one of Schuller's first moves) that if they are not going to try to explain what they are doing when people who are genuinely interested want to know, then who the hell will? Either nobody, or Harold Schonberg in a negative way."

Why is there suddenly such an urgent need for explanation in contemporary music? Is the present situation of composition so unique historically?

"There is something unusual and probably unprecedented about the present situation. There have been two important breaks with traditional music in the last 50 years, and these precipitous advances are too much for the ordinary layman to absorb so fast. Somebody has to do some basic explaining.

"What is so reassuring is how positively people react and how much they understand when you put a little effort to reach them. But many composers don't even bother to take a layman's question seriously. After all, it shouldn't be an affront to the composer's ego if someone asks him. "What are you doing?" It's the same as if I asked a friend of mine who is, let's say, a geologist to explain what he's doing. I'm not ashamed to admit I am not expert in the field of geology ,and I would not expect a geologist to be affronted by my ignorance or inquiry."

And what is the function of a large performing organization like the Boston Symphony Orchestra in keeping open the lines of communication?

(Continued on page 8)

Gunther Schuller muses on music . . .

(Continued from page 6)

"The Symphony Orchestra has a very important responsibility in keeping programs challenging enough so that the audience's critical faculty and ability to **listen** will be kept alive — particularly if they are concerned about bringing in and keeping younger audiences.

"When we go to Symphony concerts, my teenage children always say, 'Daddy, I hope they play something modern today.' But exposure is necessary to keep this curiosity and interest going. The Boston Symphony, like most major Symphonies in the U.S., just does not give its audiences enough contact with contemporary music."

Isn't there anything you can do to help correct the situation, now that you're head of the Conservatory?

"Unfortunately, there is very little I can do in a direct way. Maybe a kind of neighborly influence. (The Conservatory building is just across the street from Symphony Hall.) Like our lecture series and our own concert programming, including the Artist Series. I mean we can try to set a good example, I suppose.

"But I realize that they have financial obligations and responsibilities and a certain "image" which they alone can solve and determine. There are people inside the organization who realize that the orchestra cannot afford, in the long run, to be just a museum for accepted masterworks. If an art museum has a few Picassos, at least they hang there all year. They can be viewed again and again. But a piece of music does not exist until it is performed. If the conductor an orchestra appoints is not prepared to lead the orchestra in contemporary works, then maybe it is failing in its obligation to its audience, its community, and to the art."

But if the orchestra is always in such tight financial straits, can they afford to take the chance that people will cancel their subscriptions?

"I doubt that many people canceled their subscriptions during the many years when (Serge) Koussevitsky (B.S.O. conductor from 1924 to his death in 1951) introduced so many new works. He in effect trained an audience. There are some conductors today who are still able and — of crucial importance — willing to do this. The audience in Boston however, has been allowed to slip into complacency in recent years. A change has got to come soon or else the Symphony orchestra as an institution will die."

Then it might be said that the B.S.O. and other orchestras following the same policies cannot afford not to submit to some fairly radical changes. Do you foresee that the same kind of change will be needed in the attitude toward music at American universities and in educational institutions like the New England Conservatory?

"They are largely already leading the way. Of course, universities and conservatories still have very different functions. The mastery of performance techniques is still the primary reason for a conservatory's existence.

"Musicology, on the other hand, is clearly a scholarly activity appropriate to universities. Composition, on the other hand, fits equally well into both. Princeton and Harvard, for example, both have excellent composition departments, but they are necessarily different from the conservatories in their approach to composition, because they are not centered around a constant atmosphere of performance. This makes university composition departments very special — just special, not necessarily better or worse.

"At Harvard there is a perhaps purposeful separation of the performing organizations from the department. Of course, this may be once again the choice of the upper echelons, not of the department. I would say that there is a profound effect on composition and other aspects of music study at universities when these subjects are removed from the performance realities. Fortunately, there are some university music departments which combine the best of both worlds, the conservatory and the university. This is what we should aim for."

This, then, is the president of the New England Conservatory — vibrant, dynamic, and passionately concerned with understanding the complex interrelationship of music, the individual, and the society. He is an inspiring teacher precisely because he is such an eager student and observer.

He is presenting challenge upon challenge to the faculty and students. Not only has he hired new teachers, but he has turned the curriculum inside out in his search for the kind of courses which will be both flexible enough to accommodate the strengths and interests of the individual students and to make them relevant to their careers as musicians and their lives as active members of a growing, changing society.

He has initiated the Artist Series — in which superb performers not only give concerts but speak to the students the following morning — and took the wonderful "Music from Marlboro" people away from the B.U. Celebrity Series. The concerts by the Conservatory's own students and faculty (notably the Symphony Orchestra under Frederick Prausnitz) are better and more varied than ever, and they are still free. Unfortunately, public response to all the concerts sponsored by the Conservatory is still woefully slight — especially regretful in view of the concerts' high musical quality.

The plea with which Schuller closed his Centennial Address is especially appropriate here, and — for the sake of the future of music — we should take it to heart in a sense perhaps even more inclusive than Schuller himself intended it.

"I realize very well that it is one thing to design an abstract blueprint such as the one I have just offered. It is quite another thing to infuse this abstract with life, to make it a consistently productive force. There is only one way in which that life can be instilled in such a blueprint: and the key to that is quality — quality of faculty, quality of student. And here there is no room for compromise. Idealism does not thrive on compromise, nor does quality. And to the extent that it is possible for me to achieve this quality in a humane way, I will pursue that goal.

"But I am not so foolish as to think that I can do this alone. I will need help, your help — you who are devoted to the concept of the conservatory, the venerable tradition it represents, and who are particularly devoted to **this** conservatory at 290 Huntington Avenue. I ask your help and support, be it spiritual, financial, ideational, or moral. I welcome it all, and I trust that we will someday all be proud of the results of this joint effort."

BOSTON AFTER DARK
BOSTON, MASS.
Weekly
DEC 18 1968

165

SR: RECORDINGS

45 **Ozawa in Transit** by Robert C. Marsh

48 **The Year of No Show**

49 **Tape Today** by Ivan Berger

49 **Reel-to-Reel, Cartridge, or Cassette?**

50 **The Cassette and Its Content**

51 **The Tape Equipment Market**

56 **Recordings in Review** by Irving Kolodin

58 **Recordings Reports I:** Orchestral LPs

59 **The Ultimate Pop Experience** by Ellen Sander

60 **Recordings Reports II:** Miscellaneous LPs

61 **The "Great Recordings" Revisited** by Roland Gelatt

64 **Letters to the Recordings Editor**

Seiji Ozawa—"His right to lead has been made clear to the most critical of juries . . ."

OZAWA IN TRANSIT

by ROBERT C. MARSH

Seiji Ozawa sat on the terrace of the country club, idly spinning an ice cube in a half-glass of Campari and soda and watching the shadows lengthen on the elegantly kept greens of the golf course he didn't have time to use. "Six days," he said. "Six days I have stayed here, and not once has there been time to play golf. Last year I was lucky. I managed one game. But this year is bad. Never a day off."

Summer 1969 at the Ravinia Festival, where he returned with the ad hoc title of principal guest conductor (after resigning as music director in 1968), meant a hectic fortnight of six different programs with the Chicago Symphony and three all-day recording sessions for EMI. Moreover, within forty-eight hours of the close of his Ravinia chores, Ozawa was to be in Salzburg to begin piano rehearsals for a new production of *Così fan tutte* that would be his debut conducting opera in a theater. He might get some rest on the plane, he thought, but it would be a little late to play golf.

Ozawa, who passed his thirty-fourth birthday September 1, has securely grasped a role that thousands of musicians hope vainly to achieve. He is a conductor of international stature.

The 1969-70 season finds Ozawa in transit. "I wanted a year when I could get some rest," he observed ruefully, his eyes still wandering to the first tee. He thought of a few carefully selected engagements to provide a graceful transition from the Toronto Symphony, which he led from 1965-69, to the San Francisco Symphony, where he will become music director in the autumn of 1970.

"My plans did not go so well," he observes. "One thing is good. I will have to do no planning, no administration," both tasks he finds disagreeable necessities. "But there is much travel, much work."

Following Salzburg he began a period with the New York Philharmonic when, on August 30, he took over the orchestra from Karel Ancerl at the Meadow Brook Festival to direct the remaining seventeen concerts of its recent transcontinental tour and to direct its opening concert on September 23 in Philharmonic Hall. Then there are dates in Cleveland, Boston, and Paris before he returns to Japan in December for two months, at least five weeks of which are (momentarily) a holiday. A trans-pacific move follows to San Francisco, which he already considers home, where he will lead six weeks of Josef Krips's final season.

"I have bought a house in San Francisco," he adds. "I have been very lucky about houses. In Toronto, I lived right in the center of the city, surrounded by trees and green things. It was very nice. But the San Francisco house is so beautiful, by Twin Peaks, nearly to the top, not all the way to the summits but almost, with the Golden Gate Bridge here and the Bay Bridge there. . . . Ah!" One might guess he was seeing it in his mind's eye, perhaps sadly, as it would be weeks before he could return there, even for a moment.

The vision passed. Ozawa went on. "It is a simple house, unpretentious. After all, Vera, myself, we are only two people. We don't need a fancy house. But now everything has been sent there. I have a real base."

Although Ozawa would like to retain some sort of affiliation with the Chicago Symphony ("It is so great an orchestra, so wonderful to work with musicans like this"), his place at Ravinia has been filled (by István Kertész), and his new obligations as joint artistic director of Tanglewood (with Gunther Schuller) beginning in 1970 limit his potential activity at another summer music center. Like it or not, he has passed a milestone, leaving behind one phase of his career as he enters another.

His "great sentiment" for Ravinia is undoubtedly real. It was, after all, Ravinia that in 1964 first gave Ozawa the title of music director, and it was in his Ravinia years that he added a great deal of music to his repertory. Indeed, he entered the life of the orchestra at a time when it was beginning to feel disenchantment with its winter boss, Jean Martinon, and was all the more willing to respond to its summer conductor with vitality and enthusiasm. There were quite a few occasions, during the mid-Sixties, when Ozawa got consistently better results on short rehearsal than Martinon managed with more extensive preparation.

There was a time, about 1965, when Ozawa could play golf frequently and wind up a weekend evening in Chicago's Old Town, listening (as he still loves to do) to folk, jazz, or rock, or indulging his passion for Italian food. Driving in from Ravinia, he was a youth in a white Mustang convertible, the focal point of a group of laughing friends. Even though he and the band might exchange salutes as he entered a favorite jazz emporium, he was self-effacing, modest, relaxed, the anti-celebrity, the antithesis of the maestro stereotype. Yet one might recall that earlier in the day he had been conducting Xenakis on a rehearsal schedule that would make a senior colleague blanch.

Kinshi Tsuruta, biwa, and Katsuya Yokoyama, shakuhachi; with Ozawa conducting—"It was crazy, . . . I understood nothing."

Ozawa still drives the white Mustang, but it rarely goes to Old Town anymore. Now a slightly road-worn vehicle with the cosmopolitan emblems of Ontario plates and a large Japanese umbrella stowed between the seats (the latter a sun-dodger for Ozawa's radiant bride, Vera), the car is a shuttle bus from job to job. Ozawa's hairstyle changes regularly, but he still dresses in loose shirts, wash pants, and espadrilles. Making his rounds from rehearsals, recordings, and concerts, he totes a slightly dressed-up duffel bag in which a leather baton case, scores, and quantities of clothing—wet and dry—are stuffed with a nice disregard for the conventions of packing. The duffel bag is a step toward elegance. Many recall when its predecessor was a paper shopping bag from Woolworth's.

What is it that has made this slight young man from Hoten an international celebrity at an age when many of the greatest conductors of the past were fortunate to have achieved recognition in a single country?

Among the ready answers are: improved communications, modern press-agentry, a world-wide shortage of fine conductors. But these factors apply equally to many young musicians whose reputations are not equal to Ozawa's. Why is it Seiji Ozawa who succeeds?

Watch him at work and the reasons become clear. He is an extraordinary musician and, equally to the point, he is one of the few conductors of his generation to have served an apprenticeship comparable to that which gave the world Toscanini, Walter, and Szell.

Anticipating the Salzburg *Così*, Ozawa remarked how pleasant it would be to rehearse an opera cast from the piano, "knowing that this time I get to conduct the performance, too!" As a teen-ager in Japan he worked regularly with three opera companies, teaching singers their roles. "Then when they were secure, and everything was going very nice, the conductor would take over and the performance belonged to him."

The fact of Ozawa's musical talent was established in childhood, but his parents tried to interest him in traditional Japanese instruments. It didn't work. His clear inclination was for the piano. Although dedicated to the cause of Japanese music, he can find it as perplexing in some respects as any Westerner can. Thus, when Takemitsu's *November Steps* first came to him in score, he found the writing for the biwa and the shakuhachi soloists quite incomprehensible. "It was crazy," he recalls. "I understood nothing, so when I went back to Japan I went to the places where these instruments are played, I studied them carefully, and then I saw what was meant."

In 1951, when Ozawa entered the Toho School of Music in Tokyo, the Western tradition in Japanese music was a mixture of older Central European models and the influence of the American occupation. Ozawa's Americanization, at least in its superficial aspects, came easily. A ten-year-old when the war ended, the Japan Ozawa knows as an adult was shaped by the MacArthur regime, and (like many Japanese) he has high regard for the memory of the general, although he is also sympathetic to the need for continuing changes in Japanese society. In 1959 (at twenty-four) he was recognized as the outstanding young Japanese musician of the year, a composer-pianist who had already appeared professionally as a conductor in his homeland.

Early that same year, Ozawa set off for Europe with little money, no friends or allies, and a severe language problem. By autumn he had won the International Competition of Orchestral Conductors at Besançon, France. At age twenty-five, he was directing the Boston Symphony as a Koussevitzky Scholar at Tanglewood, and the following year took him to Berlin as apprentice conductor to Herbert von Karajan. In 1961 he was back in Japan, first as assistant conductor-elect of the touring New York Philharmonic, and then as guest with Japanese orchestras. The next season was spent in New York as a Bernstein aide, but guest engagements started coming along. (One of them was with the San Francisco Symphony.) He was starting to get around the musical map in the United States, but the date that promised the most came in July 1963, when Georges Prêtre fell ill and the Chicago Symphony needed a conductor fast for the Ravinia Festival. Ozawa accepted, won the support of the orchestra in rehearsal, and conquered the audience in the concerts. It was a clearcut triumph for the twenty-seven-year-old guest.

A few weeks later, when Walter Hendl resigned, Ozawa became the new music director. To the suburban dilettantes who ran the festival, he was talented, attractive ("cute" if you wanted to use the term), and very promotable. Moreover, there was some misapprehension that he would permit the senior trustees to dabble in artistic affairs. Ozawa played it cool, with the

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SATURDAY REVIEW
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SEP 27 1969

166.

Japanese skill in polite negotiation, but he had the courage to face up to the board and assert the authority of his position. After years in the doldrums, Ravinia began to be exciting in a variety of ways, but never more consistently than on Sunday afternoons when Ozawa offered a series of new and unfamiliar works to a public that had been stuffed full of symphonic staples.

What made everything possible, from Ozawa's initial success to his most imaginative innovations, was an exemplary baton technique that made the conductor's intentions explicit in his beat. Ozawa never could have succeeded as a talking conductor. The language barriers were too great. It was the clarity and precision of his leadership, his ability to make use of the universal, nonverbal qualities of music, and to translate a performance into sung phrases and movement, that won the day and saved him, even when rehearsal time was short and he was obliged to take risks.

For example, one August afternoon in 1968, with some twenty minutes rehearsal time remaining, he turned to the orchestra and observed calmly that "we still have some things to do." The things were the Beethoven Fifth Symphony and the Schubert *Unfinished*. Ozawa rehearsed the first work for twelve-and-a-half minutes and the second for seven. About thirty seconds were lost in the transition. After the evening performance (a good one), Ozawa recorded both scores and Mussorgsky's *Night on Bald Mountain* in a day-long frenzy of music at Orchestra Hall. The final master tape contains a finished performance by a great orchestra.

No one chooses to do it this way, but, with the Chicago Symphony, it need not be too dangerous. The men were completely familiar with the music, and there are advantages in not boring them with needless preparation. Put on their mettle, they will pay closer attention and feel a need to respond to the challenge, especially with a leader they respect as they do Ozawa. There are really two problems. First, the conductor must not make a mistake, for the players are going to be following him closely, even into disaster; and secondly, he must make that brief rehearsal the proper musical and psychological stimulus for the evening to follow.

Ozawa began with the opening bars, of the Beethoven Fifth, explaining (and illustrating) how he was going to beat the *fermatas*. The orchestra got that fast. "Repeat!" he added, and the men got that too. The oboe cadenza was run through "for me," as he put it, and the

(*Continued on page* 63)

Ozawa in Transit

Continued from page 48

passage into the coda was played. The second movement was untouched. Ozawa launched the men into the third movement with a surge of vitality, but soon began shouting cues to skip ahead. A few firm baton strokes set the character for the finale. There was a warning "here the repeat was not to be observed," and the rehearsal was over.

On this foundation Ozawa secured a performance. Six days later, when the men reported to Orchestra Hall to record the work for RCA, the performance was still there—and they were fresh, interested, and ready to participate fully in developing the potential. Hearing the first playback, Ozawa was immediately self-critical, and his words of thanks began to be intermixed with such phrases as "I was wrong," or "Here we must. . . ." The men only needed the guidance, and a new idea was generally fully realized on the first try. Now Ozawa was doing what he could not do in his brief rehearsal, departing from the familiar to implant his own distinctive thinking on the final product.

Once more, I was thinking of Walter and Szell. In a pinch, they could provide an acceptable Beethoven symphony in next to no rehearsal. But who of Ozawa's generation, other than himself, could be trusted with the assignment? Few, I think. Very few. For here technical security, depth of musicianship, and a sure sense of style are uppermost, and, when the pressure is on, these things cannot be faked. In Ozawa's case, no faking is necessary, and this is why his players respect him. He leads because his right to lead has been made clear to the most critical of juries.

No enterprise involving a stageful of musicians can be without some personality conflicts, and Ozawa knows this. Thus, while concentrating on a desired effect ("I try again, I must try. . . ."), his ear can pick a single malefactor out of the strings ("One reason it is not right is that someone takes off his mute too early . . ."). Ozawa is not listening to his internal, idealized performance, but is acutely focused on what the men before him are actually doing.

In five years of fairly regular conversations with Ozawa, I have come to the conclusion that he is an easy person with whom to work but a difficult person to know well. His relaxed approach, his seemingly impenetrable cool, his total lack of pretension or egotism all make superficial exchanges easy and pleasant. He is obviously a genuinely polite, considerate, and understanding person, quite apart from any social or cultural factor.

But behind this facade of good manners there is obviously a lot going on, and the character of that process is not always easy to judge. Indeed, the point of the good manners appears, at times, to deny you the raw materials needed for such judgment. Thus, paradoxically, this young conductor, who seems so friendly and accessible, preserves what probably must be called his spiritual privacy more successfully than many of his senior colleagues, who are aloof, self-revealing autocrats in their personal contacts. Ozawa shows no sign of wishing to be an autocrat, no desire to be a celebrity.

"Professionally," he observes, "I am a very cosmopolitan person. I play the music of many countries to audiences all over the world. But personally, I am still very Japanese. I realize this, and I have no wish to change." Again, of course, he is being polite.

Ozawa will praise a work of music, the musicians he leads, and his colleagues, but I have no recollection of his ever praising himself. (This, too, I suspect, comes under the heading of bad taste.) To speak of his Fifth (rather than Beethoven's) would be offensive to him, I am sure.

Is there, I asked facetiously, an Ozawa sound?

"No," he replied. "Only the composer's—at least for now. I may change as I grow older." Smiling, he added, "I may become more limited."

Yet the fact that he would indulge in a quip such as that is further evidence of change. You can see it as well in his rehearsal technique, which has become more direct. In the past, he tended to avoid straightforward criticism of a player's work. It was very Japanese and indirect: Was his tempo too fast, the material faulty, the beat unclear? Now, especially when on deadline, he will say it flat out—"You are too loud," "That is the wrong note," and so on—without, one must add, the slightest hard feelings from the ensemble, which has heard these phrases before from other conductors.

Perhaps a key to his success is his sense of the paradoxical. "An orchestra, after all," he says, "is a very unnatural thing. An impossible thing, almost. A musician naturally wants to play alone, or in a group where he can be heard, appreciated, and still express his individuality. This is why *Così fan tutte* is so marvelous—chamber music for 100 musicians. But for so much music, the musicians must submerge themselves into an orchestra to make the necessary sound and let one musician tell them how to play. Whenever it goes well, I am happy, because it is surprising that it ever works at all."

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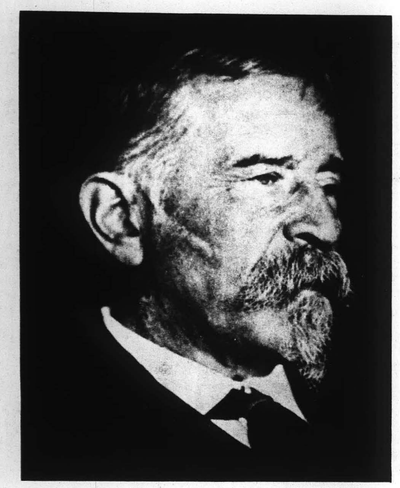
HENRY LEE HIGGINSON



Henry Lee Higginson, founder of the Boston Symphony Orchestra, died fifty years ago on November 14 1919. Shortly after his death The Atlantic Monthly *published an appreciation by M. A. DeWolfe Howe, himself a Trustee of the Orchestra, entitled 'A great private citizen'. The following paragraphs are reprinted from that article.*

Henry Lee Higginson was commonly designated 'the first citizen of Boston' — and so justly that no second citizen stepped at once into his vacant place; but, not even a native of New England, he was born in New York, November 18 1834. He was a pre-eminent son of Harvard, but studied at the University for less than a single year, the freshman year of the class of 1855. He was best known throughout the country as a patron of music and education, as the 'founder and sustainer' of the Boston Symphony Orchestra and a liberal benefactor of Harvard; he was a Puritan at heart, and in his daily life a hard-working, hard-headed man of affairs, deeply immersed in intensely practical matters, a member of an important financial firm, a director of powerful corporations. For approximately forty years he held a conspicuous place in the public eye; but he never held public office. It was as a private citizen, a great private citizen, that he did his far-reaching work for his community and his country.

Major Higginson, who was in reality brevetted Lieutenant-Colonel, U.S.V., before the end of the war 'for gallant and meritorious services', and might naturally have gone through life 'Colonel Higginson', was forty-seven years old, when, in 1881, he established, out of resources acquired by his own industry and intelligence, not through inheritance, the Boston Symphony Orchestra, and committed himself to maintaining it by means of resources still to be acquired on the same terms. This work lasted for thirty-seven years. It would have been an impossible task but for certain personal endowments, native and cultivated — courage, unselfishness, a capacity for public friendship, and a pervading sense of whimsical humor, that surest companion to a true sense of relative values. These gifts were not suddenly bestowed at the age of forty-seven. They grew out of his inheritances, his boyhood, and the maturing experiences of his earlier manhood.

When he was a boy at the Boston Latin School, he took his part with a fierce energy in the snowball fights on Boston Common. Henry Adams, in his *Education*, recalls the battles between the Latin School boys and all comers on the Common, the trick of inserting stones in snowballs, and his own depression one day at 'seeing one of his trustiest leaders, Henry Higginson — "Bully Hig", his school name — struck by a stone over the eye, and led off the field bleeding in rather a ghastly manner.'

His college career was cut short before the end of one year by a weakness of his eyes. This did not disqualify him for business, and for several years he was employed in the counting-house of S. & E. Austin, a well-known firm of Boston merchants. But 'Trade,' as he wrote from Europe to his father in 1857, 'was not satisfying to the inner man as a life-occupation.' Having gone abroad, in 1856, without definite plans, he soon found himself bent on the serious study of music. 'If I find that I am not profiting at all by my work,' he wrote to his father, 'I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, "What is to come of it all if successful?" I do not know. But this is clear. I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life. I can then go with satisfaction to my business, knowing my resource at the end of the day. It is already made, and has only to be used and it will grow. Finally, it is my province in education, and having cultivated myself in it, I am fully prepared to teach others in it. Education is the object of man, and it seems to me the duty of us all to help in it, each according to his means and in his sphere.'

These were thoughtful and prophetic words to proceed from a youth of twenty-three. A letter written to his father in the same year contains another significant bit of self-revelation: 'What is money good for, if not to spend for one's friends and to help them? You've done so all your life — let me do so too, when I can, for it is in me (I have always known it) to be a close man, a miser. I know about this.'

For about four years the young man remained in Europe, at first preparing himself, — chiefly in Vienna, — by hard study of the piano, singing, and composition, for such possibilities as a musical career might open to him, and afterwards adjusting himself to the necessity of abandoning it. This was the direct result of over-exertion. A headache that lasted for three days drove him to a barber, who let blood from his left arm to relieve his suffering. He returned to his piano practice too soon after this experience, and disabled his arm, as an eminent physician assured him, permanently. 'I came home,' he wrote, 'and swore like a pirate for a day; then, coming to my senses, I decided to sing away, study composition, etc., hard, magnetize, and await the result. . . . I've hurt myself many times by doing things which other people avoid as a matter of course.'

While reconciling himself to his disablement, and to a growing realization that his musical gifts were not such as to make him a musician of the first order, he supplemented his personal economies by giving lessons in English. Some months before returning to America in November of 1860, he wrote to his father, who must have wondered at his protracted absence from home, confessing the disappointment he had met, and adding, 'If you consider the whole thing and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay.'

Long afterwards, when the orchestra he founded had been established in Boston for more than twenty-five years, he wrote to an old friend who had advised him wisely at its origin, a letter which confirmed the modest estimate he had made of himself as a musical student in Vienna, and at the same time revealed, in his words about Beethoven's Third Symphony, an appreciation of music, and a response to its appeal, which were a life-long justification of his early studies. Thus, in part, the letter runs:

'A few words about our talk last night. Of course I loved music, and therefore studied it — and found no talent whatsoever.

'We young folks used to consider the problems of life, and the rights and needs of men and women, and the injustices of both, also the need of refreshment and not of luxuries or even comforts. And it seemed to me that we of the young beautiful country should and could have music of the best. Hence my hopes and efforts, both for the sake of art and the sake of humanity. Do you see? But talent, or even keen perception of musical talent in others, I have little or none; nor have I ever found talent for anything, except power of work, and of recognizing friends of the best, and the enormous value of them to me. It is all second or third class, and I've been built up and lifted up to a wrong place by friends.

'As to the "Eroica", I had meant to tell you how I felt about it, but it opens the flood-gates, and I can't. The wail of grief, and then the sympathy which should comfort the sufferer. The wonderful funeral dirge, so solemn, so full, so deep, so splendid, and always with courage and comfort. The delightful march home from the grave in the *scherzo* — the wild Hungarian, almost gypsy in tone — and then the climax of the melody, where the gates of Heaven open, and we see the angels singing and reaching their hands to us with perfect welcome. No words are of any avail, and never does that passage of entire relief and joy come to me without tears — and I wait for it through life, and hear it, and wonder.'

The dreams of youth and the realities of old age — for Major Higginson was nearly seventy-five when he wrote this letter — have not often stood in a closer relationship.

When he returned to the United States late in 1860, realities were soon to supersede the dreams. Within six months Sumter was to fall, and the mettle of individual Americans to be tried. Henry Higginson met the test by immediate participation in the forming of the Second Massachusetts Regiment of Infantry, begun April 18 1861. A remarkable group of young men joined in this undertaking, and became officers of the regiment. The name of Robert Gould Shaw typifies the quality of them all. It was a band of chosen spirits, aflame with the ideals for which a war is most nobly fought; and it was entirely characteristic of Henry Higginson that his friendship with these men entered into the very warp and woof of his army life, and permanently influenced him. A passionate devotion to his country may fairly be counted the controlling motive of all his years. With it was inextricably interwoven a passionate devotion to friends. Indeed, he seems to have conceived virtually all the relations of life in terms of friendship. In his attitude toward his country, his city, his college, even toward the art of music, there was something intensely personal — just as there was in his dealings with individual men and women. It was in blended patriotism and friendship that he made his two chief gifts to Harvard College — the Soldiers Field for athletic games, the Harvard Union for social intercourse. He set up on Soldiers Field the names of six soldier friends, and said about them to the students of Harvard College: —

'Now, what do the lives of our friends teach us? Surely the beauty and the holiness of work and of utter, unselfish, thoughtful devotion to the right cause, to our country, and to mankind. It is well for us all, for you and for the boys of future days, to remember such deeds and such lives and to ponder on them. These men loved study and work, and loved play too. They delighted in athletic games, and would have used this field, which is now given to the College and to you, for your health and recreation. But my chief hope in regard to it is, that it will help to make you full-grown, well-developed men, able and ready to do good work of all kinds — steadfastly, devotedly, thoughtfully; and that it will remind you of the reasons for living, and of your own duties as men and citizens of the Republic.'

An older man does not wholly improvise thoughts of this kind. He brings them out of an experience like war because he takes a great deal into it. As a young officer Henry Higginson took into the war a full measure of enthusiasm and energy. He worked hard at recruiting and drilling his men before they went to the front. They recognized a fighter in him, and liked him. One day he overheard a soldier swearing in the ranks, and checked him, saying, 'If there is any swearing to be done in this company, I will attend to it.' No doubt he did, and by means of the vigor it implied stiffened the discipline for which he was responsible.

While the young officer was imparting discipline after this fashion, he was also acquiring his own experience of it. The infantry regiment he had joined at its inception went to the front in July 1861, when he was promoted from second to first lieutenant. In October he was transferred from the Second Massachusetts Infantry to the First Massachusetts Cavalry, formed in September, and received a captain's commission. In his brief infantry experience he saw no battle, but was much engrossed in the routine duties of soldiering. With the cavalry, which had by degrees to disprove its inferiority to the mounted forces of the Confederacy, his fighting began. It continued through the Antietam campaign, in the autumn of 1862, through the winter months before Fredericksburg, and the spring campaign of 1863 in Virginia. On June 17 it came to an end, at the beginning of the battle of Aldie, when Major Higginson, sent to recall a fellow officer, Captain Sargent, who had gone beyond the point to which he had been ordered to advance, followed him, in the zest of an unexpected fight, and found himself and his men overpowered by superior numbers. His horse was shot under him, and in the hand-to-hand encounter that ensued he was wounded by pistol-shot and sabre-cuts, one of which left a scar on his face for life. When he recovered consciousness, he contrived to save himself from capture, but the wounds he had received incapacitated him from any further active service. As soon as he could do anything, he made himself useful again in recruiting, and for a brief time served on the staff of General Francis C. Barlow.

He would himself have been the first to say that his war-record was not exceptional. The passionate spirit of patriotism in which it was rendered, and his communion in that spirit with noble young contemporaries, many of whom gave their lives for the Union cause, left their indelible marks upon his character. Like many another fighter against disunion, he gave to the reunited country in its entirety the same devotion through life that he had given to the cause of the North in his earlier years, and again and again spoke of the men against whom he had fought as only a chivalrous foe could speak.

Of women in general, and especially of their high place in the true partnership between man and wife, he was the unfailing champion. His own marriage, with a daughter of Louis Agassiz, about six months after his disabling fight at Aldie, placed him in a rarely harmonious domestic relation which to the end of his days afforded the basis of happiness, sympathy, and co-operation in which all his other relations were rooted. Through this marriage, moreover, his intimacy with his brother-in-law, Alexander Agassiz, his classmate in college, became so close as to count among the positive influences of his life, with notable results both in affairs and in thought.

Yet it was from his comrades in arms that the incentives to the citizenship he practised were primarily derived. Even before the war one of them, Charles Russell Lowell, a kinsman with whom he was in the closest sympathy, had revealed in a letter to their common friend, John C. Bancroft, son of the historian, the attitude toward life which their little circle of idealists was taking. 'Last February,' he wrote from Rome in 1857, 'when Henry [Higginson] joined me in Florence, we laid our heads together to get you across the water; as a preliminary standpoint we concocted an extensive plan of migration, you and Jim Savage and Henry and I were all to move to Virginia or somewhere — we were to cultivate the vine and the olive, to think none but high thoughts, to speak none but weighty words, and to become, in short, the worthies of our age.'

After they had 'moved to Virginia' several years later, for a purpose then quite unforeseen, the future took on a new aspect, and Lowell, who had discovered 'a thorough born merchant' in his friend Higginson while they were traveling as youths together in Europe, wrote to him in the last year of the war, 'I hope, Mr Higginson, that you are going to live like a plain Republican, mindful of the beauty and the duty of simplicity. Nothing fancy now, Sir, if you please. . . . I hope you have outgrown all foolish ambitions and are now content to become a "useful citizen." . . . Don't grow rich; if you once begin, you will find it much more difficult to be a useful citizen.'

The attempts to attain independence were at first unsuccessful, both in an oil-venture in Ohio and in a cotton-planting enterprise in Georgia, an experiment in which a patriotic motive played an important part. With his joining the firm of Lee, Higginson & Co., in Boston, in 1868, more prosperous days began to dawn; but it was only after thirteen years of hard, self-denying work that he found himself in a position to carry out a purpose he had long been forming, the establishment and maintenance of a great orchestra which should give to the people of his own city and country music of the same supreme order of merit as that which had nourished his spirit as a young man in Europe. This was essentially a patriotic purpose, conceived in the desire to enrich the life of his own beloved country. Music, as he had long before written to his father from Europe, was his province in education. Long afterwards he quoted the words that Fanny Kemble had once spoken to him: 'Life in the United States is hard and dry. Your country is a great cornfield. See that you plant flowers in it.' Still later he amplified the same thought in saying, 'This beautiful land is our workshop, our playground, our garden, our home; and we can have no more urgent or pleasant task than to keep our workshop busy and content, our playground bright and gay, our garden well tilled and full of flowers and fruits, our home happy and pure.' It was precisely for these objects that he established the Boston Symphony Orchestra in 1881.

At that time public benefactions of this general nature were far less familiar than they have since become, and such a benefaction in the realm of music was wholly original. The endowed or privately supported orchestra is now an accepted institution in many American cities, and this is so in large measure because of the pioneering example set by Mr Higginson. The value of that example lay by no means only in the spectacle of large annual expenditures, the fruit of annual earnings and income which might otherwise have been employed in the rolling up of a modern fortune, but also in the devotion of personal energies to an immensely difficult and complicated task. How exacting this task was, — in the selection and judicious handling of conductors, to say nothing of the whole company of highly temperamental persons who constitute the orchestra; in dealing with the *genus irritabile* of soloists and with a public sometimes only a little less difficult, — few could realize. Humor, patience, a decisive will, an infinite desire to serve his generation carried him over many rough patches of the long road. At the very end of it, when he had carried on this work with increasing success for thirty-seven years, the tensity of war-time feeling and the sorrow that came from clinging too long to the trust he had placed in one who proved unworthy of it, imposed a burden he could no longer bear, and, broken by the bitter experience, he committed to other hands the institution he had created. But on the very last day of his life he found occasion to deplore the course of a contemporary who had recently bequeathed a great fortune to a worthy object, on the ground that his wealth might have been doing good through many years of its accumulation, and to pity him for having missed all the fun of spending it for others.

When Mr Higginson wrote an article, 'A Word to the Rich', for the *Atlantic* nine years ago [1911], he began and ended it with this quotation from the gravestone of Edward Courtenay, Earl of Devonshire: —

What we gave, we have;
What we spent, we had;
What we left, we lost.

There was his whole philosophy of riches. His practice was itself a hint to the rich, for his constant refusal to count the cost in what he did for others was offset at every turn by the little severities he imposed upon his own mode of life. 'I look at fifty cents myself,' he wrote in a private letter soon after the war broke out in Europe, 'and think whether I will take a carriage or walk. Indeed I nearly missed my train on Sunday because I did not take a carriage. There is something about "the spigot and the bung" that applies to everybody.'

Personal indulgence of any kind was as alien to him as to his Puritan forebears. 'Puritanism!' he wrote to a friend in 1889; 'the older I grow, the more I incline to their ideal, and the luxury and the wastefulness and a thousand things send me that way — in thought, though hardly in deeds and living perhaps.' It could not have been entirely from the Puritans of tradition that he derived, for example, his interest in schemes of profit-sharing. It was a cardinal principle of his economic creed that the wage-earner should have 'a larger piece of the pie'. The same sympathy which prompted this feeling kept him youthful to the last, drew him and his young associates, in business and friendship, together, and placed him constantly with those whose eyes were turned toward the sunrise.

His personal presence truthfully bespoke the man within. Compact of stature, visaged with distinction, military in bearing, alert and vigorous, forthright and staccato of speech, both in public and in private, he visibly embodied the qualities of utter fearlessness and honesty, joined with a fortunate capacity for quick and righteous anger. These qualities, moreover, were not wholly unrelated to a human and endearing tendency to make impulsive mistakes. But they stood in an equally close relation to a definite gift for bestowing and winning affection. To a remarkable degree his letters spoke with his living voice. Nothing of good or evil fortune could befall his friends without his writing to them, briefly or at length, in terms appropriately compact of sympathy and humor. His good letters were not the product of accident, for he had a theory of letter-writing which he once communicated to a business associate as follows: 'You sit down and visualize the person you are addressing; you dictate exactly as if he were present; you watch the changes in his face and anticipate his replies. You go through it and cut out all the adjectives and adverbs; then you probably have a good letter.' A point of his own practice is not enumerated here — namely, the addition of a postscript in long hand, to almost every type-written letter, making it even more personal than it was before.

There is much, very much more that might be said. From the many fields of activity of this great private citizen — fields of business, education, art, friendship, and public service privately rendered — instances innumerable might be drawn to illustrate the living out of his avowed belief that 'there seems no other outcome, no other foundation for a happy mankind, for civilization, than a full, generous, wise use of our powers for the good of our fellow men, and a happy forgetfulness of ourselves.' But this is far less a memoir than a suggestion, a turning of consideration to the immediate meaning of such a life as Major Higginson's.

When the eighty-fifth birthday he did not quite attain was drawing near, and some observance of it had been proposed to him, he wrote to a friend: 'I've had only too many kind words of praise for doing my duty, and only my duty, as my eyes and those of dear, dead friends saw it. The simple tale — that he tried to fill up gaps and sought to bring sunshine into the lives of his fellow men and women, that he usually kept his word, given and implied, and that he worshipped his country and had the very best and most far-seeing of friends — is the whole story.'

Thus in retrospect he saw his life. To others it may stand pre-eminently, as these pages began by suggesting, for the possibility of sustaining from youth to old age an idealism born in time of war. This central meaning of it was richly symbolized at his burial. Into and out of the academic surroundings of a college chapel the veteran soldier, the indomitable lover of righteousness and beauty, was borne in the uniform of his army days, his sword at his side; and over his grave the 'grieving bugle' sounded its martial note of farewell. For his country and its ideals he enlisted in the war of more than half a century ago. The enlistment proved to be for life. He believed with all his heart that the young men of this later day were the true spiritual sons of their fathers. It is for them, in the light of such a life as his, to justify this faith of the older generation.

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RCA RECORDS

EIGHTY-NINTH SEASON 1969-1970

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MICHAEL TILSON THOMAS *Assistant Conductor*

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concertmaster
Charles Munch chair
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
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Ralph Pottle

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Roger Voisin
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timpani
Everett Firth

percussion
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assistant timpanist
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harps
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Spencer Larrison
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Tokyo Chamber of Commerce Building
14, 3-chome Marunouchi Chiyodaku
Tokyo, Japan

NEW MEMBERS OF THE ORCHESTRA

Ramon Scavelli

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BOSTON SYMPHONY
PRESS COVERAGE
1969-1970 Season

I

PERFORMANCE ANNOUNCEMENTS AND REVIEWS

A SYMPHONY HALL CONCERTS (Wm. Steinberg directing, unless otherwise indicated)

	Dates and Series of Concert						Page NO.	
	Fri-Sat	Tues A	Tues B	Cambr.	Thurs A	Thurs B		
Sept.	26-27	30			Oct. 2		2	
Oct.	3-4		14	7			8	
(Thomas)	10-11	28					10	55
	17-18						13	
(Giulini)	31-Nov. 1		4				15	
Nov. "	7-8	11					17	
(Ozawa)	14-15						18	
"	[illegible]	[illegible]		18	20		20	59
"	21-22	25					21	61
(Leinsdorf)	28-29		Dec. 2				23	62
Dec. "	5-6			16			24	64
(Thomas)					18		25	66
	19-20			30			26	67
Jan.	2-3	6					27	67
	9-10					8	29	68
	PENSION FUND CONCERT----------						30	69
(Thomas)			13				31	70
	16-17						32	71
(Thomas)				20			33	71
(Abbado)	23-24	27			29		33	72
"	30-31						34	72
Feb. "			10				36	73
(Davis)	13-14	17				19	36	73+74
"	20-21						38	74.
Mar. (Thomas)		3					40	75
"	6-7			10	12		40	80
"	13-14	17				19	41	
"	20-21						42	81
(Schuller)	27-28						43	
	BEETHOVEN FESTIVAL* April 7-11 Rudolf and Bernstein						45	
(Silverstein & Thomas)			14				52	
(Sil.-Tho.)	17-18				16		52	
(Thomas)		21					53	
"	24-25						53	100

BSO and Deutsche Grammophone 85, 86, 86, 89, 91
Leinsdorf oriented articles 85, 86, 92, 95, 102, 103
Miscellaneous articles 87, 88, 101, 102, 103

II PUBLICITY ABOUT THE BOSTON SYMPHONY AND PERSONNEL

This includes pre-season announcements and commentary, commentary and criticism continuing through the season, articles about the conductors and other musicians, and all fund raising and social publicity. These items appear in calendar order except where items groupings or space allowances seem otherwise feasible. Particular interests may be located with an index opposite page 105.

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B CONCERTS IN OTHER CITIES

Pre-Season Announcements 55

Reviews (Promotional announcements are with the concert reviews. Only the critic reviews are identified below. Not all concerts in other cities were reviewed, so the following is only a partial listing of the out-of-town concerts)

Date	Conductor	Place	
Oct. 9	Steinberg	Providence	59
" 21	"	Lyric Theatre, Baltimore	61
" 22	" & Thomas	Phil. Hall, New York	62
Nov. 6	Giulini	Providence	64
Dec. 8	Leinsdorf	Acad. of Music, Philadelphia	66
" 9	"	Woolsey Hall, New Haven	67
" 10-12	"	Phil. Hall, New York	67
" 13	"	Carnegie Hall, New York	68
Jan. 15	Thomas	Providence	69
Feb. 4	Abbado	Phil. Hall, New York	70
" 24	Davis	Hackensack, N.J.	71
" 25-27	"	Phil. Hall, New York	71
" 28	"	Carnegie Hall, New York	72
Mar 5	Thomas	Providence	72
" 30	"	Washington	73
Apr 1	"	Phil Hall, N.Y.	73+74
" 4	"	Carnegie "	74.

C B.S.O. CHAMBER PLAYERS

Programs and itinerary on page 75

Spring Series - Council on the Arts and Humanities 80

D RADIO AND TELEVISION ANNOUNCEMENTS 81

General announcements and announcements of re-run or record broadcasts. Reminders of live concert listening and viewing are with the Performance Announcements of each concert.)

E RECORDINGS (Reviews of specific recordings may be located with index on page 84)

Articles about four channel stereo	85, 90, 97, 100
BSO and Deutsche Grammophone	85, 86, 86, 89, 91
Leinsdorf oriented articles	85, 86, 92, 95, 102, 103
Miscellaneous articles	87, 88, 101, 102, 103

II PUBLICITY ABOUT THE BOSTON SYMPHONY AND PERSONNEL

This includes pre-season announcements and commentary, commentary and criticism continuing through the season, articles about the conductors and other musicians, and all fund raising and social publicity. These items appear in calendar order except where items groupings or space allowances seem otherwise feasible. Particular interests may be located with an index opposite page 105.

MUSIC — THE WORLD'S LANGUAGE

The means of transportation have advanced so far that Man has visited the moon. The means of communication have developed to so sophisticated a level that Man has instant communication with the opposite side of the globe. Our world has become very small.

The time has come for every man to hold 'dialogue' with his neighbor. This new age is the 'Information society'. Labor is being fast eliminated thanks to the machine. The computer stores up our society. Man experiences a new worth in man. Is it not time that man alone can discover his rich potential, the true satisfaction of the human spirit and a worthwhile life? Such satisfaction of the human spirit will spur on the exploration of the arts, for the fine arts are food for man's soul in the 'Information society'. Among the fine arts the aspirations of music are particularly significant. Music is the world's language.

For these reasons the Tokyo Junior Chamber of Commerce wishes to carry out an exchange program of artists throughout the world by establishing an 'International Artist Exchange Program'. As the first step in this exchange we are very glad to co-operate in the exchange of Carol Procter, cellist of the Boston Symphony Orchestra, with Hidenobu Tsuchida, cellist of the Japan Philharmonic Symphony Orchestra. If you support our program, we should warmly appreciate your contribution to our 'International Artist Exchange Program', which will be accepted either at our Headquarters in Tokyo or at the administrative offices of the Boston Symphony Orchestra.

THE TOKYO JUNIOR CHAMBER OF COMMERCE
Tokyo Chamber of Commerce Building
14, 3-chome Marunouchi Chiyodaku
Tokyo, Japan

NEW MEMBERS OF THE ORCHESTRA

Ramon Scavelli

ANN HOBSON, who has been appointed to the second harp position this season, was born in Philadelphia. She started learning the piano with her mother, who was formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school Ann Hobson began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Music Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966. During her last year at the Institute, she occasionally traveled to Pittsburgh to play second harp with the Symphony, and in the fall of 1966, Ann Hobson became principal harp of the Washington National Symphony, where she remained until her appointment to the Boston Symphony. During past years she has taken part in the Marlboro Music Festival, and has been a faculty member of the Philadelphia Musical Academy.

IKUKO MIZUNO was born in Tokyo, Japan. She joined the children's music class at the Toho-Gakuen School of music as the school's very first student, and two years later made her debut in Tokyo, playing the Violin concerto in E by Bach. Later she won the first prize in the violin competition for high school students throughout Japan. In 1963, after winning a national competition for players of all ages, she came to the United States as a member of the touring Toho-Gakuen String Orchestra. After graduating from the Toho-Gakuen School in 1965, she returned to the USA, having won a Spaulding award at Boston University to study with Roman Totenberg. The following summer she was a Fellow of the Berkshire Music Center at Tanglewood. During the last three years Ikuko Mizuno has been increasingly active. She has given recitals at Boston University, the Harvard Musical Association and at other places in and around Boston; she has played concertos with the Boston Pops Orchestra, she has attended master classes in Europe with Franco Gulli and Henryk Szeryng and has appeared on radio and television in Italy and Switzerland. She taught at Red Fox camp during the summer of 1967. Early this year she became a temporary member of the Boston Symphony. She graduated from Boston University with an award from Phi Kappa Lambda and the degree of Master of Music, and was appointed a permanent member of the Boston Symphony after her successful audition in August.

BOSTON SYMPHONY
PRESS COVERAGE
1969-1970 Season

PERFORMANCE ANNOUNCEMENTS AND REVIEWS

SYMPHONY HALL CONCERTS (Wm. Steinberg directing, unless otherwise indicated)

	Dates and Series of Concert						Page NO.	
	Fri-Sat	Tues A	Tues B	Cambr.	Thurs A	Thurs B		
Sept.	26-27	30			Oct. 2		2	
Oct.	3-4		14	7			8	
(Thomas)	10-11	28					10	55
	17-18						13	
(Giulini)	31-Nov. 1		4				15	
Nov. "	7-8	11					17	
(Ozawa)	14-15						18	
"				18	20		20	
"	21-22	25					21	59
(Leinsdorf)	28-29		Dec. 2				23	61
Dec. "	5-6			16			24	62
(Thomas)					18		25	64
	19-20			30			26	66
Jan.	2-3	6					27	67
	9-10					8	29	67
	PENSION FUND CONCERT----------						30	68
(Thomas)			13				31	69
	16-17						32	70
(Thomas)				20			33	71
(Abbado)	23-24	27			29		33	71
"	30-31						34	72
Feb. "			10				36	73
(Davis)	13-14	17				19	36	73
"	20-21						38	74
Mar. (Thomas)		3					40	
"	6-7			10	12		40	75
"	13-14	17				19	41	80
"	20-21						42	
(Schuller)	27-28						43	81
	BEETHOVEN FESTIVAL April 7-11 Rudolf and Bernstein						45	
(Silverstein & Thomas)			14				52	
(Sil.-Tho.)	17-18				16		52	
(Thomas)		21					53	
"	24-25						53	

Articles about four channel stereo	85, 90, 97, 100
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PROGRAM announcements & reviews

THE ARTS

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

SEP 24 1969

Steinberg tailors programs for two cities he serves

By MICHAEL STEINBERG

William Steinberg is now music director of the both the Pittsburgh and the Boston Symphony Orchestras. He began his 18th season in Pittsburgh last Friday night, and he starts his Boston tenure this Friday afternoon.

He will alternate through the season between the two cities, and Boston will see a little more of him than Pittsburgh. Each orchestra has a core subscription series of 24 pairs of concerts.

In Pittsburgh, Steinberg will take 11 of the 24 Friday-Sunday pairs, while in Boston he will take 12 Friday-Saturday pairs and more than half the concerts offered on the Symphony's shorter series. He will do some touring with both orchestras.

When it was announced in Spring 1968 that Steinberg would take on the Boston Symphony while continuing his music directorship in Pittsburgh, he was asked about duplication of repertory in the two cities. Steinberg replied that he would shape two essentially distinct repertories based on the needs of each city, most specifically on what had or had not been played recently in each.

In the event, the overlap of repertory will amount to approximately one third of the music Steinberg will conduct during the 1969-70 season. The works include two standard repertory symphonies, the Schubert 9th, which is on the opening program in both places, and the Brahms 2nd.

The other works scheduled for both the Pittsburgh and Boston seasons are relatively rare: Bartok's opera, "Bluebeard's Castle," Beethoven's Missa Solemnis (to be done in Boston only on an extra non-subscription Beethoven series), Bruckner's Symphony No. 6, the 2nd Symphonies of Benjamin Lees and the late Ernst Toch, "Das Lied von der Erde" by Mahler, and Reger's Variations on a Theme by Mozart.

Of the rarer works, the Bruckner 6th was performed by the Boston Symphony last season under Steinberg's predecessor, Erich Leinsdorf. "Bluebeard's Castle" has had recent performances in two seasons by the Opera Company of Boston.

The Missa Solemnis will have the same soloists (Martina Arroyo, Lili Chookasian, Richard Lewis, Thomas Paul) and the same chorus (Rutgers University Choir) in both performances; the Bartok will be done with the same two singers (Evelyn Lear and Arnold Voketaitis); in "Das Lied von der Erde" the contralto soloist will be the same (Maureen Forrester, with tenor Jean Cox being replaced in Boston by Jon Vickers).

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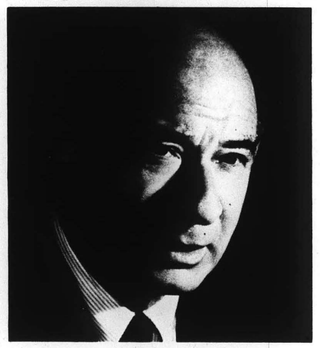
This will be the Boston Symphony's first experience in sharing a music director with another orchestra. Pittsburgh, however, has done it before, because Steinberg doubled with the London Philharmonic 1958-60.



THE MUSIC DIRECTOR

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck;* he also directed the world premières of Weill's *Mahagonny,* Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic.* During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the country. In 1964 he and the orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. He has directed many recordings for the Command and RCA labels.

As this season opens, William Steinberg is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

ITEM
LYNN, MASS.
(E) 38,000

SEP 25 1969

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This is Steinberg's first season as music director of the Boston Symphony Orchestra. He is the 14th music director in the 89-year history of the orchestra.

MONITOR
BOSTON, MASS.
(M) 210,850

SEP 26 1969

BSO: Steinberg conducting

The Boston Symphony begins its 89th season this afternoon at 2 p.m. in Symphony Hall with a concert which officially introduces William Steinberg as the 14th music director in its history. Mr. Steinberg, who is also music director of the Pittsburgh Symphony—the only conductor to hold this post simultaneously with two world-famed orchestras—will conduct 12 of the Friday-Saturday series and more than half of the other Boston concerts this season.

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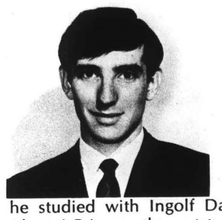
THE ASSISTANT CONDUCTOR



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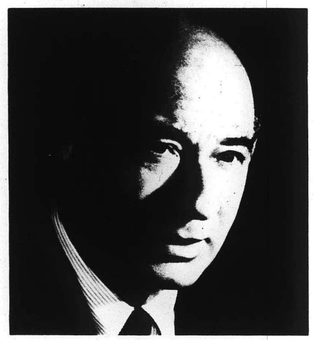

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ITEM
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(E) 32,...

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* * *

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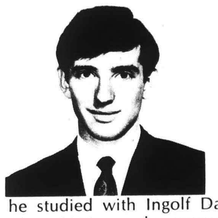

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2.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon September 26 1969 at 2 o'clock
Saturday evening September 27 1969 at 8.30
Tuesday evening September 30 1969 at 8.30
Thursday evening October 2 1969 at 8.30
Monday evening October 6 1969 at 8 o'clock at the University of New Hampshire Field House

WILLIAM STEINBERG *conductor*

BEETHOVEN — Overture to 'The consecration of the house' op. 124

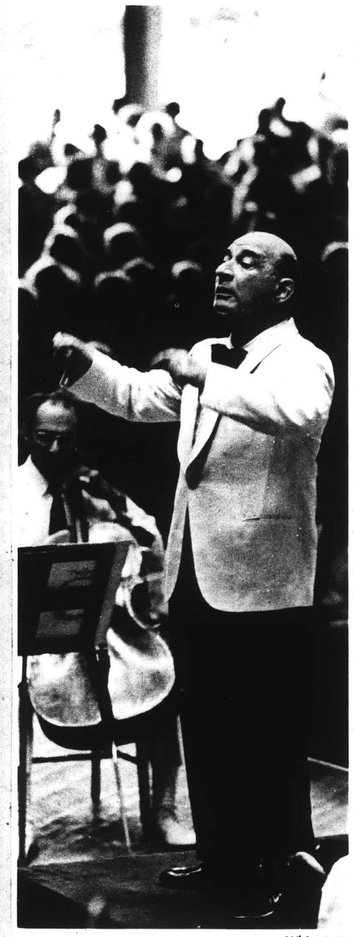
SCHUBERT — Symphony no. 9 in C*
Andante – allegro ma non troppo
Andante con moto
Scherzo
Finale

intermission

WEBERN — Six pieces for orchestra op. 6
Langsam (Slowly)
Bewegt (With movement)
Mässig (Moderately)
Sehr mässig (Very moderately)
Sehr langsam (Very slowly)
Langsam (Slowly)

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

William Steinberg conducts the Boston Symphony Orchestra at Tanglewood



Whitestone

Steinberg Takes BSO Helm

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra set out on its 89th annual season yesterday afternoon in Symphony Hall in Boston under a new skipper. William Steinberg, who has appeared as guest conductor of the orchestra many times in the past several years, made his first appearance as the orchestra's musical director succeeding Erich Leinsdorf, who had held the post for the past seven years.

* * *

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IN 1895 "TILL" was pretty bold music. It still is, happily. The orchestra played with virtuosity. One couldn't be sure whether the air distorted intonation, but Steinberg at this point no longer needs to prove himself. Every conductor, granted a sufficient term of office, brings a new repertory and the orchestra very often gets, or takes, a fresh injection of *esprit de corps* with a new man. From here it looks like a calm sea and a prosperous voyage.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 27 1969

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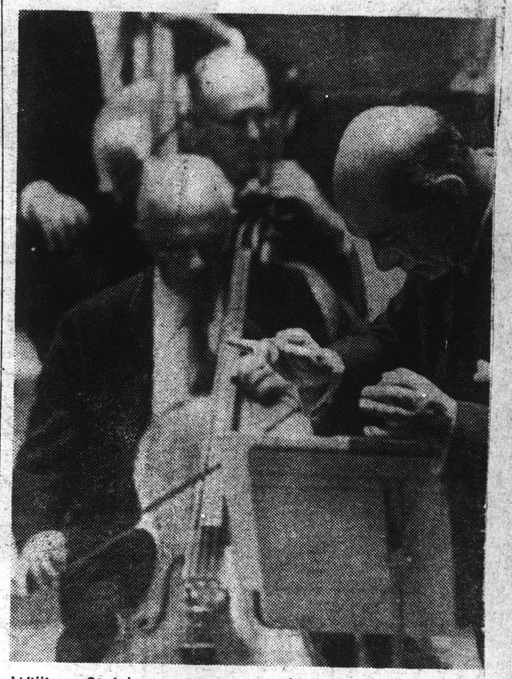
But so was the concert. And the season begins.



William Steinberg, new music director of the Boston Symphony Orchestra, conducts orchestra during his first concert at Symphony Hall.
Record American Photo, Kevin Co

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 429,000

SEP 27 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 27 1969

Steinberg Launches New Season at BSO

By GEORGE GELLES
HT Music Critic

It's official. At five past two yesterday afternoon, William Steinberg strode to the podium of Symphony Hall, acknowledged the applause of his audience and orchestra, gave the downbeat of Beethoven's "Consecration of the House" and in so doing started his reign as Music Director of the Boston Symphony, the 14th since the orchestra was founded in 1881.

Steinberg, dividing his duties between Boston and the Pittsburgh Symphony, will this season conduct half the weekend series here. With his first program he both defined the stylistic limits in which he will work and showed us pretty much what we can expect musically.

AT EITHER END of his repertory stand the two Viennese schools. Yesterday gave us Schubert's Ninth Symphony on one side — and since there's a total absence of Baroque music, Schubert and Mozart are as far back as we go — and on the other Webern's "Six Pieces," Opus 6 — which is compositionally the most modern music to be heard, though there are scores by more contemporary figures, to be sure.

Sandwiched between these poles were the Beethoven overture and Strauss' "Till Eulenspiegel," all adding up to an admittedly unimaginative program (structured, incidentally, in a less than ideal way; why not have the three smaller works before the break, the Schubert alone afterwards?), but one that was solid and free of gimmicks.

In an obvious way, Steinberg stands as a foil to his predecessor, Erich Leinsdorf. While Leinsdorf most often seemed to favor a light approach and tried to make his music airy and the end in elegance, Steinberg digs into his scores for all their sonic worth.

AND YESTERDAY his conducting at its best was alert and rhythmically potent and crudely forceful — as it often was in the outer movements of the Schubert and for much of the Strauss.

But by and large his work was lacking a vital pulse and drive; what was left was heavy-handed, rough, unpolished. Phrasing was workaday — how ordinary, for instance were the wind solos at the start of the Schubert's first two movements — and for all the gut excitement it could generate, Steinberg's conducting stayed on the surface and didn't have much in the way of intellectual fodder.

Though the big pieces were somewhat disappointingly sprawling, their over-all shape not clearly articulated, the smaller ones, those miniatures by Webern, got very respectable performances indeed. Steinberg led the American premiere of these pieces with the Pittsburgh Symphony in 1957, and yesterday his readings were flexible, well-paced and sympathetic.

It's a performance that will settle down more firmly under the musicians' fingers in subsequent concerts, but even with some tentativeness and less than perfect execution, the Opus 6 made a good deal of sense and gave a small measure of distinction to a concert that was in too many ways routine.

TONIGHT AT 8.30

WILLIAM STEINBERG

Beethoven: 'Consecration of the House' Overture
Schubert: Symphony No. 9
Webern: Six pieces Op. 6
Strauss: 'Till Eulenspiegel'

A limited number of 'Rush Seats', at $1 each, for this evening, goes on sale two hours before the concert.

SYMPHONY HALL
266-1492
BALDWIN PIANO/RCA RECORDS

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HERALD NEWS
FALL RIVER, MASS.
(E) 41,966

SEP 27 1969

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254

SEP 27 1969

MUSIC

BOSTON SYMPHONY — Subscriptions are now available for the 89th season of the Boston Symphony Orchestra opening Sept. 30 in Symphony Hall. Subscription prices range from $59 to $10, and are available through the Symphony office, Symphony Hall, Boston.

TIMES
GLOUCESTER, MASS.
(E) 10,850

SEP 27 1969

2.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon September 26 1969 at 2 o'clock
Saturday evening September 27 1969 at 8.30
Tuesday evening September 30 1969 at 8.30
Thursday evening October 2 1969 at 8.30
Monday evening October 6 1969 at 8 o'clock at the University of New Hampshire Field House

WILLIAM STEINBERG *conductor*

BEETHOVEN — Overture to 'The consecration of the house' op. 124

SCHUBERT — Symphony no. 9 in C*
Andante – allegro ma non troppo
Andante con moto
Scherzo
Finale

intermission

WEBERN — Six pieces for orchestra op. 6
Langsam (Slowly)
Bewegt (With movement)
Mässig (Moderately)
Sehr mässig (Very moderately)
Sehr langsam (Very slowly)
Langsam (Slowly)

STRAUSS — Till Eulenspiegels lustige Streiche op. 28*

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 27 1969

William Steinberg conducts the Boston Symphony Orchestra at Tanglewood

Whitestone

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By GEORGE GELLES
HT Music Critic

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BALDWIN PIANO/RCA RECORDS

Steinberg Takes BSO Helm

By JAY C. ROSENFELD

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(E) 33,180

SEP 27 1969

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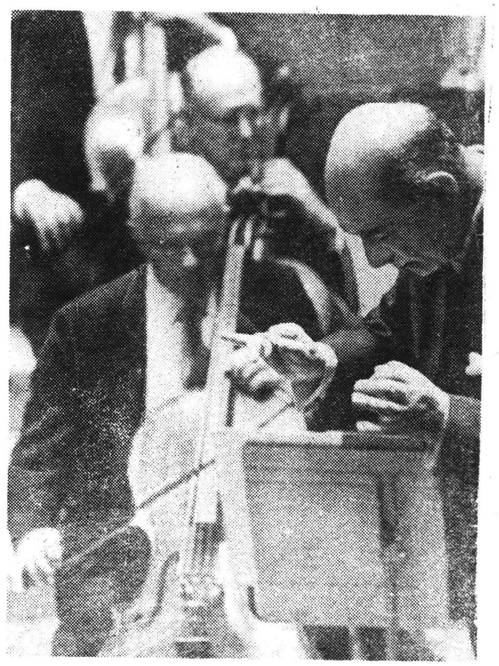

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Record American Photo. Kevin Cole

RECORD-AMERICAN
BOSTON, MASS.

SEP 27 1969

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HERALD NEWS
FALL RIVER, MASS.
(E) 41,976

SEP 27 1969

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,256

SEP 27 1969

MUSIC

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TIMES
GLOUCESTER, MASS.
(E) 10,850

SEP 27 1969

FIRST APPEARANCE as permanent conductor of the Boston Symphony is made by William Steinberg, as orchestra members rise to greet him. (Ted Dully Photo)

Steinberg Debuts With Symphony

By MICHAEL STEINBERG
Globe Staff

Except for a sharply characterized and amusing "Till Eulenspiegel" at the end of the program, the William Steinberg years at the Boston Symphony got off to a generally soggy and undistinguished start Friday afternoon.

The audience rose to greet Steinberg when he appeared on stage to begin his first concert as music director of the orchestra whose guest conductor he has been on a number of occasions since 1960.

Later, though, the applause was polite rather than enthusiastic.

The program was oddly put together. Its first part —Beethoven's "Consecration of the House" and the Schubert 9th—of excessive length and weight, was was emphasized by the clumsy planning that put a long and assertive C major symphony right after a long and assertive overture in the same key.

The second part—Webern's Six Pieces and the Strauss tone poem—was very short.

STEINBERG Page 9

Steinberg—new man for BSO

★ *STEINBERG*
Continued from Page 1

The Beethoven Overture is a strange piece and a great one, a highly formalized Handelian style exercise, yet with an almost ferocious intensity of invention within the bounds Beethoven thus set himself.

In performance, it wants not just drive and grandeur, a difficult combination anyhow, but the utmost in clarity of texture and finesse of accent.

Steinberg provided the drive, but his reading was somehow generalized, almost coarse, so that not much sense of character came across.

CONDUCTOR WILLIAM STEINBERG
. . . relaxing after concert (Ted Dully Photo)

Schubert's Symphony went much as it had when Steinberg had conducted it a week earlier at the start of the season of the Pittsburgh Symphony where he is also Music Director.

It was generally straightforward, mostly on the slow and heavy side, rather under-characterized and under-articulated, neither refined nor imaginative in the treatment of orchestral sonority, but perverse only in the insistence on imposing a slow ending on the first movement, an interpretive touch that drastically falsified Schubert's dramatic intentions.

The Boston performance was a little less lively than the Pittsburgh, especially in the Trio and finale.

The Boston orchestra is the more virtuosic and flexible in most ways; the horn and trombone playing was better in Pittsburgh, though, and Pittsburgh seems generally more alert and disciplined about intonation.

The Webern did have character, a clearer sense, that is, than in many performances of the differences among the six movements, but a performance rather more accurate in its details would have had more character still.

I am puzzled by Steinberg's choice of the 1928 version in which the 1909 scoring for very large orchestra is reduced to a more normal instrumentation.

To be sure, the differences between the two are subtle, but the 1928 edition is a makeshift and a compromise, and I cannot imagine a good reason why the conductor of an orchestra like the Boston Symphony, that has the resources to play the original, would turn instead to the revision.

In "Till Eulenspiegel," too, the playing was often rough, but the performance had a strong and natural sense of continuity, along with plenty of humor and delight in the details of Strauss' exuberant imagery.

BOSTON SYMPHONY ORCHESTRA: William Steinberg conducting **Beethoven**: Overture, "The Consecration of the House;" Schubert: **Symphony** No. 9 in C major; **Webern**: Six Pieces for Orchestra, Op. 6 (1928 version); Strauss: "Till Eulenspiegel." Friday afternoon in Symphony Hall, opening concert of the orchestra's 89th season.

THE CRITICS—SYMPHONY PATRONS LEAVE SYMPHONY HALL AFTER NEW CONDUCTOR'S DEBUT (Ted Dully Photo)

GLOBE
BOSTON, MA
(M) 237,
(S) 506,
SEP 1969
694,700

Pittsburgh Post-Gazette
Sun-Telegraph
D. 243,038 SAT. 232,767
SEP 27 1969

Symphony Greets New Director

Boston Music Season Opened by Steinberg

By DONALD STEINFIRST
Post-Gazette Music Critic

BOSTON, Sept. 26—The eighty-ninth season of the Boston Symphony Orchestra opened this afternoon at Symphony Hall with a noticeable difference for the first time in seven years. The orchestra has a new musical director. William Steinberg, musical director of the Pittsburgh Symphony Orchestra.

To direct two major symphony orchestras six hundred miles apart is an awesome prospect and Steinberg will need the physical strength of a lion, the spiritual strength of Moses and the patience of Job.

Steinberg

Predominantly feminine Friday afternoon audience gave Steinberg an affectionate greeting when he arrived on the stage and rose when the orchestra did to welcome the new conductor.

Will Divide Duties

Steinberg is as much musical director of Boston as he is Pittsburgh.

He will select his own programs as well as those of his guest conductors and handle whatever changes are to be made in the orchestra personnel with the management, the musicians union and directors.

He will conduct twelve out of the symphony's 24 standard pairs in the various out-of-town series in New York, Providence, Baltimore, etc. In Pittsburgh, he will conduct 11 of the 24 pairs as well as take the orchestra on tours so that the director's tasks will be about divided between the two cities.

Steinberg's program here will include the overture, Consecration of the House of Beethoven, a jubilant piece of dubious worth, but which was probably an augury of the new directors reign, Shubert's C Major Symphony, which was heard at last week's opening concerts in Pittsburgh; Webern Six Pieces for Orchestra; and, finally, Strauss' Till Eulenspiegel, which is being played in Pittsburgh this week.

Making the acquaintance of the Boston Symphony in its own accoustically superb hall is a pleasure not to be discounted. The Shubert symphony seemed even longer than usual and, while I often think it could go on forever and would make everyone happy, the symphony did seem to be overlong. Steinberg and the Boston Symphony Orches- often and this jointure was re- tra have made music together flected in the Shubert which was smooth and without error.

Sophisticated Audiences

The audiences of the Boston Symphony Orchestra are sophisticated and knowing in the ways of contemporary music if indeed Webern can be called modern. I saw only 4 or 5 persons leaving the hall during the playing of the six pieces which, after all, are over 50 yeas old. To be precise about the six pieces, it was my impression that Steinberg and the orchestra played them all with delicacy. A very light hand evoked admiration if not a great deal of sympathy.

In order to make a plane to reach Syria Mosque in time for last night's concert I heard only the start of the Till, but it started brightly and I have no doubt that this familiar piece went well.

The critics here are not very happy about the concert. Michael Steinberg of the Boston Globe will say this morning that, except for the amusingly characterized Till, it was the soggiest and generally most undistinguished concert he has ever heard the Boston Symphony play.

4.

Greeting guests at Thursday night's Symphony Hall reception were, seated from right, the guest of honor, William Steinberg, new B.S.O. director, Mrs. Francis Sargent, wife of the governor, and Talcott M. Banks, president of the B.S.O. trustees.

MONITOR
BOSTON, MASS.
(M) 210,850

SEP 27 1969

A director and a gift come to Symphony Hall

By Louis Snyder

On the eve of its season's opening, the Boston Symphony revealed two proud new acquisitions Thursday afternoon at Symphony Hall—its new music director, William Steinberg, and the announcement of a $180,000 gift for its youth concerts from the Frederick J. Kennedy Memorial Foundation.

Although Mr. Steinberg is not scheduled to meet the press officially until Oct. 1, he was presented by Talcott M. Banks, president of the orchestra's board of trustees, to representatives of news media who had gathered for details of the Kennedy gift.

Mayor Kevin White also arrived to offer his congratulations to the orchestra on signing Mr. Steinberg, and to express Boston's appreciation of the foundation's three-year grant, which will permit 5,100 children from the city's public schools, many of whom have never been to Symphony Hall, to attend three concerts a year. The gift also provides for a week at Tanglewood, the orchestra's country home, during the coming summer for 320 of these children.

Representing Mrs. Audrey Kennedy, who established the fund in memory of her father, Harry W. Anderson, the foundation's treasurer, cited the community aim of the gift, and William Ohrenberger, superintendent of Boston's schools, spoke particularly of the benefits derived from youth concerts by disadvantaged children. Also expressing his gratitude was Harry Ellis Dickson, conductor since 1958 of Youth Concerts at Symphonay Hall, an affiliated organization of the BSO, which now presents four series of three programs each.

900 handclasps

Later in the afternoon, Mr. Steinberg was the guest of honor at a reception given by the Council of Friends of the Boston Symphony in the lobbies and corridors of Symphony Hall.

Acceptances were sent by more than 800 friends, but more than 900 came to shake hands with the new music director and with Mr. Banks, who were joined on the receiving line at varying times by Mayor White, Mrs. Francis W. Sargent, wife of the Governor, and Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., cochairmen of the council.

There were refreshments before, after, and during the waiting-on-line period to meet Mr. Steinberg, and everyone seemd so glad to see everyone else in these familiar surroundings that time passed very quickly. Members of the orchestra were also among the guests, and were greeted like the old friends they are. Then too, there were those subscribers who felt they couldn't wait for the first concert to sit in their accustomed seats, so the hall was dotted with regulars, just becoming acclimated again.

Further preparation for the season's concerts was assured by the announcement that the symphony's program editor, Andrew Raeburn, would succeed the late Prof. G. Wallace Woodworth as commentator on its radio programs.

New Baton for Boston

William Steinberg began his career with the Boston Symphony Orchestra yesterday at an age (70) when most men have passed the time for new ventures.

But given Mr. Steinberg's extraordinary record as an indefatigable and peripatetic conductor, his appetite for new responsibilities is not surprising.

Mr. Steinberg was, by conductors' standards, a young man (39) when Arturo Toscanini invited him to the United States as his associate. He immediately established a reputation for musical ability and industriousness, making guest engagements with the nation's major orchestras and with the San Francisco Opera. He was named music director of the Buffalo Philharmonic in 1945 and music director of the Pittsburgh Symphony in 1952.

His musical excursions since then have been amazing. Between 1958 and 1960 he commuted 3500 miles across the Atlantic to direct the activities of both the Pittsburgh Symphony and the London Philharmonic. In 1964 he took his Pittsburgh musicians to Europe for three months, returned to double as principal guest conductor of the New York Philharmonic and also directed productions at the Metropolitan Opera.

Since then he has traveled extensively, keeping guest engagements in Europe and in 1967 touring the United States with the Israel Philharmonic.

When the Boston Symphony found it had an impending vacancy in the directorship and began to look for a conductor of stature, Mr. Steinberg's seasoned musicianship and unflagging energy for labor and travel made him a likely choice. We hope he enjoys his association with the Boston Symphony and inspires it to new heights of performance for the enjoyment of all.

HERALD TRAVELER
BOSTON, MASS.
(M) 218,305 • (S) 228,557

SEP 27 1969

The Boston Globe Saturday, September 27, 1969

Steinberg at Symphony

MARJORIE SHERMAN
Globe Staff

All Symphony Hall—and that's Omnia Gallia for Boston on 24 Friday afternoons a year-was divided in three parts yesterday afternoon for the 89th Fall gathering of the faithful, to whose communion with Beethoven, Brahms and Bach is added a rarity-comething new.

Music Director William Steinberg was about to turn his well-seasoned back on his first official B.S.O. congregation.

The buzz of reunion, as one of the world's most privileged audiences betook themselves to their longtime locations (Boston Symphony ushers are strictly for visitors), had three distinct divisions.

First place went to those who could make delightful intimate references to Mr. Steinberg's Tanglewood appearances with exquisite Mme. Serge Koussevitzky. She's the widow of the B.S.O.'s most fabulous conductor who established Tanglewood, Berkshire's Summer home of the Boston Symphony and one of the world's finest music centers.

Considerable distinction also went to those yesterday who could make cozy references to Thursday's handsome turnout for the Council of Friends' "Happy Boston to you, dear Mr. Steinberg." ("My dear, have you ever seen so many people you knew? I mean, everyone was there. Such a sweet man, he really took time over names, and he shook hands for hours.")

And statistics show that the new man in Boston's music life did just that. Standing a story-and-a-half above the corner of Huntington and Massachusetts avs. in the corner of the Symphony Gallery the smiling, tireless "musician's musician," as the orchestra already hails him, gave a firm warm hand to 900 constituents.

The party was momentous as anything is that combines the guidance of Fran Fahnestock, Betsy Goodhue, Susanne Grandin and those other gals on the Women's Council. The Council will be resuming its lustrous luncheons which are roses-and-wine elegancies at Horticultural Hall before at least four of the Friday concerts.

For those who had not met Mr. Steinberg until yesterday's Beethoven Overture, it was a benign afternoon of favorites like Shubert and Weber and Strauss. The genuine appreciation, quite vociferous for mannerly Boston, one hopes may compensate for the little leisure left to this man for the next two seasons, since in addition to Boston he is full-time director of the Pittsburgh Symphony.

Not that this is anything new. Mr. Steinberg combined the London Philharmonic concert with his Pittsburgh duties for several years.

Boston will seem next door.

B.S.O.'s Steinberg is greeted by Mrs. William Gratick, an admirer of his from Buffalo, N.Y., where he once conducted.
ELLIS HERWIG PHOTOS

BOSTON SYMPHONY ORCHESTRA
TONIGHT AT 8.30
WILLIAM STEINBERG
Beethoven: 'Consecration of the House' Overture
Schubert: Symphony no. 9
Webern: Six pieces op. 6
Strauss: 'Till Eulenspiegel'
A limited number of 'Rush Seats' at $1 each, for this evening, goes on sale two hours before the concert.
SYMPHONY HALL
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MONITOR THEATERGOERS
Since Monitor entertainment advertising is meant to be informative, its appearance does not necessarily imply Monitor endorsement. For information on productions endorsed in the Monitor watch the daily columns for reviews and refer to the Monitor Movie Guide which appears every Wednesday.

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The Pittsburgh Press
D. 346,090 SUN. 744,732

SEP 28 1969

Scribes Put Conductor In Famed Company

Steinberg Debut Panned By Critics In Boston

By CARL APONE
Press Music Editor

BOSTON — At age 70, a time when most men are rocking gently in their rocking chairs, conductor William Steinberg is rocking enthusiastically on the podiums of orchestras in Pittsburgh and Boston.

But after making his debut as music director here Friday, one could hardly blame Dr. Steinberg if he preferred to be back in friendly Pittsburgh sitting in a rocking chair.

Critics of Boston's leading newspapers were sharply critical of Dr. Steinberg's debut. Indeed, it was the harshest, and most severe criticism in memory.

New York critics, considered the most influential in the nation, are generally highly favorable toward Steinberg and so are critics in other leading cities around the world.

'Soggy Start But not Boston

Michael Steinberg, of the Globe (heaven's no, he is no relation to the conductor) put it this way:

"Except for a sharply characterized and amusing 'Till Eulenspiegel' .. the William Steinberg years at the Boston Symphony got off to a generally soggy and undistinguished start..."

The capacity audience rose to greet Steinberg when he appeared on stage to begin the concert, but later, "The applause was polite rather than enthusiastic," critic Steinberg wrote.

The program, in addition to "Till Eulenspiegel," included Beethoven's "Consecration of the House," and the Schubert Symphony No. 9.

Critic Steinberg, who heard the Pittsburgh Symphony play the Schubert in Pittsburgh last week, said the work went much the same here.

Musicians Included

He called it "on the slow and heavy side, rather under-characterized and under-articulated, neither refined nor imaginative."

If the musicians in the Boston orchestra thought all fire would be directed at Steinberg they were wrong. Critic Steinberg called the Boston playing "a little less lively than the Pittsburgh."

George Gelles, Boston Herald Traveler critic, also had some harsh words about Steinberg's debut. He called it an 'unimaginative program" but admitted it was "free of gimmicks."

When Steinberg's conducting was at its best it was "alert and rhythmically potent and crudely forceful . . . but by and large his work was lacking a vital pulse and drive; and what was left was heavy-handed, rough, unpolished."

There is a strong sense of history in Boston, and Dr. Steinberg is the 14th music director since the orchestra was founded in 1881.

If Dr. Steinberg is upset by what the critics wrote, which is doubtful, he would do well to take a long look at Boston's literary and journalistic past.

Boston scribes have a tradition of being crabby, mean and provincial.

Back in the mid-19th Century when Boston intellectuals considered themselves the "hub of the universe," the story is told of one literary critic who even refused to read Shakespeare because the Bard wasn't from Boston.

When the critic finally did read Shakespeare he gave what he thought was a tribute, admitting there were not three writers in Boston who could write as well as Shakespeare.

In more recent years, Boston sportswriters have scorched sports figures. Back in the days when Casey Stengel was manager of the hapless old Braves, he was hit by a truck and his leg broken.

Driver Congratulated

One Boston scribe congratulated the truck driver for his contribution to Boston baseball.

The Boston writers wrote just as harshly of baseball's immortal Ted Williams. And he often threatened to crack their skulls with a baseball bat.

If Dr. Steinberg wishes to thrash the present critics with a baton, he need only remember that Shakespeare, Stengel and Williams did very well without praise from local writers.

And there is good reason to believe Dr. Steinberg will do the same.

The venerable home of the Boston orchestra, Symphony Hall, is clearly this nation's finest sounding concert hall. The orchestra sounds are clear, clean and crisp.

After hearing the sound one visiting Pittsburgh orchestra official noted "We lose 40 per cent of our sound in Syria Mosque."

Despite the fine sound of the hall, the stiff, straight-back leather seats haven't been replaced since the hall was opened in 1900.

They are so uncomfortable they seem to have been designed by Puritan priest Cotton Mather as a means of keeping the congregation awake during his long sermons.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
SEP 28 1969

Not enough new

What symphony lacks

By MICHAEL STEINBERG
Globe Staff

There are some fresh things I am glad to see on the Boston Symphony's programs ~~for the 1969-70~~ season: Haydn's Symphonies 55 and 98 (the former new to the BSO, the latter not as rare as all that, but still too rare), Elgar's two symphonies and his Cello Concerto, "Three Places in New England" by Ives (not played at the BSO since 1948), at last Berg's Altenberg Songs and a piece of recent Stravinsky, the Huxley Variations, Toru Takemitsu's "November Steps No. 1," the Liszt "Faust" Symphony, Webern's Five Pieces, Op. 10 (played last season, but rare enough for their quick reappearance to be very much justified), Franco Donatoni's "Puppenspiel No. 2," the 2nd Symphony by Michael Tippett, the Reger Mozart Variations, "Paris" by Delius, Three Pieces by Seymour Shifrin, and something as yet unspecified by Gunther Schuller that I hope might turn out to be the interesting "Triplum."

It is not really enough, though. Above all, I am bothered by the Boston Symphony's continued timidity about offering its audiences some notion of contemporary, that is, with-the-times music. Yes, I am grateful for the Huxley Variations, for the Donatoni, and so forth, but all that is going to amount to at most is an hour's music for the whole season. On paper, the programs contain several names of 20th century composers, but to play "Petrushka," the concert excerpts from "Wozzeck," Bartok's Music for Strings, Percussion, and Celesta, or his 2nd Piano Concerto, Webern's Six Pieces, Op. 6, is like playing the Schubert 9th and "Till Eulenspiegel." Those are acknowledged, established, and much played classics. ment, the appearance of works by composers like Robert Starer, Benjamin Lees, Nikolai Lopatnikoff, Ernst Toch and Carl Orff is tokenism. Samuel Barber and William Walton are composers who have written interesting music of an exceedingly conservative stamp, but "Die Natali" and "Belshazzar's Feast" do not represent them at their best.

Meanwhile it would be a responsible and appropriate action for the Boston Symphony to let its audiences know about the orchestral music of, for example, Milton Babbitt, Luciano Berio, Pierre Boulez, Roberto Gerhard, Alexander Goehr, Andrew Imbrie, Ingvar Lidholm, Gyorgy Ligeti, Donald Martino, Salvatore Martirano, Luigi Nono, Krzysztof Penderecki, Nikos Skalkottas, Karlheinz Stockhausen, Iannis Xenakis, to name just a few, all key figures in recent music or highly regarded in the profession, whose music never has been played by the orchestra.

I point out, too, that the Boston Symphony has not played Berg's Chamber Concerto nor even the Seven Early Songs; that it has played Britten's Spring Symphony only at Tanglewood, 20 years ago at that, and other fine works of his, including "Illuminations," the Serenade, and the Nocturne, not at all; that Dallapiccola has been scandalously neglected, with "Canti di prigonia" and "Canti di liberazione" particularly due for a hearing (a more urgent priority, I should think, than yet another Boston performance of "Carmina burana"); that the 2d, 4th, and 5th Symphonies of Bohuslav Martinu have not been played, the 4th being especially fine work; that the Nielsen 4th has not been done; that the only representative work of Petrassi's on a Boston Symphony program was the Concerto for Orchestra No. 5, 14 years ago; that Carl Ruggles, one of the most individual figures in American music, had had only performances of "Portals" in 1965, and one of "Sun Treader" in 1966, but not in Boston; that there are important pieces by Schoenberg yet unplayed at these concerts, including "Erwartung," the Songs, Op. 22, "Kol Nidre," "Ode to Napoleon," the "Genesis" Prelude, the Cello Concerto after Monn, and the Concerto Grosso after Handel, and, for that matter, that "Pelleas and Melisande" has not been played by the orchestra since 1934, that the Symphony has played no major work by Roger Sessions since 1957 (and, parenthetically that the performance of the 3d Symphony then was butchery); that Stravinsky's "Flood," Movements, "Sermon, Narrative, and Prayer," and "Threni," have not been heard; that until "Deserts" was done last season, not a note of Varese had been played; that Webern's Five Pieces for Strings, Op. 5, his Symphony, his Cantatas, and even his luminous transcription of Bach's six-voice Ricercare from The Musical Offering, have not yet appeared on Boston Symphony programs.

On another plane of compositional achieve-

Now, I am aware that much of the Boston Symphony's subscription audience would be happy to continue not to know most of that music. Some of the music probably would not please; much of it, I am certain, would find an interested audience. I know that much of that music is difficult, therefore time-consuming, therefore expensive to prepare.

The fact is, though, that the Symphony has to all intents a monopoly in Boston on professional performance of music for large orchestra. With monopoly goes responsibility (ask the telephone company). There are things that the Boston Symphony ought to be doing and that it is not doing. My catalogue of complaints about repertory is specific, but it points to where the broader problems lie. But with all of the economic miseries and with all of the frictional drag produced by the subscription audience as it is now constituted, these problems are not insoluble, though their solution will want a willingness to question some hitherto basic assumptions about symphony orchestras and how they are run. In the next Sunday coumn I should like to explore the matter further.

Subsequent articles may be found on pages 117 & 121.

HERALD TRAVELER
BOSTON, MASS.
(S) 238,557.
SEP 28 1969

How Steinberg Got Where He Is

By GEORGE GELLES

William Steinberg is now among us as music director of the Boston Symphony, yet we've had no really satisfactory introduction.

The biographical gloss that he authorized is incomplete and dull as paint, while an appreciation written by a member of the Pittsburg press and widely circulated here made Steinberg seem like one of the original good guys.

Yet if we set all this aside and consider when he was born and what he first did we can come to a more honest understanding of the man.

HANS WILHELM STEINBERG received his artistic training during those years and in those cities that were musically most intense. Born five months before the new century, he studied in Cologne and upon graduation was named assistant to Otto Klemperer at the local opera. (It is Klemperer, in fact, fourteen years his senior, whose career Steinberg's most closely parallels).

Through the 20s and early 30s Steinberg was the model of the modern major Music Director. His first love was opera, and he was associated not only with the Cologne house, but with those in Prague and Frankfurt, at both of which he was Music Director, and Berlin, where his boss was Klemperer.

Just as his mentor was a champion of modern music in the Weimar Republic—Schoenberg's "Accompaniment to a Film Scene" and Hindemith's opera "Neuse vom Tage" are two world premieres to his credit—so Steinberg was a strong advocate of the new. He led the first Frankfurt production of Berg's "Wozzeck", for instance, and the first performances ever of Weill's "Mahagonny" and Schoenberg's "Von Heute auf Morgen".

BUT THE NAZI take-over in the early 30s altered the lives of both colleagues. Klemperer left Germany for Los Angeles in '33 after the Jewish personnel of the Staatsoper was dismissed, and in the same year Steinberg lost his posts at the state-supported houses in Berlin and Frankfurt. For the ensuing three seasons he organized and conducted the concerts of the Jewish Culture League in Frankfurt. Then he left.

His first stop was Palestine, where with the violin virtuoso Bronislav Huberman he founded what is now the Israel Philharmonic. Toscanini led the orchestra's inaugural in 1936 and came to know Steinberg's work well—so well, that two years later the German expatriate was invited to join the NBC Symphony as Associate Conductor.

FROM HERE on the story is well known. Steinberg guest conducted much on these shores, headed the Buffalo Philharmonic — while next door Erich Leinsdorf led the Rochester Philharmoic —and in '52 accepted the post of permanent conductor of the Pittsburgh Symphony, an ensemble refurbished a few years earlier by Otto Klemperer.

Steinberg's story is fairly familiar in its outlines. Klemperer, as we see, followed a similar path, as did Leinsdorf and Fritz Reiner and Josef Krips (who succeeded Steinberg in Buffalo).

German opera trained these men, the political situation cost them their jobs, American concert halls became their new homes. To disregard the odyssey they made, to neglect, in particular, Steinberg's early years, is to miss a large part of what the man is all about.

The Heights, Boston College
Tuesday, Sept. 30, 1969

Steinberg plays Merry Pranks at BSO

By GAFFNEY J. FESKOE

At 2:05 p.m. Friday the lights of Symphony Hall dimmed, the orchestra tuned, the stage door opened, and the 12th Music Director of the Boston Symphony made his way slowly, solemnly and deliberately to the red-carpeted podium. It was clear that William Steinberg considered his new position "the supreme accolade of my career."

After receiving a standing ovation, the new Music Director began the 89th season of the BSO with Beethoven's **Overture to the Consecration of the House** – the same work which opened the first season of the Orchestra.

Steinberg's precise and deliberate style was broken by his rather unorthodox habit of stamping his left foot at a change of tempo. Another unorthodox characteristic was the arrangement of his program, which consisted of the Beethoven concert overture, Schubert's **Symphony No 9 in C** Anton von Webern's **Six Pieces for Orchestra** and Richard Strauss' **Till Eulenspiegels lustige Streiche** (Merry Pranks) – and played in that order.

The Beethoven overture, written in the sedate style of Mandel, was taken at a slow, broad tempo, which resulted in an orchestration of incomparable, solemn nobility. The clarity of Steinberg's beat was remarkable. He beat the four quarter bars of the overture in an unobscure, conventional manner with none of the gyrations of which some conductors are distinguished.

Steinberg's polished baton technique resulted in a performance of the Schubert symphony of unsurpassed precision, though it was a bit heavy. It was possible to hear each instrument individually of the 106-man ensemble – a rare quality of unison for which the acoustics of Symphony Hall were in no small way responsible.

The striking and clever atonal "Six Pieces for Orchestra," composed in 1909 by von Webern, consisted of six short orchestral sketches contrasted to one another. The pieces were marked "Langsam," or "slow." Webern used adverbs to describe his sketches in place of the customary adjectives: emphasis was placed on the flow of the music. Despite its seeming cacophony, atonal music demands more precision and control than most other forms. Steinberg's clarity of beat lent itself admirably to the task.

The final work on the program to round out this triptych of contrast was the colorful **Till Eulenspiegels Merry Pranks** of Strauss, a type of musical joke based on a fantasy story. An impish knave, portrayed by a wind instrument solos interrupts the more serious portion of the music. The oboe theme recurs throughout and lends color to the music. Steinberg's sedate conducting style gave way to a rich interpretation.

Steinberg's unfrivolous technique makes him capable of a wide range of interpretation. As the product of a solid and scholarly musicianship, he is eminently suited to be the BSO's Music Director.

6.

BSO's 89th season opens at Symphony Hall

With its new music director, William Steinberg, on the podium, "all the ideal elements for making music have been gathered together in one place" for the orchestra's first weekend concerts of the season.

Review: Page 6

MONITOR
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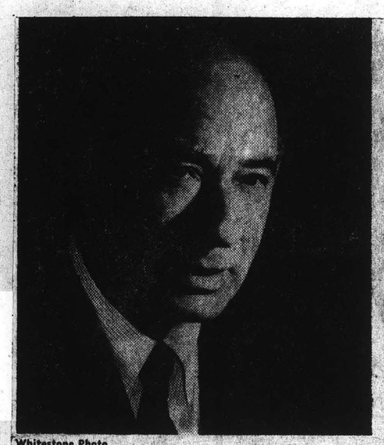
SEP 29 1969



Whitestone Photo

William Steinberg

. . . began his tenure as the Boston Symphony's 14th music director at weekend concerts in Symphony Hall which opened the orchestra's 89th season.

BSO and Steinberg: reason to be proud

By Louis Snyder

Fortunate is the city with an orchestra like the Boston Symphony, a music director like William Steinberg, and a home to perform in like Symphony Hall. After Friday afternoon's opening concert, a newcomer from Mars (or even from Pittsburgh) would have to agree that all the ideal elements for making music have been gathered together in one place. Even though you may have heard the BSO in Carnegie Hall, at Tanglewood, or in Timbuktu, there is nothing like experiencing for the first time that sound in that hall, and now under these new directorial auspices. Bostonians have reason to be proud.

When Mr. Steinberg appeared on the stage of Symphony Hall on Friday for the first time in his new capacity as the orchestra's music director, its members and the audience stood to welcome and applaud him. And with the golden Beethoven plaque glowing on the proscenium arch above his head, he began his new association with the orchestra as the orchestra itself had begun its career in 1881—with Beethoven's overture "The Consecration of the House."

It is reported that, at his recent first meeting with the orchestra, Mr. Steinberg related that his first listening experience after his arrival in the United States in 1938 was a Boston Symphony concert in Carnegie Hall. He confessed sitting with folded hands, hoping for some mishap to assure him that the sounds he was hearing were not of divine origin.

Melody-drenched

Now Mr. Steinberg is in a position to bring forth such sounds, and he did so in the Schubert Ninth Symphony which followed. In this magnificent, melody-drenched work, evidence was continuous of the rapport existing between the new music director and his musicians. In the matters of tempi, balances, and contrasts there was a give-and-take between conductor and instrumentalists onstage which produced, more than a brilliant musicianly performance, a memorable emotional experience.

With Webern's Six Pieces for Orchestra, the program entered the 20th century — a program happily devised, incidentally, to stimulate audience interest as well as to reveal strengths in musicians and conductor. It is hard to believe that these six engaging fragments of the "new sound" could have provoked a riot at their premiere in 1913—but of course they couldn't have been played with the virtuosity lavished on them on Friday by the BSO.

Strauss a la mode

As a kind of rich dessert, Strauss's 'Till Eulenspiegel" was served up a la mode. It once seemed so full of intriguing and dangerous ingredients, but as it turns out, they aren't bad for you at all.

The audience, obviously glad to be back in Symphony Hall, was generous in its reception of the program, its orchestra, and Mr. Steinberg. It is to be hoped that, in its polite enthusiasm, it does not take for granted the treasures it possesses.

During the season, musician-watchers in the audience will observe three new faces in the orchestra—two of them feminine. Ann Hobson has become second harpist, and Ikuko Mizuno is a new member of the second violin section, replacing Max Hobart, now moved to the first violins where he succeeds George Zazofsky, retiring after 30 years with the BSO. Miss Carol Procter is also missing from the cello section. She's spending a year with the Japan Philharmonic Symphony, while her place in the section is filled here by a gentleman from Japan, Hidenobu Tsuchida.

HERALD TRAVELER
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SEP 28 1969

Two Concerts By Symphony This Week

The second pair of Friday/Saturday Boston Symphony Orchestra concerts, Oct. 3 at 2 p.m. and Oct. 4 at 8:30 p.m., will be conducted by music director William Steinberg.

Joseph Silverstein and Jules Eskin, the orchestra's concertmaster and principal cellist respectively, will be soloists in the program's principal work, Robert Starer's Concerto for violin, cello and orchestra. Haydn's Symphony no. 55 opens the program and Elgar's Symphony no. 2 closes the program.

Robert Starer was born in Vienna on Jan. 8, 1924. He composed the triple concerto during the summer of 1967. After fleeing from his native Vienna in 1937 when the Germans came into power, Mr. Starer received training at the Jerusalem Conservatoire and the Julliard School of Music. He became an American citizen in 1957.

Among his principal works are four ballets, "The Dybbuk" (commissioned for the 1957 Berlin Festival), "Samson Agonistes", "Phaedra" and "The lady of the house of sleep" (all three commissioned by Martha Graham).

In addition he has composed piano and orchestral pieces, songs, choral pieces and opera.

Columbus Citizen-Journal
COLUMBUS, OHIO
D. 116,444

SEP 29 1969

Steinberg Rickenbacker

RICKENBACKER

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FIRST YEAR

Portugal's Premier Marcelo Caetano has completed his first year in power since his predecessor Antonio de Oliveira Salazar became incapacitated.

DIRECTOR

William Steinberg has launched his career as director of the Boston Symphony Orchestra with mixed reviews. Favorable reviews called his first performance excellent. Critics called it "heavy-handed, unpolished and generally soggy."

GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 30 1969

BSO Open Rehearsals

BOSTON — The Boston Symphony Orchestra is providing seven open rehearsals at 7:30 p.m. in Symphony Hall, when these conductors may be watched in informal action: Oct. 16, Steinberg; Oct. 30, Giulini; Nov. 13, Ozawa; Dec. 4, Leinsdorf; Jan. 22, Abbado, Feb. 12, Colin Davis; April 23, Steinberg.

Seats for the rehearsal series (all seats unreserved) are now available on a subscription basis at $17.50 and may be secured in person, by mail or phone, from Symphony Hall box office.

The Tokyo Junior Chamber of Commerce is attempting to establish an "International Artist Exchange Program." As the first step, it is cooperating this season in the exchange of Carol Procter, celliest of the Boston Symphony Orchestra, with Hidenobu Tsuchida, cellist of the Japan Philharmonic Symphony Orchestra. Other exchanges between these orchestras have occurred in recent seasons.

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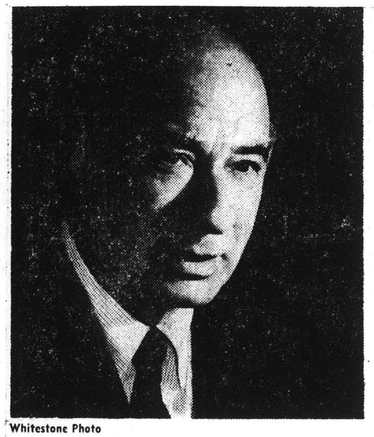

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The audience, obviously glad to be back in Symphony Hall, was generous in its reception of the program, its orchestra, and Mr. Steinberg. It is to be hoped that, in its polite enthusiasm, it does not take for granted the treasures it possesses.

During the season, musician-watchers in the audience will observe three new faces in the orchestra—two of them feminine. Ann Hobson has become second harpist, and Ikuko Mizuno is a new member of the second violin section, replacing Max Hobart, now moved to the first violins where he succeeds George Zazofsky, retiring after 30 years with the BSO. Miss Carol Procter is also missing from the cello section. She's spending a year with the Japan Philharmonic Symphony, while her place in the section is filled here by a gentleman from Japan, Hidenobu Tsuchida.

GAZETTE
WORCESTER, MASS.
(E) 94,907

SEP 30 1969

BSO Open Rehearsals

BOSTON — The Boston Symphony Orchestra is providing seven open rehearsals at 7:30 p.m. in Symphony Hall, when these conductors may be watched in informal action: Oct. 16, Steinberg; Oct. 30, Giulini; Nov. 13, Ozawa; Dec. 4, Leinsdorf; Jan. 22, Abbado, Feb. 12, Colin Davis; April 23, Steinberg.

Seats for the rehearsal series (all seats unreserved) are now available on a subscription basis at $17.50 and may be secured in person, by mail or phone, from Symphony Hall box office.

The Tokyo Junior Chamber of Commerce is attempting to establish an "International Artist Exchange Program." As the first step, it is cooperating this season in the exchange of Carol Procter, celliest of the Boston Symphony Orchestra, with Hidenobu Tsuchida, cellist of the Japan Philharmonic Symphony Orchestra. Other exchanges between these orchestras have occurred in recent seasons.

7

BSO's 89th year opens with less than dazzle

by Eleanor Weber

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BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,555
OCT 1 1969

ITEM
LYNN, MASS.
(E) 38,000
OCT 2 1969

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PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,337
OCT 1 1969

The Sound of Music

Steinberg promises contemporary program

By MICHAEL STEINBERG
Globe Staff

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 2 1969

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Thus in general the concert was orderly, methodical and with little emotional impulse — exceptions being the finale of the Schubert symphony, otherwise mainly uneventful, and portions of "Till Eulenspiegel."

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 2 1969

Steinberg Offers Elgar's 'Edwardian' Symphony

By GEORGE GELLES
HT Music Critic

The latest, if surely not the last, word on things "Edwardian" comes from the dons who gave us "American Heritage Dictionary." Culture under Albert Edward, Victoria's eldest son, was "opulent, ornate, overrefined and pompous." Harsh words.

Well, the "Edwardian" symphony par excellence is Edward Elgar's Second, which the Boston Symphony played on Friday afternoon under William Steinberg, and it's none of these things, or at any rate, shares these failings to no greater extent, say, than does the music of Strauss. Strauss.

ELGAR WROTE his Second Symphony between 1903 and '10, the last eight years of Edward's brief decade. As the score was nearing completion, the Monarch died, and thus the dedication "to the Memory of his late Majesty King Edward VII" — while in a letter Elgar signed that the "dear sweet-tempered King-Man was always so 'pleasant' to me."

With the Symphony he paid a more-than-pleasant tribute. It is not opulent but marvellously rich and varied in texture, not ornate but highly detailed, not overrefined but cunning in every particular, not pompous but proud and wistful with a last backward glance, while coasting toward the tragedy of war, at Victorian days.

ALTHOUGH it's unfashionable to speak of Zeitgeist, that certain something that pervades all aspects of an age, it's nevertheless plain that Elgar's last Symphony is filled with the most menacing juxtapositions of both a melodic and harmonic nature, and that in its slow sunset ending it might be gazing at an earlier age that is lost and that won't be relived. For this, surely, was the realization that Edward's reign brought to the most enlightened of his subjects.

Steinberg's performance was a very good one indeed, and enjoyable for its emotional grasp, for its rhythmic impulse, for the care lavished on details of tempo and phrasing. The Second is admittedly an imperfect symphonic structure, weakest in its outer movements, and thus, difficult to put across. But Steinberg sustained the work well, and kept it alive and interesting throughout.

IT WASN'T a totally convincing reading, though, for the big climaxes never quite made it. I'm thinking of the last statement of the initial theme in the opening movement, which wasn't any more forceful than earlier sections, and those wonderful measures in the 'Rondo' where several melodic strands are woven together what Elgar describes as a "hammering . . . like that horrible throbbing in the head during some fever." What we got here could have been taken care of with a couple of aspirin. But these spots aside, it was a thoughtful, sympathetic reading that deserves to be heard.

The novelty of the afternoon was Robert Starer's "Concerto for Violin, Cello and Orchestra." It was written two years ago by the 45-year-old New Yorker, and strikes me as pretty dreadful.

NO ONE of Starer's ideas is original or truly imaginative or personally profiled. His orchestral texture is chromatically colored, conventionally and conservatively scored, his rhetoric without purpose, while his formal layout here seems artificial; that is, there seems little inherent musical justification for any detail, little way in which the small relates intimately to the large.

From a practical point of view, the work sent waves of boredom through my section of the audience, not because it was 'Modern Music,' for no piece of Schoenberg, for instance, has failed to challenge the ladies, but because it was empty.

THOUGH I HAD no score, the performance by BSO concertmaster Joseph Silverstein and solo cellist Jules Eskin seemed letter-perfect, and taken by themselves, sounded beautiful.

Opening the concert was a generally unsatisfactory reading of Haydn's 55th Symphony. Tempi of all the fast music were too slow, repeats made in seemingly random fashion, orchestral playing routine, the atmosphere heavy and labored. Taken with the Schubert of last week, it appears that what we call 'Classical' isn't Steinberg's forte.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 4 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 4 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 430,000
OCT 4 1969

GIVES NEW INSIGHT

By L. DAVID HARRIS

Steinberg Is Refreshing

Concertgoers received new insights into the musical tastes and ways of William Steinberg in the Boston Symphony Orchestra's concert yesterday at Symphony Hall.

The new insights came in the musical forms of Starer's "Concert for Violin, Cello and Orchestra" and Elgar's "Symphony No. Two in E Flat." The former was appreciated by this reviewer, the latter was not.

Conductor Steinberg has advanced the cause of Starer and Elgar in recent years, introducing their works into his programs with the New York Philharmonic, his Pittsburgh Symphony—and now Boston. In yesterday's concert, Starer appeared as a refreshing contemporary Bartok, Elgar, a musical equivalent of Kipling, was just too thick and too long.

The concert began with Haydn's "Symphony No. 55 in E Flat Schoolmaster" and the work was thoroughly enjoyed. Such words as "competent" and "pleasing" well describe it. It had charm, freshness and was lightly handled.

At the same time, it also could be said the symphony lacked a certain stylishness and except in a few places it did not possess that gay, happy spontaneity a score originally composed for a Parisian orchestra should possess. Just the right French touch could have enhanced it more.

The work's second movement was particularly appreciated especially the offerings of the harpsichordist and solo cellist. However, the accompaniment occasionally was a bit too loud and the harpsichord melody was not heard.

Composer Starer was present for the performance of his concerto and took well deserved bows to the applause of the audience. Joseph Silverstein, violinist, and Jules Eskin, cellist, were the respective soloists.

As a vehicle for violin and cello solo work, the concerto left something to be desired. The orchestra — woodwinds, brass, percussion, etc. — had such interesting chunky harmonies, tricky rhythms, that the listener found himself often distracted from the soloists—unaware they were still at work.

The concerto, however, gave adequate opportunities for the soloists, to display their technical skills and dexterity (which they did with excellent verve) and gave the concertgoer the interesting listening experience of the two instruments against and complimenting each other (high violin, lower cello sounds). But at the same time, it seemed to afford little opportunities for the soloists to dig into their music with themselves—their emotions, interpretations.

If Elgar's works are to be played, presumably an orchestra such as Boston's should be the one to do it. Elgar requires a large orchestra—with plenty of sound —that still can allow for a great amount of ingenuity.

Yet, there remains a real question as to whether Elgar is the best use of contemporary concert time. Yes, he is solid, entertaining, full of sounds. He also often appears overorchestrated, heavy, tiring—and there was a bit of all of this in his Second Symphony yesterday afternoon.

But there still is good Elgar around. His "Dream of Gerontius," his cello concerto . . .

And it's always fun to graduate to "Pomp and Circumstance."

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 3 1969 at 2 o'clock
Saturday evening October 4 1969 at 8.30
Tuesday evening October 7 1969 at 8.30
Tuesday evening October 14 1969 at 7.30

WILLIAM STEINBERG *conductor*

HAYDN — Symphony no. 55 in E flat 'Schoolmaster'
Allegro di molto
Adagio, ma semplicemente
Menuetto & trio
Presto

first performance by the Boston Symphony Orchestra

Robert STARER — Concerto for violin, cello and orchestra
Moderato
Presto
Andante
Maestoso

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

first performance in Boston

intermission

ELGAR — Symphony no. 2 in E flat op. 63
Allegro vivace e nobilmente
Larghetto
Rondo: presto
Finale: moderato e maestoso

THE ARTS

The ladies left too soon—Elgar needs more patience

By MICHAEL STEINBERG
Globe Staff

In 1911, as Sir Edward Elgar left the platform of Queen's Hall in London where he had just conducted the premiere of his second Symphony, he muttered to Henry J. Wood: "They don't like it, Henry, they don't like it."

The ladies in Symphony Hall yesterday afternoon didn't like it much either, walking out in droves between movements, and, when it was over, staying for hardly more than a minimal show of politeness.

Perhaps it is not a piece that speaks easily to an uninitiated and not altogether involved audience, but it is, I am certain, one deeply informed by human and musical greatness.

It is also hard to imagine a performance of it more strongly conceived and more beautifully executed than that given yesterday by William Steinberg and the Boston Symphony.

Elgar's music is of disturbing emotional depth and complexity, and its subject often is pain. The most nearly comparable figure among his contemporaries is Mahler, but Elger, lacking Mahler's relish for agony in public, masks his Weltschmerz and allows his music to be outspoken and explicit only in its moments of triumph and of nobility.

Those seem to have become almost alien quantities to us today, and their representation in music so patently sincere, not completely purged of doubt, is no easy thing to face.

The mixture of optimism and melancholy is an altogether personal quality of Elgar's, and his music now moves me more deeply than any of its time.

The grandly laid out Second Symphony travels a strange path, beginning exuberantly and in splendor, subsiding in hard-won serenity with the cascading opening music heard now as though distantly and in a luminous mist.

Yes, it comes from the Brahms' Third, and Elgar is often rich with echoes of Brahms and Wagner, too, but his music, including the sunset close of the Second Symphony, is some of the most profoundly original ever composed, with glowing sonorities, rugged melodic shapes, and a harmonic gait all its own, immediately and uniquely recognizable as Elgar's.

The Larghetto extraordinarily combines public elegy and private: it mourns Edward VII, to whose memory the symphony is dedicated, but we know, too, that the genesis of its theme was Elgar's response years earlier to the death of a close friend.

Again, we know other such dark processions, the "Eroica" and, for that matter, the first movement of Elgar's own First Symphony, but none speaking of quite the same thing so shaped.

There is a Scherzo, coruscating virtuoso music, but weird, even a touch nightmarish. After that, the finale, so unlike other finales even down to being in three-quarter time (Brahms' Fourth, Tchaikovsky's Sixth, but how few others!), yet so perfect a summation of and destination for the whole work.

The performance was very nearly beyond praise. Steinberg was superbly responsive to the flexibility of pace that is built into the symphony, to the variety and interaction of its mood, to its inherent nobility of style.

With just the fewest reservations about some of the brass playing, the orchestra's work was both refined and splendid. It really sounded like the Boston Symphony.

Without further urging, I point out that Elgar will be repeated on tonight's program and on Oct. 7 and 14.

Before the intermission, Steinberg conducted a Concerto for violin, cello and orchestra by the Vienna-born American composer Robert Starer, written in 1967 and first performed under Steinberg in Pittsburgh last October. The playing Friday, with Joseph Silverstein and Jules Eskin as soloists, was clear and at times pleasingly brilliant.

BOSTON SYMPHONY ORCHESTRA. Haydn: Symphony No. 55 in E flat; Starer: Concerto for violin, cello, and orchestra, with Joseph Silverstein and Jules Eskin, soloists (first time in Boston); Elgar: Symphony No. 2 in E. flat. Friday afternoon in Symphony Hall.

THE SOLOISTS

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Steinberg Offers Elgar's 'Edwardian' Symphony

By GEORGE GELLES
HT Music Critic

The latest, if surely not the last, word on things "Edwardian" comes from the dons who gave us "American Heritage Dictionary." Culture under Albert Edward, Victoria's eldest son, was "opulent, ornate, overrefined and pompous." Harsh words.

Well, the "Edwardian" symphony par excellence is Edward Elgar's Second, which the Boston Symphony played on Friday afternoon under William Steinberg, and it's none of these things, or at any rate, shares these failings to no greater extent, say, than does the music of Strauss. Strauss.

ELGAR WROTE his Second Symphony between 1903 and '10, the last eight years of Edward's brief decade. As the score was nearing completion, the Monarch died, and thus the dedication "to the Memory of his late Majesty King Edward VII" — while in a letter Elgar signed that the "dear sweet-tempered King-Man was always so 'pleasant' to me."

With the Symphony he paid a more-than-pleasant tribute. It is not opulent but marvellously rich and varied in texture, not ornate but highly detailed, not overrefined but cunning in every particular, not pompous but proud and wistful with a last backward glance, while coasting toward the tragedy of war, at Victorian days.

ALTHOUGH it's unfashionable to speak of Zeitgeist, that certain something that pervades all aspects of an age, it's nevertheless plain that Elgar's last Symphony is filled with the most menacing juxtapositions of both a melodic and harmonic nature, and that in its slow sunset ending it might be gazing at an earlier age that is lost and that won't be relived. For this, surely, was the realization that Edward's reign brought to the most enlightened of his subjects.

Steinberg's performance was a very good one indeed, and enjoyable for its emotional grasp, for its rhythmic impulse, for the care lavished on details of tempo and phrasing. The Second is admittedly an imperfect symphonic structure, weakest in its outer movements, and thus, difficult to put across. But Steinberg sustained the work well, and kept it alive and interesting throughout.

IT WASN'T a totally convincing reading, though, for the big climaxes never quite made it. I'm thinking of the last statement of the initial theme in the opening movement, which wasn't any more forceful than earlier sections, and those wonderful measures in the 'Rondo' where several melodic strands are woven together what Elgar describes as a "hammering . . . like that horrible throbbing in the head during some fever." What we got here could have been taken care of with a couple of aspirin. But these spots aside, it was a thoughtful, sympathetic reading that deserves to be heard.

The novelty of the afternoon was Robert Starer's "Concerto for Violin, Cello and Orchestra." It was written two years ago by the 45-year-old New Yorker, and strikes me as pretty dreadful.

NO ONE of Starer's ideas is original or truly imaginative or personally profiled. His orchestral texture is chromatically colored, conventionally and conservatively scored, his rhetoric without purpose, while his formal layout here seems artificial; that is, there seems little inherent musical justification for any detail, little way in which the small relates intimately to the large.

From a practical point of view, the work sent waves of boredom through my section of the audience, not because it was 'Modern Music,' for no piece of Schoenberg, for instance, has failed to challenge the ladies, but because it was empty.

THOUGH I HAD no score, the performance by BSO concertmaster Joseph Silverstein and solo cellist Jules Eskin seemed letter-perfect, and taken by themselves, sounded beautiful.

Opening the concert was a generally unsatisfactory reading of Haydn's 55th Symphony. Tempi of all the fast music were too slow, repeats made in seemingly random fashion, orchestral playing routine, the atmosphere heavy and labored. Taken with the Schubert of last week, it appears that what we call 'Classical' isn't Steinberg's forte.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 293,557
OCT 4 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 4 1969

RECORD-AMERICAN
BOSTON, MASS.
OCT 4 1969

GIVES NEW INSIGHT

By L. DAVID HARRIS

Steinberg Is Refreshing

Concertgoers received new insights into the musical tastes and ways of William Steinberg in the Boston Symphony Orchestra's concert yesterday at Symphony Hall.

The new insights came in the musical forms of Starer's "Concert for Violin, Cello and Orchestra" and Elgar's "Symphony No. Two in E Flat." The former was appreciated by this reviewer, the latter was not.

Conductor Steinberg has advanced the cause of Starer and Elgar in recent years, introducing their works into his programs with the New York Philharmonic, his Pittsburgh Symphony—and now Boston. In yesterday's concert, Starer appeared as a refreshing contemporary Bartok, Elgar, a musical equivalent of Kipling, was just too thick and too long.

The concert began with Haydn's "Symphony No. 55 in E Flat Schoolmaster" and the work was thoroughly enjoyed. Such words as "competent" and "pleasing" well describe it. It had charm, freshness and was lightly handled.

At the same time, it also could be said the symphony lacked a certain stylishness and except in a few places it did not possess that gay, happy spontaneity a score originally composed for a Parisian orchestra should possess. Just the right French touch could have enhanced it more.

The work's second movement was particularly appreciated especially the offerings of the harpsichordist and solo cellist. However, the accompaniment occasionally was a bit too loud and the harpsichord melody was not heard.

Composer Starer was present for the performance of his concerto and took well deserved bows to the applause of the audience. Joseph Silverstein, violinist, and Jules Eskin, cellist, were the respective soloists.

As a vehicle for violin and cello solo work, the concerto left something to be desired. The orchestra — woodwinds, brass, percussion, etc. — had such interesting chunky harmonies, tricky rhythms, that the listener found himself often distracted from the soloists—unaware they were still at work.

The concerto, however, gave adequate opportunities for the soloists, to display their technical skills and dexterity (which they did with excellent verve) and gave the concertgoer the interesting listening experience of the two instruments against and complimenting each other (high violin, lower cello sounds). But at the same time, it seemed to afford little opportunities for the soloists to dig into their music with themselves—their emotions, interpretations.

If Elgar's works are to be played, presumably an orchestra such as Boston's should be the one to do it. Elgar requires a large orchestra—with plenty of sound—that still can allow for a great amount of ingenuity.

Yet, there remains a real question as to whether Elgar is the best use of contemporary concert time. Yes, he is solid, entertaining, full of sounds. He also often appears overorchestrated, heavy, tiring—and there was a bit of all of this in his Second Symphony yesterday afternoon.

But there still is good Elgar around. His "Dream of Gerontius," his cello concerto . . .

And it's always fun to graduate to "Pomp and Circumstance."

THE ARTS

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 3 1969 at 2 o'clock
Saturday evening October 4 1969 at 8.30
Tuesday evening October 7 1969 at 8.30
Tuesday evening October 14 1969 at 7.30

WILLIAM STEINBERG *conductor*

HAYDN — Symphony no. 55 in E flat 'Schoolmaster'
Allegro di molto
Adagio, ma semplicemente
Menuetto & trio
Presto

first performance by the Boston Symphony Orchestra

Robert STARER — Concerto for violin, cello and orchestra
Moderato
Presto
Andante
Maestoso

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

first performance in Boston

intermission

ELGAR — Symphony no. 2 in E flat op. 63
Allegro vivace e nobilmente
Larghetto
Rondo: presto
Finale: moderato e maestoso

The ladies left too soon—Elgar needs more patience

By MICHAEL STEINBERG
Globe Staff

In 1911, as Sir Edward Elgar left the platform of Queen's Hall in London where he had just conducted the premiere of his second Symphony, he muttered to Henry J. Wood: "They don't like it, Henry, they don't like it."

The ladies in Symphony Hall yesterday afternoon didn't like it much either, walking out in droves between movements, and, when it was over, staying for hardly more than a minimal show of politeness.

Perhaps it is not a piece that speaks easily to an uninitiated and not altogether involved audience, but it is, I am certain, one deeply informed by human and musical greatness.

It is also hard to imagine a performance of it more strongly conceived and more beautifully executed than that given yesterday by William Steinberg and the Boston Symphony.

Elgar's music is of disturbing emotional depth and complexity, and its subject often is pain. The most nearly comparable figure among his contemporaries is Mahler, but Elger, lacking Mahler's relish for agony in public, masks his Weltschmerz and allows his music to be outspoken and explicit only in its moments of triumph and of nobility.

Those seem to have become almost alien quantities to us today, and their representation in music so patently sincere, not completely purged of doubt, is no easy thing to face.

The mixture of optimism and melancholy is an altogether personal quality of Elgar's, and his music now moves me more deeply than any of its time.

The grandly laid out Second Symphony travels a strange path, beginning exuberantly and in splendor, subsiding in hard-won serenity with the cascading opening music heard now as though distantly and in a luminous mist.

Yes, it comes from the Brahms' Third, and Elgar is often rich with echoes of Brahms and Wagner, too, but his music, including the sunset close of the Second Symphony, is some of the most profoundly original ever composed, with glowing sonorities, rugged melodic shapes, and a harmonic gait all its own, immediately and uniquely recognizable as Elgar's.

The Larghetto extraordinarily combines public elegy and private: it mourns Edward VII, to whose memory the symphony is dedicated, but we know, too, that the genesis of its theme was Elgar's response years earlier to the death of a close friend.

Again, we know other such dark processions, the "Eroica" and, for that matter, the first movement of Elgar's own First Symphony, but none speaking of quite the same thing so shaped.

There is a Scherzo, coruscating virtuoso music, but weird, even a touch nightmarish. After that, the finale, so unlike other finales even down to being in three-quarter time (Brahms' Fourth, Tchaikovsky's Sixth, but how few others!), yet so perfect a summation of and destination for the whole work.

The performance was very nearly beyond praise. Steinberg was superbly responsive to the flexibility of pace that is built into the symphony, to the variety and interaction of its mood, to its inherent nobility of style.

With just the fewest reservations about some of the brass playing, the orchestra's work was both refined and splendid. It really sounded like the Boston Symphony.

Without further urging, I point out that Elgar will be repeated on tonight's program and on Oct. 7 and 14.

Before the intermission, Steinberg conducted a Concerto for violin, cello and orchestra by the Vienna-born American composer Robert Starer, written in 1967 and first performed under Steinberg in Pittsburgh last October. The playing Friday, with Joseph Silverstein and Jules Eskin as soloists, was clear and at times pleasingly brilliant.

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Starer duo concerto performed by BSO

By Louis Snyder

First performances by the Boston Symphony of two works composed 193 years apart opened the orchestra's second series of subscription programs on Friday afternoon in Symphony Hall. The earlier of the composers, Joseph Haydn, has had time to become familiar hereabouts. The contemporary one, Robert Starer (born in 1924), has been serving the kind of apprenticeship that today's composing talents are heir to—winning fellowships, producing a body of shorter compositions for voice and various instruments, and filling commissions for ballet scores and religious works. A full-length opera is also in the making.

The Haydn Symphony No. 55 in E flat, played for the first time by the BSO, is, in the most pleasant sense, a nice way to begin a program. It is fresh and uncomplicated, tuneful and neatly tailored, has not one but two movements in theme and variation form, and offers a number of delectable solo opportunities for cello and horn, which were indeed delectably played. It has been labeled the "Schoolmaster" symphony somewhere along the way, and if this enhances its charm for anyone, so much the better. In any case, it doesn't detract from it—Mr. Steinberg used his master's conducting rod with wisdom.

Good to soloists

The Starer Concerto for violin, cello, and orchestra is barely one year old, performance-wise, having had its premiere in Pittsburgh, under Mr. Steinberg, last October. In form, it bespeaks the composer's originality of conception in choosing two solo string instruments as soloists, a device seemingly neglected, as he points out, "since Brahms wrote his famous Double concerto in 1887."

In his writing for them, Mr. Starer has been as good to his soloists as Friday's splendid violinist, Joseph Silverstein, and cellist, Jules Eskin, were to him. They have been given solo and interweaving passages of unusual lyric appeal, which, despite a greater use of percussive figures than usual and some complex orchestration in the tuttis, never resulted in their being buried in sheer volume of sound.

Not surprisingly, the concerto often emerges as dance-oriented rhythmically. Will some foresighted choreographer get it in his clutches? It certainly moves, and sings, and makes good sense, that is, until the last movement, when somehow, the compositional thread becomes lost in a climactic scramble of sound. However, it is a work that reveals a growing individual style, not necessarily dictated by contemporary fashion, and a respect for form without the pedantic trimmings. Mr. Starer, his concerto, the conductor, soloists, and orchestra were most cordially received, as they deserved to be.

Big and healthy

After intermission, the music was Sir Edward Elgar's Second Symphony (in E flat, Op. 63), last played by the orchestra in 1964. It is a big, healthy, expansive work, solidly put together, and despite musicological hints of programmatic content, better just listened to than mentally accompanied by a "Rule, Britannia" scenario. Not that the composer's identity and patriotic leanings are ever in doubt, but the design and substance of his thematic material are of ample musical weight, and he employs them with the skill of a true craftsman. And without wearing the "Union Jack" on his sleeve.

Appropriately enough, Mr. Steinberg shaped the orchestra's performance into something grand and monumental, as firmly founded as the Albert Hall, but much more enjoyable to contemplate.

MONITOR
BOSTON, MASS.
(M) 28,850

OCT 6 1969

BSO assistant conductor debuts Friday

By MICHAEL STEINBERG
Globe Staff

Michael Tilson Thomas, the Boston Symphony's 24-year-old assistant conductor, will make his debut with the orchestra Friday afternoon. The program: Haydn's Symphony No. 98, "Three Places in New England" by Ives, Stravinsky's Variations (Aldous Huxley In Memoriam), and Debussy's "La Mer."

Thomas feels particularly close to Haydn and says: "It just wouldn't feel right not to have a Haydn symphony on the program." He loves what he calls "the casual genius in Hayden" the marvelous wealth of detail so copious even in the works that are not great masterpieces.

In building a program, Thomas says he starts with something he particularly wants to do and then builds around it. There was Haydn, and then there was the Ives, which he stresses is a transcendently beautiful, completely achieved thing, "in no way just experimental music." He was anxious, as well, to include something by Stravinsky.

Thomas thinks of him as "the Faberge of composers," and suggests that the short, exquisitely worked Variations are like an object to hold in and turn over in the hand and marvel at.

"What I most want is to have people just listen to those pieces and take them in without worrying how they are made, what styles they are composed in, what schools they belong to. The whole is much greater, and much more important, than any such considerations."

He recalled how two Summers ago at Tanglewood he prepared Schoenberg's Five Pieces for Orchestra, the third of which, a strangely static piece in shifting tone colors, Schoenberg at various times called, or thought of calling "Colors, "Textures," and "Summer Morning on a Lake."

Thomas had studied and analyzed the piece in enormous detail. Then, early one morning he stood by a pond — "Yes, I know, it sounds like a movie biography" — and saw in the slowly shifting light on the water's surface the counterpart of Schoenberg's almost imperceptibly changing music.

"Suddenly a fish jumped from the water, and it was harp and clarinet going biddlylip, and there, like a flash, I had the sense of the whole piece. That, that flash, is what I want people to get when they listen."

A lot, he feels, is expected of him, and his first challenge is to prove himself worthy. "It's wonderful, of course, to have people expect a lot of you," and apropos, he recounted what he called "the most superb combination put-down and compliment" in his experience.

He was playing for Jascha Heifetz and the violinist suddenly stopped. The pianist looked at him, puzzled. Said Heifetz: "Mr. Thomas, since I have heard you at your best, how can you expect me to accept that? Let us go back to number 19, please."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 8 1969 New Engl

Too cruel

Please do not let Michael Steinberg write the reviews of the Boston Symphony Concerts. He is too cruel. The audience wanted to give the new conductor a warm reception and were delighted with his conducting, feeling that the orchestra felt a new incentive and the whole sound of the orchestra was a step-up from the preceding doldrums.

I don't know how anyone wants to accept the position as the conductor of the Boston Symphony, let alone play in the orchestra, as long as Mr. Michael Steinberg tears them to pieces so unremittingly. His long, erudite analyses of the compositions are indeed unnecessary—they sound like a special course given gratis for his own enjoyment.

ELIZABETH ROOT
Boston

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 8 1969 New Engla

Steinberg Conducts

Second Boston Symphony Program

By HAROLD C. SPROUL

William Steinberg has the business-like approach of Toscanini, whom he once assisted—a small clean (classic) beat, a fine control of tempo and its changes, a wide musicianship. The refreshing Boston Symphony program of three little-known works began with the lightest, Haydn's Symphony No. 55 in E flat, a skillfully simpl concoction of sentiment and action-music (my term) like many composed for the entertainment of the Esterhazy court. It reads like dozens of his string quartets of the same period, each novel but modest in scope, and though the chamber orchestra has the tone-amplification of assorted minds, the quartets are richer in conception. Development passages in No. 55 don't get deeply involved, indeed, Haydn prefers here the more titilating contrasts of obvious variation. Mr. Steinberg, happily, did not force his half-size orchestra to sound big or to inflate the modest ideas.

The Concerto for Violin, cello and orchestra, is a 1967 product by Robert Starer, a Viennese-American who has evolved an idiom, thoroughly modern in sound and in originality of design, that is sensuously hearable and integral with inner relationships. The dialogues of the higher and lower soloists, and both with the orchestra, are cannily contrived so that there is plenty of acoustical space around the solo voices and one does not have to wait for a cadenza to hear what they sound like. At the same time there are enchanting movements of orchestra tone achieved by shrewd instrumental combinations, often in tone-clusters, animated by affective rhythm.

The percussion section did a beautiful job, especially with the jazzier passages. Silverstein and Eskin projected the duet—difficult with its rapid range from bottom notes to top—with no scramble and with tonal eloquence. It seems a now fashion for conductors to call up a blaring tone from the brass in climaxes and there is a question in my mind: does this really give weight and glow to the total orchestral sound or does it cut through and blast holes in the mass leaving it in valiant tatters? A marching band of course, is thrilling because the trumpets bray down the street-vista.

The big piece was Elgar's Symphony No. 2 in E flat. This great late-Romantic work (ranking with the best of Mahler and Tchaikowsky) was played by the BSO in 1911, the year of its completion, and again in 1964. It might be said to have set-off the whole modern revival of English composition, so badly overwhelmed by Germans and Italians ever since 17th century Purcell. Like Brahms, Elgar did not bid for serious attention until he was forty, after a slow growth, learning, from age fifteen, by doing—helping his all-purpose father (tuner, organist, music merchant, fiddler, etc.), picking up instruments as needed, conducting, listening—an odd-job youngster with the odd ambition to learn from every musical occasion. His mother wrote poetry. And there was nothing provincial about the provinces for as far as choral tradition was concerned, it had been the life-line of English music from Elizabethan times.

Like Brahms, again, Elgar began composing modestly for special groups, including an unbalanced combination (in two senses) in a "Pauper Lunatic Asylum." Eventually, as Shoenberg celebrated the progressivism of Brahms, Richard Strauss and Bernard Shaw acclaimed the technical mastery of Elgar.

Such suggestive biographical detail would mean nothing if the creative production had not flowered with distinction. But the ability to write three resounding Pomp-and-Circumstances and to keep his footing in the society of Edward VII was no limitation to musical-poetic ideas. Symphony No. 2 is a grand and glorious piece, good to remember as composed within the life-time of any of us over 58. There was then an open horizon and none of the later retreat of young composers into esoteric formalism and jealous novelty. The Starer Concerto suggests that the way is widening again and that humanism is not dead.

By 1911 Elgar had become Sir Edward, with honorary degrees, but did not decline into poet-laureate stuffiness. The symphony, as played under Steinberg, has a range of experience as wide as Whitman, all alive with variety under the control of design. Sweeping melodic lines (a magnificent one for 'cellos) involved developments in which the counterpoint of choirs and the spread of harmony really fill the whole stage with action; passages of marching nobility and the sorrowful pacing of the largetto. Always there is a progression of integrity so that long climaxes grow to power (compare the short ejaculations of Starer). But the ending is anti-climax, an inward focus of serene quiet. No rabble-rousing in that end. The audience on Saturday, however, expressed quick appreciation for this elucidation of a richly expressive work.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 9 1969

TO LEAD BSO—Michael Tilson Thomas, the Boston Symphony's 24-year-old assistant conductor, will make his debut with the orchestra this Friday afternoon and Saturday evening. The program will include Haydn's Symphony No. 98, "Three Places in New England" by Ives, Stravinsky's Variations (Aldous Huxley In Memoriam) and Debussy's "La Mer."

ITEM
LYNN, MASS.
(E) 38,000

OCT 9 1969

Michael Tilson Thomas, making his Boston Symphony debut as the orchestra's new assistant conductor, will conduct a third pair of Friday-Saturday Boston Symphony Orchestra Concerts tomorrow at 2 p.m. and Saturday at 8:30 p.m. The program includes Haydn's Symphony No. 98, Charles Ives' "Three Places in New England", Stravinsky's "Huxley Variations" and Debussy's "La Mer."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 9 1969

E. J. Dias Review

New Boston Symphony Music Director Impresses

Subscribers to the Boston Symphony Orchestra's Tuesday "B" Series, had their opportunity last night, in Symphony Hall, to assess the capabilities of the orchestra's new music director, the veteran conductor, William Steinberg. Steinberg, incidentally, is one of the busiest men in the world of music inasmuch as he still retains his post also as director of the Pittsburgh Symphony.

For his Tuesday debut, Steinberg chose to perform Haydn's "Symphony No. 55 in E Flat" ("Schoolmaster"), Robert Starer's "Concerto for Violin, Cello, and Orchestra," and Sir Edward Elgar's "Symphony No. 2 in E Flat, Opus 63."

The first factor that impresses about Steinberg's conducting is his complete lack of flamboyance. He goes about his work quietly and surely, with a firm, steady beat (he uses his right hand almost exclusively), with a dedication to clarity of phrasing and sound.

This clarity was particularly evident in the Haydn, which is no great shakes as a symphonny as far as emotional depth or genuine substannce is concerned but is pleasing to the ear, cheerful in approach, and, especially in its lovely slow movement and in its charming menuetto, thoroughly ingratiating.

Steinberg wisely let the music speak for itself, with no fancy embellishments but with a sharp eye for musical detail.

The Starer work, with violinist Joseph Silverstein and cellist Jules Eskin as soloists, owes much to Stravinsky, Bartok and Hindemith. It is sometimes astringic, sometimes spectacular in sound, and competently structured. Steinberg has conducted the work in Pittsburgh and New York and knows it well. Its intricacies were well played by the soloists and the orchestra in a performance that, although not exactly exciting, added at least a touch of novelty to the program.

Steinberg also has had much success with Elgar in Pittsburgh, and the "Symphony No. 2" is typical of the composer — very romantic, occasionally long-winded, but filled with moments of genuine beauty.

Actually, Elgar does not sound much different from the 19th Century German romantic composers — except that he adds to their romanticism a sort of British nationalism reminiscent of Kipling. In fact, he is of the stiff-upper lip, keep-the-Empire-going era. However, this is not to ridicule him; the Larghetto, for example, is a movement of considerable effectiveness, and the Finale achieves some glorious sound. In this work, Steinberg and the musicians were in fine fettle — often making the rafters shake.

The next concert of the series will be on Nov. 4, with Carlo Maria Giulini as guest conductor.

An additional comment on this concert may be found on p. 12.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

OCT 15 1969 Ev Ne

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By Louis Snyder

First performances by the Boston Symphony of two works composed 193 years apart opened the orchestra's second series of subscription programs on Friday afternoon in Symphony Hall. The earlier of the composers, Joseph Haydn, has had time to become familiar hereabouts. The contemporary one, Robert Starer (born in 1924), has been serving the kind of apprenticeship that today's composing talents are heir to—winning fellowships, producing a body of shorter compositions for voice and various instruments, and filling commissions for ballet scores and religious works. A full-length opera is also in the making.

The Haydn Symphony No. 55 in E flat, played for the first time by the BSO, is, in the most pleasant sense, a nice way to begin a program. It is fresh and uncomplicated, tuneful and neatly tailored, has not one but two movements in theme and variation form, and offers a number of delectable solo opportunities for cello and horn, which were indeed delectably played. It has been labeled the "Schoolmaster" symphony somewhere along the way, and if this enhances its charm for anyone, so much the better. In any case, it doesn't detract from it—Mr. Steinberg used his master's conducting rod with wisdom.

Good to soloists

The Starer Concerto for violin, cello, and orchestra is barely one year old, performance-wise, having had its premiere in Pittsburgh, under Mr. Steinberg, last October. In form, it bespeaks the composer's originality of conception in choosing two solo string instruments as soloists, a device seemingly neglected, as he points out, "since Brahms wrote his famous Double concerto in 1887."

In his writing for them, Mr. Starer has been as good to his soloists as Friday's splendid violinist, Joseph Silverstein, and cellist, Jules Eskin, were to him. They have been given solo and interweaving passages of unusual lyric appeal, which, despite a greater use of percussive figures than usual and some complex orchestration in the tuttis, never resulted in their being buried in sheer volume of sound.

Not surprisingly, the concerto often emerges as dance-oriented rhythmically. Will some foresighted choreographer get it in his clutches? It certainly moves, and sings, and makes good sense, that is, until the last movement, when somehow, the compositional thread becomes lost in a climactic scramble of sound. However, it is a work that reveals a growing individual style, not necessarily dictated by contemporary fashion, and a respect for form without the pedantic trimmings. Mr. Starer, his concerto, the conductor, soloists, and orchestra were most cordially received, as they deserved to be.

Big and healthy

After intermission, the music was Sir Edward Elgar's Second Symphony (in E flat, Op. 63), last played by the orchestra in 1964. It is a big, healthy, expansive work, solidly put together, and despite musicological hints of programmatic content, better just listened to than mentally accompanied by a "Rule, Britannia" scenario. Not that the composer's identity and patriotic leanings are ever in doubt, but the design and substance of his thematic material are of ample musical weight, and he employs them with the skill of a true craftsman. And without wearing the "Union Jack" on his sleeve.

Appropriately enough, Mr. Steinberg shaped the orchestra's performance into something grand and monumental, as firmly founded as the Albert Hall, but much more enjoyable to contemplate.

MONITOR
BOSTON, MASS.
(M) 130,859

OCT 6 1969

BSO assistant conductor debuts Friday

By MICHAEL STEINBERG
Globe Staff

Michael Tilson Thomas, the Boston Symphony's 24-year-old assistant conductor, will make his debut with the orchestra Friday afternoon. The program: Haydn's Symphony No. 98, "Three Places in New England" by Ives, Stravinsky's Variations (Aldous Huxley In Memoriam), and Debussy's "La Mer."

Thomas feels particularly close to Haydn and says: "It just wouldn't feel right not to have a Haydn symphony on the program." He loves what he calls "the casual genius in Hayden" the marvelous wealth of detail so copious even in the works that are not great masterpieces.

In building a program, Thomas says he starts with something he particularly wants to do and then builds around it. There was Haydn, and then there was the Ives, which he stresses is a transcendently beautiful, completely achieved thing, "in no way just experimental music." He was anxious, as well, to include something by Stravinsky.

Thomas thinks of him as "the Faberge of composers," and suggests that the short, exquisitely worked Variations are like an object to hold in and turn over in the hand and marvel at.

"What I most want is to have people just listen to those pieces and take them in without worrying how they are made, what styles they are composed in, what schools they belong to. The whole is much greater, and much more important, than any such considerations."

He recalled how two Summers ago at Tanglewood he prepared Schoenberg's Five Pieces for Orchestra, the third of which, a strangely static piece in shifting tone colors, Schoenberg at various times called, or thought of calling "Colors, "Textures," and "Summer Morning on a Lake."

Thomas had studied and analyzed the piece in enormous detail. Then, early one morning he stood by a pond — "Yes, I know, it sounds like a movie biography" — and saw in the slowly shifting light on the water's surface the counterpart of Schoenberg's almost imperceptibly changing music.

"Suddenly a fish jumped from the water, and it was harp and clarinet going biddlylip, and there, like a flash, I had the sense of the whole piece. That, that flash, is what I want people to get when they listen."

A lot, he feels, is expected of him, and his first challenge is to prove himself worthy. "It's wonderful, of course, to have people expect a lot of you," and apropos, he recounted what he called "the most superb combination put-down and compliment" in his experience.

He was playing for Jascha Heifetz and the violinist suddenly stopped. The pianist looked at him, puzzled. Said Heifetz: "Mr. Thomas, since I have heard you at your best, how can you expect me to accept that? Let us go back to number 19, please."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 8 1969 New Engl

Too cruel

Please do not let Michael Steinberg write the reviews of the Boston Symphony Concerts. He is too cruel. The audience wanted to give the new conductor a warm reception and were delighted with his conducting, feeling that the orchestra felt a new incentive and the whole sound of the orchestra was a step-up from the preceding doldrums.

I don't know how anyone wants to accept the position as the conductor of the Boston Symphony, let alone play in the orchestra, as long as Mr. Michael Steinberg tears them to pieces so unremittingly. His long, erudite analyses of the compositions are indeed unnecessary—they sound like a special course given gratis for his own enjoyment.

ELIZABETH ROOT
Boston

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 8 1969 New Engla

Steinberg Conducts

Second Boston Symphony Program

By HAROLD C. SPROUL

William Steinberg has the business-like approach of Toscanini, whom he once assisted—a small clean (classic) beat, a fine control of tempo and its changes, a wide musicianship. The refreshing Boston Symphony program of three little-known works began with the lightest, Haydn's Symphony No. 55 in E flat, a skillfully simpl concoction of sentiment and action-music (my term) like many composed for the entertainment of the Esterhazy court. It reads like dozens of his string quartets of the same period, each novel but modest in scope, and though the chamber orchestra has the tone-amplification of assorted minds, the quartets are richer in conception. Development passages in No. 55 don't get deeply involved, indeed, Haydn prefers here the more titilating contrasts of obvious variation. Mr. Steinberg, happily, did not force his half-size orchestra to sound big or to inflate the modest ideas.

The Concerto for Violin, 'cello and orchestra, is a 1967 product by Robert Starer, a Viennese-American who has evolved an idiom, thoroughly modern in sound and in originality of design, that is sensuously hearable and integral with inner relationships. The dialogues of the higher and lower soloists, and both with the orchestra, are cannily contrived so that there is plenty of acoustical space around the solo voices and one does not have to wait for a cadenza to hear what they sound like. At the same time there are enchanting movements of orchestra tone achieved by shrewd instrumental combinations, often in tone-clusters, animated by affective rhythm.

The percussion section did a beautiful job, especially with the jazzier passages. Silverstein and Eskin projected the duet—difficult with its rapid range from bottom notes to top—with no scramble and with tonal eloquence. It seems a now fashion for conductors to call up a blaring tone from the brass in climaxes and there is a question in my mind: does this really give weight and glow to the total orchestral sound or does it cut through and blast holes in the mass leaving it in valiant tatters? A marching band of course, is thrilling because the trumpets bray down the street-vista.

The big piece was Elgar's Symphony No. 2 in E flat. This great late-Romantic work (ranking with the best of Mahler and Tchaikowsky) was played by the BSO in 1911, the year of its completion, and again in 1964. It might be said to have set-off the whole modern revival of English composition, so badly overwhelmed by Germans and Italians ever since 17th century Purcell. Like Brahms, Elgar did not bid for serious attention until he was forty, after a slow growth, learning, from age fifteen, by doing—helping his all-purpose father (tuner, organist, music merchant, fiddler, etc.), picking up instruments as needed, conducting, listening—an odd job youngster with the odd ambition to learn from every musical occasion. His mother wrote poetry. And there was nothing provincial about the provinces for as far as choral tradition was concerned, it had been the life-line of English music from Elizabethan times.

Like Brahms, again, Elgar began composing modestly for special groups, including an unbalanced combination (in two senses) in a "Pauper Lunatic Asylum." Eventually, as Shoenberg celebrated the progressivism of Brahms, Richard Strauss and Bernard Shaw acclaimed the technical mastery of Elgar.

Such suggestive biographical detail would mean nothing if the creative production had not flowered with distinction. But the ability to write three resounding Pomp-and-Circumstances and to keep his footing in the society of Edward VII was no limitation to musical-poetic ideas. Symphony No. 2 is a grand and glorious piece, good to remember as composed within the life-time of any of us over 53. There was then an open horizon and none of the later retreat of young composers into esoteric formalism and jealous novelty. The Starer Concerto suggests that the way is widening again and that humanism is not dead.

By 1911 Elgar had become Sir Edward, with honorary degrees, but did not decline into poet-laureate stuffiness. The symphony, as played under Steinberg, has a range of experience as wide as Whitman, all alive with variety under the control of design. Sweeping melodic lines (a magnificent one for 'cellos) involved developments in which the counterpoint of choirs and the spread of harmony really fill the whole stage with action; passages of marching nobility and the sorrowful pacing of the largetto. Always there is a progression of integrity so that long climaxes grow to power (compare the short ejaculations of Starer). But the ending is anti-climax, an inward focus of serene quiet. No rabble-rousing in that end. The audience on Saturday, however, expressed quick appreciation for this elucidation of a richly expressive work.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 9 1969

TO LEAD BSO—Michael Tilson Thomas, the Boston Symphony's 24-year-old assistant conductor, will make his debut with the orchestra this Friday afternoon and Saturday evening. The program will include Haydn's Symphony No. 98, "Three Places in New England" by Ives, Stravinsky's Variations (Aldous Huxley In Memoriam) and Debussy's "La Mer."

ITEM
LYNN, MASS.
(E) 58,000

OCT 9 1969

Michael Tilson Thomas, making his Boston Symphony debut as the orchestra's new assistant conductor, will conduct a third pair of Friday-Saturday Boston Symphony Orchestra Concerts tomorrow at 2 p.m. and Saturday at 8:30 p.m. The program includes Haydn's Symphony No. 98, Charles Ives' "Three Places in New England", Stravinsky's "Huxley Variations" and Debussy's "La Mer."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 9 1969

E. J. Dias Review

New Boston Symphony Music Director Impresses

Subscribers to the Boston Symphony Orchestra's Tuesday "B" Series, had their opportunity last night, in Symphony Hall, to assess the capabilities of the orchestra's new music director, the veteran conductor, William Steinberg. Steinberg, incidentally, is one of the busiest men in the world of music inasmuch as he still retains his post also as director of the Pittsburgh Symphony.

For his Tuesday debut, Steinberg chose to perform Haydn's "Symphony No. 55 in E Flat" ("Schoolmaster"), Robert Starer's "Concerto for Violin, Cello, and Orchestra," and Sir Edward Elgar's "Symphony No. 2 in E Flat, Opus 63."

The first factor that impresses about Steinberg's conducting is his complete lack of flamboyance. He goes about his work quietly and surely, with a firm, steady beat (he uses his right hand almost exclusively), with a dedication to clarity of phrasing and sound.

This clarity was particularly evident in the Haydn, which is no great shakes as a symphonny as far as emotional depth or genuine substannce is concerned but is pleasing to the ear, cheerful in approach, and, especially in its lovely slow movement and in its charming menuetto, thoroughly ingratiating. Steinberg wisely let the music speak for itself, with no fancy embellishments but with a sharp eye for musical detail.

The Starer work, with violinist Joseph Silverstein and cellist Jules Eskin as soloists, owes much to Stravinsky, Bartok and Hindemith. It is sometimes astringic, sometimes spectacular in sound, and competently structured. Steinberg has conducted the work in Pittsburgh and New York and knows it well. Its intricacies were well played by the soloists and the orchestra in a performance that, although not exactly exciting, added at least a touch of novelty to the program.

Steinberg also has had much success with Elgar in Pittsburgh, and the "Symphony No. 2" is typical of the composer — very romantic, occasionally long-winded, but filled with moments of genuine beauty.

Actually, Elgar does not sound much different from the 19th Century German romantic composers — except that he adds to their romanticism a sort of British nationalism reminiscent of Kipling. In fact, he is of the stiff-upper lip, keep-the-Empire-going era. However, this is not to ridicule him; the Larghetto, for example, is a movement of considerable effectiveness, and the Finale achieves some glorious sound. In this work, Steinberg and the musicians were in fine fettle — often making the rafters shake.

The next concert of the series will be on Nov. 4, with Carlo Maria Giulini as guest conductor.

An additional comment on this concert may be found on p. 12.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

OCT 15 1969

10.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

OCT 10 1969 New England

THOMAS' TREASURE

Symphony Assistant Seeks Aware Audience

By L. DAVID HARRIS

Michael Tilson Thomas has a treasure — the Boston Symphony Orchestra.

Of course, it's not all his (a man named William Steinberg has first claims), but Friday he will have it all to himself when he makes his debut as its assistant conductor. Concertgoers will have an opportunity to view the 24-year-old's rapport with the orchestra and hear the music his directing inspires from its musicians.

And watching Thomas, the musicians will see a man totally absorbed in his work. "A conductor has to be involved in the task at hand," he said in an interview. "You have to be so involved that you convince the musicians the music is worth playing and also convince the listeners it's worth listening to . . ."

Are listeners that important?

"This is a major goal with me — the development of virtuoso listeners," he answered.

"We're still in a time when music is entertainment in the worst sense of the word; art to many means interior decorating. I'd like to recapture the time when the arts were disciplines, their purpose was the refinement of the individual . . .

"There are such individuals in Boston — virtuoso listeners. But I wish music could become more of an interior phenomenon for all — where listeners could come in and become totally involved with the music."

As assistant conductor, Thomas will conduct nine or 10 concerts this season — as well as truly being the "assistant"; that is, he will know the music for all concerts and be ready to step in if needed.

He also performs with the orchestra, playing all keyboard instruments (piano, celeste, harpsichord, etc.) and during the season will be doing recordings along with guest conductor appearances in Boston, Los Angeles, Pittsburgh and other places.

Thomas insists his musical tastes not be stereotyped. He said he likes "many, many" kinds of music from different periods, but added he particularly is attracted to some medieval and renaissance music. Bach, Haydn, Mozart — he listed the masters whom he admires, but then surprised the interviewer with "Asiatic music," eighth century ceremonial music, music from Japan . . .

"People tend to like music in which they feel comfortable," he said. "That's the kind of music they want to hear. But I like the other too . . . I'm for new ideas, new music, performances vibrant with new musical content."

Already evident is the fact that Thomas is quite inspired by the orchestra. He sees his new position as a learning experience, a treasured step in a career he feels will make more and greater demands upon him.

"I'm terribly pleased to be the assistant conductor," he said. "The orchestra is the source of an enormous wealth of persons, artists. What one learns by just watching them . . . it's invaluable."

How does a young man become assistant conductor of the Boston Symphony Orchestra?

Thomas modestly deferred to answer. But his professional biography hints at what it takes — a young man studies, works, impresses, wins . . . It helps, too, if he's brilliant.

A native of California, Thomas began formal music studies in childhood, attended the University of Southern California yet during high school. When he graduated from USC, he was honored as "outstanding graduate" of his class. He later earned a master of music degree from the university.

Thomas served four years as conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center, and was conductor and piano soloist for premiers of works by composers like Stravinsky, Boulez, Stockhausen, Foss and Ingolf Dahl, with whom he studied at USC.

He also was pianist in classes of Gregor Piatigorsky and has served as conductor for several major music festivals.

Thomas was a conducting fellow at the Berkshire Music Center at Tanglewood and won the Koussevitzky Prize in conducting in 1968. Also during 1968, he conducted the youth concerts of the Los Angeles Philharmonic and was guest conductor of the Boston Philharmonia.

He worked at Tanglewood again this year and also has performed with the Boston Symphony Chamber Players. In addition to the Koussevitzky prize, he holds the Young Artists Award from Musical America.

Outwardly, he seems quite calm about his Friday debut. He chose the concert's music, he has memorized the musical scores.

He also is grateful.

"Yes," he said, "I have tremendous gratitude to those who have helped and encouraged me to the place where now I can work with such an august and glorious group of people — the Boston Symphony Orchestra.

"I see this as a beginning. It will make great demands. I will have to work harder — and take in more information — than I've ever had to do in my entire life. I intend to rise to the challenge."

And yes, girls, he's single.

Is he "available?"

"Well, yes, maybe . . . perhaps," he answered — the first break in the "cool" of the remarkably unflappable young man during the interview.

Would he marry a professional musician?

"Well, I really don't know: I doubt it," came the answer. "I'd be conducting — there would be a lot of running about to different places . . . It might be difficult."

It was an unfair question. Why think about girls when one is about to make his debut as assistant conductor of the Boston Symphony Orchestra?

Additional interviews may be found on pages 123 & 124

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 10 1969 at 2 o'clock
Saturday evening October 11 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no. 98 in B flat Adagio – allegro Adagio cantabile Menuetto & trio Presto
IVES	'Three places in New England', an orchestral set The 'St Gaudens' in Boston Common (Colonel Shaw and his colored regiment) Putnam's camp, Redding, Connecticut From The Housatonic at Stockbridge
intermission	
STRAVINSKY	Variations (Aldous Huxley in memoriam) *first performance in Boston*
DEBUSSY	La mer: trois esquisses symphoniques* (The sea: three symphonic sketches) De l'aube à midi sur la mer (From dawn to noon on the sea) Jeux de vagues (The playing of the waves) Dialogue du vent et de la mer (Dialogue between the wind and the sea)

The Boston Globe Saturday, October 11, 1969 23

One of ablest conductors . . .

Thomas' BSO debut dazzling

By MICHAEL STEINBERG
Globe Staff

Michael Tilson Thomas, now 24 and the Boston Symphony's assistant conductor, made his debut with the orchestra Friday afternoon.

Resisting the temptation to prophesy, let me say simply that right now he is one of the ablest and most interesting conductors in the profession. He knows how the pieces go, he appears to handle the orchestra with easy authority, and he is full of life. He has the ancillary advantages of interesting good looks and of just a touch of theatricality, but he plays on those stops only between numbers.

While conducting, he is all business, and he is, in fact, a pleasant conductor to watch, not only because his movements are in themselves arresting and even beautiful, but particularly because they are unfailingly relevant to the musical result.

What came of all this Friday was one of the liveliest and finest concerts I have heard at the Boston Symphony, and it was so, to begin with, because of the music Thomas had chosen.

The program a performer puts together is the first statement he makes, and one of the most revealing he makes at any time, about himself as a musician.

Thomas made his statement with Haydn's Symphony No. 98 in B flat, "Three Places in New England" by Ives, with the first performance here of Stravinsky's Variations (Aldous Huxley in memoriam), and Debussy's "La Mer."

The Debussy, though brilliant, is risky and anything other than sure-fire, and the program altogether was far from the customary debut bid for facile success.

Good Haydn conductors are rare, but Thomas is one. The Symphonny No. 98 is, even among the marvelous, one of the most marvelous, dramatic, richly lyric in the farewell-to-Mozart Adagio, witty, and, in the finale, crazily funny with all those charmingly wilful violin solos. I found the first Allegro just a little round, but otherwise the performance was incisive, both quick-witted and patient, varied and multi-faceted though always completely natural, and it was one with tremendous relish for the fun in the piece as well as feeling for its depths.

The one really unsolved problem was the harpsichord, which was delightfully effective in the last movement, but not even audible (to say nothing of telling) elsewhere.

"Three Places in New England" is a beautiful achievement in musical poetry and, I would add, as a declaration of love to America and this corner of it.

Ives's tragic interpretation of the solemn and commanding St. Gaudens in Boston Common is the grandest in scope, the most elaborately inventive, the most profoundly felt of the three movements, but the Housatonic at Stockbridge is a singularly touching landscape with figures and a piece of extraordinary sensuous beauty.

Between the two, for the depiction of a 4th of July picnic at Putnam's Camp, Ives made of one of his breeziest, infectiously captivating Pop Pourris (to borrow a phrase from David Del Tredici). The performance was superb.

Stravinsky's dozen Variations, written in 1964, are very different stuff. Everything is sharp-edged, precise, economical, multi-functional, lucidly audible.

The music sometimes proceeds in the sparest imaginable textures, but three times, once with 12 violins, once with 10 violas and two basses, and last with 11 woodwinds and a horn, it goes into time-suspending shocks of the densest ployphony anywhere in Stravinsky's music.

Not even Webern ever made five minutes of music so varied. Of the writing for orchestra, one might way what a London reviewer wrote about Haydn's symphony 170 years ago, that "every instrument is respected by his Muse, for he gives to each his due proportion of efficacy."

It is new and fresh music, totally characteristic of Stravinsky, an object of cold and fascinating beauty.

The performance was first-rate on the conductor's part and on the players', and Thomas took advantge of the extreme brevity of the piece to repeat it at once, to the benefit, I am sure, of all.

Meaning, I would guess, to build toward the last movement, Thomas held back rather drastically in the first of "La Mer," and let it go slack in the process.

In the second movement a more characteristic plasticity and flexibility returned, and the finale went brilliantly, with an exciting pictorial suggestiveness.

The orchestra's playing was near to ideal for the dazzling and fine score, and indeed it had been at an extraordinarily high level all afternoon.

The concert pleased, and at its end there was vigorous cheering. "We're lucky," said one of the customers as she left the hall. I think so.

4 ▲ Monday, October 13, 1969 WEEKEND ISSUE THE CHRISTIAN SCIENCE MONITOR

Symphony weekend

Thomas in debut

By Louis Snyder

People who read biographies of musical greats for reasons of business or pleasure (and some do), are accustomed to the early paragraph that tells how so-and-so, at an incredibly early age, performed a spectacular feat which speeded him on his career. The telling always evokes a kind of legendary never-never land outside one's experience, and the venerable musical subject emerges as someone with a faulty memory, or with an overly imaginative biographer.

Such things do happen, though, and the debut on Friday afternoon of Michael Tilson Thomas, the Boston Symphony Orchestra's new assistant conductor, directing his first scheduled concert with the orchestra, is the stuff from which legends grow. Mr. Thomas is 24 years old, and ever since his studies began at the age of 10, has apparently been thinking, living, and performing music. His abilities and his opportunities have led him under the most highly respected auspices from the West Coast to the East, and lo and behold, there he was on Friday, a tall, slim, dark-haired young man, standing before one of the great orchestras of the world in Symphony Hall.

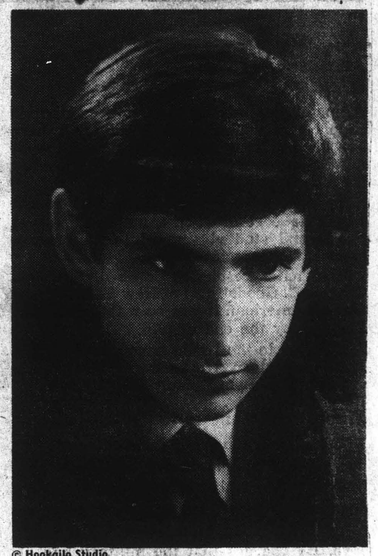
The program began with Haydn's Symphony No. 98 in B flat, and there followed Charles Ives's "Three Places in New England," the Boston premiere of Stravinsky's Variations (Aldous Huxley in memoriam), and Debussy's "La Mer." Obviously, Mr. Thomas's interests are in this century, but not without a bow to the past.

Somehow the Haydn turned out to be the least interesting feature of the afternoon. Tempi were on the slow side, and the crispness which is so much a part of Haydn just wasn't always in evidence. But then maybe we all were a little nervous.

Those three wonderful Ives pictures in sound were something else again. Uncovering them after more than 20 years' absence from BSO concerts, Mr. Thomas revealed, for all to hear, the colors, textures, and tonal curiosities that Ives discovered on Boston Common, in what remained of Putnam's camp, and in the fields by the Housatonic at Stockbridge. It is hard to believe that this music can be conveyed successfully without great personal empathy as well as true musicianship, and Mr. Thomas and the orchestra delivered it stunningly to the heart and to the ear.

The Stravinsky Variations had not only their first but their second performance by the orchestra on this occasion, although it was not expressly by popular demand that the short work was repeated. As in stubbing one's toe the second time, neither the toe nor the intelligence benefited, despite the conductor's meticulous attention.

The afternoon ended with "La Mer," which has had a long Boston history, and into which Mr. Thomas plunged with a vigor bespeaking his seaworthiness. Sound shimmered, spumed, and splashed, and yet it was all kept contained within aural bounds. At its close, there was thunderous applause, from the top of the hall to the floor—for the orchestra, as always, but rather specially for Mr. Thomas who had stood up straight and strong in front of it, and added a very important sentence to his expanding biography.



© Hookailo Studio

Michael Tilson Thomas
. . . conducted the Boston Symphony Orchestra for the first time on the weekend.

Tuesday evening October 28 1969 at 8.30

Same Concert - later date

MICHAEL TILSON THOMAS *conductor*

reviewed →

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10.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433 300

OCT 10 1969 New England

THOMAS' TREASURE

Symphony Assistant Seeks Aware Audience

By L. DAVID HARRIS

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How does a young man become assistant conductor of the Boston Symphony Orchestra?

Thomas modestly deferred to answer. But his professional biography hints at what it takes — a young man studies, works, impresses, wins . . . It helps, too, if he's brilliant.

A native of California, Thomas began formal music studies in childhood, attended the University of Southern California yet during high school. When he graduated from USC, he was honored as "outstanding graduate" of his class. He later earned a master of music degree from the university.

Thomas served four years as conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center, and was conductor and piano soloist for premiers of works by composers like Stravinsky, Boulez, Stockhausen, Foss and Ingolf Dahl, with whom he studied at USC.

He also was pianist in classes of Gregor Piatigorsky and has served as conductor for several major music festivals.

Thomas was a conducting fellow at the Berkshire Music Center at Tanglewood and won the Koussevitzky Prize in conducting in 1968. Also during 1968, he conducted the youth concerts of the Los Angeles Philharmonic and was guest conductor of the Boston Philharmonia.

He worked at Tanglewood again this year and also has performed with the Boston Symphony Chamber Players. In addition to the Koussevitzky prize, he holds the Young Artists Award from Musical America.

Outwardly, he seems quite calm about his Friday debut. He chose the concert's music, he has memorized the musical scores.

He also is grateful.

"Yes," he said, "I have tremendous gratitude to those who have helped and encouraged me to the place where now I can work with such an august and glorious group of people — the Boston Symphony Orchestra.

"I see this as a beginning. It will make great demands. I will have to work harder — and take in more information — than I've ever had to do in my entire life. I intend to rise to the challenge."

And yes, girls, he's single.

Is he "available?"

"Well, yes, maybe . . . perhaps," he answered — the first break in the "cool" of the remarkably unflappable young man during the interview.

Would he marry a professional musician?

"Well, I really don't know: I doubt it," came the answer. "I'd be conducting — there would be a lot of running about to different places . . . It might be difficult."

It was an unfair question. Why think about girls when one is about to make his debut as assistant conductor of the Boston Symphony Orchestra?

Additional interviews may be found on pages 123 & 124

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 10 1969 at 2 o'clock
Saturday evening October 11 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 98 in B flat
- Adagio – allegro
- Adagio cantabile
- Menuetto & trio
- Presto

IVES — 'Three places in New England', an orchestral set
- The 'St Gaudens' in Boston Common (Colonel Shaw and his colored regiment)
- Putnam's camp, Redding, Connecticut
- From The Housatonic at Stockbridge

intermission

STRAVINSKY — Variations (Aldous Huxley in memoriam)
first performance in Boston

DEBUSSY — La mer: trois esquisses symphoniques*
(The sea: three symphonic sketches)
- De l'aube à midi sur la mer (From dawn to noon on the sea)
- Jeux de vagues (The playing of the waves)
- Dialogue du vent et de la mer (Dialogue between the wind and the sea)

The Boston Globe Saturday, October 11, 1969 23

One of ablest conductors . . .

Thomas' BSO debut dazzling

By MICHAEL STEINBERG
Globe Staff

Michael Tilson Thomas, now 24 and the Boston Symphony's assistant conductor, made his debut with the orchestra Friday afternoon.

Resisting the temptation to prophesy, let me say simply that right now he is one of the ablest and most interesting conductors in the profession. He knows how the pieces go, he appears to handle the orchestra with easy authority, and he is full of life. He has the ancillary advantages of interesting good looks and of just a touch of theatricality, but he plays on those stops only between numbers.

While conducting, he is all business, and he is, in fact, a pleasant conductor, to watch, not only because his movements are in themselves arresting and even beautiful, but particularly because they are unfailingly relevant to the musical result.

What came of all this Friday was one of the liveliest and finest concerts I have heard at the Boston Symphony, and it was so, to begin with, because of the music Thomas had chosen.

The program a performer puts together is the first statement he makes, and one of the most revealing he makes at any time, about himself as a musician.

Thomas made his statement with Haydn's Symphony No. 98 in B flat, "Three Places in New ENGland" by Ives, with the first performance here of Stravinsky's Variations (Aldous Huxley in memoriam), and Debussy's "La Mer."

The Debussy, though brilliant, is risky and anything other than sure-fire, and the program altogether was far from the customary debut bid for facile success.

Good Haydn conductors are rare, but Thomas is one. The Symphonny No. 98 is, even among the marvelous, one of the most marvelous, dramatic, richly lyric in the farewell-to-Mozart Adagio, witty, and, in the finale, crazily funny with all those charmingly wilful violin solos. I found the first Allegro just a little round, but otherwise the performance was incisive, both quick-witted and patient, varied and multi-faceted though always completely natural, and it was one with tremendous relish for the fun in the piece as well as feeling for its depths.

The one really unsolved problem was the harpsichord, which was delightfully effective in the last movement, but not even audible (to say nothing of telling) elsewhere.

"Three Places in New England" is a beautiful achievement in musical poetry and, I would add, as a declaration of love to America and this corner of it.

Ives's tragic interpretation of the solemn and commanding St. Gaudens in Boston Common is the grandest in scope, the most elaborately inventive, the most profoundly felt of the three movements, but the Housatonic at Stockbridge is a singularly touching landscape with figures and a piece of extraordinary sensuous beauty.

Between the two, for the depiction of a 4th of July picnic at Putnam's Camp, Ives made of one of his breeziest, infectiously captivating Pop Pourris (to borrow a phrase from David Del Tredici). The performance was superb.

Stravinsky's dozen Variations, written in 1964, are very different stuff. Everything is sharp-edged, precise, economical, multi-functional, lucidly audible.

The music sometimes proceeds in the sparest imaginable textures, but three times, once with 12 violins, once with 10 violas and two basses, and last with 11 woodwinds and a horn, it goes into time-suspending shocks of the densest ployphony anywhere in Stravinsky's music.

Not even Webern ever made five minutes of music so varied. Of the writing for orchestra, one might say what a London reviewer wrote about Haydn's symphony 170 years ago, that "every instrument is respected by his Muse, for he gives to each his due proportion of efficacy."

It is new and fresh music, totally characteristic of Stravinsky, an object of cold and fascinating beauty.

The performance was first-rate on the conductor's part and on the players', and Thomas took advantge of the extreme brevity of the piece to repeat it at once, to the benefit, I am sure, of all.

Meaning, I would guess, to build toward the last movement, Thomas held back rather drastically in the first of "La Mer," and let it go slack in the process.

In the second movement a more characteristic plasticity and flexibility returned, and the finale went brilliantly, with an exciting pictorial suggestiveness.

The orchestra's playing was near to ideal for the dazzling and fine score, and indeed it had been at an extraordinarily high level all afternoon.

The concert pleased, and at its end there was vigorous cheering. "We're lucky," said one of the customers as she left the hall. I think so.

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4 ▲ Monday, October 13, 1969 WEEKEND ISSUE THE CHRISTIAN SCIENCE MONITOR

Symphony weekend

Thomas in debut

By Louis Snyder

People who read biographies of musical greats for reasons of business or pleasure (and some do), are accustomed to the early paragraph that tells how so-and-so, at an incredibly early age, performed a spectacular feat which speeded him on his career. The telling always evokes a kind of legendary never-never land outside one's experience, and the venerable musical subject emerges as someone with a faulty memory, or with an overly imaginative biographer.

Such things do happen, though, and the debut on Friday afternoon of Michael Tilson Thomas, the Boston Symphony Orchestra's new assistant conductor, directing his first scheduled concert with the orchestra, is the stuff from which legends grow. Mr. Thomas is 24 years old, and ever since his studies began at the age of 10, has apparently been thinking, living, and performing music. His abilities and his opportunities have led him under the most highly respected auspices from the West Coast to the East, and lo and behold, there he was on Friday, a tall, slim, dark-haired young man, standing before one of the great orchestras of the world in Symphony Hall.

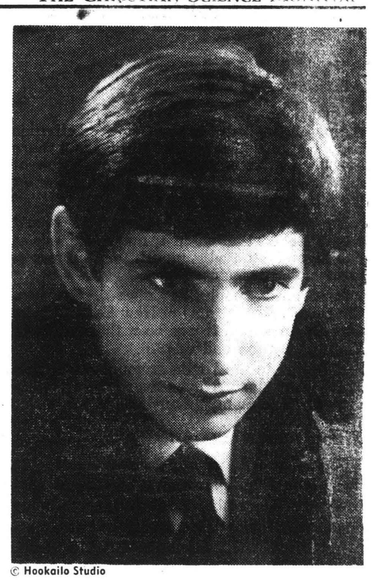
The program began with Haydn's Symphony No. 98 in B flat, and there followed Charles Ives's "Three Places in New England," the Boston premiere of Stravinsky's Variations (Aldous Huxley in memoriam), and Debussy's "La Mer." Obviously, Mr. Thomas's interests are in this century, but not without a bow to the past.

Somehow the Haydn turned out to be the least interesting feature of the afternoon. Tempi were on the slow side, and the crispness which is so much a part of Haydn just wasn't always in evidence. But then maybe we all were a little nervous.

Those three wonderful Ives pictures in sound were something else again. Uncovering them after more than 20 years' absence from BSO concerts, Mr. Thomas revealed, for all to hear, the colors, textures, and tonal curiosities that Ives discovered on Boston Common, in what remained of Putnam's camp, and in the fields by the Housatonic at Stockbridge. It is hard to believe that this music can be conveyed successfully without great personal empathy as well as true musicianship, and Mr. Thomas and the orchestra delivered it stunningly to the heart and to the ear.

The Stravinsky Variations had not only their first but their second performance by the orchestra on this occasion, although it was not expressly by popular demand that the short work was repeated. As in stubbing one's toe the second time, neither the toe nor the intelligence benefited, despite the conductor's meticulous attention.

The afternoon ended with "La Mer," which has had a long Boston history, and into which Mr. Thomas plunged with a vigor bespeaking his seaworthiness. Sound shimmered, spumed, and splashed, and yet it was all kept contained within aural bounds. At its close, there was thunderous applause, from the top of the hall to the floor—for the orchestra, as always, but rather specially for Mr. Thomas who had stood up straight and strong in front of it, and added a very important sentence to his expanding biography.



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Michael Tilson Thomas
. . . conducted the Boston Symphony Orchestra for the first time on the weekend.

Tuesday evening October 28 1969 at 8.30

Some Concert - later date

MICHAEL TILSON THOMAS *conductor*

reviewed →

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11.

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SYMPHONY REVIEW BOOKSPAN FOR FRIDAY, OCTOBER 10, 1969

VIDEO

BOOKSPAN ON CAMERA

AUDIO

Thank you, Bill, and good evening, everyone. The Boston Symphony concerts this week-end may well become historic events as time goes on: they mark the first appearances here of the Orchestra's new Assistant Conductor, 24-year old Michael Tilson Thomas.

He comes here with impressive credentials: a native of the West Coast, he has prepared the orchestra for the famous Heifetz-Piatigorsky Concerts in the Hollywood Bowl, and l Tilson Thomas for two summers he served as assistant to Pie: he has rre Boulez. For the past two summers he has podium and he been one of the most prominent of the conduc- throws him- ting fellows at Tanglewood, and he did much and delivers of the preparatory work for Erich Leinsdorf's ment. And - widely-acclaimed performances of Berg's opera asically a Wozzeck.

But these credentials would really have been sic-making meaningless this afternoon, if young Mr. at Symphony Thomas had not delivered the goods. ow - and it

Ladies and gentlemen, I am here to tell you that we have an extraordinary new conductor Haydn Symphoy, in our midst. I am reminded of the period land by Charles during the early 1940's when another young ry of Aldous conductor protegee from Tanglewood was begin- bussy's La Mer. ning a professional career - but in New York, fine guiding as Assistant Conductor of the Philharmonic. s. Mark the His name, of course, was Leonard Bernstein - g it more and and the rest, as the saying goes, is history. n.

s.

10, 1969

Thomas Shows Mature Skill

By Peter M. Knapp

Michael Tilson Thomas has returned to Boston with some renown. The 24-year-old assistant conductor of the Boston Symphony substituted for Music Director William Steinberg when the latter became ill during the orchestra's New York concerts last week.

In view of his appearance with the Boston Symphony last night, Thomas' acclaim in New York is not surprising. Despite his youth, Michael Thomas is a conductor of poise, skill and maturity, a musician who can kindle excitement both on the stage and in the audience, Boston is fortunate to have him.

Decisive Confidence

Actually, the lean, dark-haired, sharp-featured pianist-conductor has had several years' conducting experience, has been an assistant to Pierre Boulez and winner of the Koussevitzky prize in conducting at Tanglewood. So he is not a beginner, and his confident manner, clear beat and precise gestures show it.

His program last night began in the 18th century, with Haydn's Symphony No. 98 in B-flat, and promptly left it for the 20th century with music of Charles Ives, Stravinsky and Debussy.

The Haydn had the benefit of verve, clarity and incorporation of the harpsichord, necessary for the final movement's banter with solo violin. And the piece was a pleasure, despite a few instrumental flaws, for its sense of style and more classical feeling than the BSO generally manages, as well as for its shapeliness and the foretaste of Rossini in the playful finale.

But for this listener, the major excitement of a stimulating evening was the performance of Ives' "Three Places in New England." This marvellous score by the Connecticut Yankee insurance man-composer was directed and played with extraordinary polish and verve. Neither Ives' layering of sound-pictures, tonality and density, nor his simultaneous use of different rhythms and tempo were obstacles to Thomas, and whatever the complexity, his direction was unfailingly clear.

More than that, he captured the "feel" of the score and its Ivesian enthusiasm: the sense of endless, weary plodding in the St. Gaudens movement; the glorious din of General Putnam's camp; and the glassy impressionism of the Housatonic at Stockbridge.

After the Ives, the rest of the concert might have been anti-climax, but there were also fine performances of the Stravinsky Variations dedicated to Aldous Huxley. The Debussy's "La Mer." Stravinsky's lean serial transformations were repeated — to only cool applause. "La Mer" was not so much a sonic excercise as a demonstration of rhythmic suppleness, pulse, and a number of fine details.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
OCT 29 1969

Thomas Impresses in Debut with Boston Symphony

By GEORGE GELLES
HT Music Critic

Michael Tilson Thomas is the Real Thing. The 24-year-old assistant conductor of the Boston Symphony made his debut with the orchestra yesterday afternoon at Symphony Hall, and as they used to say, it was an auspicious occasion.

Watching Thomas work, first of all, is like looking in on the proverbial fish in water. His conducting technique flows naturally and his podium deportment is completely authoritative. Ther is nothing of the student, except in the best sense, about hs work.

AND HE'S EQUALLY impressive musically. Tempi he chose were never less than comfortable, often just right. Though at times he let the winds and percussion overwhelm the strings, Thomas showed a fine ear for balance and shading and a love of orchestral detail.

He has, as well, an easy melodic gift and an uncommon sense of style and phrasing. And he was also able to get the players to care about their work and to join him in the drama of every piece they played together.

The program he gave us was wide-ranging and meaty and accurately reflected Thomas' interests. Like his mentor, Pierre Boulez (to whom he was assistant in 1966 and '67), Thomas, above all, is temperamentally at one with the modern.

THE NEWEST PIECE he played was a Boston first, Stravinsky's 1964 memorial tribute to Aldous Huxley, his "Variations." This is serial Stravinsky, and prime. While Stravinsky once stated that "In writing variations my method is to remain faithful to the theme as a melody—never mind the rest" (referring obviously to passages in "Pulcinella" and the Octet and "Jeu de Cartes," for example), he more recently admitted that "Yes, the 'Variations' are different . . . it is ancient music, far older than you imagine."

What he had in mind, I think, was this. Every aspect of the Huxley "Variations" is intimately related to the number 12, which is the number of notes in his "tone row." The rhythmic scheme and the instrumentation and the tonal marrow of the piece all spring from a common seed; and in so doing, they spiritually relate the "Variations" to products of the Ars Nova and the more mannered phase of the Renaiisance. In a sense the Huxley piece is a tour de force, but one brilliant in conception and execution both.

THIS WAS THOMAS' toughest challenge, and he met it wonderfully well. Even though the writing is not all that difficult, there will clearly be a problem in teaching such a work to symphony men whose musical lives are lived in the 19th century. Yet both performances, for Thomas played it twice, were fyrstea; ehtr-it twice, were first-rate; they were precise and vital and showed the Stravinsky as an eloquent, moving five minutes of music.

Charles Ives was the other modern, and how well he wears. His "Three Places in New England" are the best of that personal blend of late-Romantic harmony, in general, Mahler's evocative stance, in particular, and the most audacious and naive manipulation of native tunes.

What, for instance, can we find in the repertory to match those wonderful moments in "Putnam's Camp," the second "Place," where the most inane penny-whistle tune plays foil for a raccus, dissonant, very Ivesian march? We can find nothing.

AGAIN, THOMAS' reading was excellent, beautifully shaped and forceful and poetic and full of spirit, even if the balance at times got out of hand.

I found Thomas somewhat removed emotionally from the Haydn 98th Symphony that opened the afternoon. His reading was well thought out, well led and well played, but a bit cool for my taste.

Debussy's "La Mer," which closed the concert, was a pleasure as well, spacious and carefully paced, if without a special lightness and finesse. The reading lacked the immediacy of the two newer works we heard, but made clear just the same that Thomas is a major talent, a natural from whom we'll hear much more.

GAZETTE
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OCT 11 1969

Young Conductor Welcomed

By JOHN F. KYES
Gazette Music Critic

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This tall, slim young man in his middle twenties, with

Gazette Review

eloquent long arms and expressive hands, has already worked with many great musicians of the present day and is highly regarded by them. Stravinsky, Boulez, Bernstein all are enthusiastic.

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These all stressed Thomas' power to let the orchestra sing, without consciousness of tight measures or techniques.

Debussy's "La Mer" was a continual delight, with its interplay between sunlight, waves, wind and sea.

This concert will be repeated tonight, also in Symphony Hall on Oct. 28, Dec. 18 and aJn. 13, in Cambridge on Jan. 20 and in Providence March 26.

11.

BOSTON HERALD TRAVELER, SATURDAY, OCTOBER 11, 1969 A 7

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But these credentials would really have been meaningless this afternoon, if young Mr. Thomas had not delivered the goods.

Ladies and gentlemen, I am here to tell you that we have an extraordinary new conductor in our midst. I am reminded of the period during the early 1940's when another young conductor protegee from Tanglewood was beginning a professional career - but in New York, as Assistant Conductor of the Philharmonic. His name, of course, was Leonard Bernstein - and the rest, as the saying goes, is history.

10, 1969

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GAZETTE
WORCESTER, MASS.
(E) 94,901
OCT 11 1969

11.

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By GEORGE GELLES
HT Music Critic

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SYMPHONY REVIEW BOOKSPAN FOR FRIDAY, OCTOBER 10, 1969

VIDEO

BOOKSPAN ON CAMERA

AUDIO

Thank you, Bill, and good evening, everyone. The Boston Symphony concerts this week-end may well become historic events as time goes on: they mark the first appearances here of the Orchestra's new Assistant Conductor, 24-year old Michael Tilson Thomas.

He comes here with impressive credentials: a native of the West Coast, he has prepared the orchestra for the famous Heifetz-Piatigorsky Concerts in the Hollywood Bowl, and for two summers he served as assistant to Pierre Boulez. For the past two summers he has been one of the most prominent of the conducting fellows at Tanglewood, and he did much of the preparatory work for Erich Leinsdorf's widely-acclaimed performances of Berg's opera Wozzeck.

But these credentials would really have been meaningless this afternoon, if young Mr. Thomas had not delivered the goods.

Ladies and gentlemen, I am here to tell you that we have an extraordinary new conductor in our midst. I am reminded of the period during the early 1940's when another young conductor protegee from Tanglewood was beginning a professional career - but in New York, as Assistant Conductor of the Philharmonic. His name, of course, was Leonard Bernstein - and the rest, as the saying goes, is history.

10, 1969

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PATRIOT-LEDGER
QUINCY, MASS.
(C) 66 387

OCT 29 1969

Thomas Shows Mature Skill

By Peter M. Knapp

Michael Tilson Thomas has returned to Boston with some renown. The 24-year-old assistant conductor of the Boston Symphony substituted for Music Director William Steinberg when the latter became ill during the orchestra's New York concerts last week.

In view of his appearance with the Boston Symphony last night, Thomas' acclaim in New York is not surprising. Despite his youth, Michael Thomas is a conductor of poise, skill and maturity, a musician who can kindle excitement both on the stage and in the audience, Boston is fortunate to have him.

Decisive Confidence

Actually, the lean, dark-haired, sharp-featured pianist-conductor has had several years' conducting experience, has been an assistant to Pierre Boulez and winner of the Koussevitzky prize in conducting at Tanglewood. So he is not a beginner, and his confident manner, clear beat and precise gestures show it.

His program last night began in the 18th century, with Haydn's Symphony No. 98 in B-flat, and promptly left it for the 20th century with music of Charles Ives, Stravinsky and Debussy.

The Haydn had the benefit of verve, clarity and incorporation of the harpsichord, necessary for the final movement's banter with solo violin. And the piece was a pleasure, despite a few instrumental flaws, for its sense of style and more classical feeling than the BSO generally manages, as well as for its shapeliness and the foretaste of Rossini in the playful finale.

But for this listener, the major excitement of a stimulating evening was the performance of Ives' "Three Places in New England." This marvellous score by the Connecticut Yankee insurance man-composer was directed and played with extraordinary polish and verve. Neither Ives' layering of sound-pictures, tonality and density, nor his simultaneous use of different rhythms and tempo were obstacles to Thomas, and whatever the complexity, his direction was unfailingly clear.

More than that, he captured the "feel" of the score and its Ivesian enthusiasm: the sense of endless, weary plodding in the St. Gaudens movement; the glorious din of General Putnam's camp; and the glassy impressionism of the Housatonic at Stockbridge.

After the Ives, the rest of the concert might have been anti-climax, but there were also fine performances of the Stravinsky Variations dedicated to Aldous Huxley. The Debussy's "La Mer." Stravinsky's lean serial transformations were repeated — to only cool applause. "La Mer" was not so much a sonic excercise as a demonstration of rhythmic suppleness, pulse, and a number of fine details.

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Gazette Review

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BOOKSPAN FOR FRIDAY, OCTOBER 10, 1969

AUDIO

Well, like Bernstein, Michael Tilson Thomas seems to be a born conductor: he has tremendous authority on the podium and he is a marvelous musician, who throws himself into the music at hand and delivers performances of total commitment. And - wonder of wonders - his is basically a Romantic approach, with plenty of fire and passion. This kind of music-making hasn't been heard regularly at Symphony Hall for a good many years now - and it is doubly welcome.

The program is made up of a Haydn Symphony, the Three Places in New England by Charles Ives, the Variations in memory of Aldous Huxley by Stravinsky, and Debussy's La Mer. All of it benefits from the fine guiding hand of Michael Tilson Thomas. Mark the name well....we'll be hearing it more and more prominently from now on.

And now, back to Bill Brooks.

Thomas Shows Mature Skill

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PATRIOT-LEDGER
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GAZETTE
WORCESTER, MASS

OCT 11 1969

12.

Casadesus joins symphony Oct. 17, 18

OCT 11 1969

Robert Casadesus, the distinguished French-American pianist, joins Music Director William Steinberg and the Boston Symphony Orchestra in the fourth program of the 1969-1970 season, Friday afternoon Oct. 17 at 2 p.m. and Saturday evening October 18 at 8:30 p.m. They will play Mozart's Piano concerto in c minor, K. 491.

William Steinberg opens the program with Benjamin Lees' Symphony no. 2, composed in the late 1950s under a commission from the Louisville Symphony and premiered by that orchestra. The program closes with the Second symphony of Brahms.

Robert Casadesus is an outstanding member of an outstanding French musical family. His wife, Gaby, and son, Jean, are also noted pianists who appear in concert with him on occasion, and he himself is a composer as well as one of this century's first-rank pianists. He appeared with the Boston Symphony for the first time in March, 1938, and last played with the orchestra in Edinburgh in August, 1956.

The Orchestra's Tuesday "B" series opens Tuesday, Oct. 14 at 7:30 p.m. William Steinberg conducts Haydn's Symphony no. 55 ("The Schoolmaster"), Robert Starer's Concerto for violin, cello, and orchestra and Elgar's Symphony no. 2. Concertmaster Joseph Silverstein and Principal cellist Jules Eskin are soloists in the Starer concerto.

The first of this season's informal Open Rehearsals is Thursday, Oct. 16 at 7:30 p.m. William Steinberg will rehearse the next afternoon's concert, with Robert Casadesus as piano solo. All seats are unreserved at the single price of $3. Until concert time, subscribers may buy tickets for all seven of the season's Open Rehearsals for $17.50. The income from the Open Rehearsals benefits the Orchestra's Pension Fund.

MUSIC

William Steinberg leads the Boston Symphony at Tanglewood

STEINBERG: first rate at times, limited at times

By GEORGE GELLES
HT Music Critic

With two of his twelve regular Boston Symphony programs past, William Steinberg—who this week has given the podium to Michael Tilson Thomas, BSO Assistant Conductor—has already told us much about himself, through both choice of pieces and performance. It's clear that with a certain slice of the repertory he's thoroughly at home, elsewhere less so, and clear as well that in important ways his scope seems limited.

So far Steinberg has given us performances of Strauss and Elgar that were both first-rate. In speaking of Elgar after last week's concert, I compared him to Strauss in matters of orchestration, instrumental disposition and so forth, but there was more on my mind than that alone.

Both composers, to simplify somewhat, wrote scores filled with extra-musical meaning, offering the conductor a second plane on which he might operate. Strauss did this openly; his "Till Eulenspiegel," which Steinberg led opening week, is a wide-ranging canvas covering the exploits of the 14th century daredevil who was stilled only by the Black Death.

Through much of the Strauss scenario a one-to-one relation to "Till's" pranks can be plotted (and, in fact, Strauss seems to have been drawn to "Till" by an opera that he saw in Weimar, "Eulenspiegel," by Cyrill Kistler). In any event, the score is highly literary-minded in conception, about things other than music alone.

GEORGE GELLES has been appointed music critic of the Boston Herald Traveler. A one-time student of the Juilliard and Manhattan Schools of Music, cum laude graduate of Princeton, graduate student at Brandeis and the Free University of Berlin, Gelles' duties at the Herald Traveler are effective immediately.

THIS IS TRUE, too, of the other piece that Steinberg led so well, the Elgar Second Symphony, of course, the piece is not programmatic. Elgar was heir to late-Romantic symphonic techniques, and he was rigorous in his adherence to a formal lay-out of times not too far past. Which, in fact, accounts for musical weaknesses—the time-killing fugue in the finale, for instance.

But the Second, on one level stays close to the physical world. Elgar prefaced the score with a couplet from Shelley's "Invocation," setting the poetic tone of the piece, and even described the work as "the passionate pilgrimage of a soul."

Like so much of Elgar's music, it is closely connected with the lives of him and his friends, in this case Alice Stuart-Wortley, the female dearest to him after his wife, and Albert Rodewald, a textile magnate and amateur musician. And thus, in its own way, the Second is not only self-sufficient as absolute music, but is a reflection of the drama of Elgar's everyday life.

Elgar's musical dialect is naturally different from that spoken by Strauss, but in essence, much of the musical conflict and story-telling sensibility of their pieces is akin.

STEINBERG IS excellent with this sort of score. It takes him, perhaps, back to situations similar to those he faced in the opera house, where he was trained. And with works staged and sung, Steinberg here has emotionally volatile dramatically fluid scores, and putting such stories across he does very well.

Far less good was his work with the purely symphonic Schubert 7th and Haydn 55th. Again to simplify, the basic problem of both these pieces is met in articulating large-scale constructions, in making formal sense of abstract material free of extra-musical associations. And in both these pieces the results were ill-proportioned and poorly judged.

The final point I would make is this: that in his choice of contemporary scores Steinberg is sadly out of touch. At his first meeting with the local press, Steinberg sensibly stated that he would play only music with which he could "identify emotionally, sentimentally, and intellectually."

But if Robert Starer's Double Concerto, which we got last week, is typical of his tastes and capabilities, then in Steinberg the BSO has found a man not truly representative of the best and most adventurous in music today, and not completely responsible to his audience.

MINUTE MAN
LEXINGTON, MASS.
WEEKLY 2,028

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

OCT 9 1969 OCT 9 1969

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WEEKLY

OCT 9 1969

Boston Symphony

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OCT 9 1969

CITIZEN
BELMONT, MASS.
DAILY 4,000

FENCE VIEWER
SUDBURY, MASS
WEEKLY 3,510

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 80,000

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OCT 19 1969

A Note on William Steinberg

One of the busiest men in the world of music, William Steinberg, who now holds simultaneously two of the most important positions in American music, director of the Pittsburgh Symphony and of the Boston Symphony, made his Tuesday "B" Series debut with the Boston group last week.

To manage two simultaneous music directorships is not new for Steinberg; between 1958 and 60, he commuted regularly between Pittsburgh and London because he was, during that period, also music director of the London Philharmonic.

In his Symphony Hall program, which included Haydn's "Schoolmaster" Symphony, Starer's "Concerto for Violin, Cello, and Orchestra," and Elgar's "Symphony No. 2," Steinberg displayed the same conducting technique and precise musicianship that I have heretofore seen him evidence in his guest appearances at Tanglewood and in his performances locally with both the Buffalo and Pittsburgh orchestras. He is not a showy man with the baton; rather, using his right hand almost exclusively, he conducts with a firm steady beat, and, when the orchestra sounds especially good, rewards the players with what can be best described as a beatific smile.

Fortunately, on last Tuesday night the orchestra was in excellent form. Soloists Joseph Silverstein and Jules Eskin were certainy competent in the Starer concerto — with its Schoenbergian overtones; there was plenty of spectacular sound in the Elgar, and the Haydn, not one of the master's more substantial works, was performed with admirable clarity and considerable charm.

It is obvious that there is a workmanlike conductor of wide and varied experience at the helm of the Boston Symphony.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 17 1969 at 2 o'clock
Saturday evening October 18 1969 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Masonic funeral music K. 477
in memory of G. Wallace Woodworth

Benjamin LEES — Symphony no. 2
Andante mesto – vivo – tempo primo
Scherzo
Adagio
first performance in Boston

MOZART — Piano concerto in C minor K. 491
Allegro
Larghetto
Allegretto
ROBERT CASADESUS

intermission

BRAHMS — Symphony no. 2 in D op. 73*
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

THE SOLOIST

ROBERT CASADESUS, who has played with the Boston Symphony on many occasions since his first appearance in 1938, was born in Paris into a family of artists and musicians. He started to study the piano at the age of four, and when he was twelve he entered the Paris Conservatoire. While there he won all the major awards. During his career he has played recitals in many parts of the world, has appeared with major orchestras and has been active as a composer. He made his debut in the United States with the New York Philharmonic in 1935, and since then he has appeared in New York alone more than 200 times.

Robert Casadesus has given many recitals with the violinist Zino Francescatti, and with his wife Gaby, also a distinguished pianist. Husband and wife are occasionally joined by their son Jean in triple piano concerts. He has been named a Commander of the Legion of Honor in his native France, and the Queen of the Netherlands has appointed him a Commander of the Order of Orange-Nassau. He has made many recordings for Columbia Records.

G. WALLACE WOODWORTH

November 6 1902 — July 18 1969

Born in Boston, G. Wallace Woodworth received from Harvard University the AB degree with honors in history in 1924, and the AM degree in music in 1926. He began his career of teaching and conducting at Harvard in 1925, and was for many years James Edward Ditson Professor of Music.

Professor Woodworth was known to many students of music for the course he gave at Harvard on the history of music. He is remembered too by the countless singers who were members of the Radcliffe Choral Society, which he led for 33 years, and of the Harvard Glee Club, of which he was conductor for 25 years. Professor Woodworth was best known to Symphony audiences for his weekly radio 'Rehearsal' of 'This week's Symphony', which he broadcast for seventeen seasons since WGBH-FM opened in 1951. The program received the national award of the Institute for Education by Radio-TV for the best radio program in the humanities — 'exceptional in spontaneity, authenticity and comprehensiveness'.

Professor Woodworth — known affectionately to everybody as 'Woody' — conducted several concerts by the Boston Symphony Orchestra, and there are especially fond memories of his interpretations of Stravinsky's *Oedipus Rex*, Bach's *Mass in B minor* and of works by Mozart. Woody's many friends will surely be happy to know that a sum of money has been donated to the Orchestra in his memory, and that a metal plate engraved with his name has been affixed to the seat in Symphony Hall — W 1 on the floor — where he sat for many years.

Droopy Reading Mars Lees' 2nd

By GEORGE GELLES

"Safety first" was the Boston Symphony's motto yesterday afternoon at Symphony Hall. The program was conservative and the soloist sure and dependable, but in laying so little on the line, in taking few chances, William Steinberg gained almost nothing in a concert that through its first half was dull as paint.

Benjamin Lees is a 45-year-old who teaches at the Peabody Conservatory in Baltimore, and his Second Symphony was the afternoon's unknown quantity. The really crucial question I'll only ask here: that is, with works of Sessions and Kirchner and Carter virtually unplayed by the BSO, why was the spotlight thrown on a work written 11 years ago by Lees, who in no quarter is acknowledged a Modern Master? Priorities, to say the least, are jumbled.

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 17 1969 at 2 o'clock
Saturday evening October 18 1969 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Masonic funeral music K. 477
in memory of G. Wallace Woodworth

Benjamin LEES — Symphony no. 2
Andante mesto – vivo – tempo primo
Scherzo
Adagio
first performance in Boston

MOZART — Piano concerto in C minor K. 491
Allegro
Larghetto
Allegretto
ROBERT CASADESUS

intermission

BRAHMS — Symphony no. 2 in D op. 73*
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

THE SOLOIST

ROBERT CASADESUS, who has played with the Boston Symphony on many occasions since his first appearance in 1938, was born in Paris into a family of artists and musicians. He started to study the piano at the age of four, and when he was twelve he entered the Paris Conservatoire. While there he won all the major awards. During his career he has played recitals in many parts of the world, has appeared with major orchestras and has been active as a composer. He made his debut in the United States with the New York Philharmonic in 1935, and since then he has appeared in New York alone more than 200 times.

Robert Casadesus has given many recitals with the violinist Zino Francescatti, and with his wife Gaby, also a distinguished pianist. Husband and wife are occasionally joined by their son Jean in triple piano concerts. He has been named a Commander of the Legion of Honor in his native France, and the Queen of the Netherlands has appointed him a Commander of the Order of Orange-Nassau. He has made many recordings for Columbia Records.

G. WALLACE WOODWORTH

November 6 1902 — July 18 1969

Born in Boston, G. Wallace Woodworth received from Harvard University the AB degree with honors in history in 1924, and the AM degree in music in 1926. He began his career of teaching and conducting at Harvard in 1925, and was for many years James Edward Ditson Professor of Music.

Professor Woodworth was known to many students of music for the course he gave at Harvard on the history of music. He is remembered too by the countless singers who were members of the Radcliffe Choral Society, which he led for 33 years, and of the Harvard Glee Club, of which he was conductor for 25 years. Professor Woodworth was best known to Symphony audiences for his weekly radio 'Rehearsal' of 'This week's Symphony', which he broadcast for seventeen seasons since WGBH-FM opened in 1951. The program received the national award of the Institute for Education by Radio-TV for the best radio program in the humanities — 'exceptional in spontaneity, authenticity and comprehensiveness'.

Professor Woodworth — known affectionately to everybody as 'Woody' — conducted several concerts by the Boston Symphony Orchestra, and there are especially fond memories of his interpretations of Stravinsky's *Oedipus Rex*, Bach's *Mass in B minor* and of works by Mozart. Woody's many friends will surely be happy to know that a sum of money has been donated to the Orchestra in his memory, and that a metal plate engraved with his name has been affixed to the seat in Symphony Hall — W 1 on the floor — where he sat for many years.

Droopy Reading Mars Lees' 2nd

By GEORGE GELLES

"Safety first" was the Boston Symphony's motto yesterday afternoon at Symphony Hall. The program was conservative and the soloist sure and dependable, but in laying so little on the line, in taking few chances, William Steinberg gained almost nothing in a concert that through its first half was dull as paint.

Benjamin Lees is a 45-year-old who teaches at the Peabody Conservatory in Baltimore, and his Second Symphony was the afternoon's unknown quantity. The really crucial question I'll only ask here: that is, with works of Sessions and Kirchner and Carter virtually unplayed by the BSO, why was the spotlight thrown on a work written 11 years ago by Lees, who in no quarter is acknowledged a Modern Master? Priorities, to say the least, are jumbled.

BUT LEES is by no means a bad composer. Formally he is highly traditional and he speaks a musical language no racier than Bartok's, whom in many other ways he resembles—in the shape and content of large-scale gestures, in finely wrought, closely detailed ornamentation draped over slow music, in quickly alternating rhythmic patterns, giving the surface of the Second many twists and turns, and in the disposition of the orchestra itself.

Lees composes very well. There are no loose ends musically, for he realizes the consequences of each move and logically follows through. The Second is a serious work, an enjoyable and good one, if essentially its substance is thin. And although I expect I'd like any Lees piece once through over, several hearing the scores, I imagine, would wear less well.

The performance on Friday was sadly inadequate. Steinberg stuck his nose in the score with the first downbeat and rarely took it out. The Second may not be Great Art, but in a crisp, heads-up performance it could be far more engrossing than Steinberg's droopy reading made it.

• Robert Casadesus was soloist in Mozart's C Minor Piano Concerto, and considering that he's now a septuagenarian, it was an amazing performance for its technical fluidity, its freshness and elan.

BUT CASADESUS'S playing left much to the imagination; dynamics, for instance, or elegance of phrasing, or variety of articulation, or proper ornamentation. What we got was a reading far too smooth, homogenized in every way and without drama.

Steinberg, for his part, did little more than beat time. He has been most disappointing, to date, in his apparent lack of involvement with his players, in his neglecting to fix balances and his easy acceptance of any old sound that comes from his woodwinds. In part, it was vulgar, out-of-tune clarinet playing that spoiled the orchestral half of the Mozart, but more basic, and more troubling, was the way Steinberg let these things get by.

The Second Brahms Symphony ended the afternoon, and finally conducting without a score, Steinberg came to life. His reading offered no insights, was rough and without a drop of polish, but it was well-paced (especially in the finale, where the silent downbeats felt just right) and if only on a gut level, exciting and forceful.

AS A PREFACE, the concert opened with Mozart's "Masonic Funeral Music," K. 477, played in memory of G. Wallace Woodworth, who died this past summer.

Affectionately and universally known as "Woody," Woodworth was Ditson Professor of Music at Harvard. He headed for years the Radcliffe Choral Society and the Harvard Glee Club, but was most familiar to Symphony audiences through his weekly radio show, "This Week's Symphony."

In so honoring him, the Symphony program was taken some 10 minutes past its 4 P. M. end, and what was intended as a tribute turned into a travesty, as many of the ladies fairly tripped over one another in a stampede for the doors before the Brahms was done. It was a disgraceful display, and Woody would have been deeply dismayed.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 18 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
OCT 18 1969
New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
OCT 18 1969
New England Newsclip

BSO concert as gray as the skies

By HARRY NEVILLE

Yesterday was not one of the Boston Symphony's better days. The music inside Symphony Hall, as a matter of fact, seemed every bit as monochromatic as the skies outside. The latter held a vague intimation at least of something threatening, but nothing so interesting emanated from conductor William Steinberg and the BSO

Contributing to this impression was the Second Symphony of Benjamin Lees, a work which was receiving its first Boston performance. It is a piece that invites the question: "Why this and not some other work?" Wahtever the reasons for programming this symphony, it rather strains the imagination to fathom them.

Not that it shouldn't be playedor shouldn't have been writeen — Lee's craftsmanship is unassailable and he develops his ideas with a logic that is clear, although annoyingly circumspect. But, as the contemporary music festival at Berkshire showed us this Summer, there is symphonic music being written today that is urgent, compelling and enormously attractive — things that Lees' symphony is not — and it seems sad and unnecessary that the very limited space made available to the new should go to the second-rate.

Robert Casadesus appeared as soloist in Mozart's Piano Concerto in C minor, . 491, which is surely one of that composer's greatest concertos and one, moreover, that Casdesus has in the past played with surpassing beauty.

Yesterday, the -ianist seemed not at all in his best form, giving a performance that was oddly indifferent from beginning to end.

It is true that the cconcerto maintains throughout a certain sameness of mood — that marvelously sustained, all-pervading melancholy that can be found also in the G minor string quintet — but within that emotional context there are ideas of striking contrast, and little of that ccame through yesterday. Casadesus uses a first movement cadenza — I would guess by Saint Saens — that struck this listener as being a trifle egregious.

Brahms' Symphony No. 2 concluded the program. (It had begun with Mozart's Masonic funeral music as a tribute to the late G. Wallace Woodworth.) It got playing that in the final mmovement at least had a kind of frennzied life about it, but not much there or elsewhere in the way of textural clarity.

ROBERT CASADESUS AT THE PIANO

Mozart Concerto Performed Brilliantly

By L. DAVID HARRIS
Music Critic

Let the reader beware of a reviewer's prejudices.

Indead, this reviewer is strongly pro-Mozart. A Mozart concerto or symphony stirs him deeply; he has been known to shed tears of joy and emotion during "Don Giovanni" at the Met.

The whole thing is very, very embarrassing, particularly when the reviewer fancies himself a "hard, tough newsman" when not occupying a concert seat. But that's the way it is.

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Giving the pianist his due: His presentation was balanced. When playing Mozart there must be a middle ground — and Casadesus found it. The music cannot be all gentility, grace and elegance, and neither can it be all lively and flashing. Many pianists tend to favor one of the two approaches, but not Casadesus.

Casadesus covered the grave eloquence of the first movement, the beautiful calmness of the second. His phrasing was pure Mozart — gradually allowing his music to rise in intensity and then dramatically finishing it off with a striking — indeed, resounding — final chord.

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Interestingly enough, the work is the only one of Mozart's concertos using both clarinets and oboes and this reviewer had planned to note the consequent sounds when they occurred in the music. It wasn't to be—he got wrapped up in Casadesus he forgot all about clarinets and oboes.

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The orchestra performed it quite well and if concert goers took advantage of their excellent program notes, they no doubt found the symphony a facinating listening experience.

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However, it did have an abundance of melody, seemed quite original and in its own way had a fair share of musical surprises—in tones, harmonies, theme development, etc. But, with the exception of some strong moments in the second movement, it didn't stir the audience.

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14.

BSO plays "war horse" symphony

BY GAFFNEY JON FESKOE

His bald head bent, taking determined steps, the conductor arrives, acknowledges the audience, puts on his wire-rimmed spectacles and raises his baton for all the world looking like an old time school-master in a tailcoat. But at that point, the solemnity ends.

William Steinberg plants himself firmly and conducts with his shoulders and forearms as much as with his hands. He glares at his men, smiles, snorts and sings along, totally off-key, with the music.

So it was with the entire concert the Saturday before last: restraint and precision. The opening work was Mozart's Masonic Funeral Music, certainly restrained with its dirge-like character, played in tribute to Harvard's late G. Wallace Woodworth, Professor of Music and well known radio commentator. This brief work was written at the behest of the local Vienna chapter of the friendly society of Free Masons.

This brief prelude was followed by the first Boston performance of Benjamin Lee's **Second Symphony**, composed in 1958. (Since September, Steinberg has conducted three works in their Boston premiere: this symphony, the Haydn **Symphony No. 55** ("The Schoolmaster") and the Starer Double Concerto. Unlike other contemporary works, this symphony is not atonal or discordant.

The symphony is in three movements: Andante, Scherzo, and suprisingly Adagio (slow) in place of the customary allegro (fast) for the final movement. According to the composer, the form of the symphony follows the natural progression of tension, release tension, and repose - in the character of an epilogue. It is a serene and thoughtful work, one which does not subscribe to or reflect the urgency of most contemporary works. The composer, who was present, and the conductor were both roundly applauded for their efforts. The feature of the evening was the soloist, Robert Casadesus, the distinguished French pianist. Casadesus presented a thoughtful and sedate performance of Mozart's **Piano Concerto in C Minor**, k. 491. This work, one of Mozart's most enigmatic because of its brooding themes, is strikingly similar in temperment to his **G minor Symphony**. The minor key is one which suggests a thoughtful mood, certainly not one of excitement and emotion. Beethoven, upon hearing the work, was moved to say to a friend, "We shall never get any idea for a composition like this one." The work requires a piano portion of delicate yet firm control. Only one intimately familar with it can do it justice, and Casadesus was suited perfectly to express the work. The work also depends on sympathetic orchestral accompaniment, and the winds and reed instruments of the BSO did a superb job of it. Steinberg, however, tended to understate the work as a whole: the orchestra lacked the luster and polish required.

The concert closed with the orchestral war horse - Brahms' **Second Symphony**. This is probably one of the heaviest symphonic works, and as it is played so often it tends to lack inspiration, freshness and interest, despite its lyrical themes and qualities. Steinberg and the Orchestra overcame these hazards with flags flying and gave one of the most exciting reactings of a well-worn work.

It is safe to state that Steinberg is entirely at home with Brahms, probably more than most conductors. The innate strength of this massive work was admirably tempered with taste and orchestral coloring resulting in not so much a sensuous sound as one which appealed to the intellect. The danger of this work is that its sounds are so heavily orchestrated that they tend to overlap and become obscure at the hands of many conductors (Seiji Ozawa in particular) who slur one theme into another. That creates a sensuous sound - one which should be avoided. Steinberg, however, was not guilty of this as he represented each theme as an integral unit, with the utmost restraint and clarity.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

OCT 22 1969

Steinberg and the BSO

By Ralph Locke

Last month William Steinberg conducted his first concert as the new Music Director of the Boston Symphony Orchestra, and the Boston critics spent those two hours on the edge of their seats, listening for things to complain about to their readers. Apparently they found them, because by the following morning half of Boston had been informed that Steinberg is dull, stodgy, faceless, and incompetent. The man had flunked.

But Boston audiences, especially the experienced Saturday night crowd, are not so quick to roast a performer or conductor. Especially in the case of a new conductor, they know by now that there has to be a period of adjustment before the conductor and orchestra can work together as a totally effective unit. And so they don't start searching frantically for someone to buy their tickets, just because they are disappointed by one concert. They come, listen, and react, and within a few weeks they are hearing first-rate music-making.

This was certainly the situation at the concerts this past weekend. Within a few weeks, the supposedly "incompetent" Steinberg is already able to draw beautiful sounds from the orchestra and is creating personalized interpretations of the most standard repertory pieces. This is not to say that the men are playing like angels for him. There was a lot of rough playing in the Second Symphony of Brahms, and in general the players were more responsive last week to Michael Tilson Thoms. But it should be made clear that any criticisms about Steinberg and the orchestra from now on, can be made only from the highest musical and professional standards. In other words, as far as I am concerned William Steinberg has passed – with great distinction.

Of course, Steinberg's interpretations grow out of a particular German tradition, and his tempos are sometimes a bit broad for certain tastes. But within this framework his readings are often perceptive, full of life, and surprisingly subtle. Even if the opinions of the critics have proved worthless, the best way to know Boston's new conductor is still the most enjoyable (and we recommend it): Go listen for yourself!

Television review for WHRB

Prior to the BSO's last concert I'd heard next to nothing about William Steinberg's Mozart. Unfortunately there seems to be a good reason why.

Saturday evening the BSO offered, among other works, Mozart's Masonic Funeral Music and, as piece de résistance, Robert Casadesus in the c minor piano concerto. The funeral music, presented in memory of late Harvard Professor G. Wallace Woodworth, began the concert in puzzling fashion. Steinberg performed this fiercely dramatic work with metronomic tempi and a minimum of dynamic variation. One assumes he was attempting to approximate eighteenth century practice, but this performance belittled all contrasts--in orchestration, in dynamics, in thematic material--written into the score. Without contrast there was no drama, and without drama the piece fell apart. Since the funeral music lasts for only about seven minutes, this did not augur well for the rest of the concert.

In the Mozart c minor piano concerto the BSO sounded disturbingly amateurish. Prominent wind parts were muddled; in particular the solo clarinet played out of tune, with poor intonation, and with a disconcerting lack of basic musicality. Such things I suppose were not Steinberg's fault, but the serious problems with orchestral balance and dramatic structure were. As in the funeral music there was no contrast, no drama, and, with few accents, a very weak rhythmic pulse. The orchestra remained innocuously in the background even when the pianist wasn't playing. This was a real shame because, while Casadesus' performance was both sensitive and well-thought-out, his lyrical style in Mozart needs firm support

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Boston College
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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 23 1969

BSO: program of substance

By Louis Snyder

A musical tribute to the late G. Wallace Woodworth, the Boston premiere of Benjamin Lees's Symphony No. 2, Robert Casadesus playing a Mozart concerto, and the Second Symphony of Brahms comprised the Boston Symphony's program last Friday afternoon. The orchestra will be on tour next week, but there was enough substance in this concert to bridge the gap until Oct. 31.

First of all, William Steinberg led the orchestra in Mozart's Masonic Funeral Music in memory of Mr. Woodworth, whose influence and good offices were for so many years a part of Boston's musical life. This music is heard so often on such occasions that one sometimes doesn't consider how beautiful it is without being sentimental, and how reverential without being morbid—the best kind of memorial in sound.

The Symphony No. 2 of Benjamin Lees is the third of his works to be performed by the BSO, and it too perhaps suggests the composer's staying power. It is listenable, if not entirely consumable, the first time around; rhythmically, texturally, and in its use of solo instruments (flute, oboe, and percussion are favored), it sustains interest; and its composer seems to have known how to stop when he had said his say. The audience was attentive, and rewarded Mr. Lees, Mr. Steinberg and the players with solid applause.

There was applause too for Mr. Casadesus, who gave a warm, comfortable performance of Mozart's C minor piano conterto (K.491). This is not one of the sparkling ones, but it is all Mozart just the same, and thus holds an unending series of wonders. The playing by Mr. Casadesus, particularly at the beginning of the second movement, was pianistic magic, and the woodwinds were also in their element, as was suitably recognized by audience and soloist at the end of the concerto.

Following intermission came the Brahms Second, a warm wash of BSO sound. Last played by the orchestra here in 1967, it was like uncovering one of the most prized family heirlooms—everyone had forgotten how magnificently it was wrought. Mr. Steinberg was thoroughly in command, and brought the work to a climax which generated an unusual amount of Friday excitement—the last note and the cheers coincided.

At The BSO

Conductor Steinberg in Full Control

By HAROLD C. SPROUL

William Steinberg's gestures are always anticipating to the beat at the tip of the baton, and the resulting music was remarkably in motion, all through the well-balanced program of the Boston Symphony on Saturday night. There was no loafing, no ambiguity in transitions—shrewd balancing of instrumental tones for their special contributions to becoming.

The sorrowing Masonic funeral music by Mozart preceded the regular program, in memory of Professor G. Wallace Woodworth, the warm-hearted proponent of great music at Harvard and for twenty-odd years infectious commentator on Boston Symphony programs for radio. "Woody" would have loved the eloquent reading of Mozart, as directly expressive as Bach, with sighing woodwinds, the solemn pacing of the basses in dotted rhythm, the lament of the oboe and the surge of strings. Pax and the audience celebrated a good man by silence.

Benjamin Lees (Symphony No. 2) has been given a wide hearing lately for obvious reasons. He uses a big orchestra to hearable effect — no coy twiddle of novelty-sounds of happenstance. He even finds still some valid use of old formations (keys and sonata-form for example) but only as far as they are useful to his ideas and adaptable to his sense of immediacy. Mr. Lees comes naturally by his broad view of modern idiom—born in China of Russian parents, an American by age seven, educated in California, living abroad for eight years, now attached to Peabody Conservatory. The general effect in Symphony No. 2 is reminiscent of Stravinsky ballets (Les Noces, for example). Strong rhythm with much shifting of meter, short motives in the winds (elements) emerging from the mass with some repetition, much use of bass instruments for anchorage in "ground-bass," but more over-all design than is usual with Stravinsky, and always—especially in this performance—clean perspectives of line and mass. Not earth-shaking in conception, but worth hearing played well.

White-haired Robert Casadesus came on for one of the great Mozart Concertos—C/minor, K. 491. And here, pianist, conductor and orchestra were in rare empathy with no imbalance of forces. Casadesus was a voice in the orchestra, picking up a line from another instrument, or an iridescence of lift or swirl in the general movement, or a momentary soloist but never out of touch. Cadenzas were appropriately short; and if they stretched the Mozart manner in the nineteenth century ways, why not? (We enjoy Bach's "modern" settings for older music). The orchestra collaborated with chamber music subtlety "feminine endings" fading to the same degrees heard in the piano, the woodwinds doing a specially sensitive job of collaboration.

There has been a lot of worshipful palaver about the sorrows of Mozart's life informing this piece. I don't find it so—he was too good a professional. Even the slow movement could have come out of the sentiment in Figaro (written almost simultaneously). But there is, as in all the mature music of the man, an almost chemical solution of melancholy and wit that made him one of the subtle clowns of history. And there is, too, something Mozart could not quite have intended — the heartbreak of all perfect things.

The performance of the Brahms Symphony No. 2 was one of the best I have heard. From the first sure outline of D major by the French horn to the theatrical close, Mr. Steinberg called for all the right imaginable things and got them handsomely. It was even demonstrated that a "fugato" in the Adagio could be a tender involvement. The rich duet of violas and 'cellos was phrased urgently to the lyrical limit and dramatic passages were incisive in rhythmic impact. I did wish for an easier Allegretto — not so pushed, singing with less ambition; but then, the conductor might have been trying for more contrast in the tempi of the movements and there was still a lilt to it—and a ravishing sound. The complexities of Brahms require not only intuition but great skill in adjusting tone to movement so that all is a flow of evolution. And that we had—without the aura of a Bavarian Beer Garden.

MONITOR
BOSTON, MASS.
(M) 210,850

OCT 20 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 16 1969

BSO ON RADIO

Michael Tilson Thomas and Carlo Maria Giulini will conduct thet Boston Symphony this week, and their concerts will be broadcast live and in stereo by WGBH-FM.

INFORMATION OBSCURED

14.

BSO plays "war horse" symphony

BY GAFFNEY JON FESKOE

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The Heights
Boston College
10-28-69

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,588
OCT 22 1969

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By Ralph Locke

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But Boston audiences, especially the experienced Saturday night crowd, are not so quick to roast a performer or conductor. Especially in the case of a new conductor, they know by now that there has to be a period of adjustment before the conductor and orchestra can work together as a totally effective unit. And so they don't start searching frantically for someone to buy their tickets, just because they are disappointed by one concert. They come, listen, and react, and within a few weeks they are hearing first-rate music- making.

This was certainly the situation at the concerts this past weekend. Within a few weeks, the supposedly "incompetent" Steinberg is already able to draw beautiful sounds from the orchestra and is creating personalized interpretations of the most standard repertory pieces. This is not to say that the men are playing like angels for him. There was a lot of rough playing in the Second Symphony of Brahms, and in general the players were more responsive last week to Michael Tilson Thoms. But it should be made clear that any criticisms about Steinberg and the orchestra from now on, can be made only from the highest musical and professional standards. In other words, as far as I am concerned William Steinberg has passed – with great distinction.

Of course, Steinberg's interpretations grow out of a particular German tradition, and his tempos are sometimes a bit broad for certain tastes. But within this framework his readings are often perceptive, full of life, and surprisingly subtle. Even if the opinions of the critics have proved worthless, the best way to know Boston's new conductor is still the most enjoyable (and we recommend it): Go listen for yourself!

2

a. The best moments Saturday night, however,
. Orchestral passages that reappeared in
nzas were incomparably more alive than in
form.

of Steinberg's program was more satisfactory.
s' Second Symphony, which came between the two
s, is something akin to good movie music. Lyrical
ear against quiet strings, and rhythmic figures have
brass behind them, so the piece tends to play itself.
ormance could have used a little more bite, particularly
scherzo, but it was certainly adequate.
rahms' Second Symphony came after intermission. Steinberg's
ng was convincing: individual movements were well-shaped
the orchestra produced a rich, appealing sound. At the
e time, however, there was nothing really exciting about the
rformance; and detail, notably in orchestration, was seldom
rought out. A popular work was given a solid if hackneyed
performance.

Steinberg's tenure with the BSO is just a few weeks old, and one hopes that the difficulties with interpretation and orchestral discipline are matters of adjustment. Thus far, however, he has not demonstrated either the insight or the enthusiasm of a first rate conductor.

For WHRB this is Jerry Gechter.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
OCT 23 1969

BSO: program of substance

By Louis Snyder

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First of all, William Steinberg led the orchestra in Mozart's Masonic Funeral Music in memory of Mr. Woodworth, whose influence and good offices were for so many years a part of Boston's musical life. This music is heard so often on such occasions that one sometimes doesn't consider how beautiful it is without being sentimental, and how reverential without being morbid—the best kind of memorial in sound.

The Symphony No. 2 of Benjamin Lees is the third of his works to be performed by the BSO, and it too perhaps suggests the composer's staying power. It is listenable, if not entirely consumable, the first time around, rhythmically, texturally, and in its use of solo instruments (flute, oboe, and percussion are favored), it sustains interest; and its composer seems to have known how to stop when he had said his say. The audience was attentive, and rewarded Mr. Lees, Mr. Steinberg and the players with solid applause.

There was applause too for Mr. Casadesus, who gave a warm, comfortable performance of Mozart's C minor piano concerto (K.491). This is not one of the sparkling ones, but it is all Mozart just the same, and thus holds an unending series of wonders. The playing by Mr. Casadesus, particularly at the beginning of the second movement, was pianistic magic, and the woodwinds were also in their element, as was suitably recognized by audience and soloist at the end of the concerto.

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At The BSO

Conductor Steinberg in Full Control

By HAROLD C. SPROUL

William Steinberg's gestures are always anticipating to the beat at the tip of the baton, and the resulting music was remarkably in motion, all through the well-balanced program of the Boston Symphony on Saturday night. There was no loafing, no ambiguity in transitions—shrewd balancing of instrumental tones for their special contributions to becoming.

The sorrowing Masonic funeral music by Mozart preceded the regular program, in memory of Professor G. Wallace Woodworth, the warm-hearted proponent of great music at Harvard and for twenty-odd years infectious commentator on Boston Symphony programs for radio. "Woody" would have loved the eloquent reading of Mozart, as directly expressive as Bach, with sighing woodwinds, the solemn pacing of the basses in dotted rhythm, the lament of the oboe and the surge of strings. Pax and the audience celebrated a good man by silence.

Benjamin Lees (Symphony No. 2) has been given a wide hearing lately for obvious reasons. He uses a big orchestra to hearable effect — no coy twiddle of novelty-sounds of happenstance. He even finds still some valid use of old formations (keys and sonata-form for example) but only as far as they are useful to his ideas and adaptable to his sense of immediacy. Mr. Lees comes naturally by his broad view of modern idiom—born in China of Russian parents, an American by age seven, educated in California, living abroad for eight years, now attached to Peabody Conservatory. The general effect in Symphony No. 2 is reminiscent of Stravinsky ballets (Les Noces, for example). Strong rhythm with much shifting of meter, short motives in the winds (elements) emerging from the mass with some repetition, much use of bass instruments for anchorage in "ground-bass," but more over-all design than is usual with Stravinsky, and always—especially in this performance—clean perspectives of line and mass. Not earth-shaking in conception, but worth hearing played well.

White-haired Robert Casadesus came on for one of the great Mozart Concertos—C/minor, K. 491. And here, pianist, conductor and orchestra were in rare empathy with no imbalance of forces. Casadesus was a voice in the orchestra, picking up a line from another instrument, or an iridescence of lift or swirl in the general movement, or a momentary soloist but never out of touch. Cadenzas were appropriately short; and if they stretched the Mozart manner in the nineteenth century ways, why not? (We enjoy Bach's "modern" settings for older music). The orchestra collaborated with chamber music subtlety "feminine endings" fading to the same degrees heard in the piano, the woodwinds doing a specially sensitive job of collaboration.

There has been a lot of worshipful palaver about the sorrows of Mozart's life informing this piece. I don't find it so—he was too good a professional. Even the slow movement could have come out of the sentiment in Figaro (written almost simultaneously). But there is, as in all the mature music of the man, an almost chemical solution of melancholy and wit that made him one of the subtle clowns of history. And there is, too, something Mozart could not quite have intended — the heartbreak of all perfect things.

The performance of the Brahms Symphony No. 2 was one of the best I have heard. From the first sure outline of D major by the French horn to the theatrical close, Mr. Steinberg called for all the right imaginable things and got them handsomely. It was even demonstrated that a "fugato" in the Adagio could be a tender involvement. The rich duet of violas and 'cellos was phrased urgently to the lyrical limit and dramatic passages were incisive in rhythmic impact. I did wish for an easier Allegretto — not so pushed, singing with less ambition; but then, the conductor might have been trying for more contrast in the tempi of the movements and there was still a lilt to it—and a ravishing sound. The complexities of Brahms require not only intuition but great skill in adjusting tone to movement so that all is a flow of evolution. And that we had—without the aura of a Bavarian Beer Garden.

MONITOR
BOSTON, MASS.
(M) 210,850
OCT 20 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
OCT 16 1969

BSO ON RADIO

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14.

BSO plays "war horse" symphony

BY GAFFNEY JON FESKOE

His bald head bent, taking determined steps, the conductor arrives, acknowledges the audience, puts on his wire-rimmed spectacles and raises his baton for all the world looking like an old time school-master in a tailcoat. But at that point, the solemnity ends.

William Steinberg plants himself firmly and conducts with his shoulders and forearms as much as with his hands. He glares at his men, smiles, snorts and sings along, totally off-key, with the music.

So it was with the entire concert the Saturday before last: restraint and precision. The opening work was Mozart's Masonic Funeral Music, certainly restrained with its dirge-like character, played in tribute to Harvard's late G. Wallace Woodworth, Professor of Music and well known radio commentator. This brief work was written at the behest of the local Vienna chapter of the friendly society of Free Masons.

This brief prelude was followed by the first Boston performance of Benjamin Lee's **Second Symphony**, composed in 1958. (Since September, Steinberg has conducted three works in their Boston premiere: this symphony, the Haydn **Symphony No. 55** ("The Schoolmaster") and the Starer Double Concerto. Unlike other contemporary works, this symphony is not atonal or discordant.

The symphony is in three movements: Andante, Scherzo, and suprisingly Adagio (slow) in place of the customary allegro (fast) for the final movement. According to the composer, the form of the symphony follows the natural progression of tension, release tension, and repose - in the character of an epilogue. It is a serene and thoughtful work, one which does not subscribe to or reflect the urgency of most contemporary works. The composer, who was present, and the conductor were both roundly applauded for their efforts. The feature of the evening was the soloist, Robert Casadesus, the distinguished French pianist. Casadesus presented a thoughtful and sedate performance of Mozart's **Piano Concerto in C Minor**, k. 491. This work, one of Mozart's most enigmatic because of its brooding themes, is strikingly similar in temperment to his **G minor Symphony**. The minor key is one which suggests a thoughtful mood, certainly not one of excitement and emotion. Beethoven, upon hearing the work, was moved to say to a friend, "We shall never get any idea for a composition like this one." The work requires a piano portion of delicate yet firm control. Only one intimately familar with it can do it justice, and Casadesus was suited perfectly to express the work. The work also depends on sympathetic orchestral accompaniment, and the winds and reed instruments of the BSO did a superb job of it. Steinberg, however, tended to understate the work as a whole: the orchestra lacked the luster and polish required.

The concert closed with the orchestral war horse - Brahms' **Second Symphony**. This is probably one of the heaviest symphonic works, and as it is played so often it tends to lack inspiration, freshness and interest, despite its lyrical themes and qualities. Steinberg and the Orchestra overcame these hazards with flags flying and gave one of the most exciting reactings of a well-worn work.

It is safe to state that Steinberg is entirely at home with Brahms, probably more than most conductors. The innate strength of this massive work was admirably tempered with taste and orchestral coloring resulting in not so much a sensuous sound as one which appealed to the intellect. The danger of this work is that its sounds are so heavily orchestrated that they tend to overlap and become obscure at the hands of many conductors (Seiji Ozawa in particular) who slur one theme into another. That creates a sensuous sound - one which should be avoided. Steinberg, however, was not guilty of this as he represented each theme as an integral unit, with the utmost restraint and clarity.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,000

OCT 22 1969

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Television review for WHRB

Prior to the BSO's last concert I'd heard next to nothing about William Steinberg's Mozart. Unfortunately there seems to be a good reason why.

Saturday evening the BSO offered, among other works, Mozart's Masonic Funeral Music and, as piece de résistance, Robert Casadesus in the c minor piano concerto. The funeral music, presented in memory of late Harvard Professor G. Wallace Woodworth, began the concert in puzzling fashion. Steinberg performed this fiercely dramatic work with metronomic tempi and a minimum of dynamic variation. One assumes he was attempting to approximate eighteenth century practice, but this performance belittled all contrasts--in orchestration, in dynamics, in thematic material--written into the score. Without contrast there was no drama, and without drama the piece fell apart. Since the funeral music lasts for only about seven minutes, this did not augur well for the rest of the concert.

In the Mozart c minor piano concerto the BSO sounded disturbingly amateurish. Prominent wind parts were muddled; in particular the solo clarinet played out of tune, with poor intonation, and with a disconcerting lack of basic musicality. Such things I suppose were not Steinberg's fault, but the serious problems with orchestral balance and dramatic structure were. As in the funeral music there was no contrast, no drama, and, with few accents, a very weak rhythmic pulse. The orchestra remained innocuously in the background even when the pianist wasn't playing. This was a real shame because, while Casadesus' performance was both sensitive and well-thought-out, his lyrical style in Mozart needs firm support

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The Heights
Boston College
10-28-69

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 23 1969

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The Symphony No. 2 of Benjamin Lees is the third of his works to be performed by the BSO, and it too perhaps suggests the composer's staying power. It is listenable, if not entirely consumable, the first time around; rhythmically, texturally, and in its use of solo instruments (flute, oboe, and percussion are favored), it sustains interest; and its composer seems to have known how to stop when he had said his say. The audience was attentive, and rewarded Mr. Lees, Mr. Steinberg and the players with solid applause.

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MONITOR
BOSTON, MASS.
(M) 210,850

OCT 20 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 16 1969

BSO ON RADIO

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 31 1969 at 2 o'clock
Saturday evening November 1 1969 at 8.30
Tuesday evening November 4 1969 at 7.30

CARLO MARIA GIULINI *conductor*

BONPORTI — Concerto a quattro in D op. 11 no. 8
(transcribed by Guglielmo Barblan)
Allegro
Largo
Allegro vivace
first performance in Boston

SCHUBERT — Symphony no. 4 in C minor 'Tragic'
Adagio molto – allegro vivace
Andante
Menuetto: allegro vivace
Allegro assai

intermission

PIZZETTI — Prelude to 'Fedra'
first performance in Boston

MUSSORGSKY — Pictures at an exhibition, pieces for piano
(arranged for orchestra by Maurice Ravel)
Promenade – Gnomus (the gnome) – Promenade – Il vecchio castello (the old castle) – Promenade – Tuileries (children in the Tuileries gardens) – Bydlo (ox cart) – Promenade – Ballet of chicks in their shells – Samuel Goldenberg and Schmuyle – Limoges, the market – Catacombs – Con mortuis in lingua mortua (with the dead in a dead language) – The hut on hens' legs (Baba Yaga the witch) – The great gate of Kiev

Guest conductor provides a decent BSO concert

15.

By MICHAEL STEINBERG
Globe Staff

The news from Pittsburgh is that William Steinberg is recovered from the illness that interrupted his New York concert 10 days ago, and that he was expected to conduct his scheduled concert with the Pittsburgh Symphony last night. As Steinberg looked after his other orchestra, the Boston Symphony was led Friday afternoon by Carlo Maria Giulini, 55, principal guest conductor of the Chicago Symphony. He is the first of a series of guests here this season.

The most immediately remarkable feature of Friday's concert was how well the orchestra played for Giulini. It was spirited, rhithmic, mostly very decently in tune, more often suave than incisive. It was nicely varied, too, and refreshing after that self-serving, narcissistic, monotonous lushness and gloss that Ormandy and the Philadelphians unloaded here last week. There were occasional solo failures in the Boston Symphony's playing — with no surprises for the most part, as to where they came from — but what Giulini and the Symphony produced together was, most of it, orchestral playing of a high standard, both lively and cultivated.

Musically, the concert was slow to get going. Giulini handicapped himself by starting out with something he does not understand beans about, a Concerto Grosso by Francesco Bonporti, a harmless contemporary of Vivaldi's. He did the piece as a sort of blend of The Arkansas Traveler and the Barber Adagio for Strings.

In the first three movements of Schubert's "Tragic" Symphony, which came next, Giulini seemed rather tense still, so that the performance was hardly more than note-spinning, beautifully finished, but with everything rather washed out.

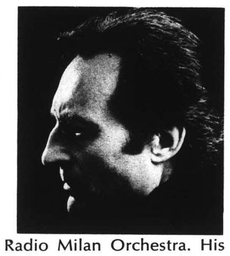
After intermission, everything was fine. Giulini began with the Prelude to Ildebrando Pizzetti's opera, "Fedra," written 1915. It is a seven- or eight-minute slow piece that tries to be austere and cannot always quite help getting juicy, a little Sibeliu.

Having done with that gelding, Giulini went on to something superbly potent and lively, Mussorgsky's "Pictures at an Exhibition," played in the beautiful Ravel orchestration. Giulini was splendid here — in particular, I have never heard 'Gnomus" and "Baba Yaga the Witch" done as such a threatening pair of ugly dreams, nor "The Market at Limoges" with such lightness and grace. In conception, and most of the way in execution as well, the performance was a worthy sequel to the fine one Vladimir Ashkenazy gave of the piano original two weeks ago.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
NOV 1 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
NOV 1 1969

THE GUEST CONDUCTOR



CARLO MARIA GIULINI was born in 1914 at Barletta, a city on the Adriatic coast of southern Italy. At the Academy of Santa Cecilia in Rome he studied viola with Remy Principe and composition with Alessandro Bustini. After graduation he became a student of Alfredo Casella at the Chigi Academy in Siena, and won a diploma in a post-graduate conducting course under Bernardino Molinari. He was engaged in 1946 by the Radio Italiana Orchestra, and four years later became conductor of the Radio Milan Orchestra. His subsequent appointment to La Scala, in immediate succession to Victor de Sabata, kept him based in Milan for several years.

In the fall of 1955 Carlo Maria Giulini came to the United States for the first time to conduct the Chicago Symphony. The following summer he made the first of many appearances with the Israel Philharmonic. Since that time he has led the world's major orchestras, conducted in the major opera houses and appeared at the principal music festivals. He has recently relinquished the position of Musical Director of the Rome Opera, which he held for many years, to devote his attention to symphonic music. He has just taken up his position as Principal Guest Conductor of the Chicago Symphony. The majority of his many recordings are on the Angel and London labels. Carlo Maria Giulini most recently appeared with the Boston Symphony Orchestra in 1962.

Giulini Conducts Mussorgsky's 'Pictures'

Symphony Second Rate

By GEORGE GELLES
MT Music Critic

Carlo Maria Giulini must be doing something right, for his performance with the Boston Symphony of "Pictures at an Exhibition" knocked them dead yesterday afternoon. Don't ask me what it is, though, for I found Guilini's Symphony Hall return a routine and disappointing event.

The 55-year-old Italian made his name in opera, for the most part at La Scala and Rome, and turned to a symphonic career fairly late, coming first to the States in 1955. Then he appeared with the Chicago Symphony, and now he's its Principal Guest. Conductor.

Giulini, who was last here in 1962, is an elegant looking man, which I don't doubt has had something to do with his success, and extremely active and aggressive at his work. There's lots of motion, most of it's angular and stiff, and although he holds a baton, he seems to do his actual conducting with his forearm.

HIS PROGRAM WAS pretty dreadful—two Italian works dredged up for the occassion, plus Mussorgsky's "Pictures" and the Schubert Fourth—and of these I expected the Mussorgsky to save the day. Well, it didn't.

We had a performance of "Pictures" just two weeks ago, though in its original keyboard version. The young Russian Ashkenazy played it, and for its freshness, delicacy, beauty of tone and structural awareness, it was first-rate.

Giulini's reading missed almost completely. First of all, the playing he got from the BSO was disgraceful. Intonation was wildly erratic all afternoon, and most every solo player was out of sorts but the saxophonist was truly embarrassing.

AS TO TIMING, Giulini didn't have it. One of the wonderful details of Ashkenazy's performance was the suddenness, the rightness, of the quick juxtaposition of the introductory 'Promenades with the highly rhetorical entrance of the 'Gnomes'. Giulini was casual about this, and gave no indication that this connection mattered, or that he had even thought about it. And ditto for several similar spots, the juncture between the 'Hut' and 'Great Gate,' or that connecting 'Limoges' and the 'Catacombs.'

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
NOV 1 1969

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REPUBLICAN
SPRINGFIELD, MASS.
(S) 112,754
OCT 26 1969

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ITEM
LYNN, MASS.
(E) 32,000
OCT 31 1969

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.
NOV 1969

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By L. DAVID HARRIS
Music Critic

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ADVOCATE
ARLINGTON, MASS.
WEEKLY 9,000
OCT 30 1969

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon October 31 1969 at 2 o'clock
Saturday evening November 1 1969 at 8.30
Tuesday evening November 4 1969 at 7.30

CARLO MARIA GIULINI *conductor*

BONPORTI — Concerto a quattro in D op. 11 no. 8
(transcribed by Guglielmo Barblan)
Allegro
Largo
Allegro vivace

first performance in Boston

SCHUBERT — Symphony no. 4 in C minor 'Tragic'
Adagio molto – allegro vivace
Andante
Menuetto: allegro vivace
Allegro assai

intermission

PIZZETTI — Prelude to 'Fedra'

first performance in Boston

MUSSORGSKY — Pictures at an exhibition, pieces for piano
(arranged for orchestra by Maurice Ravel)
Promenade – Gnomus (the gnome) – Promenade – Il vecchio castello (the old castle) – Promenade – Tuileries (children in the Tuileries gardens) – Bydlo (ox cart) – Promenade – Ballet of chicks in their shells – Samuel Goldenberg and Schmuyle – Limoges, the market – Catacombs – Con mortuis in lingua mortua (with the dead in a dead language) – The hut on hens' legs (Baba Yaga the witch) – The great gate of Kiev

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REPUBLICAN
SPRINGFIELD, MASS.
(E) 222,764

OCT 26 1969

Guest conductor provides a decent BSO concert

15.

By MICHAEL STEINBERG
Globe Staff

The news from Pittsburgh is that William Steinberg is recovered from the illness that interrupted his New York concert 10 days ago, and that he was expected to conduct his scheduled concert with the Pittsburgh Symphony last night. As Steinberg looked after his other orchestra, the Boston Symphony was led Friday afternoon by Carlo Maria Giulini, 55, principal guest conductor of the Chicago Symphony. He is the first of a series of guests here this season.

The most immediately remarkable feature of Friday's concert was how well the orchestra played for Giulini. It was spirited, rhlthmic, mostly very decently in tune, more often suave than incisive. It was nicely varied, too, and refreshing after that self-serving, narcissistic, monotonous lushness and gloss that Ormandy and the Philadelphians unloaded here last week. There were occasional solo failures in the Boston Symphony's playing — with no surprises for the most part, as to where they came from — but what Giulini and the Symphony produced together was, most of it, orchestral playing of a high standard, both lively and cultivated.

Musically, the concert was slow to get going. Giulini handicapped himself by starting out with something he does not understand beans about, a Concerto Grosso by Francesco Bonporti, a harmless contemporary of Vivaldi's. He did the piece as a sort of blend of The Arkansas Traveler and the Barber Adagio for Strings.

In the first three movements of Schubert's "Tragic" Symphony, which came next, Giulini seemed rather tense still, so that the performance was hardly more than note-spinning, beautifully finished, but with everything rather washed out.

After intermission, everything was fine. Giulini began with the Prelude to Ildebrando Pizzetti's opera, "Fedra," written 1915. It is a seven- or eight-minute slow piece that tries to be austere and cannot always quite help getting juicy, a little Sibeliu.

Having done with that gelding, Giulini went on to something superbly potent and lively, Mussorgsky's "Pictures at an Exhibition," played in the beautiful Ravel orchestration. Giulini was splendid here — in particular, I have never heard 'Gnomus" and "Baba Yaga the Witch" done as such a threatening pair of ugly dreams, nor "The Market at Limoges" with such lightness and grace. In conception, and most of the way in execution as well, the performance was a worthy sequel to the fine one Vladimir Ashkenazy gave of the piano original two weeks ago.

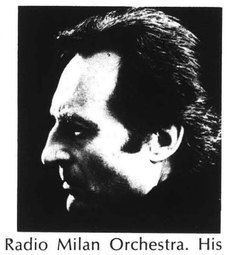
GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 1 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 1 1969

THE GUEST CONDUCTOR



CARLO MARIA GIULINI was born in 1914 at Barletta, a city on the Adriatic coast of southern Italy. At the Academy of Santa Cecilia in Rome he studied viola with Remy Principe and composition with Alessandro Bustini. After graduation he became a student of Alfredo Casella at the Chigi Academy in Siena, and won a diploma in a post-graduate conducting course under Bernardino Molinari. He was engaged in 1946 by the Radio Italiana Orchestra, and four years later became conductor of the Radio Milan Orchestra. His subsequent appointment to La Scala, in immediate succession to Victor de Sabata, kept him based in Milan for several years.

In the fall of 1955 Carlo Maria Giulini came to the United States for the first time to conduct the Chicago Symphony. The following summer he made the first of many appearances with the Israel Philharmonic. Since that time he has led the world's major orchestras, conducted in the major opera houses and appeared at the principal music festivals. He has recently relinquished the position of Musical Director of the Rome Opera, which he held for many years, to devote his attention to symphonic music. He has just taken up his position as Principal Guest Conductor of the Chicago Symphony. The majority of his many recordings are on the Angel and London labels. Carlo Maria Giulini most recently appeared with the Boston Symphony Orchestra in 1962.

Giulini Conducts Mussorgsky's 'Pictures'

Symphony Second Rate

By GEORGE GELLES
MT Music Critic

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BOSTON, MASS.
(M&E) 433,300

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ITEM
LYNN, MASS.
(E) 32,225

OCT 31 1969

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. AVAIL.

NOV 1969

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ARLINGTON, MASS.
WEEKLY 9,000

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16.

SYMPHONY REVIEW BOCKSPAN

VIDEO

WHAC-TV FILMED FOR AIR: FRIDAY, OCTOBER 31, 1969

AUDIO

Good evening, everyone. I'm speaking to you from my seat in Symphony Hall where this afternoon Carlo Maria Giulini began a two-week engagement as Guest Conductor of the Boston Symphony Orchestra. To say that Maestro Giulini scored a great personal triumph is really to understate the case. Rarely in my experience has a Guest Conductor so completely captured both the audience and the Orchestra. The remarkable thing is that Giulini has been here before - seven years ago; but he is now virtually a completely new conductor. His podium bearing is much more physical than it used to be, and he gives the impression of literally pulling out of each member of the orchestra an a shmaltzing totally committed involvement with every note of the score. His attention to shadings, nuance and dynamics is remarkable and, this afternoon at least, there was a vitality and a real visceral excitement to the performances that deserves the adjective "thrilling." Giulini is this season embarking upon a three-year contract as Principal Guest Conductor of the Chicago Symphony Orchestra; if today's concert was an index of what one may consistently expect from him, I can only say that Chicago is due for truly extraordinary music-making.

The two big works on his program this week-end are Schubert's so-called "Tragic" Symphony, and the Ravel orchestration of Mussorgsky's Pictures at an Exhibition. Both were given extraordinarily dramatic and thoroughly convincing performances, and many the musicians played as though they were possessed.

I suspect it will be some time before anyone here in Symphony Hall this afternoon will forget this concert conducted by the "new" Carlo Maria Giulini.

This is Martin Bockspan for Boston 7 News.

THE CHRISTIAN SCIENCE MONITOR NOVEMBER 3 1969

Giulini conducts BSO

By Louis Snyder

Almost everyone in Symphony Hall on Friday afternoon seemed delighted to hear and see Carlo Maria Giulini on the podium again. He has been away since 1962, conducting opera and major symphony orchestras all over the world, and returned to Boston to receive something like a cumulative ovation.

Mr. Giulini is one of the taller conductors, and although the BSO looks broad and high itself, he seemed at times to envelop it completely in his expansive molding of a phrase or progress toward a ringing crescendo. Not that Mr. Giulini is constantly all over the place—far from it. But in the music that he played, there were opportunities for large-scale structuring, and he certainly knows how to build that way.

Musical translation

A first Boston performance of Francesco Bonporti's Concerto a quattro in D opened the program. The work of a late 17th-early 18th-century composer-in-spite-of-himself, a Jesuit who sought preferment through composing, the concerto is an engaging piece, reminiscent of Vivaldi in style more than content. Bonporti wrote some particularly tricky music for violin solo, and it was polished off with his usual verve by Joseph Silverstein.

In the three numbers which followed, Mr. Giulini's essence was given free rein. Drama flows through his hands, and with the kind of magnificent instrument the BSO provides, he translated music as a director stages a play, into a succession of emotional depths and heights, full of theatrical imagery.

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Smashing

The overture to Ildebrando Pizzetti's "Fedra" opened the program's second half in its first performance here. Most 20th-century opera overtures were not meant to stand alone. This one, however, considering the period in which it was composed (1915), is sturdy and well-constructed enough to do so. But it will probably take some time before Pizzetti will be sorted out from his contemporaries with enough objectivity to receive a just assessment.

And last—the Mussorgsky-Ravel "Pictures at an Exhibition." Here Mr. Giulini had everything to do with to make this an exciting, living, breathing, theatrical experience. He was very much the participating director, explaining the paintings in sound, crisply, eerily, forebodingly, smashingly. The applause almost but not quite matched the decibel count of the climactic percussion, brass, wind (well, everybody) finale, which is something rather unusual on a Friday afternoon.

ARTS ENTERTAINMENT

MONITOR
BOSTON, MASS.
(M) 210,850

NOV 3 1969

An additional review of the Oct. 31 concert is on page 18.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

NOV 6 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

NOV 6 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

NOV 6 1969

MINUTE MAN
LEXINGTON, MA
WEEKLY 7,975

NOV 6 1969

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

NOV 6 1969

E. J. Dias Review

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Giulini is a personable, slim, wiry man who conducts with considerable flair and a good deal of intensity. His program included Francesco Bonporti's "Concerto a Quattro in D, Opus 11, No. 8," Schubert's "Symphony No. 4 in C Minor" (The Tragic), Ildebrando Pizzetti's "Prelude to 'Fedra,'" and Mussorgsky's "Pictures at an Exhibition" in Ravel's brilliant orchestration of the original piano pieces.

Bonporti was an 18th-Century composer who obviously owed much, in style and content, to Vivaldi. His concerto, performed with some excellent solo work by concertmaster Joseph Silverstein, is one of those typically Baroque selections — elegant, tuneful, easily assimilated, and sounding very much like the innumerable others of its type. In the first movement, the Allegro, the orchestra was somewhat ragged in its attacks, but matters improved as the performance progressed so that the concluding Allegro Vivace was done in excellent style.

The best aspect of Giulini's reading of the familiar Schubert symphony was his meticulous attention to dynamic contrasts. As a result, the interplay of instruments was always clear and always well-balanced, with a particular loveliness of sound in the haunting Andante and with some genuinely dramatic playing in the opening Adagio.

As for the Pizzetti Prelude, it is a pleasing though certainly not a great work, offering occasional evidence of the composer's lifelong interest in Greek and Gregorian modes. The orchestra responded well to Giulini's direction of the work for whose particular brand of music he obviously has an affinity.

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In fact, Giulini (who last conducted the Boston group in 1962) won an audience ovation for his reading of the work — a reading notable for its clarity of phrasing, its skillful mounting to appropriate climaxes, its ability to convey the occasional humor and grotesquerie inherent in portions of the work.

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

NOV 9 1969

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In his conducting, he is of the athletic school—with much motion of his right arm as though he were trying literally to draw out the music from the instrumentalists before him. His strength as a conductor lies, I think, in his ability to attain dynamic contrasts and in his ability, too (notably in the "Great Gate of Kiev" finale in Moussorgsky's "Pictures at an Exhibition") to make his orchestra rise to great emotional climaxes with lush, rafter-shaking, but effectively integrated sonority.

His reading of Schubert's "Tragic Symphony" was effective in conveying both the melody and emotion of the work. In the Baroque "Concerto Grosso" by Bonporti both he and the orchestra seemed to experience some difficulty in achieving precision of attacks although this work improved as it progressed.

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While on the subject of the Boston Symphony, I should report its music director, William Steinberg, has been ailing —he is said not yet to be completely recovered from surgery he underwent last summer. As a result, two Boston Symphony concerts in New York last week were led by the youthful assistant conductor of the orchestra, Michael Tilson Thomas, who scored such a success in his Boston debut earlier in the season.

Steinberg is, of course, nearing 70; yet he still retains two major posts in music — as music director of both the Boston and Pittsburgh Orchestras. I should think that two such posts would be back-breaking — even for a younger man. And I suspect that the guest conductors who will appear with the Boston Symphony this season will be watched closely as possible candidates (when Steinberg concludes his present three-year contract) for the Boston position. These guest conductors, aside from Thomas and Guilini, include Colin Davis (once mentioned as a likely successor to Leinsdorf), Claudi Abbado, Seiji Ozawa, and Gunther Schuller, who is president of the New England Conservatory of Music.

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16.

SYMPHONY REVIEW BOOKSPAN

VIDEO

WNAC-TV FILMED FOR AIR: FRIDAY, OCTOBER 31, 1969

AUDIO

Good evening, everyone. I'm speaking to you from my seat in Symphony Hall where this afternoon Carlo Maria Giulini began a two-week engagement as Guest Conductor of the Boston Symphony Orchestra. To say that Maestro Giulini scored a great personal triumph is really to understate the case. Rarely in my experience has a Guest Conductor so completely captured both the audience and the Orchestra. The remarkable thing is that Giulini has been here before - seven years ago; but he is now virtually a completely new conductor. His podium bearing is much more physical than it used to be, and he gives the impression of literally pulling out of each member of the orchestra a totally committed involvement with every note of the score. His attention to shadings, nuance and dynamics is remarkable and, this afternoon at least, there was a vitality and a real visceral excitement to the performances that deserves the adjective "thrilling." Giulini is this season embarking upon a three-year contract as Principal Guest Conductor of the Chicago Symphony Orchestra; if today's concert was an index of what one may consistently expect from him, I can only say that Chicago is due for truly extraordinary music-making.

The two big works on his program this week-end are Schubert's so-called "Tragic" Symphony, and the Ravel orchestration of Moussorgsky's Pictures at an Exhibition. Both were given extraordinarily dramatic and thoroughly convincing performances, and the musicians played as though they were possessed.

I suspect it will be some time before anyone here in Symphony Hall this afternoon will forget this concert conducted by the "new" Carlo Maria Giulini.

This is Martin Bookspan for Boston 7 News.

THE CHRISTIAN SCIENCE MONITOR NOVEMBER 3 1969

Giulini conducts BSO

By Louis Snyder

Almost everyone in Symphony Hall on Friday afternoon seemed delighted to hear and see Carlo Maria Giulini on the podium again. He has been away since 1962, conducting opera and major symphony orchestras all over the world, and returned to Boston to receive something like a cumulative ovation.

Mr. Giulini is one of the taller conductors, and although the BSO looks broad and high itself, he seemed at times to envelop it completely in his expansive molding of a phrase or progress toward a ringing crescendo. Not that Mr. Giulini is constantly all over the place—far from it. But in the music that he played, there were opportunities for large-scale structuring, and he certainly knows how to build that way.

Musical translation

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MONITOR
BOSTON, MASS.
(M) 210,859

NOV 3 1969

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BEDFORD, MASS.
WEEKLY 3,100

NOV 6 1969

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WEEKLY 6,200

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NEW BEDFORD, MASS.
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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon November 7 1969 at 2 o'clock
Saturday evening November 8 1969 at 8.30
Tuesday evening November 11 1969 at 8.30

CARLO MARIA GIULINI *conductor*

HAYDN — Symphony no. 94 in G 'Surprise'
Adagio cantabile – vivace assai
Andante
Menuetto & trio: allegro molto
Allegro di molto

CASELLA — Symphonic suite from 'La giara' (The jar)
Prelude – Sicilian dance
The story of the girl kidnapped by pirates – Nela's dance – Entrance of the peasants – Brindisi (drinking song of the peasants) – General dance – Finale
ROBERT JOHNSON *tenor*

Intermission

BRAHMS — Symphony no. 4 in E minor op. 98*
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
NOV 8 1969

BOSTON HERALD TRAVELER, SATURDAY, NOVEMBER 8, 1969

Orchestra Applauds Giulini at Symphony

By GEORGE GELLES

Carlo Maria Giulini followed what I found a feeble concert last week with a fine one yesterday afternoon.

It was the last of his two Symphony Hall guest appearances with the Boston Symphony, and at the concert's close the men in the orchestra applauded and stamped their feet with a fervor I'd not previously seen.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
NOV 8 1969

WITH SYMPHONIES of Haydn and Brahms, Giulini's program was musically far more demanding than he played last week, even though between the symphonies he sandwiched Casella's ballet suite "La Giara," which is strictly Pops fare. The reading it got was fittingly flashy, but with only twenty-four weeks of Symphony, it seemed a shame to spend even twenty-four minutes with so trivial a work.

The orchestra obviously liked Giulini, and for him they did fine work. Playing throughout the afternoon was alert and lively and intonation usually good. The string sound Giulini got still seemed thin, a bit lacking in body, and though most often everybody played together, there were still some problems of ensemble, for instance, at the unison start of the slow movement of the Brahms Fourth, where the two horns refused to play as one.

Giulini is exhausting to watch, for his conducting not only tells the players what to do, but shows the audience the desired effect at the same time. It's a style of showmanship that's hyper-active and perhaps unneeded, but it makes one point with utmost clarity—that Giulini understands the orchestra and knows how to play on it most effectively.

THE HAYDN SYMPHONY of the afternoon was the 94th, the 'Surprise.' Aside from the the first movement, which seemd a shade slow, tempi were right. Phrases were clearly shaped, if always in the expected manner, things were rhythmically brisk, and each of the movements had character.

My reservations about the reading come from the feeling I had that we were being carried along from phrase to phrase, that the overall shape of the piece was never as important as the smaller section, that the trees, so to speak, were more important than the forest. And also, as I mentioned, that phrases, though well molded, were never shown in a special light.

Which doesn't mean that the performance was without its pleasures. The minuet, for example, was effective for its rhythmic impetus and for the gutsiness with which Giulini dug into the very fabric of the score, and the start of the slow movement was held back just enough and clearly differentiated dynamically so that the 'surprise,' an old joke by now, made its proper effect.

AND BECAUSE of the curious snobbism that's found in every orchestra — that a Haydn symphony is less worthy of the first chair player's time than a Brahms symphony—we got to hear Messrs. Pappoutsakis and Matheny doing clean and tasteful work in the flute and oboe solos, respectively.

The Brahms Fourth also got a good reading, one that shared the qualities of the Haydn—admirable orchestral work and energetic conducting —but the same faults, as well, most noticeably, a conventionality in matters of phrasing, and textures that could have been considerably cleaner.

The most striking thing about Giulini's concerts here has been the orchestra's enthusiasm. The men were responsive to him and gave of themselves in their playing. This is the same quality that distinguished those concerts last season by Pierre Boulez and this year fy Michael Tilson Thomas.

If Giulini's music-making was less distinguished than that of the other two men, it's because his ideas about music are less compelling. But the performances he led reminded us again of a standard of orchestral execution that is too often unmet.

A Different Opinion Of Symphony Concert

To the Herald Traveler Editor:

As a long time admirer of the Boston Symphony Orchestra, I am writing a few words to present an opinion contrary to that of Mr. Gelles in a recent review.

It seems to me that Mr. Gelles is so overly concerned with the mechanics of the performance that he misses the true beauty, pleasure and joy which this great orchestra and its various conductors (some better than others, especially Michael Thomas, about whom the New Yorker critic, Mr. Sargent, wrote "It could be that another Leonard Bernstein is in the making), bring us every week.

At a concert, Mr. Carlo Giulini conducted Mussorgsky's "Pictures at an Exhibition." At the conclusion of the performance the audience expressed its pleasure and appreciation with spontaneous and prolonged applause—even a standing ovation. In his review the next day, Mr. Gelles acknowledged the audience's pleasure and appreciation but said, in effect, that he could not understand the reason for it.

One can only conclude that the business of being a music critic has deprived Mr. Gelles of the pleasure of being a music lover.

ANNA B. MILLAR

Dedham

HERALD 11/8/69

CHRISTIAN SCIENCE MONITOR
Monday, November 10, 1969 7

Farewell surprises by Giulini

By Louis Snyder

Carlo Maria Giulini presented the second and final program of his present guest conducting stint with the Boston Symphony on Friday afternoon at Symphony Hall.

All of the surprises of the afternoon were not written into the score of Haydn's "Surprise" Symphony (No. 94 in G), which opened the program. The unexpected fortissimo crash in the Andante after a pianissimo lull, (Haydn never admitted it was purposely inserted to arouse nodders), was perhaps less startling than some fuzzy string entrances that preceded and followed it on Friday. Things did right themselves, but for a while, it took some maneuvering by Mr. Giulini and his men to keep from surprising one another.

Understandably, Mr. Giulini has used his two opportunities here to play works by Italian composers who don't find their way two often into the orchestral repertory in the United States. Last week's man was Pizzetti, and this time he chose the symphonic suite from "La Giara" by Alfredo Casella, who conducted the only previous BSO performances here in 1927. Composed as a ballet, "La Giara" has a built-in story which can be envisioned, if one wishes, while the suite's eight numbers are played.

However, preferably, instead of concentrating on grotesque doings among Italian peasantry, it might be better to pay attention to the rather solidly orchestrated period score (no doubt rather daring in the late 1920's), and appreciate it for its craftsmanship, lyricism, and general fulfillment of purpose as a "typically Italian" balletic comedy.

Incorporated in the Casella suite is a Sicilian folk song, sung offstage by a tenor, which is certainly being about as "typically Italian" as possible. On Friday, the short but melodic "Story of the Girl Kidnapped by Pirates" was performed out of sight by a Chicago singer, Robert Johnson, who had the warm vocal quality, clear diction, and projection for this personally inglorious task.

After intermission, Mr. Giulini conducted Brahms's Fourth Symphony, and did some surprising things with it.

Mr. Giulini's approach was super-romantic, with any sharp edges rounded off as by a sculptor. It had plenty of vigor, but of a more Latin cast. Exercising the conductor's right to say it in his own way, Mr. Giulini made the Fourth sound quite intriguingly different: Tempi in the Andante were much slower then usual, and in the third and fourth movements, new patterns of sound emerged through startling rhythmic and tonal contrasts.

This performance required and received everyone's rapt concentration, onstage and in the audience. At its end, Mr. Giulini received loud approval of his unique interpretation, both from patrons in the hall and from a stageful of applauding colleagues.

Giulini and BSO with Brahms more like Borge

By MICHAEL STEINBERG

If Danny Kaye or Victor Borge were to conduct a performance of the Brahms 4th just like the one Carlo Maria Giulini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched, with such crazzed dislocation of tempo and accompanied by a similar visual production with such prodigality in expressions of tragic suffering and deep knee-bends, the audience would have been in stitches.

In the solemn context of a Friday afternoon Boston Syphony concert, the audience instead took it seriously.

Perhaps Giulini's tempest-tossed performance can be read as proceeding from a man of original and humorous spirit, loathing Brahms and the institution of the symphony concert, and inspired to deliver a devastating put-on in the most elegant deadpan style. I fear, though, that what actually happened is less interesting. The performance, instead of being the first ever fully to explore the comic possibilities of the Brahms 4th, proceeded from nothing more uncommon than opportunism and meretricious vulgarity.

To warm up for wringing Brahms's withers, Giulini conducted Haydn's "Surprise" Symphony and a suite from Alfredo Casella's Pirandello ballet, "La Giara." The Haydn performance was rather too harmless, very legato and under-articulated and all but a couple of bars kept between mezzopiano and mezzoforte, if he did not bring the symphony to life as Michael Tilson Thomas did No. 98 weeks ago, he did not suffocate it either (the way William Steinberg suffocated No. 55 in the second week of the season). Still, he reduced it to an amiable, pretty piece of no special character and no genius, and it really seemed rather wasted on him.

Casella, who died in 1947 at 63, was a revered father-figure to many Italian musicians now themselves in their 60's. He was concerned with liberating Italian music from the confines of the opera house, one who spoke for the new in the face of the conservatism of men like Pizzetti (exhumed by Giulini last week) and Respighi (never given decent burial), a conductor whose career included three seasons of running the Boston Pops just before Fiedler, a pianist, a Romantically extravagant and rather irresponsible editor of piano classics like Mozart and Beethoven Sonatas.

He was, of course, a composer as well, one with discipline, craft, and experience, but with little spontaneous gift. His pieces sound still-born and the best to be said about "La Giara," written in 1924, is that it at least offers a gaily and brightly surfaced music synthetic. It goes rather like Tchaikovsky's "Capriccio Italien," but with wrong notes to make it sound modern. Giulini gave it a bouncy, thoroughly effective performance, and an off-stage tenor solo — a good tune with an overdone Firestone Hour sort of accompaniment — was attractively sung by Robert Johnson.

The orchestral playing was pleasantly relaxed and warm in the first two movements of the Haydn, but relaxed to the point of sloppiness in the other two; snappy in the Casella; tending toward the wild in the Brahms and madly out of tune. In the Danse Sacrale of the Brahms, Mrs. Dwyer's flute solo was a welcome oasis of musical sanity and technical competence.

But Lacks Fire

RECORD AMERICAN, BOSTON, SATURDAY, NOV. 8, 1969

Giulini Excellent Listening

By L. DAVID HARRIS
Music Critic

Guest Conductor Carlo Maria Giulini returned to the podium of the Boston Symphony Orchestra Friday for his second program, which consisted of Haydn, Casella and Brahms. It didn't have the fire of last week's performance, but it was excellent symphonic listing.

Haydn's "Surprise" Symphony (No. 94) was handled competently and with a certain reserve unexpected from Giulini. The "andante" section held its "surprises" (effective contrasts of "forte" and "piano" and major and minor) in such a manner that didn't "make the ladies scream"—a charge once leveled at the composer. There was excellent handling of small figurations and harmonies that enriched the movement's tiny melody.

Casella's "Symphonic Suite from 'La Giara' (The Jar)" was best enjoyed when one followed the program notes which described the folk tale the music portrayed. A superlative "plus" point was the singing of a guest tenor, who took bows and did not have his name announced.

Finally Brahms' Fourth Symphony. There was trouble in the first movement; indeed, throughout the symphony Giulini seemed to get more from the strings than he did from brass and woodwinds. Brass chord work was occasionally excellent, occasionally spotty.

Also, the many moods of the symphony weren't that evident although the great intensity that one expects in a Brahms' symphony finale certainly was present — ever tightening, increasing in drama. Guilini also gave the finale a good rhythmic sense.

Technically, much of the orchestra was superb—triplets were precise, three-against-two sections beautifully integrated. The solo flute and clarinet were enjoyable, the timpanist was excellent.

It was as if much of the symphony found its well-spring within the timpanist's marked, dramatic rhythmic explosions.

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Andante
Menuetto & trio: allegro molto
Allegro di molto

CASELLA — Symphonic suite from 'La giara' (The jar)
Prelude – Sicilian dance
The story of the girl kidnapped by pirates – Nela's dance – Entrance of the peasants – Brindisi (drinking song of the peasants) – General dance – Finale
ROBERT JOHNSON *tenor*

Intermission

BRAHMS — Symphony no. 4 in E minor op. 98*
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 8 1969

BOSTON HERALD TRAVELER, SATURDAY, NOVEMBER 8, 1969

Orchestra Applauds Giulini at Symphony

By GEORGE GELLES

Carlo Maria Giulini followed what I found a feeble concert last week with a fine one yesterday afternoon.

It was the last of his two Symphony Hall guest appearances with the Boston Symphony, and at the concert's close the men in the orchestra applauded and stamped their feet with a fervor I'd not previously seen.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 8 1969

WITH SYMPHONIES of Haydn and Brahms, Giulini's program was musically far more demanding than he played last week, even though between the symphonies he sandwiched Casella's ballet suite "La Giara," which is strictly Pops fare. The reading it got was fittingly flashy, but with only twenty-four weeks of Symphony, it seemed a shame to spend even twenty-four minutes with so trivial a work.

The orchestra obviously liked Giulini, and for him they did fine work. Playing throughout the afternoon was alert and lively and intonation usually good. The string sound Giulini got still seemed thin, a bit lacking in body, and though most often everybody played together, there were still some problems of ensemble, for instance, at the unison start of the slow movement of the Brahms Fourth, where the two horns refused to play as one.

Giulini is exhausting to watch, for his conducting not only tells the players what to do, but shows the audience the desired effect at the same time. It's a style of showmanship that's hyper-active and perhaps unneeded, but it makes one point with utmost clarity—that Giulini understands the orchestra and knows how to play on it most effectively.

THE HAYDN SYMPHONY of the afternoon was the 94th, the 'Surprise.' Aside from the the first movement, which seemd a shade slow, tempi were right. Phrases were clearly shaped, if always in the expected manner, things were rhythmically brisk, and each of the movements had character.

My reservations about the reading come from the feeling I had that we were being carried along from phrase to phrase, that the overall shape of the piece was never as important as the smaller section, that the trees, so to speak, were more important than the forest. And also, as I mentioned, that phrases, though well molded, were never shown in a special light.

Which doesn't mean that the performance was without its pleasures. The minuet, for example, was effective for its rhythmic impetus and for the gutsiness with which Giulini dug into the very fabric of the score, and the start of the slow movement was held back just enough and clearly differentiated dynamically so that the 'surprise,' an old joke by now, made its proper effect.

AND BECAUSE of the curious snobbism that's found in every orchestra — that a Haydn symphony is less worthy of the first chair player's time than a Brahms symphony—we got to hear Messrs. Pappoutsakis and Matheny doing clean and tasteful work in the flute and oboe solos, respectively.

The Brahms Fourth also got a good reading, one that shared the qualities of the Haydn—admirable orchestral work and energetic conducting —but the same faults, as well, most noticeably, a conventionality in matters of phrasing, and textures that could have been considerably cleaner.

The most striking thing about Giulini's concerts here has been the orchestra's enthusiasm. The men were responsive to him and gave of themselves in their playing. This is the same quality that distinguished those concerts last season by Pierre Boulez and this year fy Michael Tilson Thomas.

If Giulini's music-making was less distinguished than that of the other two men, it's because his ideas about music are less compelling. But the performances he led reminded us again of a standard of orchestral execution that is too often unmet.

A Different Opinion Of Symphony Concert

To the Herald Traveler Editor:

As a long time admirer of the Boston Symphony Orchestra, I am writing a few words to present an opinion contrary to that of Mr. Gelles in a recent review.

It seems to me that Mr. Gelles is so overly concerned with the mechanics of the performance that he misses the true beauty, pleasure and joy which this great orchestra and its various conductors (some better than others, especially Michael Thomas, about whom the New Yorker critic, Mr. Sargent, wrote "It could be that another Leonard Bernstein is in the making), bring us every week.

At a concert, Mr. Carlo Giulini conducted Mussorgsky's "Pictures at an Exhibition." At the conclusion of the performance the audience expressed its pleasure and appreciation with spontaneous and prolonged applause—even a standing ovation. In his review the next day, Mr. Gelles acknowledged the audience's pleasure and appreciation but said, in effect, that he could not understand the reason for it.

One can only conclude that the business of being a music critic has deprived Mr. Gelles of the pleasure of being a music lover.

ANNA B. MILLAR

Dedham

HERALD 11/8/69

CHRISTIAN SCIENCE MONITOR
Monday, November 10, 1969 ▲ 7

Farewell surprises by Giulini

By Louis Snyder

Carlo Maria Giulini presented the second and final program of his present guest conducting stint with the Boston Symphony on Friday afternoon at Symphony Hall.

All of the surprises of the afternoon were not written into the score of Haydn's "Surprise" Symphony (No. 94 in G), which opened the program. The unexpected fortissimo crash in the Andante after a pianissimo lull, (Haydn never admitted it was purposely inserted to arouse nodders), was perhaps less startling than some fuzzy string entrances that preceded and followed it on Friday. Things did right themselves, but for a while, it took some maneuvering by Mr. Giulini and his men to keep from surprising one another.

Understandably, Mr. Giulini has used his two opportunities here to play works by Italian composers who don't find their way two often into the orchestral repertory in the United States. Last week's man was Pizzetti, and this time he chose the symphonic suite from "La Giara" by Alfredo Casella, who conducted the only previous BSO performances here in 1927. Composed as a ballet, "La Giara" has a built-in story which can be envisioned, if one wishes, while the suite's eight numbers are played.

However, preferably, instead of concentrating on grotesque doings among Italian peasantry, it might be better to pay attention to the rather solidly orchestrated period score (no doubt rather daring in the late 1920's), and appreciate it for its craftsmanship, lyricism, and general fulfillment of purpose as a "typically Italian" balletic comedy.

Incorporated in the Casella suite is a Sicilian folk song, sung offstage by a tenor, which is certainly being about as "typically Italian" as possible. On Friday, the short but melodic "Story of the Girl Kidnapped by Pirates" was performed out of sight by a Chicago singer, Robert Johnson, who had the warm vocal quality, clear diction, and projection for this personally inglorious task.

After intermission, Mr. Giulini conducted Brahms's Fourth Symphony, and did some surprising things with it.

Mr. Giulini's approach was super-romantic, with any sharp edges rounded off as by a sculptor. It had plenty of vigor, but of a more Latin cast. Exercising the conductor's right to say it in his own way, Mr. Giulini made the Fourth sound quite intriguingly different: Tempi in the Andante were much slower then usual, and in the third and fourth movements, new patterns of sound emerged through startling rhythmic and tonal contrasts.

This performance required and received everyone's rapt concentration, onstage and in the audience. At its end, Mr. Giulini received loud approval of his unique interpretation, both from patrons in the hall and from a stageful of applauding colleagues.

Giulini and BSO with Brahms more like Borge

By MICHAEL STEINBERG

If Danny Kaye or Victor Borge were to conduct a performance of the Brahms 4th just like the one Carlo Maria Giulini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched, with such crazzed dislocation of tempo and accompanied by a similar visual production with such prodigality in expressions of tragic suffering and deep knee-bends, the audience would have been in stitches.

In the solemn context of a Friday afternoon Boston Syphony concert, the audience instead took it seriously.

Perhaps Giulini's tempest-tossed performance can be read as proceeding from a man of original and humorous spirit, loathing Brahms and the institution of the symphony concert, and inspired to deliver a devastating put-on in the most elegant deadpan style. I fear, though, that what actually happened is less interesting. The performance, instead of being the first ever fully to explore the comic possibilities of the Brahms 4th, proceeded from nothing more uncommon than opportunism and meretricious vulgarity.

To warm up for wringing Brahms's withers, Giulini conducted Haydn's "Surprise" Symphony and a suite from Alfredo Casella's Pirandello ballet, "La Giara." The Haydn performance was rather too harmless, very legato and under-articulated and all but a couple of bars kept between mezzopiano and mezzoforte, if he did not bring the symphony to life as Michael Tilson Thomas did No. 98 weeks ago, he did not suffocate it either (the way William Steinberg suffocated No. 55 in the second week of the season). Still, he reduced it to an amiable, pretty piece of no special character and no genius, and it really seemed rather wasted on him.

Casella, who died in 1947 at 63, was a revered father-figure to many Italian musicians now themselves in their 60's. He was concerned with liberating Italian music from the confines of the opera house, one who spoke for the new in the face of the conservatism of men like Pizzetti (exhumed by Giulini last week) and Respighi (never given decent burial), a conductor whose career included three seasons of running the Boston Pops just before Fiedler, a pianist, a Romantically extravagant and rather irresponsible editor of piano classics like Mozart and Beethoven Sonatas.

He was, of course, a composer as well, one with discipline, craft, and experience, but with little spontaneous gift. His pieces sound still-born and the best to be said about "La Giara," written in 1924, is that it at least offers a gaily and brightly surfaced music synthetic. It goes rather like Tchaikovsky's "Capriccio Italien," but with wrong notes to make it sound modern. Giulini gave it a bouncy, thoroughly effective performance, and an off-stage tenor solo — a good tune with an overdone Firestone Hour sort of accompaniment — was attractively sung by Robert Johnson.

The orchestral playing was pleasantly relaxed and warm in the first two movements of the Haydn, but relaxed to the point of sloppiness in the other two; snappy in the Casella; tending toward the wild in the Brahms and madly out of tune. In the Danse Sacrale of the Brahms, Mrs. Dwyer's flute solo was a welcome oasis of musical sanity and technical competence.

But Lacks Fire

RECORD AMERICAN, BOSTON, SATURDAY, NOV. 8, 1969

Giulini Excellent Listening

By L. DAVID HARRIS
Music Critic

Guest Conductor Carlo Maria Giulini returned to the podium of the Boston Symphony Orchestra Friday for his second program, which consisted of Haydn, Casella and Brahms. It didn't have the fire of last week's performance, but it was excellent symphonic listing.

Haydn's "Surprise" Symphony (No. 94) was handled competently and with a certain reserve unexpected from Giulini. The "andante" section held its "surprises" (effective contrasts of "forte" and "piano" and major and minor) in such a manner that didn't "make the ladies scream"—a charge once leveled at the composer. There was excellent handling of small figurations and harmonies that enriched the movement's tiny melody.

Casella's "Symphonic Suite from 'La Giara' (The Jar)" was best enjoyed when one followed the program notes which described the folk tale the music portrayed. A superlative "plus" point was the singing of a guest tenor, who took bows and did not have his name announced.

Finally Brahms' Fourth Symphony. There was trouble in the first movement; indeed, throughout the symphony Giulini seemed to get more from the strings than he did from brass and woodwinds. Brass chord work was occasionally excellent, occasionally spotty.

Also, the many moods of the symphony weren't that evident although the great intensity that one expects in a Brahms' symphony finale certainly was present — ever tightening, increasing in drama. Guilini also gave the finale a good rhythmic sense.

Technically, much of the orchestra was superb—triplets were precise, three-against-two sections beautifully integrated. The solo flute and clarinet were enjoyable, the timpanist was excellent.

It was as if much of the symphony found its well-spring within the timpanist's marked, dramatic rhythmic explosions.

18.

MUSIC IN REVIEW

Oct 31 & By GERALD A. BERLIN
Nov 7 revised: GIULINI BSO GUEST

Editor's Note: Due to technical difficulties, this column was left out of last week's issue. The Advocate regrets this occurrence.

Just what is that elusive quality in a visiting conductor that separates the real article from passing space fillers? This marks my twentieth year in this space and during that time I must have pondered the question in print on at least a dozen or more occasions.

One ticks off the requisite high tsandards of achievement in clarity, precision of attack, balance of tone, demonstrated knowledge of the score, a sense of style and proportion, but these do not provide the answer. The truly distinguished men with the stick add to these mandatory categories an elan that sets up a visible tension in the players and expectancy in the audience. Even as the prose of a really good writer jumps out from the pages to the reader, so the music under a really good conductor jumps out at the listener.

All of which is by the way of saying that Carlo Maria Giulini, who was the guest of the orchestra last week, confirmed in strongest terms the impression that he left in 1962 that he stands among the best of them. And he did it more or less in spite of rather than on account of the program he chose. As is so often the case with a foreign visitor, Mr. Giulini felt constrained to give a sampling of his national product. As is also often the case, the sampling in question shed no particular lustre on the national emblem. The pieces in point here were Bonporti's Concerto a quattro in D op. 11 No. 8 and Pizzetti's Prelude to "Fedra," both first performances in Boston.

Bonporti is an 18th century Baroque eclectic, a rather lesser Vivaldi, which is not saying very much. This three-movement work is one among ten concerti grossi bearing this opus number. First and last movements are virtually solos for the violin and Joseph Silverstein performed in a fittingly silken way. A null set here, as the mathematicians say. The Pizzetti work was post-romantic eclectic admixed with a huge helping of the ilk of Ravel's "Daphnis and Chloe" Suite, which is also not saying very much. The average cinema sound track background drivel of the thirties gives you the idea. Pizzetti has composed some rewarding scores in the smaller forms and the wonder is that Mr. Giulini picked upon this 'Fedra' excerpt to discharge the requirements of his obeisance.

The concert did turn out to be an occasion of some satisfaction, and what made it so was the remaining two works on the program, namely Schubert's Symphony No. 4 in C minor, the "Tragic" and the Ravel transcription of Moussorgsky's "Pictures at an Exhibition." The "Tragic Symphony" and the "Pictures" are not the stuff of which programs are ordinarily "made." True, the introduction of the first movement of the Schubert is marvelously premonitory of the ineffable melancholy of the mature Schubert. The rest of this work, though, for all of its mellifluousness and grace can very quickly sound thin and repetitious—the efforts, after all, of a 19-year-old boy putting something together for his father's Friday evening chamber group to spiel.

In this reading, which was very deliberate and where the details were meticulously defined but the line kept strong and supple, the innocent little work glowed as a minor masterpiece.

As for the "Pictures" there can be no doubt about its claim as a masterpiece, and no minor one at that. It is a unique and splendid and immensely popular creation, indeed, so popular that someone takes a whack at it just about every other year. Whereat one man's splendor becomes another man's chestnut, and in this stage of my life it requires virtually an incandescent performance of the piece to send me. Had the brasses been wholly equal to it incandescent would have been the word. The brasses weren't however, and even the magnificent tuba playing of Chester Schmitz was insufficient to make them otherwise Still, the great score really communicated, and the prolonged stomping and applause that rang out as the last chords from the Great Gates of Kiev died away was evident tribute to the genius of the original composer and of the transcriber and to a conductor with control, ears and imagination.

GIULINI: THE SECOND ROUND

Suffice it that the second week's program continued to show the hand of a sensitive, responsive musician in more than ordinary rapport with the orchestra.

Others among the critics here have evaluated his credentials otherwise. Indeed, on successive weeks the man has been subjected to two quite uncommonly savage reviews from major sources. This, in turn, seems to have provoked an unusual response from players and audience. At the second concert Mr. Giulini received a standing, stomping ovation when he first stepped out to conduct the Haydn—something that ordinarily occurs only at the final concert of a resident conductor's retirement, if then. At the conclusion of the performance he was additionally applauded rhythmically, in the Russian manner, and recalled four times. The demonstration was as incisive a putdown as you are apt to encounter.

The response of the orchestra is particularly significant. Individually, to be sure, the members are not Hanslicks or Ernest Newmans to the last man. Collectively, they've heard everything and seen everybody and know the score. In my book a veteran orchestra is no mean measuring stick of the man standing before it.

The issues raised by all of this call for the most sober sort of consideration. The BSO is patently in search of a permanent conductor. By definition, a musician with Mr. Giulini's talents is in the running. But what conductor in full command of his wits would want to put up with a situation such as this? One gathers that this is more than a rhetorical question.

The freedom of a critic is almost unlimited and his power can be awesome. But with freedom and power go responsibility, and that is a term which, among other qualities, imparts compassion, humility and Socratic ignorance.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
NOV 13 1969

The Patriot Ledger Wed., Nov. 12, 1969 Page 64

The Sound of Music

Brahms A La Giulini

By Peter M. Knapp

Haydn's "Surprise" Symphony began last night's Boston Symphony concert directed by Carlo Maria Giulini, the slim, elegant-looking Italian conductor with the musical name. But the real surprises came at the end in Brahms' Symphony No. 4.

Or was it Brahmsini? It was an astonishing performance, once of histrionic ardor on the podium, near-desperation among the musicians. It was wild, woolly and wrong.

Extremes

While Giulini emoted, clutched and swayed, almost caricaturing the super-charged maestro lost in his sound-world, the music was dragged into eccentric fits and starts, attacks were ragged, and intonation at times hair-raising. With little coherency, the symphony was conducted in epigrams; lyrical passages doused with dolce, allegros feverishly driven.

The audience loved it. It was good theater, but dismal Brahms — a performance so curiously overwrought as to be memorable for its extremes.

Fortunately, Giulini also brought along some Italian music, and here it was another story. Alfredo Casella (1883-1947) was hardly a Monteverdi, a Verdi or even a Respighi. He was one of Giulini's teachers, a composer and conductor, and director of the Boston Pops, pre-Fiedler 1926-1929.

Energetic Direction

Casella's ballet, "La Giara" (The Jar), is a light-hearted, light-weight pictorial score of a certain charm and accessibility. It is neither a masterpiece nor potboiler, colorful in its orchestration, rather pretty in its opening pastoral mood and Sicilian folk song, sung by tenor Robert Johnson with a rather tremulous vibrato.

Casella himself directed the BSO in the first performance in Boston of the symphonic suite from the ballet, and Giulini's presentation of it last night was stylish, orderly and energetic.

The Haydn held few surprises, Giulini conducting in a restrained manner, tucking himself into his characteristic "S" podium position and using few gestures to get well-proportioned sound (though not always in balance, favoring strings over winds). The accents were neat and crisp and the playing tidy in this reasonable Haydn reading which had the right scale if not particularly illuminating subtleties.

Symphony Programs

Seiji Ozawa conducts the second of his programs with the Boston Symphony Orchestra this season on Friday, Nov. 21, at 2 p.m. and Saturday, Nov. 22, at 8:30 p.m. He has chosen an all-Stravinsky program including two of Stravinsky's most famous ballet suites and the violin concerto. The Boston Symphony's concertmaster, Joseph Silverstein, is soloist in the violin concerto.

On Tuesday evening, Nov. 18, at 8:30, Ozawa will conduct the orchestra in the second of this season's 'Cambridge' series concerts.

On Thursday evening, Nov. 20, he will lead the second of the Thursday A series.

Both programs will consist of Takemitsu's November Steps no. 1 and Orff's Carmina Burana, with soloists Evelyn Mandac, Stanley Kolk, and Sherrill Milnes. The New England Conservatory Chorus, under the direction of Miss Lorna Cooke DeVaon, will also be heard in this selection.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
NOV 13 1969

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200
NOV 13 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
NOV 13 1969

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
NOV 13 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516
NOV 13 1969

Ozawa Leads BSO In TV Concert

Seiji Ozawa will lead the Boston Symphony Orchestra in Carl Orffff's "Carmina Burana" in a live color telecast Tuesday, Nov. 18 at 8:30 p.m. on Channel 2. Also participating will be soprano Evelyn Mandac, tenor Stanley Kolk, baritone Sherrill Milnes and the New England Conservatory Chorus.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
NOV 6 1969

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon November 14 1969 at 2 o'clock
Saturday evening November 15 1969 at 8.30

SEIJI OZAWA *conductor*

ELGAR	'Nimrod' from Variations on an original theme op. 36 'Enigma'
TAKEMITSU	November steps no. 1 KINSHI TSURUTA *biwa* KATSUYA YOKOYAMA *shakuhachi*

first performance in Boston

intermission

ORFF	Carmina Burana Fortuna imperatrix mundi (Luck, empress of the world) Primo vere (In springtime) Uf dem Anger (On the green) In taberna (In the tavern) Cour d'amours (Court of love) Blanziflor et Helena (Blanchefleur and Helen) Fortuna imperatrix mundi (Luck, empress of the world)

EVELYN MANDAC *soprano*
STANLEY KOLK *tenor*
SHERRILL MILNES *baritone*

ERVATORY CHORUS
n *conductor*
OF THE NEW ENGLAND

usztai *conductor*
rchestra

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THE SOLOISTS

photo by Dick Loek

KINSHI TSURUTA, born in Ebeotsu Asahikawa in the Hokkaido Prefecture, is a player of the traditional Japanese instrument, the biwa. In November 1961 she appeared on stage for the first time since World War II in a joint recital. On film she has been heard in the music of Takemitsu for *Kwaidan*. She and Katsuya Yokoyama created the music for a series of television dramas, *Yoshitsune*, broadcast by NHK. Takemitsu wrote a new work for Kinshi Tsuruta and Mr Yokoyama called *Eclipse*, played at the Nissei Theater in May 1966.

photo by Dick Loek

KATSUYA YOKOYAMA, a leading player of the shakuhachi, was born in Kohnuki Numazu, Shizuoka Prefecture. He is known for his interpretation of almost all the new music written for his instrument in Japan. He is also a member of 'Sanbonkai', a trio of Japanese instrumentalists. His playing has been heard in the film scores by Takemitsu for *Seppuku* and *Kwaidan* as well as in the television series *Yoshitsune*. His traditional instrument is a bamboo flute, and his technique has been inherited from his teacher, Watazumi. Both Kinshi Tsuruta and Katsuya Yokoyama have taken part in the recording of *November steps no. 1* with the Toronto Symphony, conducted by Seiji Ozawa, for RCA.

EVELYN MANDAC, born in the Philippines, took her degree in music at the University of the Philippines. She then studied for several years at Oberlin College and the Juilliard School of Music. Last season she appeared with the Orchestras of Honolulu and Phoenix, with the Oratorio Society of New York and the Dallas and San Antonio Symphonies. In opera she sang leading roles with the San Antonio and Santa Fe Opera Companies.

During the 1969-1970 season Evelyn Mandac, who makes her first appearances with the Boston Symphony at these concerts, will sing with the San Francisco Opera, the Minnesota Orchestra and the Philadelphia Orchestra. She will also join the Juilliard Quartet on a coast to coast tour. Her repertoire includes Liù in *Turandot*, Pamina in *Die Zauberflöte*, Susanna in *Le nozze di Figaro*, Salud in *La vida breve* and Mimi in *La Bohème*. Equally at home with contemporary music, she appeared in the American première of Berio's *Passaggio* and, more recently, in Henze's *The Bassarids*.

Cont'd. on next page →

'The New England Conservatory chorus wishes to dedicate its part of this performance to the cause of PEACE in the world.'

INFORMATION OBSCURED

18.

MUSIC IN REVIEW

Oct 31 & Nov 7 concerts

By GERALD A. BERLIN

GIULINI BSO GUEST

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The Patriot Ledger Wed., Nov. 12, 1969 Page 64

The Sound of Music

Brahms A La Giulini

By Peter M. Knapp

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NOVEMBER 14 & 15 1969

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INFORMATION OBSCURED

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MUSIC IN REVIEW

Oct 31 & Nov 7 concerts

By GERALD A. BERLIN

GIULINI BSO GUEST

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All of which is by the way of saying that Carlo Maria Giulini, who was the guest of the orchestra last week, confirmed in strongest terms the impression that he left in 1962 that he stands among the best of them. And he did it more or less in spite of rather than on account of the program he chose. As is so often the case with a foreign visitor, Mr. Giulini felt constrained to give a sampling of his national product. As is also often the case, the sampling in question shed no particular lustre on the national emblem. The pieces in point here were Bonporti's Concerto a quattro in D op. 11 No. 8 and Pizzetti's Prelude to "Fedra," both first performances in Boston.

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BOSTON, MASS.
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The Patriot Ledger Wed., Nov. 12, 1969 Page 64

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Symphony Programs

Seiji Ozawa conducts the second of his programs with the Boston Symphony Orchestra this season on Friday, Nov. 21, at 2 p.m. and Saturday, Nov. 22, at 8:30 p.m. He has chosen an All-Stravinsky program including two of Stravinsky's most famous ballet suites and the violin concerto. The Boston Symphony's concertmaster, Joseph Silverstein, is soloist in the violin concerto.

On Tuesday evening, Nov. 18, at 8:30, Ozawa will conduct the orchestra in the second of this season's 'Cambridge' series concerts.

On Thursday evening, Nov. 20, he will lead the second of the Thursday 'A' series.

Both programs will consist of Takemitsu's November Steps no. 1 and Orff's Carmina Burana, with soloists Evelyn Mandac, Stanley Kolk, and Sherrill Milnes. The New England Conservatory Chorus, under the direction of Miss Lorna Cooke DeVaon, will also be heard in this selection.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

NOV 13 1969

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200

NOV 13 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

NOV 13 1969

JOURNAL
CONCORD, MASS.
WEEKLY 5,000

NOV 13 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

NOV 13 1969

Ozawa Leads BSO In TV Concert

Seiji Ozawa will lead the Boston Symphony Orchestra in Carl Orffff's "Carmina Burana" in a live color telecast Tuesday, Nov. 18 at 8:30 p.m. on Channel 2. Also participating will be soprano Evelyn Mandac, tenor Stanley Kolk, baritone Sherrill Milnes and the New England Conservatory Chorus.

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THE SOLOISTS

photo by Dick Loek

KINSHI TSURUTA, born in Ebeotsu Asahikawa in the Hokkaido Prefecture, is a player of the traditional Japanese instrument, the biwa. In November 1961 she appeared on stage for the first time since World War II in a joint recital. On film she has been heard in the music of Takemitsu for *Kwaidan*. She and Katsuya Yokoyama created the music for a series of television dramas, *Yoshitsune*, broadcast by NHK. Takemitsu wrote a new work for Kinshi Tsuruta and Mr Yokoyama called *Eclipse*, played at the Nissei Theater in May 1966.

photo by Dick Loek

KATSUYA YOKOYAMA, a leading player of the shakuhachi, was born in Kohnuki Numazu, Shizuoka Prefecture. He is known for his interpretation of almost all the new music written for his instrument in Japan. He is also a member of 'Sanbonkai', a trio of Japanese instrumentalists. His playing has been heard in the film scores by Takemitsu for *Seppuku* and *Kwaidan* as well as in the television series *Yoshitsune*. His traditional instrument is a bamboo flute, and his technique has been inherited from his teacher, Watazumi. Both Kinshi Tsuruta and Katsuya Yokoyama have taken part in the recording of *November steps no. 1* with the Toronto Symphony, conducted by Seiji Ozawa, for RCA.

EVELYN MANDAC, born in the Philippines, took her degree in music at the University of the Philippines. She then studied for several years at Oberlin College and the Juilliard School of Music. Last season she appeared with the Orchestras of Honolulu and Phoenix, with the Oratorio Society of New York and the Dallas and San Antonio Symphonies. In opera she sang leading roles with the San Antonio and Santa Fe Opera Companies.

During the 1969-1970 season Evelyn Mandac, who makes her first appearances with the Boston Symphony at these concerts, will sing with the San Francisco Opera, the Minnesota Orchestra and the Philadelphia Orchestra. She will also join the Juilliard Quartet on a coast to coast tour. Her repertoire includes Liù in *Turandot*, Pamina in *Die Zauberflöte*, Susanna in *Le nozze di Figaro*, Salud in *La vida breve* and Mimi in *La Bohème*. Equally at home with contemporary music, she appeared in the American première of Berio's *Passaggio* and, more recently, in Henze's *The Bassarids*.

Cont'd. on next page →

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STANLEY KOLK, who makes his first appearance with the Boston Symphony at these concerts, has recently joined the Frankfurt Opera as leading tenor. During the present season he will play, among other roles, Belmonte in *Die Entführung aus dem Serail*, Tamino in *Die Zauberflöte*, Rodolfo in *La Bohème*, Pinkerton in *Madama Butterfly*, the Duke in *Rigoletto* and Alwa in *Lulu*. In past seasons he has sung with many of the leading opera companies in the United States, and was heard in the historic performance of *Così fan tutte* at the White House. He has also appeared with many of the major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, the Los Angeles Philharmonic and Chicago Symphony. Stanley Kolk has taken part in many performances of contemporary music, and sang in the American premières of *Panfilo and Lauretta* by Chavez and Berg's *Lulu*. He has made several recordings on the Columbia and Vanguard labels.

SHERRILL MILNES, who appeared most recently at Symphony Hall with the Boston Symphony as narrator in Schoenberg's *A survivor from Warsaw* and soloist in Beethoven's Ninth symphony, is leading baritone of the Metropolitan Opera. He started his professional career as a member of Margaret Hillis's Chicago Choir, and was soon taking solo parts when the chorus appeared with the Chicago Symphony. He won scholarships to the opera department of the Berkshire Music Center for two consecutive summers, then joined Boris Goldovsky's company for several tours. After winning a Ford Foundation award in 1962, he sang with the Pittsburgh, San Antonio, Houston, Central City and Cincinnati Opera companies.

At the Metropolitan he has sung leading roles in *Faust, Pique Dame, Fidelio, Aida, Un ballo in maschera, Lohengrin* and *Mourning becomes Electra*. He has appeared abroad in Venice, Florence, Milan and Mexico City. Sherrill Milnes has made many records for RCA. With the Orchestra he has recorded Brahms' *German Requiem, A survivor from Warsaw* by Schoenberg and Beethoven's Ninth symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
NOV 15 1969

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Ozawa and the orchestra did their job beautifully, but the real heroes of the occasion were the two visiting Japanese virtuosi, Kinshi Tsuruta on the biwa, and Katsuya Yokoyama on the shakuhachi.

The playing of both, but especially that of Mr. Yokoyama, whose instrument has the more interesting range of expressive and technical possibilities, was astonishingly beautiful in its subtle inflections of line, color, pitch, and volume, and for the quiet intensity with which it was projected.

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"Carmina burana" is one of the few surviving items in the cultural legacy of the 12 years of the 1000-year Reich. Immensely popular, it remains controversial. Orff's career from 1933 to 1945 does not make his work more endearing; neither, on quite another level, does his exploitation in "Carmina burana," of Stravinsky's "Les Noces" and "Oedipus Rex."

I would add that some of "Carmina burana" is tedious: most of the many strophic numbers wilt because their music is too impoverished harmonically and rhythmically to withstand so much literal repetition.

There is no escaping, though, that "Carmina burana" is the work of a lively and thoroughly professional composer. The Goliard song texts in German, Latin, and French, have been masterfully chosen and ordered. The orchestral writing is varied.

The writing for the vocal soloists is interestingly virtuosic and exploratory, particularly in its use of extremes of register.

And, with all that is obvious and that becomes quickly tiresome, there are many kinds of pieces in "Carmina burana" and many that really work, one's as different as the roistering baritone recitative "Ego sum abbas," that riskily primitive drinking chorus "In taberna quando sumus," or that lovely song of wavering virginity, "In trutina."

HIGH LEVEL

Friday's performance had tremendous energy and spirit, and Ozawa paced it superbly, not only within pieces but across the gaps between pieces as well. The solo singing of soprano Evelyn Mandac, Tenor Stanley Kolk, and baritone Sherrill Milnes was flavorless in this or that detail (Mandac's "Siqua sine socio," which was cool and lively, but without catching the bitchiness masquerading as innocence Orff asks for; Kolk's lament of the roasted charred, and still vain swan: "Dies nox et omnia," which Milnes delivered in a drab falsetto instead of a suggestive, seductive half-voice).

Most of it, though, was on a high level, and some of it was first-rate (everything else of Mandac's, and also Milnes's "Ego sum abbas" and "Tempus est iocundum."

On the other hand, the singing of choruses from the New England Conservatory — the grownups prepared by Lorna Cooke de Varon and the children by Katherine Edmonds Pusztai — was particularly strong on flavor, character, word sense, and articulation, and it was a great pleasure altogether. Excellent orchestral playing, too.

RECORD-AMERICAN
BOSTON, MASS.
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NOV 15 1969

Ozawa Guest Conductor

BSO Features Peace, Music

By L. DAVID HARRIS
Music Critic

It was 0th century music for 20th century troubles yesterday as the Boston Symphony Orchestra gave recognition to November's Moratorium peace-observance day with a superlative concert.

The program was a brilliant demonstration of the directing skills of Guest Conductor Seiji Oawa as he led the orchestra through Takemitsu's "November Steps" and then the orchestra, the New England Conservatory Chorus, soloists and the conservatory's children's chorus in Oriff's "Carmina Burana" opera music.

The concert began, however, with a piece by Sir Edward Elgar, dedicated by the orchestra to the memory of Americans killed in the Vietnam War.

A program statement read: "We, as musicians, have always devoted our lives to a peaceful profession. On this day we wish to express our feelings of sadness for the thousands of young Americans who gave their lives in this struggle and our heartfelt sympathies to their bereaved families. We dedicate the piece by Elgar in their memory.

"We have the fervent hope that a peaceful solution to this tragic problem will soon be achieved that will stop the bloodshed, bring unity to uor nation and peace to all the nations of our world."

A statment by the New England Conservatory Chorus read:

"The New England Conservatory chorus wishes to dedicate its part of this performance to the cause of PEACE in the world."

Musically, Takemitsu's "November Steps" was a fascinating exercise in sound — playing the western orchestra against the music of ancient Japanese instruments — the "shakuhachi" (a bamboo flute) and the "biwa' (a lute-like instrument played with a wooden plectrum).

Kinshi Tsuruta and Katsuya Yokoyama were the black-and-gray-robed soloists and both did encores, receiving enthusiastic applause.

The music was vastly interesting—the orchestra whirred, shimmered, clattered while the shakuhachi mourned breathy ethereal sounds. The biwi had a dry, crunching quality about it. To listen was to appreciate and to learn.

The choir was animated, full, excellent in diction, but occasionally slow in following the conductor (most evident in beginning attacks of phrases or verses).

It seems evident that Selji Ozawa, the guest conductor, is well on his way to being a conductor of world-wide renown.

The concert revealed several factors in his favor—his appearance (youthful, modest, self-effacing, his willingness to emphasize contemporary music and his conducting, which is marked by directness, clarity and an excellent sense of balance.

Ozawa, future music director of the San Francisco Symphony, also begins (with Gunther Schuller) as artistic director of Tanglewood in in 1970. And this is certainly a factor in Tanglewood's favor.

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The lion's share of the solo work fell to Mr. Milnes, and it is no surprise that he accomplished magnificent things with one of the richest baritones of our time. Miss Mandac and Mr. Kolk, in their BSO debuts, also left nothing to be desired in their respective assignments — the tremulous emotions of a maiden in the "court of love," and of a swan "roasting fiercely" on the spit. As for the choruses, their wholehearted and full-voiced involvement in the spirit of the work made this a memorable musical day, and contributed to a wide-awake program and its complementary response not usually encountered in Symphony Hall on Friday afternoons.

flip up to read

MONITOR
BOSTON, MASS.
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NOV 17 1969

a full and varied program each season. emières, including works by Irving Fine oduced several others to America, Bern- 's E minor Mass among them. Gunther d Aaron Copland are some of the com- the chorus.

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'TEDIOUS'

"Carmina burana" is one of the few surviving items in the cultural legacy of the 12 years of the 1000-year Reich. Immensely popular, it remains controversial. Orff's career from 1933 to 1945 does not make his work more endearing; neither, on quite another level, does his exploitation in "Carmina burana," of Stravinsky's "Les Noces" and "Oedipus Rex."

I would add that some of "Carmina burana" is tedious: most of the many strophic numbers wilt because their music is too impoverished harmonically and rhythmically to withstand so much literal repetition.

There is no escaping, though, that "Carmina burana" is the work of a lively and thoroughly professional composer. The Goliard song texts in German, Latin, and French, have been masterfully chosen and ordered. The orchestral writing is varied.

The writing for the vocal soloists is interestingly virtuosic and exploratory, particularly in its use of extremes of register.

And, with all that is obvious and that becomes quickly tiresome, there are many kinds of pieces in "Carmina burana" and many that really work, one's as different as the roistering baritone recitative "Ego sum abbas," that riskily primitive drinking chorus "In taberna quando sumus," or that lovely song of wavering virginity, "In trutina."

HIGH LEVEL

Friday's performance had tremendous energy and spirit, and Ozawa paced it superbly, not only within pieces but across the gaps between pieces as well. The solo singing of soprano Evelyn Mandac. Tenor Stanley Kolk, and baritone Sherrill Milnes was flavorless in this or that detail (Mandac's "Siqua sine socio," which was cool and lively, but without catching the bitchiness masquerading as innocence Orff asks for; Kolk's lament of the roasted charred, and still vain swan: "Dies nox et omnia," which Milnes delivered in a drab falsetto instead of a suggestive, seductive half-voice).

Most of it, though, was on a high level, and some of it was first-rate (everything else of Mandac's, and also Milnes's "Ego sum abbas" and "Tempus est iocundum."

On the other hand, the singing of choruses from the New England Conservatory — the grownups prepared by Lorna Cooke de Varon and the children by Katherine Edmonds Pusztai — was particularly strong on flavor, character, word sense, and articulation, and it was a great pleasure altogether. Excellent orchestral playing, too.

Ozawa Guest Conductor

BSO Features Peace, Music

By L. DAVID HARRIS
Music Critic

It was 0th century music for 20th century troubles yesterday as the Boston Symphony Orchestra gave recognition to November's Moratorium peace-observance day with a superlative concert.

The program was a brilliant demonstration of the directing skills of Guest Conductor Seiji Oawa as he led the orchestra through Takemitsu's "November Steps" and then the orchestra, the New England Conservatory Chorus, soloists and the conservatory's children's chorus in Oriff's "Carmina Burana" opera music.

The concert began, however, with a piece by Sir Edward Elgar, dedicated by the orchestra to the memory of Americans killed in the Vietnam War.

A program statement read: "We, as musicians, have always devoted our lives to a peaceful profession. On this day we wish to express our feelings of sadness for the thousands of young Americans who gave their lives in this struggle and our heartfelt sympathies to their bereaved families. We dedicate the piece by Elgar in their memory.

"We have the fervent hope that a peaceful solution to this tragic problem will soon be achieved that will stop the bloodshed, bring unity to our nation and peace to all the nations of our world."

A statment by the New England Conservatory Chorus read:

"The New England Conservatory chorus wishes to dedicate its part of this performance to the cause of PEACE in the world."

Musically, Takemitsu's "November Steps" was a fascinating exercise in sound — playing the western orchestra against the music of ancient Japanese instruments — the "shakuhachi" (a bamboo flute) and the "biwa' (a lute-like instrument played with a wooden plectrum).

Kinshi Tsuruta and Katsuya Yokoyama were the black-and-gray-robed soloists and both did encores, receiving enthusiastic applause.

The music was vastly interesting—the orchestra whirred, shimmered, clattered while the shakuhachi mourned breathy ethereal sounds. The biwi had a dry, crunching quality about it. To listen was to appreciate and to learn.

The choir was animated, full, excellent in diction, but occasionally slow in following the conductor (most evident in beginning attacks of phrases or verses).

It seems evident that Selji Ozawa, the guest conductor, is well on his way to being a conductor of world-wide renown.

The concert revealed several factors in his favor—his appearance (youthful, modest, self-effacing, his willingness to emphasize contemporary music and his conducting, which is marked by directness, clarity and an excellent sense of balance.

Ozawa, future music director of the San Francisco Symphony, also begins (with Gunther Schuller) as artistic director of Tanglewood in 1970. And this is certainly a factor in Tanglewood's favor.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 15 1969

Marty Bookspan's review
as delivered on Channel 7
Friday 11pm news.

20.

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JEWISH ADVOCATE
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WEEKLY 24,000
NOV 20 1969

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EIGHTY-NINTH SEASON 1969-1970

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KINSHI TSURUTA *biwa*
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B.S.O. CARMINA 11/20/69
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But the Takemitsu was really only a prelude to the main work of the evening, Carl Orff's "Carmina Burana." This is Orff's best-known and most popular work, and it is a collection of midieval Latin and German poems in the secular---indeed, sometimes almost obscene---tradition. The assemblage on stage was massive---the full orchestra; soprano, tenor, and baritone soloists; the New England Conservatory Chorus; and the NEC Children's Chorus. The work began unimpressively. I got the feeling that the orchestra, chorus, and baritone were struggling to make the piece beautiful, when it would have been so much better to just relax into its inherent beauty, and perform for the sheer joy of performing a beautiful work. The artists, certainly technically able, seemed unable to become part of the work. Parts dragged noticeably, were too heavy, too tied down---the work just did not take off like it should have. the rule rather than the exception.

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EIGHTY-NINTH SEASON 1969-1970

Then came "Olim lacus colueram," a brilliantly written solo in which the tenor sings the part of a swan who is being roasted on a spit and served at a banquet. Stanley Kolk, the tenor soloist, sang it not as a virtuoso solo but as the miserable swan, and it was not only haunting and beautiful but it inspired the chorus and orchestra to also get into the spirit of the work. From that moment on, an electric atmosphere began to build in the hall. The artists finally got into the work, made it the joyous homage to life, love, and art that "Carmina" is in its finest moments. The Conservatory Chorus came to life, although it was weak in certain parts; the orchestra played as if they were enjoying it. Evelyn Mandac, the soprano soloist, sang with a relish for the part she was playing; and Mr. Ozawa brought the whole thing together into a unified well-communicated conception of the work as a whole. It was amazing how much more powerful the "Fortuna" section was at the end of the work than at the beginning. Only the baritone, Sherrill Milnes, failed to get into the spirit of the work; he sang solos and not "Carmina."

The audience walked out Thursday night knowing that they had witnessed thirty minutes of a remarkable performance---not, of course, without giving a standing ovation to Seiji Ozawa, who is certainly one of the outstanding young conductors of this decade. One wishes that this type of joy in performing and communicating might become the rule rather than the exception.

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WHRB REVIEW BY JOHN ZUSSMAN

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But the Takemitsu was really only a prelude to the main work of the evening, Carl Orff's "Carmina Burana." This is Orff's best-known and most popular work, and it is a collection of midieval Latin and German poems in the secular---indeed, sometimes almost obscene---tradition. The assemblage on stage was massive---the full orchestra; soprano, tenor, and baritone soloists; the New England Conservatory Chorus; and the NEC Children's Chorus. The work began unimpressively. I got the feeling that the orchestra, chorus, and baritone were struggling to make the piece beautiful, when it would have been so much better to just relax into its inherent beauty, and perform for the sheer joy of performing a beautiful work. The artists, certainly technically able, seemed unable to become part of the work. Parts dragged noticeably, were too heavy, too tied down---the work just did not take off like it should have, the rule rather than the exception.

For WHRB, this is John Zussman.

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11-22-69

By L. DAVID HARRIS
Music Critic

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But inundated it was. Guest Conductor Seiji Ozawa led the program and as in last week's concert his conducting was distinguished in its clarity and directness — and he was distinguished in his personal charm.

A few comments:

Stravinsky's "Greeting Prelude": Stravinsky called it a "ridiculously gay little tune." The gaiety wasn't that apparent and as the program notes warned, it is "too short to make much effect."

Stravinsky's "Petrushka": Assistant Conductor Michael Tilson Thomas was the piano soloist. The music's performance was distinguished by excellent work by percussionists, solo bassoon, trumpet, flute-piccolo. The "Petrushka chord" (a C-major arpeggio over a F-sharp major arpeggio) wasn't always as vivid as it might have been although Thomas' cascades of piano arpeggios seemed quite in order — in good style.

Perhaps "Petrushka" was most appreciated because of its strong tonal qualities which a large orchestra such as the BSO can make so meaningful. However, at the same time, the music didn't seem to have as much fire and imagination as one might have expected.

Stravinsky's "Violin Concerto in D": Violin soloist Joseph Silverstein brilliantly performed the concerto — and it sounded quite difficult.

Indeed, it was as if a piano concerto had been lifted and placed upon the shoulders of a violinist — determined to overwork him. This seemed the case with Silverstein as he diligently made the most of the work — lyrically and technically.

It had the style of a Bach sonata, but it wasn't the listening expereince of Bach — or any other of the masters.

Stravinsky's "Fire Bird" music: It seemed a bit disappointing, but probably only because it was preceded by "Petrushka," the violin concerto, etc. "Fire Bird" is a work where things are continually moving and has a tremendous rhythmic vitality. These qualities often were apparent (particularly at the end) but not always.

Summarizing: It was a fine concert, but too much of Stravinsky wore thin on this reviewer.

And it seemed that way for much of the audience. For instance at the concert's midpoint after "Petrushka," the audience was enthusiastic, cheering.

At the concert's end, after "Fire Bird," the audience applauded politely, apparently ready to go home.

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The very sonority of Stravinsky's Concerto is a constant source of delight. It is curious, too, in that an unusually large orchestra is used to produce a sound of uncommon delicacy. Moreover, Stravinsky develops a most wittily concevied set of relationships between solo and orchestra with the latter constantly producing offers from this or that source to play Double Concerto. Not least, a page like the second aria is a particularly keen reminder that its composer is the most inspired melodist our century has produced.

Silverstein is an ideal soloist for the work. His playing is elegantly effortless, and he has the phenomenal bow arm that Stravinsky's perhaps unconventional but beautifully violinist writing demands. He has the intelligence and the humor, and, for its greater economy and stylishness, his performance Friday was even more impressive altogether than the fine ones he played under Erich Leinsdorf in 1963 and 1965.

Altogether, though, the piece went less well this time because there was not that crispness in the orchestral playing nor that close ensemble operation that I still remember vividly from a broadcast in 1963 and which you can hear on the RCA record that was made two years later. Seiji Ozawa, who conducted Friday, produced an accompaniment that was sometimes too heavy for a soloist with so delicate a tone as Silverstein's, and, to still more damaging effect, the orchestral context lacked bite and was generally diffuse.

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BUT IT WASN'T MUCH of a performance because of Azawa's tepid direction. I found it fascinating that in this piece, and in "Petrushka" and the "Greeting Prelude" as well, the audience was hard put to sense when the work had ended. In every case, Ozawa had to step from the podium and shake some hands before the applause would start. And this is terribly indicative of the conducting, of its structural naivete, its lack of musical focus and sense of purpose.

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Gazette Music Critic

Gazette Review

BOSTON — Seiji Ozawa conducted an all-Stravinsky program last night in Symphony Hall, with Joseph Silverstein as soloist in the "Violin Concerto in D" (1931). The near-capacity audience was warm in its recalls for soloist and conductor.

Ozawa had the Boston Symphony Orchestra ~~producing its colorful best.~~ Two fairly familiar ballet scores gave the evening a friendly tinge which it might have lacked if loaded with more abstruse examples of Stravinsky's art.

Silverstein, never fazed by the intricacies of his solo task, played skillfully rather than sensationally. Interest was almost equally divided between the soloist and the orchestral score.

Unusual Titles

The four movements had unusual titles. "Toccata" was rhythmic, dancelike, but tossing and unsatisfied. "Aria 1" made me think the instruments were "weeping," in a rather noble way. "Aria 2" was more quiet and sustained, with interesting dovetailing between the soloist and ensemble. "Capriccio" was full of provocative tricks of rhythm.

The concert opened with 45 seconds of "Greeting Prelude," written in 1951 for Pierre Monteux's 80th birthday. It was a tossing around of the "Happy Birthday" tune, and meant very little last night, without the rotund and beloved maestro (who died five years ago) there to give it humanity and meaning.

Visual Element

"Petrushka" (Revised version of 1947) fairly screamed for the visual element of ballet. Its many dance themes needed personal form and color and identity. The characters of the puppets, Petrushka, the Moor and the Ballerina, offered programmatic opportunities, which Ozawa capitalized adroitly.

The suite from "The Firebird" (1919) got along much better without the aid of eye. Its themes seem more important individually than those of "Petrushka," and there is splendid contrast between the characters of the ballet.

Ozawa captured completely the exotic colorings and motions of the Firebird, and the sleek charm of the Princesses. The infernal dance of King Kashchei jumped us right out of our seat.

The final scene of the ballet found Stravinsky in a happy mood amid the pealing of joyous bells.

This was an evening of easy-to-take Stravinsky.

GAZETTE
WORCESTER, MASS.
(E) 94,901

NOV 26 1969

Ozawa conducts Stravinsky at BSO

by Ralph Locke

For years it was considered poor form in many circles to criticize any of Igor Stravinsky's works or, worse, to question the esteem of his music in general. But now there are indications that a re-evaluation of his work is in progress. Many musicians and students of music are becoming aware that, after working successfully within the framework of late Romanticism, Stravinsky created a style – often called neo-classicism – which emphasizes the *outward* aspects of a piece (the orchestration, the formal balance, the stylistic allusions at the expense of an *inner* emotional logic.

The difference between the spirit of early- and middle-period Stravinsky was demonstrated this weekend by Seiji Ozawa and the Boston Symphony Orchestra in a concert at Symphony Hall. The main works on the program were the Violin Concerto (1931), with concert-master Joseph Silverstein as soloist, the 1947 version of the 1911 ballet Petrushka, and the Suite from the ballet The Firebird (1910, adapted in 1919).

The Violin Concerto inherently sounds pale in comparison to the more vrilliant and dynamic music written for Diaghilev's Russian Ballet, but the contrast was even more striking because of Ozawa's somewhat heavy-handed direction of the Concerto. Despite Silverstein's clear and subtle reading of the solo part, the conductor did not seem to be in sympathy with the dry, ultra-refined (over-refined?) wit of the concerto's end movements. Only in the expressive second Aria, did Ozawa's romantic temperament coincide with the composer's aims.

What was inappropriate for the Violin Concerto worked wonders in the two early ballets. The traditional sections of Petrushka – the First Tableau and the opening of the Fourth – plus the entire Firebird Suite showed that Ozawa understands the highly perfumed world of early Stravinsky. He communicated the shifting moods with such directness that the audience responded with a nearly unanimous full-throated cheer at the end of both works. The success Ozawa had with Firebird and Petrushka reminds us that, whatever Stravinsky's place in music was to become in future years, for one short decade – from 1910 to 1920 – he was one of the world's greatest living composers.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

NOV 26 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 26 1969

BSO to perform long-deferred Berg work

By Michael Steinberg
Globe Staff

"Did you see the wood after the thundershower?

All is in repose, gleams, and is more beautiful than before.

See, woman, you, too, need thundershowers!"

The poem is by the Viennese writer, Peter Altenberg, and it is the second of five that Alban Berg used for a set of songs with orchestra that he wrote in in 1912. The Altenberg Songs, though, had to wait till 1953 for their first complete performance.

They were introduced to Boston three years ago at a New England Conservatory concert (Carolyn Friguglietti, Frederik Prausnitz conducting), and this week-end they will be heard for the first time at concerts by the Boston Symphony (Evelyn Lear, Erich Leinsdorf conducting).

Their partial and aborted premiere in 1913 was the occasion of a famous scandal. The concert in Vienna included Webern's Six Pieces for Orchestra, Op. 6 (heard earlier this season at the BSO), Schoenberg's Chamber Symphony, some songs by Alexander von Zemlinsky, and it was to continue with two of the Berg songs and with Mahler's "Kindertotenlieder."

Schoenberg, who organized the concert, wanted just two pieces of the Berg cycle because there would not have been time to rehearse more, and he chose the second and third songs, not the pair Berg would have chosen.

Nobody seems to know just what happened. Perhaps the audience was already overwrought by what had been performed in the first half of the concert, perhaps it was the distinctly flavorful, if subtle, eroticism of the verse that offended (combined with Altenberg's generally scandalous reputation as a philanderer).

At any rate the audience went haywire, fistfights broke out, the police had to restore order, and neither the Berg, nor on that occasion the Mahler, was heard.

But what happened between 1913 and 1953? There is internal evidence in other Altenberg's poems that he and the future Mrs. Alban Berg had been lovers, and that the rather prudish lady, who was and remains scandalized by her husband's unfinished operatic masterpiece, "Lulu," was long reluctant to permit their performance.

Donald Harris, a composer who is Gunther Schuller's assitsant at the New England Conservatory and who is about to finish a biography of Berg, suggests another, and perhaps still more interesting, reason. The composition of the Altenberg songs was a real crisis in Berg's relationship with his teacher, Schoenberg. They were the first work Berg wrote away from Schoenberg, and not merely his first writing for orchestra, but his first attempt at any combination larger than string quartet and piano.

Schoenberg thought the songs excellent, but he was also infuriated by them and gave his then 27-year-old ex-pupil a terrific dressing down. Part of Schoenberg's genius as a teacher was his realization that Berg's powers as a composer would be fully realized only when he began working in large forms, and to him the Altenberg Songs were still another evasion by Berg of his true responsibilities.

Berg's subsequent development, of course, proved Schoenberg right.

Harris surmises that Berg's sensitiveness particularly about anything pertaining to Schoenberg, and his persistent self-doubts, made the Altenberg songs a work with unpleasant associations for him, and that he therefore chose not to have them sung. There was no question, says Harris, of not being able to get a performance; after the success of "Wozzeck" he could have had a performance pretty nearly anywhere, any time for the asking.

The Harris biography will use much material inaccessible to previous writers. This includes a set of letters — that are more informative than anything else we have about Berg's lessons with Schoenberg — which were addressed to "Miss Frida."

"Miss Frida" was Frida Semler, a Wellesley undergraduate, who spent a summer in Europe as a boarder at Berg's parents' house (Dr. Freud was another summer boarder), and who later became Mrs. Mortimer Seabury of Louisburg Square, now living in retirement in Antigua.

Why did the letters to Miss Frida stop? Mrs. Berg, says Harris.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

NOV 26 1969

Ozawa's Stravinsky

By Peter Knapp

For his second series of guest appearances with the Boston Symphony, Seiji Ozawa fashioned an all-Stravinsky program.

"Safe" Stravinsky, built around the two early ballet scores, "The Firebird" (1910, with the performance of the 1919 suite), and "Petrushka" (1911, in the revised version of 1947). The slight, Beatle-locked Japanese conductor also programmed the Violin Concerto (1931) and the clever 45-second variations on "Happy Birthday" known as the "Greeting Prelude" composed for the occasion of Pierre Monteux' 80th birthday in 1955. While the name Igor Stravinsky may still be greeted with shudders among some BSO concert-goers, Ozawa stuck with established classics rather than Stravinsky's spikier later works.

Coarse 'Petrushka'

The ballet scores remain invigorating for their brilliant orchestrations, imagination, rhythmic invention (though nothing on the order of "Rite of Spring" and beyond), and melodic content. Yet they are not without their performance problems, and last night Ozawa seemed to encounter plenty in "Petrushka."

The first section, Shrovetide fair, was quite messy with some coarse playing, unhomogenized instrumental blend and strains of poor balance, mostly over-loud woodwinds. The middle two sections were more settled down, but when Ozawa returned to the fair there was malaise again and awkward rhythmic linkages. There were, however, excellent individual solos — Armando Ghitalla's trumpet, Doriot Anthony Dwyer's flute, Michael Tilson Thomas' piano work.

"Firebird" fortunately went better. It has not so many of the abrupt metrical changes, or touches of the grotesque, and Ozawa kept better order, delivered more rhythmic thrust and drew a lean, brilliant sound from an orchestra usually producing a weightier, richer blend.

Brilliant Violinist

But the real feature of the evening was Concertmaster Joseph Silverstein's playing of the Violin Concerto. It is a radiant work, fresh in treatment of the solo instrument and of the accompanying orchestra, structurally-cohesive and rich in melody and display work.

Essentially a soloist's work, it pares down a rather large orchestra — on the order of forces for a late Haydn symphony — to chamber-scaled comments in ingenious combinations of voicings. And the "motto" chords which Stravinsky introduces at the beginning of each movement, provides a strong unifying force.

SEIJI OZAWA
. . . youthful visitor

Silverstein played brilliantly — not only in technique, with the unusual demands Stravinsky makes on the soloist, but also in the sense and style of the piece. The outer movements were light and spry, and Silverstein's playing managed to be consistently more pungent than the accompaniment's encouraging banter.

In the two Arias forming the slow middle movements, Silverstein displayed perceptive phrasing and unfailingly beautiful line (Aria II has a transcendent Bach-like melody and the kind of delicious embellishments Stravinsky was to use later in "The Rake's Progress").

ERICH LEINSDORF returns to the Boston Symphony orchestra for the ~~first time~~ since he retired as music director, when he will guest conduct on Nov. 28 at 2 p.m. and Nov. 29 at 8:30 p.m. The first half of the program will be devoted to works of Alban Berg. American soprano Evelyn Lear will be guest soloist in the Five Altenberg sons, Op. 24, and excerpts from "Wozzeck." The concert will conclude with Tchaikovsky's Symphony, No. 6, the "Pathetique."

GAZETTE
WORCESTER, MASS
(E) 94,901

NOV 18 1969

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

NOV 23 1969

ERICH LEINSDORF returns to conduct the Boston Symphony on Friday afternoon, Nov. 28, and Saturday evening, Nov. 29. These will be his first appearances as guest conductor since he retired last summer as regular music director of the BSO.

First half of the program will not cater to the traditionally-geared members of Leinsdorf's audience. It is all music of Alban Berg opening with three movements from the "Lyric Suite" for string orchestra, and American soprano Evelyn Lear in Five Altenberg songs, Opus 4.

Leinsdorf will then apply a soothing balm with Tchaikovsky's Symphony No. 6, the "Pathetique."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 29 1969 New England

Leinsdorf returns to BSO to conduct works by Alban Berg

23.

By Michael Steinberg
Globe Staff

Herbert von Kerejan has spoken of "the luxury of ending a concert pianissimo," one that he says is reserved for conductors who are not in search of a contract. That would describe the situation of Erich Leinsdorf. Leinsdorf returned Friday afternoon as guest conductor of the Boston Symphony whose music directorship he gave up last Summer. He led a concert on which not merely the last piece, Tchaikovsky's "Pathetique," but every other as well, ended in pianissimo.

One of Leinsdorf's strengths as music director was his willingness to be explorative about reperatory, and in a season that has been undistinguished in that department, he brought a program of unusually solid, concentrated, and absorbing musical content. Its first half was devoted to the work of Alan Berg, including the setting for string orchestra of the second, third, and fourth movements of the Lyric Suite, the Five Songs on texts by Peter Altenberg, and the three concert fragments from the opera "Wozzeck." The dates of the first Boston Symphony performances of the three works are, respectively, 1955, 1969, and 1958 (Berg having died in 1935) Leinsdorf's concentrated attention to this music was therefore most appropriate.

The Altenberg songs, composed in 1912, given a partial peformance that ended in an audience riot in 1913 and then not given their first complete hearing until 1953, fill 10 sensuously magical minutes with a marvelous erotic and pathetic imagery. Their design and facture is intricate, yet they come to the ear as something so atmospheric, so sensitive, that they seem to be spontaneous and inevitable extensions of the exquisite and suggestive verses. They are the utterance of a profoundly original voice, a wonderful confluence of fantasy and elaboration, and though quickly over, they are one of the richest and most beautiful of song cycles.

Berg's teacher, Schoenberg, gave his pupil hell over these songs, though he thought them excellent, because he was convinced Berg's real genius lay in the writing of large works — if Berg, notoriously lacking in self-confidence, could ever bring himself to face the problem of composing on a large scale.

In the event, Schoenberg was right, and beginning with "Wozzeck," which was completed in 1921, it is characteristic of Berg's music that the total impact of any of his works resides in a wholeness that is far greater than the sum of parts. That is one reason the extracts from the Lyric Suite and from "Wozzeck," for all their proselytizing usefulness, are disappointing once one knows the music and its effect in context. In addition, the Lyric Suite produces frightening technical problems which the original quartet scoring is multiplied by 15 or so, and they tend to neutralize some of the character of the music.

Evelyn Lear, wearing an orange dress that Altenberg might have enjoyed but that had nothing to do with Wozzeck's Marie, was the soloist. She was vocally good, and, except in a few details that were a shade coarse — for example, ignoring the important distinction of color and dynamics in the first two notes of the first song, or the exaggeratedly dramatic "Ploetzlich ist alles aus" in the third — she was excellent at dealing with the poetic and musical matter as well.

Leinsdorf and the orchestra did some exquisite work in the songs, and, in the "Wozzeck" excerpts, some that was powerfully inflected and some that was rather too smoothed out. Though Leinsdorf did the first of the Lyric Suite movements with a lovely grace, that performance as a whole went less well than the rest of the Berg, being somehow too careful to be expressive, yet not sharply enough defined wither.

Apropos of following an hour of Berg with Tchaikovsky I think of Leonard Bernstein who said that you can play anything you like in the first half provided you give them the "Pathetique" afterwards, but also of Schoenberg, who in a wrily humorous mood once wrote: "There is nothing I long for more intensely (if for anything) than to be taken for a better sort of Tchaikovsky — for heaven's sake: A bit better, but really that's all." The "Pathetique" is powerful and original, a great symphony, but Leinsdorf's performance, tensionless in the first three movements and eloquent only in the finale, was not good enough to answer the question whether it is an appropriate sequel to Berg or not.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon November 28 1969 at 2 o'clock
Saturday evening November 29 1969 at 8.30
Tuesday evening December 2 1969 at 7.30

ERICH LEINSDORF *conductor*

BERG — Three movements from the 'Lyric suite' arranged for string orchestra

Andante amoroso
Allegro misterioso
Adagio appassionato

BERG — Five Altenberg songs op. 4

Seele, wie bist du schöner
(Soul, you are more beautiful)

Sahst du nach dem Gewitterregen
(After the summer rain did you see the forest?)

Über die Grenzen des All
(Over the brink of beyond)

Nichts ist gekommen
(Nothing is come)

Hier ist Friede
(Here is Lethe)

EVELYN LEAR *soprano*

first performance by the Boston Symphony Orchestra

BERG — Three excerpts from the opera 'Wozzeck' op. 7*

1. Marie's room – evening. Military march and cradle song.
2. Marie's room – night. She talks to her child.
3. Drowning of Wozzeck. Children in front of Marie's house.

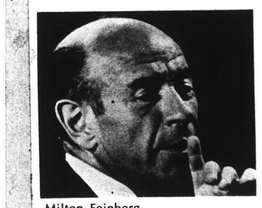
EVELYN LEAR *soprano*
WILLIAM WRIGHT *boy soprano*

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*

Adagio – allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

THE GUEST CONDUCTOR


Milton Feinberg

ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth symphony to close the Berkshire Festival, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premières and revived many forgotten works. Among the latter were the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières were works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule during the winter season and at Tanglewood, where he not only led the majority of the Festival concerts but also headed the activities of the Berkshire Music Center, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck*, Strauss' *Der Rosenkavalier* and Wagner's *Parsifal*, all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony, and after his appearances with the Boston Symphony here and on tour, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.

THE SOLOIST

EVELYN LEAR spent her early years in New York City. After formal musical training as a child – she learnt to play the piano and french horn – she began serious vocal study at the age of seventeen. She joined the opera workshop of the Juilliard School, and in 1957 she and her singer-husband Thomas Stewart went to Berlin on Fulbright scholarships. Two years later she took the place of an ill colleague and at very short notice sang Strauss' *Four last songs* with the London Symphony and Sir Adrian Boult. The same year she was engaged by the Deutsche Oper and in 1960 sang the title role in Berg's *Lulu*. Her career was then assured. She was soon making records – she is now a DGG recording artist – and has performed in major opera houses and at music festivals in all parts of the world. Vienna, Salzburg, Buenos Aires, Frankfurt, Kansas City, Brussels, San Francisco, London, Stuttgart, Edinburgh, Prague and New York are among the cities where she has sung in opera, given recitals or appeared in concert with orchestras. Her enormous operatic repertoire includes Lavinia in *Mourning becomes Electra*, Marie in *Wozzeck*, Pamina in *Die Zauberflöte*, Senta in *Der fliegende Holländer*, Fiordiligi in *Così fan tutte* and Poppea in *L'incoronazione di Poppea*. Evelyn Lear makes her first appearance with the Boston Symphony Orchestra at these concerts.

Leinsdorf Lends Force to Tchaikovsky's 'Pathetique'

By L. DAVID HARRIS
Music Critic

Perhaps it's a sign of the times that Tchaikovsky's "Pathetique" symphony seemed more contemporary and meaningful yesterday than did the music of the great 20th century composer Alban Berg.

The occasion was a concert of the Boston Symphony Orchestra led by Erich Leinsdorf, former music director. He was a sentimental favorite and during more dramatic moments of the "Pathetique" Leinsdorf's rhythmic movements and windmill conducting gestures were elements of true nostalgia for many a concert goer.

Leinsdorf and the orchestra were at their best in the more electric, explosive sections of the symphony. Violins swept furiously up and down scales, brusque booming chords were everywhere. These effects (and so many other impressive ones) were most evident in the middle of the first section and the tremendous finale of the third.

However, Leinsdorf had problems with the more subtle sections of the symphony. The dramatic "pianissimo" end of the first movement seemed too fragile and shaky, some phrasings in the last movement were overdone and seemed artificial. At times, there were problems with brass intonations, breath control and attacks.

But basically, "Pathetique" was a competent well-performed symphony. It seems hardly the kind of music that would appeal to a country and society which have supposedly conquered all—even putting men on the moon.

But conversely, "Pathetique" seems to mirror an insecurity in the society which in some ways seems similar to the temper of the late 19th century when the symphony was written. It completely captures an anguish built of "futile regret, impotent fury . . . torturing doubt."

Yesterday's concert began with three movements from Berg's "Lyric Suite." They were nicely performed, but the music's romantic imagery seemed to be limited to ethereal shimmerings. Occasionally, the music seemed heavy and more like technical exercises than lyric pieces. Also, too often the musicians seemed behind the beat or not totally together.

Evelyn Lear was soprano soloist for Berg's five "Altenberg" songs. Since she was holding her music, her efforts at expression and emotion too often seemed exaggerated, unreal — even directed at the sheets of music themselves. She clutched them, held them at arms' length, almost emoted to them.

The program notes admonished listeners to "never forget" the music represents a "spontaneous uncontrived outburst of feeling and emotion." That spontaneous quality simply wasn't present—at least in "outburst" form.

Far better (perhaps the best musically of the afternoon) were excerpts from Berg's opera "Wozzeck." Miss Lear sang dramatically, movingly, even melodically in the most difficult of passages. Her diction was superb, her voice strong and forceful, yet sweetly mellow.

A boy soprano, William Wright, had a pleasing voice, but he was not easily heard as the orchestral accompaniment was too loud (and occasionally was too loud for Miss Lear also.)

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 29 1969 En

Leinsdorf introduces Miss Lear

By Louis Snyder

Erich Leinsdorf began his two-week return visit to the Boston Symphony with a weekend program which paired a musical odd couple, Alban Berg and Peter Ilyich Tchaikovsky. The Berg half comprised three sets of numbers, with soprano Evelyn Lear making her BSO debut as soloist in two of them. Tchaikovsky's turn came after the intermission with his Symphony No. 6 in B minor, the "Pathetique."

If Mr. Leinsdorf contrived this bitter-to-sweet order with subscribers' sensitivities in mind, he needn't have worried. His performances of Berg's arrangement for string orchestra of three movements from his "Lyric Suite," and (with Miss Lear's valuable cooperation), of the Five Altenberg Songs and three "Wozzeck" excerpts, was musicmaking of the highest order.

For Mr. Leinsdorf's disciplined musicianship is what is essential to make audiences in general sit up and take notice of Berg. His authority as well as his intellectual penetration to the core of the music was continually evident, with the result that this was a kind of Berg retrospective—a most successful introduction for those who still had their guards up.

Miss Lear and the orchestra were sterling allies in this Bergfest. From the crystalline clarity of their playing in the "Lyric Suite," (the gossamer Allegro was something to wonder at), to the tremendous textures of "Wozzeck" sound, the BSO musicians were at their superb best on Friday afternoon.

Miss Lear's young but extensive reputation has been founded largely on her success in the contemporary repertory, both operatic and concert. This has been known to denote singers with a quick intelligence but not much voice. Not so Miss Lear vocally. Hers is a warm lyric voice of wide range and of good size (if indeed it was swamped in a few instances by heavy orchestral sound), and in her use of it there is continuous evidence of the skilled interpreter at work.

The Altenberg Songs, each of which contains a message of postcard length (in fact Berg used the very "in" texts which poet Peter Altenberg wrote on cards to knowing friends), demand much of the singer, who must establish mood, sing an extremely complex line, and adjust to a surrounding jungle of alien sound. Miss Lear managed to do all of this, and to impart what Berg would have been surprised to know was possible (after a disastrous first performance) —the desire to hear them often again.

In Marie's three scenes from "Wozzeck" Miss Lear was as impressive as it is possible to be when portions are out of context. This is not an earthy, passionate portrayal, on the concert platform, at least. Mr. Leinsdorf and the orchestra gave her magnificent support. There was another soloist, too — William Wright of the Berkshire Boy Choir effectively sang the few words of Marie's child which make the final scene of "Wozzeck" one of the most poignantly gripping in opera.

The afternoon concluded with a virtuoso performance of the "Pathetique" which stirred up a salvo of applause after the third movement and otherwise seemed like old times.

MONITOR
BOSTON, MASS.
(M) 210,850

DEC 1 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 29 1969 New Engla

Leinsdorf returns to BSO to conduct works by Alban Berg

23

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ERICH LEINSDORF *conductor*

BERG — Three movements from the 'Lyric suite' arranged for string orchestra

Andante amoroso
Allegro misterioso
Adagio appassionato

BERG — Five Altenberg songs op. 4

Seele, wie bist du schöner
(Soul, you are more beautiful)

Sahst du nach dem Gewitterregen
(After the summer rain did you see the forest?)

Über die Grenzen des All
(Over the brink of beyond)

Nichts ist gekommen
(Nothing is come)

Hier ist Friede
(Here is Lethe)

EVELYN LEAR *soprano*

first performance by the Boston Symphony Orchestra

BERG — Three excerpts from the opera 'Wozzeck' op. 7*

1. Marie's room – evening. Military march and cradle song.
2. Marie's room – night. She talks to her child.
3. Drowning of Wozzeck. Children in front of Marie's house.

EVELYN LEAR *soprano*
WILLIAM WRIGHT *boy soprano*

intermission

TCHAIKOVSKY — Symphony no. 6 in B minor op. 74 'Pathétique'*

Adagio – allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

THE SOLOIST

EVELYN LEAR spent her early years in New York City. After formal musical training as a child – she learnt to play the piano and french horn – she began serious vocal study at the age of seventeen. She joined the opera workshop of the Juilliard School, and in 1957 she and her singer-husband Thomas Stewart went to Berlin on Fulbright scholarships. Two years later she took the place of an ill colleague and at very short notice sang Strauss' *Four last songs* with the London Symphony and Sir Adrian Boult. The same year she was engaged by the Deutsche Oper and in 1960 sang the title role in Berg's *Lulu*. Her career was then assured. She was soon making records – she is now a DGG recording artist – and has performed in major opera houses and at music festivals in all parts of the world. Vienna, Salzburg, Buenos Aires, Frankfurt, Kansas City, Brussels, San Francisco, London, Stuttgart, Edinburgh, Prague and New York are among the cities where she has sung in opera, given recitals or appeared in concert with orchestras. Her enormous operatic repertoire includes Lavinia in *Mourning becomes Electra*, Marie in *Wozzeck*, Pamina in *Die Zauberflöte*, Senta in *Der fliegende Holländer*, Fiordiligi in *Così fan tutte* and Poppea in *L'incoronazione di Poppea*. Evelyn Lear makes her first appearance with the Boston Symphony Orchestra at these concerts.

THE GUEST CONDUCTOR

Milton Feinberg

ERICH LEINSDORF, whose tenure as Music Director of the Boston Symphony Orchestra ended last August when he conducted a performance of Beethoven's Ninth symphony to close the Berkshire Festival, made a significant contribution to American musical life during his seven years with the Orchestra. Under his leadership the Orchestra presented many premières and revived many forgotten works. Among the latter were the complete Schumann *Faust*, the original versions of Beethoven's *Fidelio* and Strauss' *Ariadne auf Naxos*, and the Piano concerto no. 1 of Xaver Scharwenka, while among the numerous world and American premières were works like Britten's *War requiem* and *Cello symphony*, the piano concertos of Barber and Carter, Schuller's *Diptych for brass quintet and orchestra*, and Piston's Symphony no. 8. Despite his heavy schedule during the winter season and at Tanglewood, where he not only led the majority of the Festival concerts but also headed the activities of the Berkshire Music Center, Erich Leinsdorf found time to make several guest conducting tours with European orchestras, and to record full-length operas for RCA Records, the most recent of which were Mozart's *Così fan tutte*, a Grammy award winner, Verdi's *Masked ball* and *Salome* by Strauss. Immediately after his final concert at Tanglewood, Erich Leinsdorf flew to Buenos Aires, and conducted five performances each of Berg's *Wozzeck*, Strauss' *Der Rosenkavalier* and Wagner's *Parsifal*, all in new productions, at the Teatro Colon. He recently returned to this country to conduct the Chicago Symphony, and after his appearances with the Boston Symphony here and on tour, Erich Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London. Erich Leinsdorf has made many recordings not only for RCA but for the Capitol, London, Westminster and Pickwick labels.

Leinsdorf Lends Force to Tchaikovsky's 'Pathetique'

By L. DAVID HARRIS
Music Critic

Perhaps it's a sign of the times that Tchaikovsky's "Pathetique" symphony seemed more contemporary and meaningful yesterday than did the music of the great 20th century composer Alban Berg.

The occasion was a concert of the Boston Symphony Orchestra led by Erich Leinsdorf, former music director. He was a sentimental favorite and during more dramatic moments of the "Pathetique" Leinsdorf's rhythmic movements and windmill conducting gestures were elements of true nostalgia for many a concert goer.

Leinsdorf and the orchestra were at their best in the more electric, explosive sections of the symphony. Violins swept furiously up and down scales, brusque booming chords were everywhere. These effects (and so many other impressive ones) were most evident in the middle of the first section and the tremendous finale of the third.

However, Leinsdorf had problems with the more subtle sections of the symphony. The dramatic "pianissimo" end of the first movement seemed too fragile and shaky, some phrasings in the last movement were overdone and seemed artificial. At times, there were problems with brass intonations, breath control and attacks.

But basically, "Pathetique" was a competent well-performed symphony. It seems hardly the kind of music that would appeal to a country and society which have supposedly conquered all—even putting men on the moon.

But conversely, "Pathetique" seems to mirror an insecurity in the society which in some ways seems similar to the temper of the late 19th century when the symphony was written. It completely captures an anguish built of "futile regret, impotent fury . . . torturing doubt."

Yesterday's concert began with three movements from Berg's "Lyric Suite." They were nicely performed, but the music's romantic imagery seemed to be limited to ethereal shimmerings. Occasionally, the music seemed heavy and more like technical exercises than lyric pieces. Also, too often the musicians seemed behind the beat or not totally together.

Evelyn Lear was soprano soloist for Berg's five "Altenberg" songs. Since she was holding her music, her efforts at expression and emotion too often seemed exaggerated, unreal — even directed at the sheets of music themselves. She clutched them, held them at arms' length, almost emoted to them.

The program notes admonished listeners to "never forget" the music represents a "spontaneous uncontrived outburst of feeling and emotion." That spontaneous quality simply wasn't present—at least in "outburst" form.

Far better (perhaps the best musically of the afternoon) were excerpts from Berg's opera "Wozzeck." Miss Lear sang dramatically, movingly, even melodically in the most difficult of passages. Her diction was superb, her voice strong and forceful, yet sweetly mellow.

A boy soprano, William Wright, had a pleasing voice, but he was not easily heard as the orchestral accompaniment was too loud (and occasionally was too loud for Miss Lear also.)

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 29 1969 En

Leinsdorf introduces Miss Lear

By Louis Snyder

Erich Leinsdorf began his two-week return visit to the Boston Symphony with a weekend program which paired a musical odd couple, Alban Berg and Peter Ilyich Tchaikovsky. The Berg half comprised three sets of numbers, with soprano Evelyn Lear making her BSO debut as soloist in two of them. Tchaikovsky's turn came after the intermission with his Symphony No. 6 in B minor, the "Pathetique."

If Mr. Leinsdorf contrived this bitter-to-sweet order with subscribers' sensitivities in mind, he needn't have worried. His performances of Berg's arrangement for string orchestra of three movements from his "Lyric Suite," and (with Miss Lear's valuable cooperation), of the Five Altenberg Songs and three "Wozzeck" excerpts, was musicmaking of the highest order.

For Mr. Leinsdorf's disciplined musicianship is what is essential to make audiences in general sit up and take notice of Berg. His authority as well as his intellectual penetration to the core of the music was continually evident, with the result that this was a kind of Berg retrospective—a most successful introduction for those who still had their guards up.

Miss Lear and the orchestra were sterling allies in this Bergfest. From the crystalline clarity of their playing in the "Lyric Suite," (the gossamer Allegro was something to wonder at), to the tremendous textures of "Wozzeck" sound, the BSO musicians were at their superb best on Friday afternoon.

Miss Lear's young but extensive reputation has been founded largely on her success in the contemporary repertory, both operatic and concert. This has been known to denote singers with a quick intelligence but not much voice. Not so Miss Lear — vocally. Hers is a warm lyric voice of wide range and of good size (if indeed it was swamped in a few instances by heavy orchestral sound), and in her use of it there is continuous evidence of the skilled interpreter at work.

The Altenberg Songs, each of which contains a message of postcard length (in fact Berg used the very "in" texts which poet Peter Altenberg wrote on cards to knowing friends), demand much of the singer, who must establish mood, sing an extremely complex line, and adjust to a surrounding jungle of alien sound. Miss Lear managed to do all of this, and to impart what Berg would have been surprised to know was possible (after a disastrous first performance) —the desire to hear them often again.

In Marie's three scenes from "Wozzeck," Miss Lear was as impressive as it is possible to be when portions are out of context. This is not an earthy, passionate portrayal, on the concert platform, at least. Mr. Leinsdorf and the orchestra gave her magnificent support. There was another soloist too — William Wright of the Berkshire Boy Choir effectively sang the few words of Marie's child which make the final scene of "Wozzeck" one of the most poignantly gripping in opera.

The afternoon concluded with a virtuoso performance of the "Pathetique" which stirred up a salvo of applause after the third movement, and otherwise seemed like old times.

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(M) 210,850

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
DEC 3 1969

Earl J. Dias Review

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After all, Berg is hardly a conventional or traditional composer, whereas Tschaikovsky obviously is. Yet the pairing of these two men is actually not so strange or incongrous. Berg is, for example, regarded as the romanticist of the 12 tone school inasmuch as he succeeded in infusing expressiveness and emotion into the harsh, austere sounds of atonality.

And emotion was the keynote of the entire concert in Berg's "Lyric Suite" (for strings), in his "Five Altenberg Songs" and in three excerpts from his opera, "Wozzeck," and, of course, in Tschaikovsky's "Symphony No. 6," the perennially popular "Pathetique," with its conveying of sorrow and perhaps of alienation.

Moveover, and Leinsdorf may have had this fact in mind, too, all the works on the program gave the orchestra welcome opportunity to demonstrate its remarkable virtuosity.

That Mr. Leinsdorf can conduct Berg with clarity and understanding and that the orchestra can rise nobly to the complexities of Berg's scoring was at once evident in the three movements from "The Lyric Suite." Especially impressive was the beautifully controlled manner in which the ensemble played the inordine delicate Allegro.

Soprano Evelyn Lear, who has made a considerable reputation in contemporary works, was soloist in "Five Altenberg Songs" and in two of the excerpts from "Wozzeck."

Miss Lear has a lyric voice of much warmth and commendable range; she managed well the intricate line of the Altenberg songs (their cryptic texts were written by the poet Altenberg on postcards to understanding friends). In two of Marie's arias from "Wozzeck," she managed, too, to convey the emotion and the passion inherent in Marie's troubled mind — although, at times, her voice was somewhat smothered by loud orchestral accompaniment.

A boy soprano, William Wright, of the Berkshire Boys' choir, sand his short contribution to the program well; his song is the words of Marie's child in the devastatingly effective final scene of the opera. "Wozzek" is, of course, one of the masterpieces of 20th Century music. Even in brief excerpts from it, taken really out of context and so perhaps losing some effect, I am convinced that not since "Pelleas and Leisande" has there been an opera in which text and music are so cohesively one.

As for Tschaikovsky's "Patpetique," Leinsdorf and the orchestra gave it a glowing and thrilling performance. And, surprisingly enough, the tragic implications of the work, its soul-searching, its air of malaise seem to have as much as, if not more contemporary relevance than the more modern works by Berg.

The next concert in the Series will be performed on Jan. 13, with Michael Tilson Thomas as conductor.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
DEC 4 1969

- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

Leinsdorf Returns

To BSO for Berg and Tchaikovsky

By HAROLD C. SPROUL

The Boston Symphony under Erich Leinsdorf last Saturday presented three works of Alban Berg with a sensitivity to form and color that made them an inescapable revelation. The three movements from the "Lyric Suite", originally for string quartet, had been arranged for string orchestra by the composer himself. While the clean definition of four strings is missing, Berg must have felt that these movements could do with discrete amplification of tonal mass and perspective, and indeed they can if performed as they were in Symphony Hall.

One could forget all the mumbo-jumbo of 12-tone technique and hear that the Andante was really 'amoroso', melting and surging; the Allegro really 'misterioso', a muted squiggle of instrumental pattern veiled in a mist shot through with color; and the Adagio really appasionato, urgent lines of force emerging from impressionistic wash of sound. Technique of composer and performers disappeared in a projection of immediate and rare experience. Nothing in Wagner or Debussy was ever so convincingly now. Verbally, e. e. cummings, to a degree, and Paul Klee, visually, but neither with a comparable continuum of tone and atmosphere. Two minutes of music is, with Berg, an eternity.

Along with the dominating drive of his teacher, Schonberg, Berg had a private inspiration that transcended the teaching.

The five Altenberg songs, opus four, are the first independent product of the growing composer and can only be matched by Mahler's songs with orchestra. But with Berg there is no folk song derivation for the vocal line which speaks its romantic longing within the orchestra geography of situation and feeling according to Wagnerian idea, only more sensitively—so directly expressive that, as with Schubert or Mozart, the music speaks more directly than the words. Evelyn Lear, the soprano for the songs, as also for the following Three Excerpts from the opera Wozzek was ideal in voice and style, collaborating with instrumental sounds with vibrant intensity or clear open tone and a reserve of power when needed—chamber music musicianship and imagination.

method of wallowing in melody also picked by Berg, before the opera could be performed and by themselves bypass the neurotic convolutions of the plot. Marie's room in the evening is not necessarily a whore's but the down-dropping of shadow for anyone along; the raucous military march a fracture and lift to loneliness, and the cradle song a return to the love of a child, not necessarily a bastard by poor tormented Wozzek, the cannon-fodder soldier. And so on, the music for the suicide drowning of Wozzek is a masterpiece of watery sound that is frighteningly engulfing.

Berg died in Vienna in 1935 at the age of fifty. Once and for all he proved that any technical scheme for music is valid if one has an ear and a sensitivity to human predicaments. But is it understood by the present technically overtrained graduates of the best conservatories?

After the revelation, the indulgence. Tchaikovsky's "Pathetique" for Leinsdorf is a challenge to out-Tchaikovsky Tchaikovsky. This great somber symphony has become the sport of conductors. It certainly lends itself to exaggeration but, as Toscannini once demonstrated, owes much to the composer's admiration for the fine control of Mozart. Leinsdorf chooses the crowd-pleasing method of wallowing melody and hectic speed. Well, why not? It's a thrill for the lethargic listener and more so than listening to television drivel. But still, there is a deeper thrill when Allegro con grazia has really some grace in its tempo and molto vivace isn't scrambled eggs. Well maybe so, but the final Adagio lamentoso, after a furor that signaled all hell and hurrah—with press-button applause—the symphony that began in darkness ended in darkness—a shocking but valid statement of tragic intuition.

You can't kill Tchaikovsky, but he can kill you.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
NOV 20 1969

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A Report on Two Symphony Concerts

I heard two concerts last week, the opening program of the New Bedford Symphony Orchestra's 12th season, and the third concert in the Boston Symphony Orchestra's current Tuesday "B" Series.

Under the baton of John R. Pandolfi, the New Bedford group was in exceptionally good form, particularly in the two substantial pieces of music on the program—Mozart's "Marriage of Figaro" Overture and Schubert's youthful and lilting "Symphony No. 5 in B Flat Major." I thought that the orchestra performed with precision, with a well-integrated sonority, with nice attention to phrasing — the only defect being some limitation in its dynamic range. All in all, it was a concert that merited an audience much larger than the 150 listeners present on the occasion.

At Symphony Hall, Erich Leinsdorf returned to his old podium, this time in the role of guest conductor. The two composers featured on the program — Alban Berg and Tschaikovsky — would appear to be strange musical companions, indeed. But Mr. Leinsdorf is a canny man. He knows, for example, that Berg is the most romantic of the 12-tone composers — indeed one of the few who has been able to infuse his atonal works with both expressiveness and emotion.

These qualities were much in evidence in the orchestra's virtuoso playing of "The Lyric Suite," "Five Altenberg Songs" and three excerpts from the opera, "Wozzek," with soprano Evelyn Lear as soloist in the latter two works. The hearing of the three "Wozzek" excerpts supported by conviction that this opera is one of the few genuine masterpieces of 20th-Century music.

As for Tschaikovsky — well, we all know how romantic he is. Mr. Leinsdorf and his musicians pulled out all the stops in their playing of the "Pathetique" symphony — a glowing, moving, highly emotional rendition that had me limp at the end.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
DEC 7 1969

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon December 5 1969 at 2 o'clock
Saturday evening December 6 1969 at 8.30
Tuesday evening December 16 1969 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 35 in D K. 385 'Haffner'
Allegro con spirito
Andante
Menuetto & trio
Finale: presto

intermission

BRUCKNER — Symphony no. 8 in C minor
Allegro moderato
Scherzo: allegro moderato – trio: langsam
Adagio (feierlich langsam; doch nicht schleppend)
Finale: feierlich, nicht schnell

Leinsdorf in 2d BSO Appearance

By L. DAVID HARRIS
Music Critic

Erich Leinsdorf made his second appearance of the season as guest conductor of the Boston Symphony Orchestra yesterday. The occasion called for Mozart and Bruckner symphonies and it was all pleasant listening — but there was too little of Mozart and too much of Bruckner.

Leinsdorf began by fairly zipping through Mozart's admittedly short "Symphony No. 35 in D (Haffner)," barely pausing in between movements.

The music was crisp, clean —the strings seemed far more responsive to Leinsdorf than they were in last week's opening Alban Berg's pieces.

Contrasts in dynamics were appreciated and if there is any substantial negative criticism to give, it might only be that the symphony seemed more like exercise runs than a full-blown orchestral work. It was almost as if Leinsdorf was running through it as a warm-up for Bruckner.

Bruckner's eighth symphony followed the intermission. Many good things can be said about it—mainly clear conducting, excellent string work, good solo horn, strong trumpets, coolly efficient tympani work. The tuba was dramatically forceful.

Negatively, it seemed the overall effect of the entire work was that of ponderous, heavy music. Contrasts in dynamics could have been more effective and occasionally it seemed to drag. In the third movement, several persons in the audience (around the reviewer) went to sleep.

There were some intonation problems. Woodwinds had difficulties in the third movement, the finale found trombones and horns occasionally off pitch.

The symphony's final two minutes were excellent, dramatic. There were plenty of good times before them too, but all the positive aspects of the performance didn't quite make the symphony that memorable for concertgoers.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 6 1969

Erich Leinsdorf and William Steinberg conduct the Boston Symphony Orchestra next week and their concerts will be broadcast live from Symphony Hall by Albany FM station WAMC (90.3 mc.)

Leinsdorf will conduct Tuesday, Dec. 16, at 8:30 p.m. when his program will be Symphony No. 35, the "Haffner," by Mozart and Bruckner's Symphony No. 8.

The Friday (Dec. 19 at 2 p.m.) concert will be directed by Mr. Steinberg, who has chosen the overture to Sinigaglia's "Le Buffe Chiozotte," Elgar's Cello Concerto in E Minor, Op. 85 (Zara Nelsova, soloist); and Tchaikovsky's "Manfred" Symphony.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934
DEC 8 1969

Patriot Ledger 12-6-69

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston—
Tonight at 8:30 p.m.
Erich Leinsdorf conducting Mozart, Symphony no. 35 in D K. 385 "Haffner." Bruckner, Symphony no. 8 in C minor.
Rest of the week as usual.

24

STANDARD-TIMES
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(E) 70,000 (S) 60,000

DEC 3 1969

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WEEKLY 24,000

NOV 20 1969

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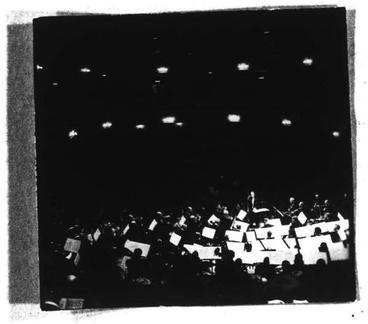
STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

DEC 7 1969



Leinsdorf in 2d BSO Appearance

By L. DAVID HARRIS
Music Critic

Erich Leinsdorf made his second appearance of the season as guest conductor of the Boston Symphony Orchestra yesterday. The occasion called for Mozart and Bruckner symphonies and it was all pleasant listening — but there was too little of Mozart and too much of Bruckner.

Leinsdorf began by fairly zipping through Mozart's admittedly short "Symphony No. 35 in D (Haffner)," barely pausing in between movements.

The music was crisp, clean —the strings seemed far more responsive to Leinsdorf than they were in last week's opening Alban Berg's pieces.

Contrasts in dynamics were appreciated and if there is any substantial negative criticism to give, it might only be that the symphony seemed more like exercise runs than a full-blown orchestral work. It was almost as if Leinsdorf was running through it as a warm-up for Bruckner.

Bruckner's eighth symphony followed the intermission. Many good things can be said about it—mainly clear conducting, excellent string work, good solo horn, strong trumpets, coolly efficient tympani work. The tuba was dramatically forceful.

Negatively, it seemed the overall-effect of the entire work was that of ponderous, heavy music. Contrasts in dynamics could have been more effective and occasionally it seemed to drag. In the third movement, several persons in the audience (around the reviewer) went to sleep.

There were some intonation problems. Woodwinds had difficulties in the third movement, the finale found trombones and horns occasionally off pitch.

The symphony's final two minutes were excellent, dramatic. There were plenty of good times before them too, but all the positive aspects of the performance didn't quite make the symphony that memorable for concertgoers.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

DEC 6 1969

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,931

DEC 8 1969

Patriot Ledger 12-6-69

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Rest of the week on tour.

24

- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

Earl J. Dias Review

Leinsdorf Return Visit Thrilling Performance

Erich Leinsdorf returned to the Boston Symphony podium last night ~~as guest conductor~~ (he will be on hand for two weeks) in the third program of the Tuesday "B" Series. His choice of Alban Berg and Tschaikovsky as the only two composers featured in the concert may have seemed, at first, to be an example of strange musical bedfellows.

After all, Berg is hardly a conventional or traditional composer, whereas Tschaikovsky obviously is. Yet the pairing of these two men is actually not so strange or incongrous. Berg is, for example, regarded as the romanticist of the 12 tone school inasmuch as he succeeded in infusing expressiveness and emotion into the harsh, austere sounds of atonality.

And emotion was the keynote of the entire concert in Berg's "Lyric Suite" (for strings), in his "Five Altenberg Songs" and in three excerpts from his opera, "Wozzeck," and, of course, in Tschaikovsky's "Symphony No. 6," the perennially popular "Pathetique," with its conveying of sorrow and perhaps of alienation.

Moreover, and Leinsdorf may have had this fact in mind, too, all the works on the program gave the orchestra welcome opportunity to demonstrate its remarkable virtuosity.

That Mr. Leinsdorf can conduct Berg with clarity and understanding and that the orchestra can rise nobly to the complexities of Berg's scoring was at once evident in the three movements from "The Lyric Suite." Especially impressive was the beautifully controlled manner in which the ensemble played the inordine delicate Allegro.

Soprano Evelyn Lear, who has made a considerable reputation in contemporary works, was soloist in "Five Altenberg Songs" and in two of the excerpts from "Wozzeck."

Miss Lear has a lyric voice of much warmth and commendable range; she managed well the intricate line of the Altenberg songs (their cryptic texts were written by the poet Altenberg on postcards to understanding friends). In two of Marie's arias from "Wozzeck," she managed, too, to convey the emotion and the passion inherent in Marie's troubled mind — although, at times, her voice was somewhat smothered by loud orchestral accompaniment.

A boy soprano, William Wright, of the Berkshire Boys' choir, sand his short contribution to the program well; his song is the words of Marie's child in the devastatingly effective final scene of the opera. "Wozzek" is, of course, one of the masterpieces of 20th Century music. Even in brief excerpts from it, taken really out of context and so perhaps losing some effect, I am convinced that not since "Pelleas and Leisande" has there been an opera in which text and music are so cohesively one.

As for Tschaikovsky's "Pathetique," Leinsdorf and the orchestra gave it a glowing and moving performance. And surprisingly enough, the tragic implications of the work, its searching, its air of disease seem to have as much, if not more contemporary relevance than the more modern works by Berg.

The next concert in the Series will be performed on Jan. 18, with Michael Tilson Thomas as conductor.

Leinsdorf Returns

To BSO for Berg and Tchaikovsky

By HAROLD C. SPROUL

The Boston Symphony under Erich Leinsdorf last Saturday presented the ~~two works of~~ Alban Berg with a sensitivity to form and color that made them an inescapable revelation. The three movements from the "Lyric Suite," originally for string quartet, had been arranged for string orchestra by the composer himself. While the clear definition of four strings is missing, Berg must have felt that these movements could do with discrete amplification of tonal mass and perspective, and indeed they can it performed as they were in Symphony Hall.

One could forget all the mumbo jumbo of 12 tone technique and hear that the Andante was really amorososo, melting and singing, the Allegro really "misterioso", a muted squiggle of instrumental pattern veiled in a hush shot through with color; and the Adagio really appassionato, urgent lines of force emerging from impressionistic wash of sound. Technique of composer and performers disappeared in a projection of immediate and rare experience. Nothing in Wagner or Debussy was ever so convincingly now. Verbally, e. e. cummings, to a degree, and Paul Klee, visually, but neither with a comparable continuum of tone and atmosphere. Two minutes of music is, with Berg, an eternity.

Along with the dominating drive of his teacher, Schonberg, Berg had a private inspiration that transcended the teaching.

The five Alterberg songs, opus four, are the first independent product of the growing composer and can only be matched by Mahler's songs with orchestra. But with Berg there is no folk song derivation for the vocal line which speaks its romantic longing within the orchestra, geography of situation and feeling according to Wagnerian idea, only more sensitively—so directly expressive that, as with Schubert or Mozart, the music speaks more directly than the words. Evelyn Lear, the soprano for the songs, as also for the following Three Excerpts from the opera Wozzek was ideal in voice and style, collaborating with instrumental sounds with vibrant intensity or clear open tone and a reserve of power when needed, chamber music musicianship and imagination.

method of wallowing in melody also picked by Berg, before the opera could be performed and by themselves bypass the neurotic convolutions of the plot. Marie's room in the evening is not necessarily a whore's out the down dropping of shadow for anyone along the raucous military march a fracture and lift to loneliness, and the cradle song a return to the love of a child, not necessarily a bastard by poor tormented Wozzek, the cannon-fodder soldier. And so on, the music for the suicide drowning of Wozzek is a masterpiece of watery sound that is frighteningly engulfing.

Berg died in Vienna in 1935 at the age of fifty. Once and for all he proved that any technical scheme for music is valid if one has an ear and a sensitivity to human predicaments. But is it understood by the present technically overtrained graduates of the best conservatories?

After the revelation, the indulgence. Tchaikovsky's "Pathetique" for Leinsdorf is a challenge to out Tchaikovsky Tchaikovsky. This great symphony has become the sport of conductors. It certainly lends itself to exaggeration but, as Toscannini once demonstrated, owes much to the composer's admiration for the fine control of Mozart. Leinsdorf chooses the crowd-pleasing method of wallowing melody and heavy speed. Well, why not? It is a thrill for the lethargic listener and more so for the listening to television drama. But still, there is a deeper thrill when Allegro con grazia has really some grace in its tempo and molto vivace isn't scrambled eggs. Well maybe so, but the final Adagio lamentoso after a furor that signaled all hell and hurrah—with prescribed button applause—the symphony that began in darkness ended in darkness—a shocking but, but he can tell you.

LEINSDORF STYLE

The Boston Symphony under Erich Leinsdorf returned to Symphony Hall last weekend for two concerts with the orchestra. Friday afternoon Dec. 5 and 6 on Saturday. He will conduct the Berg Kammerkonzert at 2 p.m. and Saturday at 8:30 p.m. Symphony No. 35 in D, the "Haffner," by Mozart, and Bruckner's Symphony No. 8.

A Report on Two Symphony Concerts

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon December 5 1969 at 2 o'clock
Saturday evening December 6 1969 at 8.30
Tuesday evening December 16 1969 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 35 in D K. 385 'Haffner'
Allegro con spirito
Andante
Menuetto & trio
Finale: presto

intermission

BRUCKNER — Symphony no. 8 in C minor
Allegro moderato
Scherzo: allegro moderato – trio: langsam
Adagio (feierlich langsam; doch nicht schleppend)
Finale: feierlich, nicht schnell

Leinsdorf in 2d BSO Appearance

By E. DAVID HARRIS
Staff Critic

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Patriot Ledger 12-6-69

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(S) 566,377

DEC 6 1969

Brucker 8th given impressive reading

By Craig Smith
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What sufficed for Mozart (in the case of the Haffner Symphony) was four movements culled from an earlier serenade. By the 1880's a symphony was a much more complex project and the eigth of Bruckner occupied his thoughts for about seven years.

Some sort of historical perspective such as this is necessary, at least for this listener, in order to make the 100 odd minutes of the Bruckner work even tolerable. For certainly in times such as ours, gestures of such expansiveness and pomposity that are Bruckner's tools are difficult to take except on their own terms.

In the case of the concert yesterday, Erich Leinsdorf and the orchestra served Bruckner better than Mozart. Indeed one could scarcely imagine a better performance of the Eighth Symphony. The most minute details of Bruckner's complex orchestration were beautifully clarified by Leinsdorf's understanding direction.

There was some particularly outstanding wind playing in the scherzo. Most impressive also was the expansive Adagio which was movingly done by Leinsdorf with beautiful playing from the horn section in the "Valhalla" music near the end of the movement.

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Mozart and Bruckner by Leinsdorf and BSO

By Louis Snyder

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Lend an ear

It would be hard not to think well of Bruckner in general, and his Eighth Symphony in particular, as Mr. Leinsdorf and the orchestra played it on Friday. Merely as sound, it was a stimulating experience, if indeed the content alternates between the beautiful and the pedestrian (for non-Bruckner buffs), and some of the repetitiveness (in the Adagio, for instance) seems more to be pitied then censured. The success of the work at its first performance in Vienna, at its Boston introduction 60 years ago, and as part of the current best-of-Bruckner revival campaign, would indicate that there are many who don't mind its length and the occasional sparseness of its musical ideas.

Whatever one may think, he must lend an ear to Bruckner, especially when there are performances of the caliber of those given by Mr. Leinsdorf and the BSO. Special mention for fine playing should go to the brass and the winds (an extra bow for Mrs. Dwyer and Mr. Matheny), whom the composer has kept busiest to the best effect.

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MERCURY
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DEC 15 1969

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

DEC 6 1969

Symphony Points Up Paradox of Bruckner's Music

By McLAREN HARRIS

The Munch era brought lean years for Anton Bruckner at Symphony Hall, and it fell to Erich Leinsdorf to restore to the Austrian symphonist a degree of stature in BSO programs. That Mr. Leinsdorf continues the effort during guest engagements (Bruckner's Eighth Symphony is this week's principal work) is worthy of note, for he may be one of a diminishing breed.

Hanslick's acid admission that Bruckner's music may belong to the future was no more true than it is now, and it may be observed that the composer's popularity continues to follow a gradual, downward trend.

THE RANKS of conductors who incorporate Bruckner's symphonies into their repertories become even thinner; making them musically viable requires somewhat uncommon perseverance, abiding love and devotion and a keen, scholarly instinct to descern the most valid and artistically rewanding score among the many Bruckner editions available. And when all is said and done, someone may question whether the experience has been worth the expenditure.

There was grandeur in the Symphony's performance of Bruckner's Eighth, but it served mostly to point up the overwhelming paradox between the composer's fertile imagination for distinctive motives, orchestral coloring and wide-spanned contrasts and the futility of his endeavors to carry his ideas to fruition.

The characteristic triplet rhythm which John Burk, in some rather apologetic program notes, called Bruckner's "fingerprint" threatens to become a footprint before the opening movement is concluded, even in the company of other themes.

And the ensuing, lumbering Scherzo, which is as rich in flashes of poignancy and orchestral effect as any other Bruckner, sinks into a tragic whirlpool of endless repetition — varied in weight and register and interspersed with tonal shifts, to be sure, but repetition nonetheless.

SOONER OR LATER one must ask where the composer's responsibility ends and the conductor's begins — whether, for instance, the arrested see-saw image of the Adagio was due to Bruckner's overextension of the rondo-variation form or to Mr. Leinsdorf's seemingly ill-defined dynamic scheme. Anything like total impressions were lost in continuous wave-motion swells and declines which, striking enough individually, took on a dulling sameness in succession; this is undeniably in the conductor's camp, but to be charitable, Mr. Leinsdorf was up against formidable odds.

One may question if such a thing exists as a definitive performance of Bruckner's Eighth, or even if listeners would recognize it. Friday's reading — in the first pair of movements, anyway — contained passages of compelling power and tenderness, but they began to give way to a kind of motionless, pause-and-ponder beauty which paled, unfortunately, before Bruckner was finished.

The orchestra's work, however, was admirably durable and cohesive; seams in the brass never showed except when incisiveness was the order, and strings laid an ethereal backdrop of tremolo to highlight thematic work.

Bruckner's companion-piece, Mozart's "Haffner" Symphony, was also the weak sister in performance. Nothing was done to compensate for a certain tonal heaviness, centering about those thumping Paukenschlage, which may pit the violins in a losing battle against low strings and winds. The Symphony violins fought the battle Friday with the usual result, complicated by generally loose joints and lack of precision in the quick movements. The obvious cause was neglect; Bruckner may not have minded, but Mozart must be furious.

FILMED FOR AIR: FRIDAY, DECEMBER 5, 1969

BOOKSPAN - WNAC-TV 11 PM NEWS

AUDIO

Good evening everyone. Erich Leinsdorf, the former Music Director of the Boston Symphony Orchestra, this afternoon conducted the second of his two programs here this season as a guest conductor. Staying comfortably within the range of where his most instinctive sympathies lie, Mr. Leinsdorf has unyielding Teutonic solidity about the concert, and Mr. Leinsdorf's rigid and metronomic approach did not allow either score to take wing. And the playing of the orchestra sounded labored - as though the musicians had just returned from a tiring trip. Mr.

EIGHTY-NINTH SEASON 1969-1970

Thursday evening December 18 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no: 98 in B flat Adagio – allegro Adagio cantabile Menuetto & trio Presto
IVES	'Three places in New England', an orchestral set The 'St Gaudens' in Boston Common (Colonel Shaw and his colored regiment) Putnam's camp, Redding, Connecticut From The Housatonic at Stockbridge
intermission	
BRAHMS	Symphony no. 2 in D op. 73* Allegro non troppo Adagio non troppo Allegretto grazioso, quasi andantino Allegro con spirito

BOOKSPAN WNAC-TV 11 PM NEWS THURSDAY, DECEMBER 18, 1969

AUDIO

Good evening, everyone. It is just two months since Michael Tilson Thomas, the Boston Symphony Orchestra's brilliant new Assistant Conductor, stood [illegible] on the stage of Symphony Hall to conduct the orchestra for the first time. You may remember that in reviewing that concert, I said that young Mr. Thomas is the genuine article, a "born conductor" with tremendous authority, a powerful musical intellect, and a persuasive communicative ability that is immediately transmitted to the musicians and the audience. Well, in the two months since I said those words, Mr. Thomas has made quite a name for himself. On the Orchestra's first visit to New York, he was called upon literally with no advance notice whatsoever in the middle of a concert to substitute for William Steinberg who was taken suddenly ill. Mr. Thomas conducted the concluding work on that Philharmonic Hall concert and then three subsequent full concert [illegible] in the New York area, and he covered himself with glory, winning accolades from the New [illegible] NEWS.

25

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BRAHMS	Symphony no. 2 in D op. 73* Allegro non troppo Adagio non troppo Allegretto grazioso, quasi andantino Allegro con spirito

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 6 1969

Symphony Points Up Paradox of Bruckner's Music

By McLAREN HARRIS

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Hanslick's acid admission that Bruckner's music may belong to the future was no more true than it is now, and it may be observed that the composer's popularity continues to follow a gradual, downward trend.

THE RANKS of conductors who incorporate Bruckner's symphonies into their repertories become even thinner; making them musically viable requires somewhat uncommon perseverance, abiding love and devotion and a keen, scholarly instinct to descern the most valid and artistically rewarding score among the many Bruckner editions available. And when all is said and done, someone may question whether the experience has been worth the expenditure.

There was grandeur in the Symphony's performance of Bruckner's Eighth, but it served mostly to point up the overwhelming paradox between the composer's fertile imagination for distinctive motives, orchestral coloring and wide-spanned contrasts and the futility of his endeavors to carry his ideas to fruition.

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And the ensuing, lumbering Scherzo, which is as rich in flashes of poignancy and orchestral effect as any other Bruckner, sinks into a tragic whirlpool of endless repetition — varied in weight and register and interspersed with tonal shifts, to be sure, but repetition nonetheless.

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BOOKSPAN WNAC-TV 11 PM NEWS THURSDAY, DECEMBER 18, 1969

AUDIO

Good evening, everyone. It is just two months since Michael Tilson Thomas, the Boston Symphony Orchestra's brilliant new Assistant Conductor, stood [illegible] on the stage of Symphony Hall to conduct the orchestra for the first time. You may remember [illegible] York press and public.

This evening, Michael Tilson Thomas conducted another Boston Symphony concert in Symphony Hall, including on his program a work that he had not previously led in Boston - the Second Symphony of Brahms. I've just come from the concert, and again, Michael Tilson Thomas proved to be a most interesting and satisfying conductor. I was chiefly interested in his Brahms performance, since the other two works had figured on Thomas, we have an extraordinary young conductor in Boston.

And now, back to Bill Brooks and more news.

FILMED FOR AIR: FRIDAY, DECEMBER 5, 1969
BOOKSPAN - WNAC-TV 11 PM NEWS

programmed two symphonies by two standard masters of the Viennese tradition - Mozart and Bruckner: the "Haffner" Symphony, No. 35, by Mozart, and the Eighth in C Minor by Bruckner.

It was not one of the more memorable afternoons in Symphony Hall this season: there was a heavy air of unyielding Teutonic solidity about the concert, and Mr. Leinsdorf's rigid and metronomic approach did not allow either score to take wing. And the playing of the orchestra sounded labored - as though the musicians had just returned from a tiring trip.

Mr.

25

GLOBE
BOSTON, MASS.
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(S) 566,377
DEC 6 1969

Brucker 8th given impressive reading

By Craig Smith
Contibuting Critic

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What sufficed for Mozart (in the case of the Haffner Symphony) was four movements culled from an earlier serenade. By the 1880's a symphony was a much more complex project and the eigth of Bruckner occupied his thoughts for about seven years.

Some sort of historical perspective such as this is necessary, at least for this listener, in order to make the 100 odd minutes of the Bruckner work even tolerable. For certainly in times such as ours, gestures of such expansiveness and pomposity that are Bruckner's tools are difficult to take except on their own terms.

In the case of the concert yesterday, Erich Leinsdorf and the orchestra served Bruckner better than Mozart. Indeed one could scarcely imagine a better performance of the Eighth Symphony. The most minute details of Bruckner's complex orchestration were beautifully clarified by Leinsdorf's understanding direction.

There was some particularly outstanding wind playing in the scherzo. Most impressive also was the expansive Adagio which was movingly done by Leinsdorf with beautiful playing from the horn section in the "Valhalla" music near the end of the movement.

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BOSTON, MASS.
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DEC 6 1969

Mozart and Bruckner by Leinsdorf and BSO

By Louis Snyder

ARTS
ENTERTAINMENT

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Hurried 'Haffner'

Perhaps pre-performance emphasis had been placed on the mammoth Eighth, but somehow (on Friday, at least), the Haffner was tossed off like an exercise, with a minimum of loving care. It seemed rushed, with resultant scrambling in the first violins on two occasions, and through that intangible network that operates from performer to audience, one had the impression that all hearts weren't in it. Too bad—such heavenly music, to play and to hear.

How heavenly the music of Bruckner is lies in the ear of the listener. Certainly there is nothing startling enough in it nowadays to send one scuttling prematurely from the hall, as it did the Viennese critic Eduard Hanslick in 1892. We are indebted to John N. Burk's program notes for the information that Bruckner's only request of the Emperor of Austria, to whom he had dedicated his symphony, was that "Your Majesty be kind enough to tell Mr. Hanslick not to write such bad criticisms of my work." Yes, even then.

Lend an ear

It would be hard not to think well of Bruckner in general, and his Eighth Symphony in particular, as Mr. Leinsdorf and the orchestra played it on Friday. Merely as sound, it was a stimulating experience, if indeed the content alternates between the beautiful and the pedestrian (for non-Bruckner buffs), and some of the repetitiveness (in the Adagio, for instance) seems more to be pitied then censured. The success of the work at its first performance in Vienna, at its Boston introduction 60 years ago, and as part of the current best-of-Bruckner revival campaign, would indicate that there are many who don't mind its length and the occasional sparseness of its musical ideas.

Whatever one may think, he must lend an ear to Bruckner, especially when there are performances of the caliber of those given by Mr. Leinsdorf and the BSO. Special mention for fine playing should go to the brass and the winds (an extra bow for Mrs. Dwyer and Mr. Matheny), whom the composer has kept busiest to the best effect.

MONITOR
BOSTON, MASS.
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DEC 8 1969

MERCURY
MEDFORD, MASS.
(E) 8,900
DEC 15 1969

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The orchestra's work, how-

EIGHTY-NINTH SEASON 1969-1970

Thursday evening December 18 1969 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN	Symphony no: 98 in B flat
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	Adagio cantabile
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	Allegro con spirito

BOOKSPAN WHAC-TV 11 PM NEWS THURSDAY, DECEMBER 18, 1969

AUDIO

[illegible] Leinsdorf's choice of program last week and this [illegible] has been strange indeed. Last week we had music by Berg and Tchaikovsky- in the one instance, music hardly calculated to rouse an audience's enthusiasm, in the other, a score so overplayed that only a performance with positively electric qualities can produce anything but a ho-hum reaction. This week's Mozart and Bruckner might have had a better chance, but the generally-suppressing approach cancelled out any such possibilities.

There has been considerable talk in the public prints of late concerning the situation of newspaper music criticism in Boston vis-a-vis the public. On our 10:30 PM news broadcast tomorrow evening, I'll have something to say about the situation myself.

This is Martin Bookspan for Boston 7 News.

York press and public.

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his previous program here. He conducted a beautifully sculptured performance of the Brahms, by which I mean that the seams of the work's structure were all closely-knit together and there was a natural ebb and flow to it all. I wish he had been less indulgent of the desire of the principal horn to dominate the ensemble sound, but otherwise it was a performance that reflected credit on everyone concerned.

I shall say it again: in Michael Tilson Thomas, we have an extraordinary young conductor in Boston.

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26.

THE SOLOIST

ZARA NELSOVA, wife of pianist Grant Johannesen, comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with many of the world's major orchestras, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Berlin Philharmonic and L'Orchestre de la Suisse Romande among them. She has played at the Festival Casals, the Prague Festival and in the United States at Aspen, Tanglewood, Flagstaff and Stanford. A distinguished recitalist, she has made several coast-to-coast tours during recent seasons. Zara Nelsova has recorded for the London and Vanguard labels.

BANNER
BENNINGTON, VERMONT
(E) 6,200

DEC 18 1969

William Steinberg will direct the Friday afternoon concert of the Boston Symphony Orchestra at 2 p.m. at Symphony Hall in Boston. The concert will be broadcast live and can be heard here over Albany FM station WAMC (90.3 mc.). He has chosen the overture to Sinigaglia's "Le Buffe Chiozotte," Elgar's Cello Concerto in E Minor, Op. 85 (Zara Nelsova, soloist); and Tchaikovsky's "Manfred" Symphony.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon December 19 1969 at 2 o'clock
Saturday evening December 20 1969 at 8.30
Tuesday evening December 30 1969 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Overture to 'Don Giovanni' K. 527

ELGAR — Cello concerto in E minor op. 85
Adagio – moderato
Lento – allegro molto
Adagio
Allegro – moderato – allegro, ma non troppo
ZARA NELSOVA

first performance in the Friday-Saturday series

intermission

TCHAIKOVSKY — Manfred – symphony in four scenes, after the dramatic poem by Byron, op. 58

Manfred's wanderings and despair
Lento lugubre – moderato con moto – andante – andante con duolo

The witch of the Alps
Vivace con spirito – trio: l'istesso tempo

Pastorale
Andante con moto

The palace of Arimanes – invocation to Astarte – Manfred's death
Allegro con fuoco – andante con duolo – tempo primo – largo

Symphony

The Mozart left one wanting more; the 'Manfred' was more than enough

By Louis Snyder

The Boston Symphony gave its two pre-Christmas concerts on the weekend, with William Steinberg returning to conduct, and Zara Nelsova as cello soloist. The program —Mozart's "Don Giovanni" Overture, Elgar's Cello Concerto, and Tchaikovsky's symphonic "Manfred"—will be repeated on Dec. 30 in the Symphony Hall Cambridge series.

The orchestra's performance of the Mozart overture was a reminder of the tonal excellence that can be achieved (and in the opera house so often isn't) when musicians treat it as the great piece of music it is rather than as the beginning of a long operatic evening. Mr. Steinberg's tempi, in their progressive buildup from the Commendatore's ominous theme to the Busoni concert ending, shaped a small wordless opera in itself, and left one wanting more—Mozart, that is.

Ladies take over

The latest BSO performances of Sir Edward Elgar's Cello Concerto have had ladies as soloists—Miss Nelsova the past weekend, and Jacqueline du Pré at Tanglewood last summer. However, in 1918 when it was composed, its demands could hardly have envisioned the elevated state of today's cello playing. Then, there weren't that many ladies who could match men in technical facility on the instrument.

That's changed now. Miss Nelsova, blond, statuesque in flaring red satin, and glowing like the brightest ornament on a Christmas tree, soon showed that the complexities of the work held no terrors for her. She played with a warm, large tone, sensitive to the richness of the instrumental writing as well as the unusual effects the cello produces over the orchestral sound. Mr. Steinberg and the orchestra complemented her effectively in the piece which remains a solid and viable addition to the concerto repertoire.

Tchaikovskian slip

Tchaikovsky's "Manfred," described as a symphony in four scenes, hadn't been played by the orchestra since 1938, except for a single Tanglewood performance, in 1967, under Mr. Steinberg's direction. It impresses as an overly rich sugar plum—one capable of evoking the kind of over-wrought dreams inherent in the Byron poem on which it is based, accompanied by sensations of musical queasiness.

The symphony's program (a choreographic natural), about Manfred, an evil genius, who just can't help being bad, despite his longings to the contrary, may have a contemporary ring, subject-wise. However, musically it's all Tchaikovsky, who, as we know, is very, very good when he's good—but in "Manfred" he more often is not. Why this is not a staple of the ballet repertory is inexplicable, with its emotional score and story to match.

The orchestra made "Manfred" sound like a masterpiece, and Mr. Steinberg kept its nightmarish overtones within respectable bounds, but by the time the tortured anti-hero had finally expired on a pianissimo, one could only wonder if it had been worth all that hard work, even as a Tchaikovskian curiosity.

Zara Nelsova

". . . soon showed that the complexities of the work [Elgar's Cello Concerto] held no terrors for her."

Steinberg conducts Symphony in Mozart, Elgar, Tchaikovsky

By Michael Steinberg
Globe Staff

William Steinberg returned to the Boston Symphony Orchestra Friday afternoon and conducted an interesting program: the Overture to Mozart's "Don Giovanni" with the concert ending by Busoni, Elgar's Cello Concerto with Zara Nelsova as soloist, and Tchaikovsky's "Manfred" Symphony.

In "Don Giovanni," as in "Idomeneo" and "Die Entfuehrung," Mozart has the Overture proceed without break into the first scene. He effects it here by a marvelous diversion of what seem to be the conventional final cadences. Instead of the D we expect, he gives us C natural: it is the throwing of a switch that inevitably propels the music to the doorstep of F major where Leporello will grumble about his sentry duty. Though it happens before the curtain goes up, that C is one of Mozart's most exciting theatrical strokes.

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 20 1969

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

DEC 20 1969

MONITOR
BOSTON, MASS.
(M) 210,850

DEC 22 1969

L. David Harris — Concerto Is Masterfully Performed

Concertgoers received guest cellist Zara Nelsova as their holiday present yesterday and the gift was thoroughly appreciated.

The presentation came in a concert of the Boston Symphony Orchestra as Miss Nelsova masterfully performed Elgar's "Cello Concerto in E Minor." It was a joy to hear.

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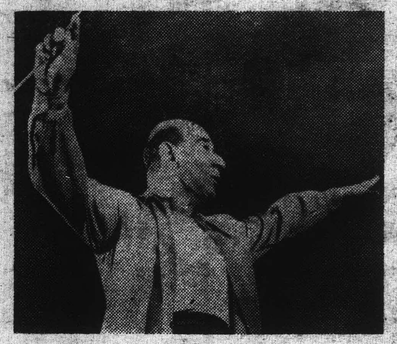

William Steinberg conducting

The program also marked a reappearance of Steinberg after several weeks' absence from Boston. Recent concerts have featured guest conductors—last week the orchestra was on tour.

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But Miss Nelsova aas magnificent. Her cello fairly sang, she masterfully handled passages that called for dexterity and technical skills for beyond the scope of ordinary playing.

Zara Nelsova, "Queen of Cellists"

Indeed, at the end of the first movement, Miss Nelsova had brilliantly played passage after passage of runs and arpeggios with fantastic speed.

With a final quick sweep of the bow she finished the movement, then quickly flicked a triumphant smile at Conductor Steinberg, as if to say, "Well, I did it, did't I?"

She certainly did. Yes, she did.

Music Critic

Nelsova joins BSO in concert

Zara Nelsova, the distinguished Canadian-born cellist, joins Music Director William Steinberg and the Boston Symphony Orchestra in the eleventh pair of this season's Friday/Saturday Concerts, Friday, Dec. 19 at 2 p.m. and Saturday Dec. 20 at 8:30 p.m. They will play Elgar's Cello Concerto in E minor. Steinberg opens the program with Mozart's Overture to 'Don Giovanni' and closes with Tchaikovsky's 'Manfred' Symphony.

Zara Nelsova in 1966 had the honor of becoming one of the first American cellists to be invited to tour the Soviet Union. She has played with all the major orchestras under many of the great conductors of our time including the New York Philharmonic under Bernstein and the Boston Symphony under Ansermet, and throughout the world with such maestros as Solti, Schmidt-Isserstedt, Dorati, Sawallisch, Ozawa, and Abravanel.

On Thursday, Dec. 18 at 8:30 p.m. Michael Tilson Thomas, the Boston Symphony's assistant conductor, will conduct the third concert of the Thursday 'A' Series. Haydn's Symphony No. 98 and Ive's "Three Places in New England" the principal works in a program which also includes Brahm's Symphony No. 4. Haydn's Symphony No. 98 and Debussy's ("La Mer" are the principle works in a program which also includes Stravinsky's Huxley Variations and "Three Places in New England" by Ives.

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

DEC 18 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

DEC 18 1969

26.

THE SOLOIST

ZARA NELSOVA, wife of pianist Grant Johannesen, comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with many of the world's major orchestras, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Berlin Philharmonic and L'Orchestre de la Suisse Romande among them. She has played at the Festival Casals, the Prague Festival and in the United States at Aspen, Tanglewood, Flagstaff and Stanford. A distinguished recitalist, she has made several coast-to-coast tours during recent seasons. Zara Nelsova has recorded for the London and Vanguard labels.

Steinberg conducts Symphony in Mozart, Elgar, Tchaikovsky

By Michael Steinberg
Globe Staff

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 466,377
DEC 20 1969

BANNER
BENNINGTON, VERMONT
(E) 6,200
DEC 18 1969

William Steinberg will direct the Friday afternoon concert of the Boston Symphony Orchestra at ~~2 p.m. at Symphony~~ Hall in Boston. The concert will be broadcast live and can be heard here over Albany FM station WAMC (90.3 mc.). He has chosen the overture to Sinigaglia's "Le Buffe Chiozotte," Elgar's Cello Concerto in E Minor, Op. 85 (Zara Nelsova, soloist); and Tchaikovsky's "Manfred" Symphony.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon December 19 1969 at 2 o'clock
Saturday evening December 20 1969 at 8.30
Tuesday evening December 30 1969 at 8.30

WILLIAM STEINBERG *conductor*

MOZART — Overture to 'Don Giovanni' K. 527

ELGAR — Cello concerto in E minor op. 85
Adagio – moderato
Lento – allegro molto
Adagio
Allegro – moderato – allegro, ma non troppo
ZARA NELSOVA

first performance in the Friday-Saturday series

intermission

TCHAIKOVSKY — Manfred – symphony in four scenes, after the dramatic poem by Byron, op. 58

Manfred's wanderings and despair
Lento lugubre – moderato con moto – andante – andante con duolo

The witch of the Alps
Vivace con spirito – trio: l'istesso tempo

Pastorale
Andante con moto

The palace of Arimanes – invocation to Astarte – Manfred's death
Allegro con fuoco – andante con duolo – tempo primo – largo

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 20 1969

MONITOR
BOSTON, MASS.
(M) 210,850
DEC 22 1969

Symphony

The Mozart left one wanting more; the 'Manfred' was more than enough

By Louis Snyder

The Boston Symphony gave its two pre-Christmas concerts on the weekend, with William Steinberg returning to conduct, and Zara Nelsova as cello soloist. The program —Mozart's "Don Giovanni" Overture, Elgar's Cello Concerto, and Tchaikovsky's symphonic "Manfred"—will be repeated on Dec. 30 in the Symphony Hall Cambridge series.

The orchestra's performance of the Mozart overture was a reminder of the tonal excellence that can be achieved (and in the opera house so often isn't) when musicians treat it as the great piece of music it is rather than as the beginning of a long operatic evening. Mr. Steinberg's tempi, in their progressive buildup from the Commendatore's ominous theme to the Busoni concert ending, shaped a small wordless opera in itself, and left one wanting more—Mozart, that is.

Ladies take over

The latest BSO performances of Sir Edward Elgar's Cello Concerto have had ladies as soloists—Miss Nelsova the past weekend, and Jacqueline du Pré at Tanglewood last summer. However, in 1918 when it was composed, its demands could hardly have envisioned the elevated state of today's cello-playing. Then, there weren't that many ladies who could match men in technical facility on the instrument.

That's changed now. Miss Nelsova, blond, statuesque in flaring red satin, and glowing like the brightest ornament on a Christmas tree, soon showed that the complexities of the work held no terrors for her. She played with a warm, large tone, sensitive to the richness of the instrumental writing as well as the unusual effects the cello produces over the orchestral sound. Mr. Steinberg and the orchestra complemented her effectively in the piece which remains a solid and viable addition to the concerto repertoire.

Tchaikovskian slip

Tchaikovsky's "Manfred," described as a symphony in four scenes, hadn't been played by the orchestra since 1938, except for a single Tanglewood performance, in 1967, under Mr. Steinberg's direction. It impresses as an overly rich sugar plum—one capable of evoking the kind of overwrought dreams inherent in the Byron poem on which it is based, accompanied by sensations of musical queasiness.

Zara Nelsova

". . . soon showed that the complexities of the work [Elgar's Cello Concerto] held no terrors for her."

The symphony's program (a choreographic natural), about Manfred, an evil genius, who just can't help being bad, despite his longings to the contrary, may have a contemporary ring, subject-wise. However, musically it's all Tchaikovsky, who, as we know, is very, very good when he's good—but in "Manfred" he more often is not. Why this is not a staple of the ballet repertory is inexplicable, with its emotional score and story to match.

The orchestra made "Manfred" sound like a masterpiece, and Mr. Steinberg kept its nightmarish overtones within respectable bounds, but by the time the tortured anti-hero had finally expired on a pianissimo, one could only wonder if it had been worth all that hard work, even as a Tchaikovskian curiosity.

L. David Harris — *Concerto Is Masterfully Performed*

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Indeed, the concert was one of the best of the season. Conductor William Steinberg began with the spirited "Overture to 'Don Giovanni' " by Mozart. Then it was Miss Nelsova and the cello concerto: Tchaikovsky's "Manfred" symphony concluded the program.

William Steinberg conducting

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Elgar's cello concerto is a masterpiece — on a par with the great Dvorak cello concerto — and it's to the credit of the symphony and Miss Nelsova that it was performed.

The concerto's first movement was a triumph. Miss Nelsova handled its intense, soaring theme with verve — her phrasing was excellent. The slow movement was passionate, stirring, played with a kind of incandescence which was most impressive.

At times, there was excellent interaction between the orchestra and Miss Neslova. There were occasions when the first theme could have been shaped and re-shaped with respect to answering passages from the orchestra. These occasions weren't observed, although it must be added there seemed to be an emphasis on using the orchestra as an accompanying device, rather than emphasizing contrasts and oppositions between the cello and orchestra.

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Zara Nelsova, "Queen of Cellists"

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With a final quick sweep of the bow she finished the movement, then quickly flicked a triumphant smile at Conductor Steinberg, as if to say, "Well, I did it, did't I?"

She certainly did. Yes, she did.

Music Critic

Nelsova joins BSO in concert

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Zara Nelsova in 1966 had the honor of becoming one of the first American cellists to be invited to tour the Soviet Union. She has played with all the major orchestras under many of the great conductors of our time including the New York Philharmonic under Bernstein and the Boston Symphony under Ansermet, and throughout the world with such maestros as Solti, Schmidt-Isserstedt, Dorati, Sawallisch, Ozawa, and Abravanel.

On Thursday, Dec. 18 at 8:30 p.m. Michael Tilson Thomas, the Boston Symphony's assistant conductor, will conduct the third concert of the Thursday 'A' Series. Haydn's Symphony No. 98 and Ive's "Three Places in New England" the principal works in a program which also includes Brahm's Symphony No. 4. Haydn's Symphony No. 98 and Debussy's "La Mer" are the principle works in a program which also includes Stravinsky's Huxley Variations and "Three Places in New England" by Ives.

BACK BAY LEDGER
BROOKLINE, MASS.
DEC 18 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 18 1969

The Symphony

Two 'Novelties' Welcome Fare

By RICHARD D. FREED
Special to the HT

William Steinberg opened yesterday afternoon's concert by the Boston Symphony Orchestra with a performance of the Overture to Mozart's "Don Giovanni" that did exactly what an overture ought to do: it drew the listener in and made him eager for the opera to follow. The opera did not follow, of course, but the two orchestral novelties that did were no less welcome.

"Novelties" is certainly the word, for Tchaikovsky's "Manfred" had not been heard in Symphony Hall since 1938, when Eugene Goossens conducted it (although Mr. Steinberg and the BSO performed it at Tanglewood in 1967), and the Elgar Cello Concerto had never been presented at these concerts before.

ZARA NELSONA was the soloist in the Elgar. She strode on stage Christmas-wrapped in a striking gown of iridescent red and sailed into the work without fuss. Though Elgar's symphonies, with their labored "nobilmente" posturing can hardly fail to put one off, the Cello Concerto —relatively concise, straightforward, on an intimate rather than a grade scale—is a work one can believe in, and Miss Nelsova obviously does.

This was in every way a dedicated performance on the part of both soloist and conductor, who collaborated with the unanimity of spirit one hopes for in the best chamber music performances. Miss Nelsova's technical ease was an element of assurance instead of display, which is to say her playing was so consistently secure as to project the music as convincingly as possible without calling attention to itself.

Elgar wrote the Concerto in his sixties, one of his last major works. Yesterday's performance recalled Haydn's remark about "the mellowness of old age honorably won" (a remark one would associate with Elgar more readily than with Haydn), and even left one willing to agree with James Lyons' reference to the Concerto as a "grotesquely undervalued masterwork."

Mr. Steinberg seems to be the only conductor in America who bothers to perform Tchaikovsky's longest symphony. That is what "Manfred" happens to be, although not included among the composer's numbered symphonies. The work was suggested to Tachaikovsky by Balakirev, a great admirer of Berlioz, and it has much in common with Berlioz's "Harold in Italy."

THERE IS NO solo instrument in "Manfred," but otherwise the two works have great similarities structurally and, of course, both are based on Byronic themes. In each work the long opening movement reflects the brooding nature of the hero and each ends with an orgiastic bacchanal (though the Tchaikovsky orgy is succeeded by a quiet coda).

The second movement of "Manfred" shows a certain indebtedness to "The Damnation of Faust" and the third combines features of both inner movements of "Harold." That said, it must be added that if Tchaikovsky borrowed some of Berlioz's devices (consciously or otherwise) he nevertheless produced a work of great originality and substance, which happens to contain more than a few unforgettably fine tunes.

Mr. Steinberg gave the work without cuts, and not only managed to keep up the steam for the entire 55 minutes and to make the most of the melodic opportunities in the inner movements, but also brought off the episodic outer ones with precisely the sort of dramatic conviction needed to knit the episodes into a persuasive musical whole. Everyone in the orchestra seemed to share his enthusiasm for "Manfred;" Ralph Gomberg's oboe solo in the third movement was a joy in itself, but the winds in the preceding scherzo, the brasses in the finale, and the strings throughout the work were no less impressive.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 20 1969

Steinberg to conduct Friday/Saturday concerts

Music Director William Steinberg returns to conduct the twelfth pair of Friday/Saturday Boston Symphony Orchestra concerts, Friday, Jan. 2 at 2 p.m. and Saturday, Jan.3 at 8:30 p.m. Contralto Maureen Forrester and tenor Jon Vickers will be soloists in the program's principle work, Mahler's "Das Lied von der Erde." Steinberg opens the program with Barber's "Die Natali."

Maureen Forrester last appeared with the Boston Symphony in 1958 performing in songs by Mahler and Beethoven's Ninth Symphony which she also recorded with the Orchestra for RCA. In recent seasons she has sung with the New York Philharmonic, the New York City and San Francisco Opera Companies, the Cleveland Orchestra, the Los Angeles Philharmonic, the Philadelphia Orchestra, and many others.

Canadian Jon Vickers makes his first appearance with the Boston Symphony with these concerts. He performs with the Metropolitan Opera company, and Covent Garden in London, where he is resident tenor. Mr. Vickers has appeared with Herbert von Karajan in recordings and performances at Salzburg, La Scala and in New York.

On Tuesday Dec. 30 at 8:30 p.m. William Steinberg conducts the fourth of this season's 'Cambridge' series concerts. The Candian-born cellist Zara Nelsova joins Mr. Steinberg and the Orchestra in Elgar's Cello Concerto. Mr. Steinberg opens the program with Mozart's Overture to 'Don Giovanni' and closes with Tchaikovsky's 'Manfred' Symphony.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 25 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
DEC 25 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
DEC 25 1969

BSO ON FM

Contralto Maureen Forrester, tenor Jon Vickers and the Framingham Choral Society join the Boston Symphony Orchestra in concerts to be broadcast live and in stereo by WGBH radio, Tuesday, Jan. 6 at 8:30 p.m., William Steinberg will be joined by Miss Forrester and Vickers for a concert whichc includes "Die Natali" by Barber and "Das Lied von der Erde" by Mahler. The Friday-Saturday program (Jan. 9 at 2 p.m. and Jan. 10 at 8:30 p.m.) will feature Mozart's Eine Kleine Nachtmusik, Stravinsky's Scherzo Fantastique (Philip Cho, tenor, Framingham Choral Society) and "A Faust Symphony" by Liszt.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
DEC 26 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
DEC 25 1969

27.

New Year Pair

Music Director William Steinberg will conduct the Boston Symphony Orchestra in the season's 12th pair of Friday-Saturday concerts Jan. 2 at 2:30 p.m. and Jan. 3 at 8:30 p.m. Contralto Maureen Forrester and tenor Jon Vickers will be soloists in the principal work, Mahler's "Das Lied von der Erde." The program will open with Barber's "Die Natali".

Dec. 30 at 8:30 p.m., the Canadian-born cellist Zara Nelsova joins Mr. Steinberg and the orchestra in Elgar's Cello Concerto. Also on the Tuesday program are Mozart's overture to "Don Giovanni" and Tchaikovsky's "Manfred" symphony.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 2 1970 at 2 o'clock
Saturday evening January 3 1970 at 8.30
Tuesday evening January 6 1970 at 8.30

WILLIAM STEINBERG *conductor*

BARBER — Die natali, chorale preludes for Christmas op. 37

intermission

MAHLER — Das Lied von der Erde (The song of the earth) for tenor, contralto and orchestra

Das Trinklied vom Jammer der Erde
(The drinking song of earth's sorrow)

Der Einsame im Herbst
(The lonely one in autumn)

Von der Jugend (Of youth)

Von der Schönheit (Of beauty)

Der Trunkene im Frühling
(The drunken one in springtime)

Der Abschied (The farewell)

JON VICKERS *tenor*

MAUREEN FORRESTER *contralto*

THE SOLOISTS

JON VICKERS, who makes his first appearance with the Boston Symphony Orchestra at these concerts, was born in Prince Albert, Saskatchewan. He joined the company of the Royal Opera House, Covent Garden, twelve years ago as a resident tenor. Shortly afterwards he was engaged to sing regularly in Vienna, Bayreuth, San Francisco, Milan, New York and other of the world's major opera centers. Today his time is divided mainly between the Metropolitan in New York, Covent Garden in London, and work with Herbert von Karajan in recordings and performances at Salzburg, La Scala and in New York. He has appeared in two films of opera, the Salzburg production of *Carmen* and the production at La Scala of *Pagliacci*. Jon Vickers has already been engaged for performances in 1972, and during the coming seasons he will appear in new productions of *Otello*, *Fidelio* and *Tristan* at Salzburg, performances of *Parsifal* and *Peter Grimes* at Covent Garden, of *Fidelio* and *Samson* in Dallas and *Pagliacci* at La Scala. He has recorded for DGG, Angel and RCA. When he is not singing Jon Vickers pursues a second career as a cattle farmer.

Boris Goldenberg

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Drama Missing in BSO Playing of Mahler Symphony

By McLAREN HARRIS

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Some early sections contain engaging passages — especially the variations on "Lo how a rose" — while the mystical English horn countermelody to "We Three Kings" and the trumpet-and-tabor setting of "God Rest You Merry, Gentlemen" smack of contrivance. Seams throughout are sewn with rather heavy thread, giving the whole the character of a medley, albeit a cleverly-harmonized, nicely-orchestrated one.

THE CONTRAST between "Die natali" and Mahler's six-movement symphony, even over the span of an intermission, should have been searing and cataclysmic, as the festive joy of fellowship gave way to the bitter despair of loneliness, lost youth, unattained triumphs and a final retirement from life. That such feelings never fully materialized was not the fault of either contralto Maureen Forrester or tenor Jon Vickers, but because both orchestra and conductor seemed unmindful of the enormity of emotional power in Mahler's pages.

There is not a passage in "Das Lied" which is not in some degree touchingly, even grippingly, dramatic. Unfortunately, drama was a missing or unconvincing element in much of yesterday's performance. The tempo which Mr. Steinberg set for the first tenor solo was on the stodgy side, but, more important, the great reaches of color and dynamics of which a hundred-plus musicians are capable — and which Mahler explored very thoroughly in this work — lay unfulfilled.

ORCHESTRALLY, from the opening oboe lines on, "The Lonely One in Autumn" reflected more apathy than piercing isolation; the concluding "farewell" was strung out along an inadequately-directioned path toward expiration. Only the inner "Of Beauty" and "The Drunken One in Spring" built plausible examples of innocense, or carefree abandon, and even here the latter's abrupt, mercuric moods failed to take hold.

Miss Forrester and Mr. Vickers were securely in command of their solos, both displaying tonal consistency and excellent control. Miss Forrester scaled her vocal intensity closely, though more eloquently, with the orchestral substance, from the peak of passion in "Of Beauty" to the final, fading "ewig" of the "Farewell." Mr. Vickers was equally strong in voice and spirit, although his option for delicacy in "Of Youth" left him barely audible.

The merits, of course, were not entirely on the vocal side; the orchestral work was individually accurate, if not wholly precise in ensemble, and some sticky rhythmic configurations were delivered with relative aplomb. But the emotional impact of "Das Lied" was at best partially realized. It should sting the listener with its poignance; instead, it tended to itch with frustration.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 3 1970

The Symphony

Two 'Novelties' Welcome Fare

By RICHARD D. FREED
Special to the HT

William Steinberg opened yesterday afternoon's concert by the Boston Symphony Orchestra with a performance of the Overture to Mozart's "Don Giovanni" that did exactly what an overture ought to do: it drew the listener in and made him eager for the opera to follow. The opera did not follow, of course, but the two orchestral novelties that did were no less welcome.

"Novelties" is certainly the word, for Tchaikovsky's "Manfred" had not been heard in Symphony Hall since 1938, when Eugene Goossens conducted it (although Mr. Steinberg and the BSO performed it at Tanglewood in 1967), and the Elgar Cello Concerto had never been presented at these concerts before.

ZARA NELSONA was the soloist in the Elgar. She strode on stage Christmas-wrapped in a striking gown of irridescent red and sailed into the work without fuss. Though Elgar's symphonies, with their labored "nobilmente" posturing can hardly fail to put one off, the Cello Concerto —relatively concise, straightforward, on an intimate rather than a grade scale—is a work one can believe in, and Miss Nelsova obviously does.

This was in every way a dedicated performance on the part of both soloist and conductor, who collaborated with the unanimity of spirit one hopes for in the best chamber music performances. Miss Nelsova's technical ease was an element of assurance instead of display, which is to say her playing was so consistently secure as to project the music as convincingly as possible without calling attention to itself.

Elgar wrote the Concerto in his sixties, one of his last major works. Yesterday's performance recalled Haydn's remark about "the mellowness of old age honorably won" (a remark one would associate with Elgar more readily than with Haydn), and even left one willing to agree with James Lyons' reference to the Concerto as a "grotesquely undervalued masterwork."

Mr. Steinberg seems to be the only conductor in America who bothers to perform Tchaikovsky's longest symphony. That is what "Manfred" happens to be, although not included among the composer's numbered symphonies. The work was suggested to Tachaikovsky by Balakirev, a great admirer of Berlioz, and it has much in common with Berlioz's "Harold in Italy."

THERE IS NO solo instrument in "Manfred," but otherwise the two works have great similarities structurally and, of course, both are based on Byronic themes. In each work the long opening movement reflects the brooding nature of the hero and each ends with an orgiastic bacchanal (though the Tchaikovsky orgy is succeeded by a quiet coda).

The second movement of "Manfred" shows a certain indebtedness to "The Damnation of Faust" and the third combines features of both inner movements of "Harold." That said, it must be added that if Tchaikovsky borrowed some of Berlioz's devices (consciously or otherwise) he nevertheless produced a work of great originality and substance, which happens to contain more than a few unforgettably fine tunes.

Mr. Steinberg gave the work without cuts, and not only managed to keep up the steam for the entire 55 minutes and to make the most of the melodic opportunities in the inner movements, but also brought off the episodic outer ones with precisely the sort of dramatic conviction needed to knit the episodes into a persuasive musical whole. Everyone in the orchestra seemed to share his enthusiasm for "Manfred;" Ralph Gomberg's oboe solo in the third movement was a joy in itself, but the winds in the preceding scherzo, the brasses in the finale, and the strings throughout the work were no less impressive.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 20 1969

Steinberg to conduct Friday/Saturday concerts

Music Director William Steinberg returns to conduct the twelfth pair of Friday/Saturday Boston Symphony Orchestra concerts, Friday, Jan. 2 at 2 p.m. and Saturday, Jan.3 at 8:30 p.m. Contralto Maureen Forrester and tenor Jon Vickers will be soloists in the program's principle work, Mahler's "Das Lied von der Erde." Steinberg opens the program with Barber's "Die Natali."

Maureen Forrester last appeared with the Boston Symphony in 1958 performing in songs by Mahler and Beethoven's Ninth Symphony which she also recorded with the Orchestra for RCA. In recent seasons she has sung with the New York Philharmonic, the New York City and San Francisco Opera Companies, the Cleveland Orchestra, the Los Angeles Philharmonic, the Philadelphia Orchestra, and many others.

Canadian Jon Vickers makes his first appearance with the Boston Symphony with these concerts. He performs with the Metropolitan Opera company, and Covent Garden in London, where he is resident tenor. Mr. Vickers has appeared with Herbert von Karajan in recordings and performances at Salzburg, La Scala and in New York.

On Tuesday Dec. 30 at 8:30 p.m. William Steinberg conducts the fourth of this season's 'Cambridge' series concerts. The Candian-born cellist Zara Nelsova joins Mr. Steinberg and the Orchestra in Elgar's Cello Concerto. Mr. Steinberg opens the program with Mozart's Overture to 'Don Giovanni' and closes with Tchaikovsky's 'Manfred' Symphony.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 25 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,[illegible]
DEC 25 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000
DEC 25 1969

BSO ON FM

Contralto Maureen Forrester, tenor Jon Vickers and the Framingham Choral Society join the Boston Symphony Orchestra in concerts to be broadcast live and in stereo by WGBH radio. Tuesday, Jan. 6 at 8:30 p.m., William Steinberg will be joined by Miss Forrester and Vickers for a concert whichc includes "Die Natali" by Barber and "Das Lied von der Erde" by Mahler. The Friday-Saturday program (Jan. 9 at 2 p.m. and Jan. 10 at 8:30 p.m.) will feature Mozart's Eine Kleine Nachtmusik, Stravinsky's Scherzo Fantastique (Philip Cho, tenor, Framingham Choral Society), and "A Faust Symphony" by Liszt.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
DEC 26 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
DEC 25 1969

27

New Year Pair

Music Director William Steinberg will conduct the Boston Symphony Orchestra in the season's 12th pair of Friday-Saturday concerts Jan. 2 at 2:30 p.m. and Jan. 3 at 8:30 p.m. Contralto Maureen Forrester and tenor Jon Vickers will be soloists in the principal work, Mahler's "Das Lied von der Erde." The program will open with Barber's "Die Natali".

Dec. 30 at 8:30 p.m., the Canadian-born cellist Zara Nelsova joins Mr. Steinberg and the orchestra in Elgar's Cello Concerto. Also on the Tuesday program are Mozart's overture to "Don Giovanni" and Tchaikovsky's "Manfred" symphony.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 2 1970 at 2 o'clock
Saturday evening January 3 1970 at 8.30
Tuesday evening January 6 1970 at 8.30

WILLIAM STEINBERG *conductor*

BARBER — Die natali, chorale preludes for Christmas op. 37

intermission

MAHLER — Das Lied von der Erde (The song of the earth) for tenor, contralto and orchestra

Das Trinklied vom Jammer der Erde
(The drinking song of earth's sorrow)

Der Einsame im Herbst
(The lonely one in autumn)

Von der Jugend (Of youth)

Von der Schönheit (Of beauty)

Der Trunkene im Frühling
(The drunken one in springtime)

Der Abschied (The farewell)

JON VICKERS *tenor*

MAUREEN FORRESTER *contralto*

THE SOLOISTS

JON VICKERS, who makes his first appearance with the Boston Symphony Orchestra at these concerts, was born in Prince Albert, Saskatchewan. He joined the company of the Royal Opera House, Covent Garden, twelve years ago as a resident tenor. Shortly afterwards he was engaged to sing regularly in Vienna, Bayreuth, San Francisco, Milan, New York and other of the world's major opera centers. Today his time is divided mainly between the Metropolitan in New York, Covent Garden in London, and work with Herbert von Karajan in recordings and performances at Salzburg, La Scala and in New York. He has appeared in two films of opera, the Salzburg production of *Carmen* and the production at La Scala of *Pagliacci*. Jon Vickers has already been engaged for performances in 1972, and during the coming seasons he will appear in new productions of *Otello*, *Fidelio* and *Tristan* at Salzburg, performances of *Parsifal* and *Peter Grimes* at Covent Garden, of *Fidelio* and *Samson* in Dallas and *Pagliacci* at La Scala. He has recorded for DGG, Angel and RCA. When he is not singing Jon Vickers pursues a second career as a cattle farmer.

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HERALD TRAVELER
BOSTON, MASS.
(S) 298,557
JAN 3 1970

28

Steinberg conducts Boston Symphony in Mahler

By M[illegible]ael Steinberg
G[illegible]be Staff

Mah[illegible] feared that the melancholy passion in his "Lied von de Erde" (Song of the [illegible]h) would make [illegible] want to do away with themselves. As for the performance at yesterday afternoon's Boston Symphony concert, he need not have worried, for what William Steinberg did was not so much to realize the work as carefully to defuse it. How harmless it all was, with the dynamics squashed together so that nothing was very loud and not much very soft, with accents and dissonances [illegible] and caesuras [illegible] over, with the vivid orchestral coloring neutralized, with playing that was elegant and delicate where Mahler asks for be heavy.

Steinberg produced an eloquent statement of the intimate, yet intense, violin [illegible]lody that leads, in the last song to "Ich senhe mich," but I heard nothing comparable elsewhere. Most of his conducting produced results that were stiff, drab, and characterless. The orchestral sound was generally full and the pitch clean but ensemble, both within the orchestra and between orchestra and singers, was indifferent. There were sensitively played solos by Joseph Silverstein (violin), Doriot Anthony Dwyer (flute), Lois Schaefer (piccolo), and Armando Ghitalla (trumpet), but too many solos by others that were done as though the player in question had not the slightest regard for, or even awareness of, what was going on in the rest of the texture.

There were two admirable singers, Jon Vickers and Maureen Forrester. "Das Lied von der Erde" is a tough assignment for the tenor, who has to command a heroic style and voice in the first movement, sing with extreme delicacy in the third, then manage both in the fifth. Vickers moves more naturally in the forceful passages. He sang the opening savage drinking song, whose scoring Mahler would surely have revised had he ever had an opportunity to test it in performance, with an easy power I have not heard approached by any other tenor, while in the chamber-musical genre picture of the green and white pavilion in the lake he could not quite get away without strain and without momentary escapes into "Fledermaus" falsetto. He sings German words with real feeling for their sound and character, and he is not only an imaginative musician, but one of striking intelligence.

Forrester does not sing these songs with great intensity, but she conveys their expressive range, from the anguished outburst near the end of the second song ("Some der Liebe . . .") to the non-espressivo recitations of "The Farewell." She, too, both uses and expresses the German text with a remarkable sensibility, she is a musician of superb cultivation, and she was, yesterday, in beautiful voice.

The concert began miserably with "Die Natali," the pretentious title for a string of carols elaborately coutured and drenched in sweet and sour perfumes by Sameul Barber. Now if Peter Schickele . . .

GLOBE
BOSTON, MASS.
(M) 237,987 (E) 194,70[illegible]
JA[illegible] 3 1970
Ne Engle News

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 4[illegible]
JAN 3 1970 En Ne

Holiday Symphony

Mahler and Barber say hail and farewell

MONITOR.
BOSTON, MASS.
(M) 210,859
1970

By Louis Snyder

William Steinberg and the Boston Symphony began the new year on the weekend with a program which looked in two directions—toward Christmas past and into the dark and uncertain future.

First there was Samuel Barber's "Die Natali" (what do you program before the "Lied von der Erde," the Ninth Symphony, or "Elektra," for that matter?). A commissioned piece—for the orchestra's 75th anniversary season, and dedicated to Serge and Natalie Koussevitzky—it would be easy to dismiss it as a garland of familiar Christmas carols ("O come, O come, Emmanuel" to "Silent Night"), twined together with ingenuity by a clever orchestrator. Aside from the luxury of hearing this familiar music played with such tonal elegance, one cannot help but be impressed by the pleasing entity that the composer has achieved with such time-tried material. He has chosen traditional tunes of simple beauty and grandeur, embellished them in a happily related way, and strung them over the branches of the orchestra like glowing ornaments on a tree.

It is just possible that "Die Natali" won't really be appreciated until people are less observant of the rites of Christmas. Then it will shine as it did on Friday—as a nostalgic remnant of a time and of sounds we have allowed other less enriching things to obscure.

Facing forward, whatever one's predilection, was Mahler's "Das Lied von der Erde," an original at any season.

Poor Mahler. Help! Help! The musiglobolinks have seized on the composer's one documented session with Siegmund Freud and programmed a case history to explain "Das Lied" which threatens to turn off the most receptive listener forever. And that would be too bad, because the combination of the troubled composer's simple intent and the bittersweet Chinese verses he chose to set, relate very much to the mood of today, without need of extraneous psychological window dressing. Whether or not one wishes to give credence to the rather specious premise of the program note, the Mahler work spoke very powerfully for itself on Friday at Symphony Hall.

Mr. Steinberg had two eminent soloists—contralto Maureen Forrester, and tenor Jon Vickers—plus some of the finest instrumental musicmakers extant to unfold the beauties of this exotic score. Miss Forrester's voice, of extraordinary richness throughout its range, must be the ideal vehicle today for this music. Her phrasing, and her meticulous attention to the vocal coloring of words in the songs of autumn, beauty, and farewell, were unforgettable.

In the opening verses, with their key phrases "Dunkel ist das Leben, ist der Tod," and the later "Trunkene im frühling," Mr. Vickers sang with the heroic thrust and passion which makes him one of the most thrilling tenors around. For the most part, too, on Friday, he navigated the treacherous piano passages of the song of youth — almost too much for a composer to demand of the voice that can do justice to the first "Trinklied."

The orchestra outdid itself. Individually, and by sections, the players produced sounds that had more to do with Mahler's original concept than a book of essays on his eccentricities. Those who wish may dissect or conjecture. But by way of Mr. Steinberg's baton, the two fine singers, and to name a few, Mrs. Dwyer's flute, Mr. Silverstein's violin, and Mr. Gomberg's oboe, it was easier (and pleasanter) to get Mahler's message direct, gloom-free.

Pair of Concerts At the Symphony

The 13th pair of Friday-Saturday Boston Symphony Orchestra concerts will be conducted by the Orchestra's Music Director William Steinberg, Friday, Jan. 9 at 2 o'clock and Saturday, Jan. 10 at 8:30 p.m. The "Faust Symphony" by Liszt is the program's principal work, with tenor Philip Cho as soloist, and the Framingham Choral Society directed by John Oliver. On the first half of the concert, Steinberg conducts Mozart's 'Eine kleine Nachtmusik' and Stravinsky's 'Scherzo Fantastique.'

Philip Cho, born in South Korea, came to the United States in 1966. He had been a leading tenor of the Korean National Opera Theater. Last year, Cho appeared with the Pittsburgh Symphony, and earlier this season gave his New York debut recital. This is his first appearance with the Boston Symphony.

HERALD TRAVELER
BOSTON, MASS.
(M) [illegible] 3,557
JAN [illegible] 1970 Ne Eng Ne

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200
JAN 8 1970

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
JAN 8 1970

Fri., Sat. Concerts Start Tomorrow

The thirteenth pair of Friday/Saturday Boston Symphony Orchestra concerts will be conducted by the Orchestra's Music Director William Steinberg, Friday, Jan. 9, at 2 p.m. and Saturday, Jan. 10, at 8:30 p.m.

MINUTE MAN
[illegible]
JAN 8 1970

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
JAN 8 1970

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
JAN 8 1970

BSO '70 Debut Well Received

By L. David Harris
Music Critic

The Boston Symphony Orchestra entered the new year with melodic remembrances of Christmas and Gustav Mahler's symphonic "Song of the Earth" yesterday afternoon. Both were appreciated.

Samuel Berber's "Die natili, chorale preludes for Chrisamts", began the program. Many concnertgoers remembered it from its 1960 premiere after it was commissioned in celebration of the orchestra's 75th season.

The work is a medley of Christmas carols utilizing various contrapuntal devices. Basically, it was enjoyable and well performed.

As a Christmas listening experience, it left something to be desired in such carols as "Good King Wenceslas," "O Come All Ye Faithful" as Barber seemingly orchestrated them with little thought as to the meanings of their words. And even though he didn't intend words to be sung to them, it is virtually impossible for most listeners to hear carol tunes without at least subconsciously thinking about their words.

The slower carols—"Silent Night," "Lo, How a Rose e'er Blooming," etc.—were much more enjoyable and meaningful. Their effects were far more appreciated.

Tenor Jon Vickers and Contralto Maureen Forrester were soloists in Mahler's six-song "Song of the Earth." Vickers was impressive; Miss Forrester was superb, occasionally magnificant in her vocal control and expressiveness.

The texts for the six songs —three tenor, three for contralto—are from the "Chinese Flute" and are free translations of old Chinese poems. They were not treated as incidental or subordinate movements in the predominantly instrumental work, but as its core and substance.

For the most part, the orchestra kept to an appropriate thinness while the voices were singing and filled out to often rich fullness during some long and meaningful interludes.

Vickers began the six-song set impressively. His first song was a mixture of energy, somber and impressive melodic lines and impressive phrase darkenings.

Vickers also revealed good contrast in the third song, singing with light almost-porcelain quality.

Miss Forrester was brilliant in the "farewell" sixth song. The song's mood, "Darkness is all living and death," seemed to lurk throughout the piece, often given interesting dimensions by quiet undulations in the strings and a rather drooping three-note theme.

Towards the middle, the piece had a rising and falling passion to it—primarily developed through orchestral effects.

Later, however, Miss Forrester, took the piece from its hollow moments and built it to a final ecstasy, long and beautifully sustained, beginning with "I wander toward my homeland — to my long home."

The concert's last two minutes were its best. They were exquisite.

PATRIOT-LEDGER
QUINCY, MASS.
JAN 7 1970

'Song Of The Earth'

By Peter Knapp

Something special is in order for the first series of concerts in the new year, and William Steinberg's choice for the Boston Symphony has been Gustav Mahler's lengthy hymn to weltschmerz, "Das Lied von der Erde" ("The Song of the Earth").

Mahler's "Lied", really a cycle of six songs for tenor, contralto (or baritone) and orchestra, is the Austrian composer's most subjective and personal composition — written, we are reminded, under sentence of death.

Mahler had been told by his physician his heart condition would be fatal, though he lived three years after writing this apparent farewell to life in 1908. It could just as well be called, with a letter transposition, "Leid" (sorrow) rather than "Lied," with its mood of loneliness and yearning for return to Mother Earth (a Freudian connection that has been well noted).

The songs are based on Hans Bethge's translations of Chinese lyrics dating back to the 8th century or so, and Mahler's evocative, complex score is often washed with exquisite exotic colorations, beautifully rendered by the Boston Symphony's woodwinds and percussion. The songs alternate for tenor and contralto, leading to the transcendent, half-hour glories of "Der Abschied."

Steinberg's performance last night built intelligently to this peak, and his direction had the benefits of clarity, detail and care for atmosphere. Initially, especially in the "Trinklied," it was somewhat severe with decisive accents, forceful but rather hard in sound and contour, but the performance mellowed as it progressed.

What really made it special was the art of Maureen Forrester, the contralto, who teamed with her fellow Canadian, tenor Jon Vickers, in the solos. Miss Forrester has long been a versatile and cherished singer, and her performance last night matched a voice like a warm, vibrato-rich clarinet, to nobility of expression. "Der Abschied", with its atmosphere of resignation, melodic riches and accumulation of tension, was as moving as it should be with Miss Forrester's sensitivity to word and note.

Vickers is also a sensitive artist, one whose care for phrasing and diction is a pleasure to hear despite a few passages of forcing, where perhaps the orchestra could have been turned down a notch. Mahler, though, reserves the choicest parts for contralto.

Opening the program was Samuel Barber's "Die Natali," chorale preludes on familiar Christmas carols, a pleasant, lightweight work commissioned by the BSO in 1960 for the orchestra's 75th season.

CONTRALTO Maureen Forrester

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 10 1970 En

MONITOR
BOSTON, MASS.
(M) 210,850
JAN 12 1970

Liszt's 'Faust': 'They don't write them like this anymore'

By Louis Snyder

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From beginning to end, the Mozart "musik" is suspended in air, comfortably above the reach of groundlings, while the young Stravinsky exercise whizzes through the atmosphere (if at some length) in the tradition of well-known wing-fluttering pieces by Mendelssohn, Rimsky-Korsakov, Tchaikovsky, and other busy-bee and ballet-bird composers. The orchestra gave both Mozart and Stravinsky their due, if indeed the "Nachtmusik" did not reach the ear with its ultimate magic.

Probably in his own way, Liszt too had a fine time composing his Faust "symphony in three character studies" (Faust, Gretchen, Mephistopheles). It is dedicated to Berlioz, who had previously dedicated his "Damnation of Faust" to Liszt — a real love-Faust-feast — and considering the individualistic opulence of musical expression in which each indulged, their mutual devotion to the Goethe characters is understandable.

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At Symphony Hall

Stravinsky, Liszt Enliven Program

By McLAREN HARRIS

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AS FOR THE program, the argument over the identity of the true hero in "Faust," and the contention that Arrigo Boito was correct in naming his version of it "Mefistofele," do not apply here. Musically and dramatically, Faust dominates the score, knitting together the movements with motives of distinct character — even discernible through the derision and desecration of Mephistophelian humor.

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Allegro
Romance: andante
Menuetto: allegretto
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first performance in Boston

intermission

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Lento assai – allegro impetuoso – allegro agitato ed appassionato assai
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Allegro vivace ironico – andante mistico (with male chorus)

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FRAMINGHAM CHORAL SOCIETY
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'Enjoyable' the Word to Use For BSO's Latest Offering

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RECORD-AMERICAN
BOSTON, MASS.
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JAN 10 1970 N Eng

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 68,377
JAN 10 1970 Ne Engl

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By Michael Steinberg
Globe Staff

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The "Faust" Symphony is a work of genius, though flawed and problematic. The movement that portrays Faust has some of Liszt's most inspired and telling music, particularly that which depicts the brooding, old Faust; it is also the movement most apt to bog down in academic formal structures, and there is quite a lot here of Liszt in a certain gaudy, quasi-military vein that is his least attractive.

The Gretchen movement unfolds to become a portrait of surprising range and richness, and it is, besides, one of the great adventures between Berlioz and Mahler in writing chamber music for large orchestra. Liszt's Mephistophelian pieces are all-imagined with instant and worked out with terrific brio, and this one gains, as it were, an extra dimension because Liszt can base his portrait on a series of Satanic interpretations of themes belonging to Faust.

The end of the Symphony, with its setting for tenor and men's chorus of the last lines of Part II of Goethe's play, is a problem. One understands Liszt's not wanting to end with the spirit that denies, yet there is something arbitrary about that imposed dose of redeeming social value. The vocal music, moreover, seems somehow too short, not for Goethe's eight lines and only 42 syllables, but for the scale of the rest of the Symphony. If there is something not quite genuine about Liszt's bringing in the Chorus Mysticus, the music itself is strikingly beautiful in his most fragrantly Catholic style (particularly, one might add, theplace his son-in-law borrowed for the end of "Die Walkuere"). And, even with its unsolved problems, the "Faust" Symphony is a powerfully expressive work of extraordinary musical and dramatic imagination and intellectual vigor.

Philip Cho, a young lyric tenor from South Korea, sang most beautifully, with exquisite art in phrasing and lovely tone quality, at once delicate and bright. Except for their sturdy refusal to be mystical, i.e. pianissimo, the men of the Framingham Choral Society, prepared by John Oliver, sang superbly, particularly with respect to diction.

Otherwise, though, except for sporadic details, the performance was a failure. The fantastical and the passionate are not the genres at which William Steinberg excels, and his interpretations lacked nearly everything in drama, atmosphere, and intensity of expressive. Equally dismaying was the technical insufficiency of the conducting, and inevitably, therefore, of the playing: the beat was rubbery, nothing was together, and there were passages, particularly in "Gretchen," that came out gibberish. Stravinsky's "Scherzo fantastique," which demands a crisply cirtuosix delivery, sounded like a sack of ball-bearings being emptied down a flight of stairs, and Mozart's Serenade was technically smeared, too, as well as interpretively wooden. It is ironic, but if a composer actually wanted and tried to notate the rhythmic complexities that were achieved Friday through imprecision, no orchestra in the world could read the result or play that way on purpose.

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GLOBE
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30.

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

PENSION FUND CONCERT

Sunday January 11 1970 at 8.30 pm in Symphony Hall

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *conductor*
with

DAVID OISTRAKH violin

BERLIOZ	Overture to 'Benvenuto Cellini'	op. 23
MOZART	Violin concerto in A K. 219 DAVID OISTRAKH	
intermission		
BRAHMS	Violin concerto in D DAVID OISTRAKH	op. 77

Ticket prices are $5, $6, $7, $8 and $10.
Box Office, Symphony Hall
Boston, Massachusetts 02115

SYMPHONY REVIEW - BOOKSPAN 11 PM NEWS WHAC-TV SUNDAY, JANUARY 11, 1970

AUDIO

~~THANKS, XXXX, XXXX~~ Good evening everyone. You remember that pop tune of about a quarter-of-a-century ago, What a Difference a Day Made? Well, I have to lead off my remarks this evening by saying What a Difference Two Days Made: on Friday evening, I was in Philharmonic Hall in New York to hear the great Russian violinist, David Oistrakh, play the Brahms Violin Concerto.

It was a distressing performance - Oistrakh had all kinds of trouble with intonation and bowing.

This evening, here in Symphony Hall in

Violinist Returns as Soloist

Oistrakh Symphony Perform Flawlessly

David Oistrakh, who first performed with the Boston Symphony Orchestra some 15 years ago, returned for the first time since then as soloist in last night's Pension Fund concert, dedicated to the memory of the orchestra's founder, Henry Lee Higginson. William Steinberg conducted, and Mr. Oistrakh played two concertos with which he has become particularly associated: the Mozart A-major (K. 219) and the Brahms.

It was a Gemutlich affair. The orchestra rose and applauded when Mr. Oistrakh made his entrance, and the give-and-take in the ensuing performances kept building in the happiest blend of amiability and intensity.

The Brahms Violin Concerto is an old story, and it is far from being anything like this listener's favorite music. It may well be Mr. Oistrakh's, though, and hearing him perform it, hyperbolical though it may seem when verbalized, is something like witnessing the miracle of birth: so familiar and yet so new—and time after time so perfect.

Mr. Steinberg was, as always, the perfect partner. (If there is a more effective concerto conductor operating anywhere, he has yet to make himself known.) Since Mr. Oistrakh performed in New York Saturday night, there was time for only minimal rehearsal yesterday morning, but violinist and conductor showed the kind of rapport that would suggest long and productive collaboration, through which a genuine mutuality of interpretive aims has been determined and polished.

If the Brahms was appropriately expansive, the Mozart was appropriately intimate. However, in the Mozart there was also much more of a feeling of "soloist with accompaniment" than the "primus inter pares," as one might wish, for the "intimacy" at times bordered on reticence, while in the Brahms the orchestra was more of a full partner.

In both works, though, Mr. Oistrakh reminded a large and grateful Symphony Hall audience that perfection and warmth are by no means mutally exclusive; it was apparent that he was enjoying himself and knew that was what his music-making was all about. Let him not wait another 15 years to return.

The Joachim cadenzas were played in both concertos. A few weeks ago, in a review of Mr. Steinberg's performance of Tchaikovsky's "Manfred," Ralph Gomberg was mistakenly credited here for the oboe solo actually played by Hugh Matheny. Last night it was indeed Mr. Gomberg who played the lovely solo in the slow movement of the Brahms.

The concert opened with the "Benvenuto Cellini" Overture of Belioz, performance with a certain headlong quality which Belioz can take. If it seemed less than tidy here and there, it was only because of the inevitable comparison with the concert by the London Symphony Orchestra in the same hall a few hours earlier.

RICHARD D. FREED

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 12 1970

Oistrakh, the BSO

C. S. Monitor Jan. 13, '70

MONITOR
BOSTON, MASS.
(M) 210,850
JAN 16 1970

The evening's concert for the Pension Fund was dedicated to the memory of the BSO's founder, Henry Lee Higginson, who would have been proud to know that its membership has increased from "sixty men and a conductor" to 102 men (and 4 women!), a conductor and an assistant conductor. One of the true virtuosos of our time, Mr. Oistrakh, was on hand to play concertos by Mozart (in A, K. 219) and Brahms (in D), and the orchestra's lush-sounding opener was the Berlioz overture to "Benvenuto Cellini"—nothing the Major would have considered "unworthy" and therefore "to be shut out."

The casual ease with which the genial Mr. Oistrakh tossed off these two works belied what the ear heard and the eye saw as evidence of the ultimate artist at work. The style of the Mozart and the flair of the Brahms sang for themselves, without externals, through an unvarying richness of tone and facile technique which add up to the art that conceals art.

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CSM 12/31/69

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ITEM
LYNN, MASS.
(E) 38,000
DEC 27 1969

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 466,377
JAN 13 1970
New England Newsclip

Evening Globe 1/13/70

Oistrakh in Brahms concerto

By Craig Smith
Contributing Critic

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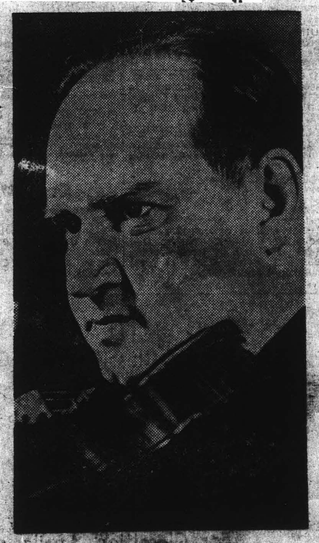
The A Major Concerto K. 219 of Mozart is the most complex as well as the most popular of that composer's violin concerti. The work is interesting in form, seeming to lie somewhere between a concerto and a divertments. Especially charming is the songful Adagio and the humorous Rondeau (tempo di menuetto), that contains a Turkish Music section that appears on the scene like a boorish party guest in the midst of an elegant Viennese soiree. Unfortunately the performance was marred by some exceptionally sour wind playing, backward trills, and incorrect appogiaturas, which upset the delicate balance of Mozart's melodic writing. One also wonders why Oistrakh chose not to play along in the tuttis after Mr. Steinberg so correctly reduced the number of players to a properly proportioned Mozartean orchestra.

Hector Berlioz, the bad boy of Parisian musical life in the first half of the nineteenth century, made an ironic appearance (in the form of Benvenuto Cellini Overture) in this most "establishment" of muscal activities the benefit concert. The performance was rousing if not quite clear enough for the complexity of the orchestration.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
JAN 13 1970
New England Newsclip



David Oistrakh

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The Brahms concerto made the program a memorable event, with Oistrakh's effortless purity of tone and line, mastery of technique and directness of communication.

There are those who fuss over the Brahms, who exaggerate the phrasing, contort the meter, and produce fluttery, throbbing sounds in the adagio. Oistrakh is not one of them. He used little vibrato, played in time (the adagio moved a little quicker than usual), and phrased naturally and directly. The result, with Steinberg's mellow accompaniment, was a masterpiece of lyric purity and romantic poetry.

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30.

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WILLIAM STEINBERG *Music Director*

PENSION FUND CONCERT

Sunday January 11 1970 at 8.30 pm in Symphony Hall

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *conductor*
with

DAVID OISTRAKH violin

BERLIOZ	Overture to 'Benvenuto Cellini'	op. 23
MOZART	Violin concerto in A K. 219 DAVID OISTRAKH	
intermission		
BRAHMS	Violin concerto in D DAVID OISTRAKH	op. 77

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Box Office, Symphony Hall
Boston, Massachusetts 02115

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It was a Gemutlich affair. The orchestra rose and applauded when Mr. Oistrakh made his entrance, and the give-and-take in the ensuing performances kept building in the happiest blend of amiability and intensity.

The Brahms Violin Concerto is an old story, and it is far from being anything like this listener's favorite music. It may well be Mr. Oistrakh's, though, and hearing him perform it, hyperbolical though it may seem when verbalized, is something like witnessing the miracle of birth: so familiar and yet so new—and time after time so perfect.

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If the Brahms was appropriately expansive, the Mozart was appropriately intimate. However, in the Mozart there was also much more of a feeling of "soloist with accompaniment" than the "primus inter pares," as one might wish, for the "intimacy" at times bordered on reticence, while in the Brahms the orchestra was more of a full partner.

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RICHARD D. FREED

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 288,557

JAN 12 1970

Boston, Oistrakh appeared as soloist with William Steinberg and the Boston Symphony in the orchestra's annual Pension Fund concert; again he played the Brahms Concerto, but this time the results were of a different order entirely. Where Friday there was a tentative quality to Oistrakh's playing, this evening he was always in sure command of every situation: there was a freedom and an audacity to his playing that were quite overwhelming, and there was no trouble at all with pitch or bowing unsteadiness. In short, Oistrakh this evening was at the very top of his form - and when he is in that condition, he is one of the most exciting and communicative artists currently before the public.

In addition, to the Brahms, he also played Mozart's "Turkish" Concerto to perfection - and the evening began with a headlong, impetuous performance by Mr. Steinberg and the orchestra of the Benvenuto Cellini Overture by Berlioz.

Symphony Hall seemed filled to its capacity - and those fortunate 2600 people who were in attendance heard a concert they will long remember.

And now, back to Ken Wayne and more news.

Oistrakh, the BSO

C. S. Monitor
Jan. 13, '70

MONITOR
BOSTON, MASS.
(M) 210,850

JAN 16 1970

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CSM 12/21/69

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 466,377

JAN 13 1970

New England Newsclip

Evening Globe 1/13/70

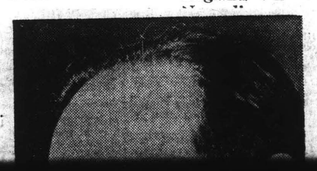
Oistrakh in Brahms concerto

By Craig Smith

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

JAN 13 1970

New England



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RICHARD D. FREED

GLOBE
BOSTON, MASS.
(M) 331,927 (S) 194,709
JAN 13 1970
New England Newsclip

SYMPHONY REVIEW - BOOKSPAN 11 PM NEWS WNAC-TV SUNDAY, JANUARY 11, 1970

AUDIO

Thanks, Ken, and good evening everyone. You remember that pop tune of about a quarter-of-a-century ago, What a Difference a Day Made? Well, I have to lead off my remarks this evening by saying What a Difference Two Days Made: on Friday evening, I was in Philharmonic Hall in New York to hear the great Russian violinist, David Oistrakh, play the Brahms Violin Concerto.

It was a distressing performance - Oistrakh had all kinds of trouble with intonation and bowing.

This evening, here in Symphony Hall in

Oistrakh, the BSO

C. S. Monitor, Jan. 13, '70

MONITOR
BOSTON, MASS.
(M) 210,850

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HERALD TRAVELER
BOSTON, MASS.
JAN 13 1970

PATRIOT-LEDGER
QUINCY, MASS.
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New England

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31.

Young Conductor Makes TV Debut

Michael Tilson Thomas makes his TV conducting debut with the Boston Symphony Orchestra Tuesday, January 13, at 7:30 p.m. on Channel 2.

Mr. Thomas, New England music lovers will recall, is the youthful conductor who rocketed to national attention recently when he stepped in to direct the orchestra on a moment's notice.

Substituting in New York for an ailing William Steinberg, Mr. Thomas directed the Boston Symphony in works he had never rehearsed with them—and the critics called the performance "brilliant," "vivid," even "stratospheric."

Now New Englanders will have a chance to see the young man New Yorkers have been talking about in a concert broadcast live by Channel 2 in color, and simultaneously by WGBH-FM in stereo. During intermission Mr. Thomas talks about his unexpected Philharmonic Hall debut in an interview with Boston Symphony program editor Andrew Raeburn.

For his program Mr. Thomas has chosen Haydn's "Symphony No. 98, Three Pieces in New England" by Charles Ives, "Variations In Memoriam to Aldous Huxley" by Igor Stravinsky and Debussy's "La Mer."

A native of Hollywood, the 25-year-old Mr. Thomas became assistant conductor of the Boston Symphony this fall. He is a distinguished pianist and conductor who has performed the premieres of some of this century's most noted composers, among them Pierre Boulez(Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl.

As always, the Symphony producer is Jordan M. Whitelaw, and William Cosel is the television director.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
in shortened form
DEC 30 1969

STAR
WINCHESTER, MASS.
WEEKLY 5,800
JAN 1 1970

Thomas TV Debut With BSO Jan. 13

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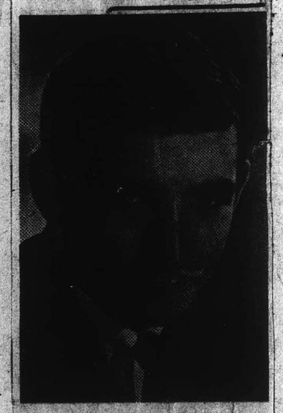

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JAN 1 1970

E. J. Dias Review

Boston Symphony Is on Firm Ground With Ives' 'Three Places'

By EARL DIAS

Michael Tilson Thomas, the youthful assistant conductor of the Boston Symphony Orchestra appeared for the first time in the Tuesday "B" Series in Symphony Hall last night. You may recall that Thomas earned much praise from music critics when he substituted, a month or so ago, for the then indisposed William Steinberg in a concert by the Boston Symphony in New York.

Last night, Thomas chose to conduct Haydn's "Symphony No. 98 in B Flat," Charles Ives' "Three Places in New England," Stravinsky's "Variations (Aldous Huxley in Memoriam)" and Debussy's "La Mer."

On the whole, Thomas strikes me as an effective conductor and one with a particularly appealing platform personality. In the opening Haydn, his reading was not quite so impressive as those of the subsequent works of the program. Actually, there seem to be two methods of conducting Haydn. One is to underline the folk element, the good-natured simplicity of the composer. The other is to streamline Papa Haydn by stressing precision of attack and by making the most of the fleet-footed presto movements. Thomas approach is perhaps an attempt to strike a happy medium between these extremes; to give him credit, his reading was straightforward and clear — but somehow, despite a beautifully played Adagio, it lacked punch and much dynamic variation.

With the three movements of the Ives, however — "Boston Common," "Putnam's Camp," and "The Housatonic at Stockbridge" — Thomas and the orchestra were on firm ground. The more I hear of Ives, the more I come to believe that he may well be the most inventive composer this country has yet produced. And "Three Places in New England," like most of his work, is a genuine delight.

Its opening movement is a somewhat somber musical portrait of the St. Gaudens statue of Colonel Shaw on Boston Common. Its second, a lively romp, is typically Ives in its imaginative medley of old American tunes associated with Putnam's Camp in Connecticut. These tunes, performed with plenty of percussion and brass, are set against each other in brilliant counterpoint and to frequently humorous effect. And the final "Housatonic" movement is sheer musical impressionism, with the muted upper strings evoking a distant background of autumn mists and skies.

The Stravinsky "Variations," written when the composer was 81, show his mastery of serial material, with contrasts between block chords, unisons, homophony, really dense polyphony, and small ensembles within the orchestra. It is a difficult work to play, and Thomas and the ensemble merit praise for their virtuosity. However, it is one of those works that probably was fun to compose and is fun to play — but this fun is not communicated at least to one listener.

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WEEKLY 24,000
JAN 8 1970

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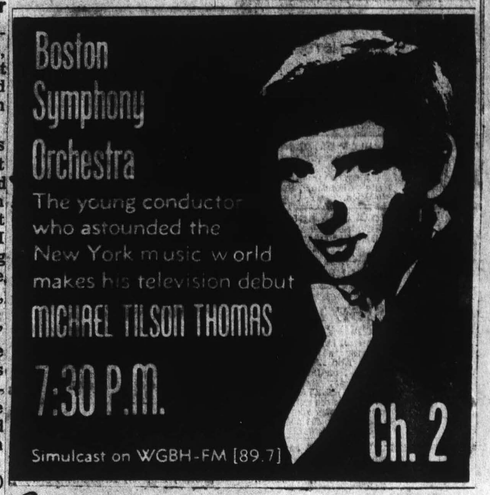

C. S. Monitor Jan. 13

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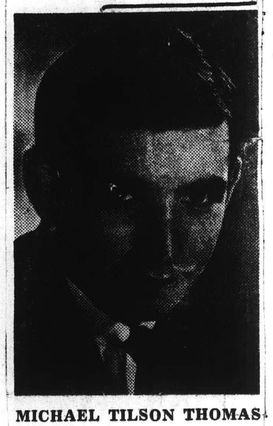

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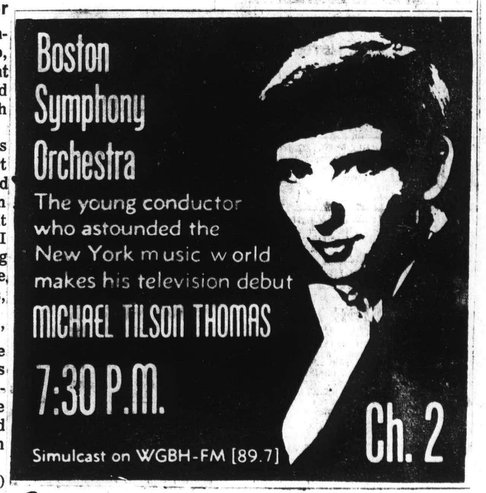

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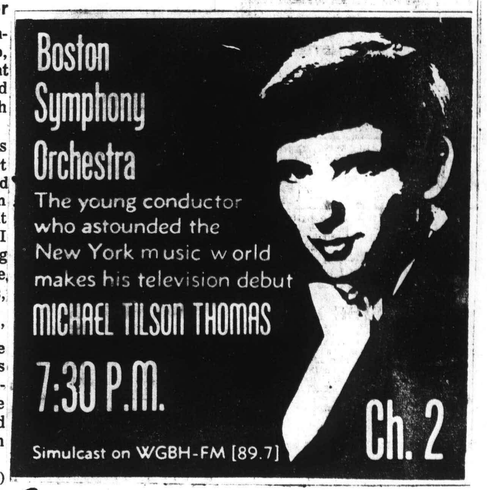

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[E. J. Dias]

32

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 17 1970 New Engl

Symphony

Dvorak's Concerto In Welcome Return

By McLAREN HARRIS

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The seriousness is contained in the first and second movements — the Andante, in its melodic purity, is almost like Slavic Beethoven — while the finale indulges in considerably more bravura and caprice.

I CONFESS to a lack of close familiarity with the Dvorak Critical Editions and cannot compare in detail the composer's original piano part with Vilem Kurz' revision, or with Mr. Firkusny's further adjustments of that. But again there is an image of Brahms in the keyboard embellishments which run through the orchestral substance, although again the sheer mass of Brahms' heavier choradal and octave passages is missing.

This may be a characteristic of Mr. Firkusny's performance, but it seems inherent in the score. There was no lack of strength or tonal richness on his part. His nuances with tempo were extremely effective, either in a brief poetic lingering over a descending cadence in the Andante, or poised for a virtuosic dash toward the finale's conclusion.

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 16 1970 at 2 o'clock

Saturday evening January 17 1970 at 8.30

WILLIAM STEINBERG *conductor*

DVOŘÁK Piano concerto in G minor op. 33

Allegro agitato

Andante sostenuto

Allegro con fuoco

RUDOLF FIRKUSNY

first performance by the Boston Symphony Orchestra

intermission

BRUCKNER Symphony no. 6 in A

Maestoso

Adagio: sehr feierlich

Scherzo: nicht schnell – trio: langsam

Finale: bewegt, doch nicht zu schnell

B.S.O. plays Dvorak, Bruckner

Globe 1/17/70

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Bruckner's Sixth Symphony is the most seldom played of his later works. It is more lyrical, less melodramatic than his other symphonies; at the same time it is less varied in texture than the other works from this period. The middle two movements, the only ones Bruckner ever heard, are generally the most interesting. The first movement is rather discursive and square in phrasing, the finale, tedious in its repetitiveness and lack of melodic interest.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 356,377
JAN 17 1970 New Engl

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By GERALD A. BERLIN

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As is more often the case than not in such revivals, a work of this sort is something that is best reserved as the piece-de-resistance for a conservatory concert. It starts out like vintage Dvorak but swiftly subsides into a prolonged melange of Liszt, Chopin and early Brahms. To be sure, the Dvorak vocabulary periodically breaks through, but it seldom develops into the songfulness, exuberance and authentic national flavor that is his delightful trademark.

The soloist was the Czech pianist, Rudolf Firkusny who, it develops, has for years specialized in this work in various versions, original and edited, including his own version.

He had at it with gusto and command, and it is a pity that somewhere in his career with the piece he had never formulated an edition sufficiently foreshortened to accommodate to the modest materials. Had he done so, here is one listener whose attention span might have been longer than it was.

The other work on the program was the Sixth Symphony of Anton Bruckner, which only nine months ago got its first hearing here at Symphony under Mr. Leinsdorf's direction. The Sixth may be rare, but emphatically that word does not carry the pejorative connotation of a museum piece. It represents the stage of a composer poised just on the brink of full command of his powers. I say brink because there is the promise of that vast surge and sublimity, breadth and romantic glow. The trouble is that the promise is only spasmodically fulfilled, as say in the first half of the opening movement, the outer ends of the Adagio, and in some of the more propulsive moments of an otherwise dreadfully repetitious scherze.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JAN 22 1970

MONITOR
BOSTON, MASS.
(M) 210,850
JAN 19 1970

BSO, Firkusny, and Dvorak

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None of this dialectic seemed to hinder the Friday afternoon audience from thoroughly enjoying an excursion to the Central Europe of a century ago; Mr. Firkusny was in his element, Mr. Steinberg and the orchestra more than collaborative, and one retains a pleasing impression of an amiable personality quite at his ease in talking to us across the years. The concerto is well built and in its modest way is a welcome relief from the higher-strung Brahms or the more flamboyant Romantics.

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But the Bruckner sixth, which took up the rest of the program, upstaged Dvorak in scope, originality and content. How can Boston have managed to exist without it so long? Now that it has arrived, we must never let it go. Its strengths and resplendent colors epitomize the viability of symphony concerts, summing up and restating the human condition—as of Bruckner's time and place—as well as anyone ever did. Mr. Steinberg was instinctively with it; the orchestra exuded a resonant, warm sound, the pace was impelling without ever seeming hustled, the songlike elements ongoing, the rhythmic ones incisive. The impression was entirely adult and masculine, admitting moments of humor or pathos, satisfying one's need for the assertion of faith, whetting the appetite for more.

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(Review of Jan. 10 Concert)

Steinberg and BSO

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Mozart in his prime (circa Don Giovanni) couldn't write bad music but, like any good professional, could constrain his genius to fit the job. "Eine Kleine Nachtmusic" should be left to school orchestras or played behind palms at social occasions with women and wine to add sparkling counterpoint, or as outdoor serenade to sound quick and tender in the wide night. The orchestra gave it all possible zest and flow, but alas, we—audience sat in solemn phalanx—and no wine.

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The big work was Liszt's "Faust Symphony" in three character studies (after Goethe) Faust, Gretchen and Mephistopheles. It was one of Liszt's bids to be taken seriously beyond his acceptance as piano virtuoso and composer of works for his own performing genius. Goethe's idea of Faust inspired Berlioz, who set off Liszt, who helped Wagner with his early overture, and it is interesting for any musician to compare the similarities and differences. The Liszt is full of bright ideas, harmonic modulations, transformations of motive and theme, chamber music passages and first-desks, somber melodies of great weight and resonance from cellos and basses or all-string unison, etc.—all calculated for expressive characterization. The ironic use of the Faust themes in distorted form to suggest that his overweening ambition for intellectual power has resulted in his becoming the devil sets up the whole technique for Wagner's later dramatizing the changes of character and situation in opera.

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JAN 15 1970

32.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 17 1970 Ne Engl

Symphony

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GLOBE
BOSTON, MASS.
(M) [illegible] (S) 194,70[illegible]
JAN 17 1970 Ne Eng

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BOSTON, MASS.
WEEKLY 24,000
JAN 22 1970

MONITOR
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JEWISH ADVOCATE
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JAN 15 1970

33.

Abbado conducts Boston Symphony in Donatoni, Bartok

By Michael Steinberg
Globe Staff

Claudio Abbado conducted yesterday afternoon's Boston Symphony concert. Born in Milan in 1933, he was a Koussevitsky Award winner at Tanglewood in 1958 and a Mitropolous Competition winner five years later, has had important engagements in concert and opera on both sides of the Atlantic, and is a very good conductor.

He had a good program, too: the first American performance of "Puppenspiel No. 2" by Franco Donatoni; Bartok's 2d Piano Concerto, with Alexis Weissenberg as soloist, and the Schumann 4th Symphony.

Donatoni, who teaches in Milan, is in his early forties. "Puppenspiel No. 2," written in 1965, is a bravura piece for flute, piccolo (one player), and orchestra, and it is one of the many pieces written in the last two decades to accommodate the special skills of Severino Gazzelloni. The "Puppen" of its title are puppets or marionettes rather than dolls in a more general sense, and both of Donatoni's "Puppenspiele" are inspired by the essay "On the Marionette Theater" (1810) by the German dramatist Kleist. I cannot say just what that means, and program annotator Andrew Raeburn seems also to have been defeated by the composer's obscurantist prose in his attempt to see how the music and Kleist's fascinating critical essay are related.

"Puppenspiel No. 2," at any rate, begins with a tinny fanfare of clear tonality and a touch of carny atmosphere. That initiates a long diminuendo which twitters pleasingly, and which seems not precisely notated. The flute makes what seems a false start, but after its "real" entrance it plays almost uninterruptedly and with compulsive expenditure of energy. Toward the middle, with the texture being progressively lightened, the solo flute is replaced by piccolo; later, it is flute again, and a denser, bigger sound.

Essentially, and in spite of the composer's talk about "re-examination of the traditional resources" and so forth, "Puppenspiel No. 2" comes across as an example of two familiar genres, the texture study, and the Gazzelloni specialty number. Donatoni is one of the ablest composers in his generation, and he has written his piece with finesse, humor, and fantasy in the invention of detail: at least for one go around it was fun to hear.

Given its demands for fantastic speed and its constant, abrupt switches of register, volume, and tone quality, it provided, as well, occasion for stupendously brilliant playing by Doriot Anthony Dwyer. If she has not quite the theatrical flair that Gazzelloni brings to such pieces, she plays, I am sure, many more right notes. What went on in the orchestra sounded both delightful and convincing.

Bartok's 2d Piano Concerto, written in 1931, the last of the big pieces in his ferocious manner, is a powerful, one of his richest, and one that perhaps speaks most compellingly in its Adagio, where it is least fierce. Alexis Weissenberg, though his playing was exceedingly tense and with a feeling about it of something forced, brought to the work imposing resources of energy, projection, power, velocity, and accuracy. Abbado created an effective orchestral context for the solo part; moreover, at the beginning of the Adagio, he got the Boston Symphony to produce a pianissimo whose like I had not heard from them in six years. It was, as a matter of fact, an exaggerated effect, and one that left them nowhere to go when Bartok asked for triple piano 16 measures later, but at least we have found them out: they can, upon insistence, produce a pianissimo as breath-taking as Chicago's or London's.

Actually by time the introduction of Schumann's D minor Symphony came around, we were back to the familiar, comfortable mezzo-piano, and the whole performance tended to be graceless as well as undistinguished in orchestral execution.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 18 1970

Boston Symphony concerts

1/18/70

The young Italian conductor Claudio Abbado conducts the Boston Symphony Orchestra's fifteenth pair of Friday/Saturday concerts, Friday at 2 p.m. and Saturday at 8:30 p.m. Pianist Alexis Weissenberg is soloist with Mr. Abbado and the Orchestra in Bartok's Piano Concerto no. 2. The program opens with Donatoni's Puppenspiel no. 2 and closes with the Fourth symphony of Schumann.

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EIGHTY-NINTH SEASON 1969-1970

Tuesday evening January 20 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

HAYDN — Symphony no. 98 in B flat
Adagio – allegro
Adagio cantabile
Menuetto & trio
Presto

IVES — 'Three places in New England', an orchestral set
The 'Saint Gaudens' in Boston Common
(Col. Shaw and his Colored Regiment)
Putnam's camp, Redding, Connecticut
From The Housatonic at Stockbridge

intermission

STRAVINSKY — Variations (Aldous Huxley in memoriam)

DEBUSSY — La mer: trois esquisses symphoniques*
(The sea: three symphonic sketches)
De l'aube à midi sur la mer
(From dawn to noon on the sea)
Jeux de vagues
(The playing of the waves)
Dialogue du vent et de la mer
(Dialogue between the wind and the sea)

B.S.O. Series Continue

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Panorama, Boston's official guide mag.

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 23 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 23 1970 at 2 o'clock
Saturday evening January 24 1970 at 8.30
Tuesday evening January 27 1970 at 8.30
Thursday evening January 29 1970 at 8.30

CLAUDIO ABBADO *conductor*

DONATONI — Puppenspiel (Puppet show) no. 2 for flute, piccolo and orchestra
DORIOT ANTHONY DWYER *flute and piccolo*

first performance in America

BARTÓK — Piano concerto no. 2 (1931)
Allegro
Adagio
Allegro molto
ALEXIS WEISSENBERG

intermission

SCHUMANN — Symphony no. 4 in D minor op. 120*
Ziemlich langsam – Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam – Lebhaft

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The Symphony

Musicians Get Abbado Message

By McLAREN HARRIS

From yesterday's indications, these two weeks during which Claudio Abbado occupies the Symphony podium will make up one of the brightest periods of the current season — from the performance standpoint, anyway.

The young conductor, who directs activities at La Scala when he is not in constant demand for guest engagements, combines a clear, forthright baton technique with alertness and seriousness of purpose. He is unspectacular to watch, but what counts is that orchestras get his messages and they work for him.

THE BSO WORKED especially hard for him in the first U.S. performance of Franco Donatoni's Puppenspiel No. 2, a work composed in 1966 for solo flute (and piccolo) and chamber orchestra with an elaborate percussion battery. It is a highly-abstract fantasia, inspired by an essay on marionettes as reflections of man, in which the flute explores the extremes of register, tonal possibilities and melodic texture, all in rather frenzied fashion.

The orchestral parts, even within the regular metric scheme, follow largely independent courses of rhythm and motive, forming a twittering background of avarian confusion which congeals now and then into brief snatches of the Dies Irae.

Soloist Doriot Anthony Dwyer braved its intricacies ably, though not always prominently enough, and the orchestra held together sufficiently to make it an engaging exercise in tonal diversity. Its philosophical application is too diffuse for interpretation, however, and the composer's own note about it in the program is more enigmatic than the riddle of the Sphinx.

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33.

Abbado conducts Boston Symphony in Donatoni, Bartok

By Michael Steinberg
Globe Staff

Claudio Abbado conducted yesterday afternoon's Boston Symphony concert. Born in Milan in 1933, he was a Koussevitsky Award winner at Tanglewood in 1958 and a Mitropolous Competition winner five years later, has had important engagements in concert and opera on both sides of the Atlantic, and is a very good conductor.

He had a good program, too: the first American performance of "Puppenspiel No. 2" by Franco Donatoni; Bartok's 2d Piano Concerto, with Alexis Weissenberg as soloist, and the Schumann 4th Symphony.

Donatoni, who teaches in Milan, is in his early forties. "Puppenspiel No. 2," written in 1965, is a bravura piece for flute, piccolo (one player), and orchestra, and it is one of the many pieces written in the last two decades to accommodate the special skills of Severino Gazzelloni. The "Puppen" of its title are puppets or marionettes rather than dolls in a more general sense, and both of Donatoni's "Puppenspiele" are inspired by the essay "On the Marionette Theater" (1810) by the German dramatist Kleist. I cannot say just what that means, and program annotator Andrew Raeburn seems also to have been defeated by the composer's obscurantist prose in his attempt to see how the music and Kleist's fascinating critical essay are related.

"Puppenspiel No. 2," at any rate, begins with a tinny fanfare of clear tonality and a touch of carny atmosphere. That initiates a long diminuendo which twitters pleasingly, and which seems not precisely notated. The flute makes what seems a false start, but after its "real" entrance it plays almost uninterruptedly and with compulsive expenditure of energy. Toward the middle, with the texture being progressively lightened, the solo flute is replaced by piccolo; later, it is flute again, and a denser, bigger sound.

Essentially, and in spite of the composer's talk about "re-examination of the traditional resources" and so forth, "Puppenspiel No. 2" comes across as an example of two familiar genres, the texture study, and the Gazzelloni specialty number. Donatoni is one of the ablest composers in his generation, and he has written his piece with finesse, humor, and fantasy in the invention of detail: at least for one go around it was fun to hear.

Given its demands for fantastic speed and its constant, abrupt switches of register, volume, and tone quality, it provided, as well, occasion for stupendously brilliant playing by Doriot Anthony Dwyer. If she has not quite the theatrical flair that Gazzelloni brings to such pieces, she plays, I am sure, many more right notes. What went on in the orchestra sounded both delightful and convincing.

Bartok's 2d Piano Concerto, written in 1931, the last of the big pieces in his ferocious manner, is a powerful, one of his richest, and one that perhaps speaks most compellingly in its Adagio, where it is least fierce. Alexis Weissenberg, though his playing was exceedingly tense and with a feeling about it of something forced, brought to the work imposing resources of energy, projection, power, velocity, and accuracy. Abbado created an effective orchestral context for the solo part; moreover, at the beginning of the Adagio, he got the Boston Symphony to produce a pianissimo whose like I had not heard from them in six years. It was, as a matter of fact, an exaggerated effect, and one that left them nowhere to go when Bartok asked for triple piano 16 measures later, but at least we have found them out: they can, upon insistence, produce a pianissimo as breath-taking as Chicago's or London's.

Actually by time the introduction of Schumann's D minor Symphony came around, we were back to the familiar, comfortable mezzo-piano, and the whole performance tended to be graceless as well as undistinguished in orchestral execution.

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JAN 18 1970
New Engl News

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WEEKEND ISSUE Monday, January 26, 1970

THE CHRISTIAN SCIENCE MONITOR

New faces and sounds at Boston Symphony

ARTS
ENTERTAINMENT

By Louis Snyder

First, first, first—with the Boston Symphony. The conductor, young Claudio Abbado; the piano soloist, Alexis Weissenberg, and a program piece—Franco Donatoni's "Puppenspiel No. 2," also a United States permiere. They were all on the orchestra's weekend schedule at Symphony Hall. After performance here this week on Tuesday and Thursday, some or all of them will be heard in Hartford, Conn. (Feb. 3), New York (Feb. 4 and 6), and Brooklyn (Feb. 5).

Mr. Abbado, young, personable, and obviously possessed with musical ideas of his own, did what any young sculptor must do when faced with the Rock of Gibraltar — shape it as best he can. In the opening "Puppenspiel," with a reduced group of musicians and the orchestra's brilliant first flutist, Doriot Anthony Dwyer, he was able to emphasize the composer's felicitous use of instrumental combinations in partnership with the soloist, and add to his accomplishments a first-class reading of a work that may still have a way to go before it gains popular acceptance. But the polite squirmings of the public have nothing to do with the succinct performance by Mr. Abbado, Mrs. Dwyer, and the orchestra. Donatoni's admittedly unusual piece is imaginatively enough constructed and individually enough oriented to find its way into the orchestral repertory a few years hence, if only as a blood-brother in the "Petrushka" family.

Mrs. Dwyer's incredibly skillful flute playing spun the thread on which this fascinating aural piece hung like a clacking mobile, and if everyone had read the program notes (absolutely essential!), there could have been no question of Donatoni's intentions to conjure with during the performance of his metaphysical puppet show. Even aside from the vociferous reception for Mrs. Dwyer, Mr. Abbado and the orchestra, it would seem that the strange new piece had made a generally acceptable impression on first hearing.

It is perhaps less possible to make an impression on first hearing with Bartok's Second Piano Concerto, despite the obvious virtuoso requirements built in by the composer-pianist for himself and his succeeding performers. Mr. Weissenberg, appearing for the first time with the BSO, certainly displayed the technique and the strength to deal with this demanding giant. Whether or not the orchestral rearrangement (celli upstage of violins) was responsible, much of the "tutti" playing of the piano and orchestra, particularly in the first movement, enveloped the soloist in a heavy curtain of sound, leaving hearers with only half of the dual intensity inherent in this music. Balance improved in the two succeeding movements, but despite some spectacular playing by Mr. Weissenberg, this was not an ideal concerto partnership audiencewise. With the best intentions in the world, no doubt, Mr. Abbado submerged his soloist (on Friday, at least) in Bartokian tonal complexities, and one often had to stretch an ear to reach the piano in the maze. However, Mr. Weissenberg's affinity for this music was obvious, and was so recognized by both audience and fellow musicians with a cordial welcoming reception.

Like the Bartok concerto, Robert Schumann's Fourth Symphony in D minor, which followed the intermission, hadn't been played by the BSO since 1962. Here Mr. Abbado's plentiful energies and ideas had room for expression in matters of tempi, phrasing, and interpretation. The result was a reading more romantic and fluid than one is accustomed to hear, but nonetheless productive of a welcome new slant for listeners, who should always be able to consider one. What impressed most, though, was that Mr. Abbado, besides being a no-nonsense artist with the baton, is able to translate effectively a discernible intelligence about his musical choices into solid performance sounds. There was nothing played on Friday afternoon that didn't have his bold hallmark on it—another encouraging sign that the art of conducting is alive and burgeoning.

Magic Flutist

Doriot Anthony Dwyer, first flute of the Boston Symphony, is the "incredibly skillful" soloist in the orchestra's current American premiere performances, in Boston and on tour, of Donatoni's "Puppenspiel No. 2," reviewed on this page.

Claudio Abbado BSO Conductor For Concerts

Tonight at 8:30 p.m. Claudio Abbado conducts the sixth of this season's Boston Symphony Tuesday "A' Series concerts and on Thursday at 8:30, he conducts the fourth Thursday 'A' Series concert in Symphony Hall. Both programs consist of Bartok's Piano concerto No. 2, Donatoni's "Puppenspiel" No. 2 and the Fourth symphony of Schumann. Pianist Alexis Weissenberg is soloist in the Bartok.

Abbado conducts the 16th pair of Friday-Saturday concerts with the Boston Symphony Orchestra this season on Friday at 2 p.m. and Saturday at 8:30 p.m. This will be the second of his three week appearance as guest conductor with the Orchestra. The New England Conservatory Chorus will join Abbado and the Orchestra in Debussy's "Three Nocturnes", and Ravel's "Daphnis et Chloe"—suite No. 2. The remainder of the program includes Prokofiev's Symphony No. 3 and a second work by Ravel, "Pavane for a dead Infanta."

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 27 1970
New Engl New

BSO ON FM

Claudio Abbado will be guest conductor with the Boston Symphony Orchestra in three concerts to be broadcast live by WGBH-FM.

The first, on Tuesday, Jan. 27 at 8:30 p. m., will feature Alexis Weissenberg in Bartok's Piano Concerto No. 2. Also on the program will be Five Pieces for Orchestra by Webern and Schumann's Symphony No. 4.

On Friday, Jan. 30, at 2 p.m. and Saturday, Jan. 31, at 8:30 p.m., he will lead the orchestra in Donatoni's "Puppenspeil No. 2, Schubert's Symphony No. 2 in B-flat and Prokofiev's Symphony No. 3.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JAN 15 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 30 1970 at 2 o'clock
Saturday evening January 31 1970 at 8.30

CLAUDIO ABBADO *conductor*

PROKOFIEV Symphony no. 3 op. 44*
Moderato
Andante
Allegro agitato
Andante mosso

intermission

RAVEL Pavane pour une infante défunte (Pavane for a dead Infanta)*

DEBUSSY Nocturnes
Nuages (Clouds)*
Fêtes (Festival)*
Sirènes (Sirens)

RAVEL Daphnis et Chloé – suite no. 2*
Lever du jour (Daybreak)
Pantomime (Mime)
Danse générale (General dance)

NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon *conductor*

THE CHORUS

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke de Varon, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs de Varon was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA.

Last season the chorus sang in performances of the *German Requiem* of Brahms and the Ninth symphony of Beethoven and later took part in the recordings of these pieces for RCA. Recently they gave a benefit concert for Roxbury's 'Project Exodus', and further plans for this season include the Boston première of Webern's *Das Augenlicht* and the world première of a piece by Robert Cogan of the Conservatory faculty. The chorus will make a concert tour of west coast cities in March.

Earlier this season the chorus sang in performances of Carl Orff's *Carmina Burana* conducted by Seiji Ozawa.

The Patriot Ledger, Wed., Jan. 28, 1970 Page 32

The Sound of Music

Abbado In Command

By Peter M. Knapp

Claudio Abbado, the dark-haired, 36-year-old maestro from Milan, is making his first appearances with the Boston Symphony Orchestra, concluding the first of three series of programs last night with a concert stimulating for its content and performance.

Despite his relative youth, Abbado has been around — a prizewinner in conducting at Tanglewood in 1958 with the Koussevitsky Award and later in the Mitropoulos Competition, operatic and symphonic concerts in leading music centers, a good deal of recording. He is experienced, to the point, unfussy in the physics of his trade, and gives off a sense of assurance and command.

Two Solo Works

His program was unusual in content and construction — opening with two 20th century solo works — Franco Donatoni's "Puppenspiel No. 2" and Bela Bartok's Piano Concerto No. 2 — and concluding with Robert Schumann's Symphony No. 4 in d minor (also No. 2 in chronology of composition). Atonality for an opener is a rarity in Boston!

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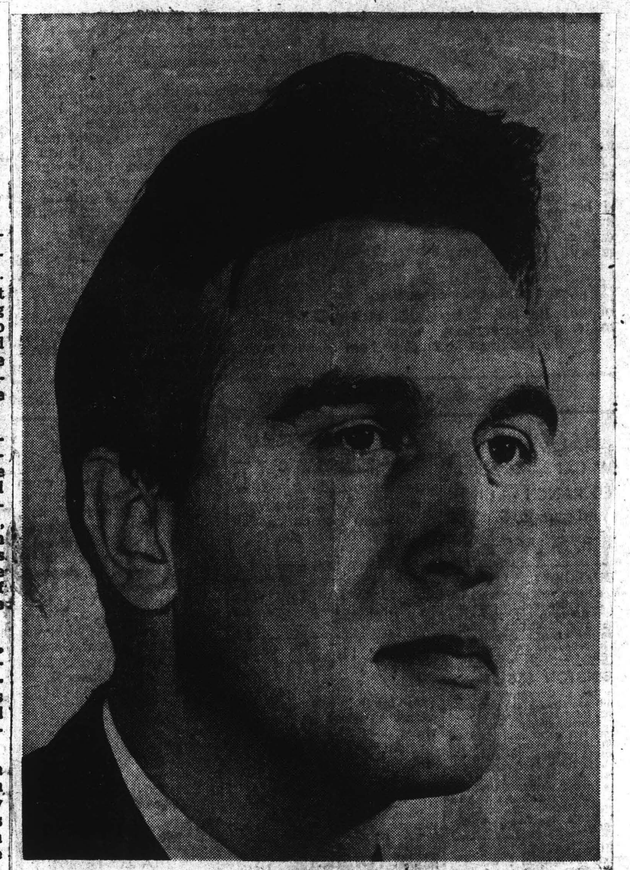

CLAUDIO ABBADO: guest returns

Abbado to lead BSO in Hartford, N.Y. tour

Globe 1/23/7

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The week of Feb. 2, the orchestra takes these two programs, minus chorus, to Manhattan's Philharmonic and Carnegie Halls and to the Brooklyn Academy of Music.

34.

WEEKEND ISSUE Monday, January 26, 1970

THE CHRISTIAN SCIENCE MONITOR

New faces and sounds at Boston Symphony

By Louis Snyder

ARTS
ENTERTAINMENT

First, first, first—with the Boston Symphony. The conductor, young Claudio Abbado; the piano soloist, Alexis Weissenberg, and a program piece—Franco Donatoni's "Puppenspiel No. 2," also a United States permiere. They were all on the orchestra's weekend schedule at Symphony Hall. After performance here this week on Tuesday and Thursday, some or all of them will be heard in Hartford, Conn. (Feb. 3), New York (Feb. 4 and 6), and Brooklyn (Feb. 5).

Mr. Abbado, young, personable, and obviously possessed with musical ideas of his own, did what any young sculptor must do when faced with the Rock of Gibraltar — shape it as best he can. In the opening "Puppenspiel," with a reduced group of musicians and the orchestra's brilliant first flutist, Doriot Anthony Dwyer, he was able to emphasize the composer's felicitous use of instrumental combinations in partnership with the soloist, and add to his accomplishments a first-class reading of a work that may still have a way to go before it gains popular acceptance. But the polite squirmings of the public have nothing to do with the succinct performance by Mr. Abbado, Mrs. Dwyer, and the orchestra. Donatoni's admittedly unusual piece is imaginatively enough constructed and individually enough oriented to find its way into the orchestral repertory a few years hence, if only as a blood-brother in the "Petrushka" family.

Mrs. Dwyer's incredibly skillful flute playing spun the thread on which this fascinating aural piece hung like a clacking mobile, and if everyone had read the program notes (absolutely essential!), there could have been no question of Donatoni's intentions to conjure with during the performance of his metaphysical puppet show. Even aside from the vociferous reception for Mrs. Dwyer, Mr. Abbado and the orchestra, it would seem that the strange new piece had made a generally acceptable impression on first hearing.

It is perhaps less possible to make an impression on first hearing with Bartok's Second Piano Concerto, despite the obvious virtuoso requirements built in by the composer-pianist for himself and his succeeding performers. Mr. Weissenberg, appearing for the first time with the BSO, certainly displayed the technique and the strength to deal with this demanding giant. Whether or not the orchestral rearrangement (celli upstage of violins) was responsible, much of the "tutti" playing of the piano and orchestra, particularly in the first movement, enveloped the soloist in a heavy curtain of sound, leaving hearers with only half of the dual intensity inherent in this music. Balance improved in the two succeeding movements, but despite some spectacular playing by Mr. Weissenberg, this was not an ideal concerto partnership audiencewise. With the best intentions in the world, no doubt, Mr. Abbado submerged his soloist (on Friday, at least) in Bartokian tonal complexities, and one often had to stretch an ear to reach the piano in the maze. However, Mr. Weissenberg's affinity for this music was obvious, and was so recognized by both audience and fellow musicians with a cordial welcoming reception.

Like the Bartok concerto, Robert Schumann's Fourth Symphony in D minor, which followed the intermission, hadn't been played by the BSO since 1962. Here Mr. Abbado's plentiful energies and ideas had room for expression in matters of tempi, phrasing, and interpretation. The result was a reading more romantic and fluid than one is accustomed to hear, but nonetheless productive of a welcome new slant for listeners, who should always be able to consider one. What impressed most, though, was that Mr. Abbado, besides being a no-nonsense artist with the baton, is able to translate effectively a discernible intelligence about his musical choices into solid performance sounds. There was nothing played on Friday afternoon that didn't have his bold hallmark on it—another encouraging sign that the art of conducting is alive and burgeoning.

Magic Flutist

Doriot Anthony Dwyer, first flute of the Boston Symphony, is the "incredibly skillful" soloist in the orchestra's current American premiere performances, in Boston and on tour, of Donatoni's "Puppenspiel No. 2," reviewed on this page.

Claudio Abbado BSO Conductor For Concerts

Tonight at 8:30 p.m. Claudio Abbado conducts the sixth of this season's Boston Symphony Tuesday "A' Series concerts and on Thursday at 8:30, he conducts the fourth Thursday 'A' Series concert in Symphony Hall. Both programs consist of Bartok's Piano concerto No. 2, Donatoni's "Puppenspiel" No. 2 and the Fourth symphony of Schumann. Pianist Alexis Weissenberg is soloist in the Bartok.

Abbado conducts the 16th pair of Friday-Saturday concerts with the Boston Symphony Orchestra this season on Friday at 2 p.m. and Saturday at 8:30 p.m. This will be the second of his three week appearance as guest conductor with the Orchestra. The New England Conservatory Chorus will join Abbado and the Orchestra in Debussy's "Three Nocturnes", and Ravel's "Daphnis et Chloe"—suite No. 2. The remainder of the program includes Prokofiev's Symphony No. 3 and a second work by Ravel, "Pavane for a dead Infanta."

HERALD TRAVELER
BOSTON, MASS.
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JAN 27 1970
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BSO ON FM

Claudio Abbado will be guest conductor with the Boston Symphony Orchestra in three concerts to be broadcast live by WGBH-FM.

The first, on Tuesday, Jan. 27 at 8:30 p. m., will feature Alexis Weissenberg in Bartok's Piano Concerto No. 2. Also on the program will be Five Pieces for Orchestra by Webern and Schumann's Symphony No. 4.

On Friday, Jan. 30, at 2 p.m. and Saturday, Jan. 31, at 8:30 p.m., he will lead the orchestra in Donatoni's "Puppenspeil No. 2, Schubert's Symphony No. 2 in B-flat and Prokofiev's Symphony No. 3.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
JAN 15 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon January 30 1970 at 2 o'clock
Saturday evening January 31 1970 at 8.30

CLAUDIO ABBADO *conductor*

PROKOFIEV — Symphony no. 3 op. 44*
Moderato
Andante
Allegro agitato
Andante mosso

intermission

RAVEL — Pavane pour une infante défunte (Pavane for a dead Infanta)*

DEBUSSY — Nocturnes
Nuages (Clouds)*
Fêtes (Festival)*
Sirènes (Sirens)

RAVEL — Daphnis et Chloé – suite no. 2*
Lever du jour (Daybreak)
Pantomime (Mime)
Danse générale (General dance)

NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon *conductor*

THE CHORUS

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke de Varon, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs de Varon was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA.

Last season the chorus sang in performances of the *German Requiem* of Brahms and the Ninth symphony of Beethoven and later took part in the recordings of these pieces for RCA. Recently they gave a benefit concert for Roxbury's 'Project Exodus', and further plans for this season include the Boston première of Webern's *Das Augenlicht* and the world première of a piece by Robert Cogan of the Conservatory faculty. The chorus will make a concert tour of west coast cities in March.

Earlier this season the chorus sang in performances of Carl Orff's *Carmina Burana* conducted by Seiji Ozawa.

The Patriot Ledger, Wed., Jan. 28, 1970 Page 32

The Sound of Music

Abbado In Command

By Peter M. Knapp

Claudio Abbado, the dark-haired, 36-year-old maestro from Milan, is making his first appearances with the Boston Symphony Orchestra, concluding the first of three series of programs last night with a concert stimulating for its content and performance.

Despite his relative youth, Abbado has been around — a prizewinner in conducting at Tanglewood in 1958 with the Koussevitsky Award and later in the Mitropoulos Competition, operatic and symphonic concerts in leading music centers, a good deal of recording. He is experienced, to the point, unfussy in the physics of his trade, and gives off a sense of assurance and command.

Two Solo Works

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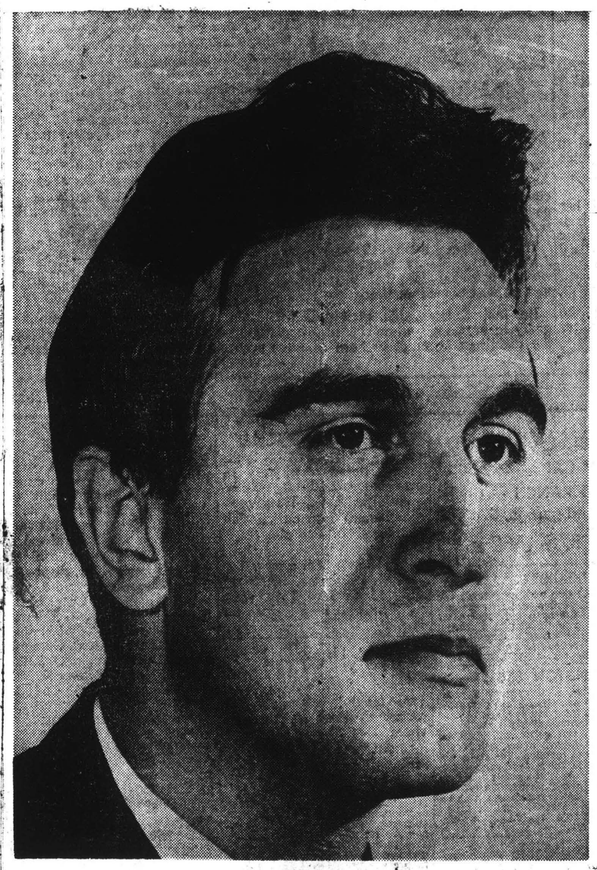

CLAUDIO ABBADO: guest returns

Abbado to lead BSO in Hartford, N.Y. tour

Globe 1/23/7

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3s—

Abbado and BSO Present One of Season's Best Orchestral Shows

By McLAREN HARRIS
HT Music Critic

Doubtless there are members of the Symphony audience currently engaged in devising methods to keep Claudio Abbado from leaving town, and they should be encouraged. Yesterday Abbado and the BSO put on one of the finest orchestral shows witnessed or heard here all season.

This is not to imply that the conductor is primarily a showman, for besides their surface appeal, his interpretations reflect a good measure of care and concentration. Among works by Prokofiev, Debussy and Ravel, for instance, the Pavane for a Dead Princess is certainly one of the most familiar — and abused — works in orchestral literature. Abbado set a leisurely pace for it, especially toward the conclusion, but the motion was always purposeful, without superimposed pauses or dynamic distortions.

Debussy's Nocturnes were similarly approached with an emphasis upon fullness of phrase and maintenance of a gentle flow in "Nuages" and "Sirenes," and production of well-defined orchestral color and dynamic variety in "Fetes."

RAVEL'S SECOND orchestral suite from "Daphnis et Chloe" and Prokofiev's Symphony No. 3 make excellent orchestral display-pieces; both contain sections of mood-painting and both have their orgiastic conclusions. Prokofiev was always insistent in disclaiming any programmatic content or basis for the Third Symphony, even though its music was largely borrowed from an unproduced opera of his, "The Flaming Angel."

But the lyric and dramatic character of its thematic material endures even in the neoclassic setting. The "mistorioso" Andante, the whilrwind-like Scherzo and the striking instrumental effects in the finale (aided by a good-size percussion battery) may lack an actual program, but their flavor is still anything but absolutist. Except for some disagreement about intonation between winds and strings, the orchestra delivered all Abbado asked, achieving the massive effects of the finale without losing the tonal shape and characteristic Prokofiev crispness.

"DAPHNIS" WAS one of Charles Munch's favorites, and for good reason. He had an excellent ear for its explosive effects and mounting frenzy, and it never failed to win him at least at mini-ovation. In this manner Abbado is everything Munch was, but with considerably greater finesse. The energy was, if anything, even more stringent, contained and released with superb accuracy and with equal dynamic fervor. The New England Conservatory Chorus made a strong contribution in its wordless passages (as had the women earlier in Debussy's "Sirenes," save for tentative entrances).

Claudio Abbado's conducting reveals a rare combination of energy, craftsmanship and devotion, and the demand for such talent is keenly felt in many musical centers — Boston not the least among them.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 3 1 1970
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Abbado conducts Prokofiev's third

By Michael Steinberg
Globe Staff

Claudio Abbado, in his second week as guest conductor with the Boston Symphony Orchestra, began the concert yesterday afternoon with an excellent performance of Prokofiev's Symphony No. 3. The piece, written in 1928 and first played a year later under Monteux, was as good as unknown when Erich Leinsdorf introduced it here four years ago; now, however, several recordings have appeared, performances are no longer quite so infrequent, and the work stands out clearly as one of the finest of the many fine things Prokofiev wrote in the twenties.

It shares material with the opera, "The Flaming Angel," and makes on the whole more effective, because more concentrated, use of it than the fascinating but frustratingly diffuse theater piece. Except for a quiet, and touching Andante, the music of the 3d Symphony is intense, closely packed, anguished, even violent, the Andante and a vividly imagined scherzo in the "rats' feet over broken glass" manner of the finale of Chopin's "Funeral March" Sonata being especially strong movements. This compelling, fastidiously worked, personal symphony got an energetic, often brilliant performance from Abbado and the orchestra, though one less highly characterized than some others in distinguishing the expressive atmospheres of the several movements.

After intermission, Abbado got into a Debussy-Ravel sequence arranged rather evidently less for the sake of putting a convincing concert program together than for the convenience of the Deutsche Grammophon artists and repertory department. It also meant the regrettable disappearance from Abado's programs of Webern's Five Pieces, Op. 10.

What we did get, in any event, was a sensitive performance of Debussy's Nocturnes, with the good singing by the women of the New England Conservatory Chorus rather too "present" for the atmosphere of "Sirenes;" a performances of Ravel's "Pavane" that was fragmented, too slow, and scrappily played; and an efficient one of the 2nd Suite from "Daphnis et Chloes."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
JAN 3 1 1970
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Symphony: Abbado conducts Prokofiev, Ravel, Debussy

By Louis Snyder

Claudio Abbado conducted the second of two guest programs with the Boston Symphony on the weekend at Symphony Hall. Beginning Tuesday in Hartford, he will direct a week of tour concerts with the orchestra to include New York and Brooklyn, drawing from his selections of the past two weeks.

On Friday afternoon, Mr. Abbado confirmed and even strengthened the impression he had made at his first local appearance. His positive ideas about the music and his strong technical approach toward bringing them into being were as apparent in the effervescent impressionistic wash of the second (Debussy-Ravel) half of the program as in the turbulent Prokofiev Third Symphony which began it.

Definite concert

He is indeed an active young man on the podium. But, if one watches closely, this is not wasted activity—from somewhere comes the desired response. His beat is all-visible and precise, propelled apparently by a definite concept of what he wants to hear in terms of tonal color and emotional content. More often than not he achieves it for the listener.

Prokofiev's Third Symphony, fashioned in 1928 from themes of his then-unproduced opera, "The Flaming Angel," impresses as a kind of latter-day "Symphonie fantastique," whether or not one cares to concern himself with the mixed-up portagonist, in this case a fanatic angel-fancier named Renata. Better not worry too much about her—the opera, which has been slow of acceptance, allots her a fiendishly difficult soprano part—but concentrate on the expansive thrashing sounds the composer has put into the opening Moderato, or try to ward off the electricity of the Scherzo, or

'He is indeed an active young man on the podium. But, if one watches closely, this is not wasted activity — from somewhere comes the desired response.'

submit to the final somber Andante. The BSO hasn't played it since 1966 — its first performances here—but it is a strong, likable work, which could do with more frequent hearings.

NEC Chorus

In "Sirènes" from the Debussy Nocturnes, and the second "Daphnis et Chloé" suite of Ravel, Mr. Abbado and the orchestra had the assistance of the splendidly trained New England Conservatory Chorus, directed by Lorna Cooke de Varon. Here Mr. Abbado further gave evidence of his previous concert and operatic experience in blending vocal and instrumental forces to the requisite degree, to produce a misty to dawnish to general-rejoicing atmosphere.

In the orchestral "Nuages" and "Fêtes," his touch was equally sensitive, as it was in Ravel's "Pavane pour une infante défunte," which was dropped in, sandwich-like, between the longer Debussy and Ravel numbers.

MONITOR
BOSTON, MASS.
(M) 210,850
FEB 2 1970

Confirming an impression

Claudio Abbado, in his second weekend of Boston Symphony concerts before going on tour, is found to maintain the level of the first.

36.

Abbado guests at the BSO

by Lawrence P. Katzenstein

Guest conductor Claudio Abbado led the Boston Symphony Saturday evening, Jan. 31, in a program of music from the early years of the present century. Three of the works were French and well known, the fourth Russian and a new piece to most listeners.

The new acquaintance, for many, was the third of Serge Prokofiev's seven symphonies, which for various reasons has only in the past few years been recorded and is only now beginning to get programmed with any degree of regularity. Drawn in large part from material composed for the opera *The Flaming Angel*, the Third is a transitional work. Early Prokofiev tends to be brash, even barbaric—the characteristics most evident in early pieces such as the *Scythian Suite* or the Second Symphony, or in the Second Piano Concerto of a few years later. Motor rhythms tend to be found more often in the early works too, although the composer never entirely lost his affinity for them, as those familiar with the Seventh Piano Sonata well know.

The Third Symphony was clearly a step forward in style from these early works, with barbarity and motor rhythms mostly confined to the Scherzo. To be sure, it is less refined than a piece like the Fifth Piano Concerto, and like the Second Symphony, it is too heavily scored—yet the work has a magic of its own. The long flute and piccolo solos of the first movement coda and most of the Andante are not soon forgotten. In short, a piece worth knowing.

The BS sounded better than usual, with the strings particularly taking on a sheen not often heard earlier this year. *New Yorker* magazine critic Winthrop Sargeant never tires of pointing out that the same orchestra sounds very different under different conductors, and Saturday's concert was an example of exactly that, with the emphasis this time on strings rather than winds. Balance, as a whole, seemed more satisfactory than usual. Abbado's tempos were judicious, his approach straight-forward, and everything came off magnificently.

The rest of the program was less interesting. Debussy's

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

FEB 11 1970

New Bedford 2-15
Dias - Standard Times

A Note on Conductor Claudio Abbado

The current Boston Symphony season has not been the most exciting within my memory, but it has afforded audiences the opportunity to sample the musical wares of a number of guest conductors.

Last Tuesday night, Italian-born Claudio Abbado, who is 37, took the podium at Symphony Hall and proved immediately that he is not in need of Geritol. Dark-haired, slim, and with the type of proud, sensitive face that one sees in Renaissance portraits of young men about town, he is a bundle of energy and of intensity — energy and intensity that he seems to communicate to the audience. His wide, sweeping gestures, reminiscent of the conducting style of Leonard Bernstein, his ability to make the orchestra respond to his enthusiasm, earned him an ovation for his conducting of works by Prokofieff, Debussy, and Ravel.

Although he is a flamboyant conductor, he is also obviously a sound musician with his own personal ideas about how a piece should sound. In fact, his musical credentials are excellent: He is at present a permanent conductor at La Scala in Milan; he has made numerous recordings with the London Symphony; he has led such famous ensembles as the Metropolitan Opera, the Covent Garden Opera, the Berlin Philharmonic, the Vienna Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the Cleveland Orchestra. Moreover, he won the Koussevitsky Award for conducting at Tanglewood in 1958 and in 1963 first prize in the Dimitri Mitropoulos Competition.

One cannot assess a conductor's real talent from hearing him at only one concert. Nevertheless, I was much impressed by Abbado, and I hope that the Boston Symphony will utilize his abilities again. I should certainly like to hear his readings of some of the classical symphonic repertoire. What conductors do with Beethoven, Mozart, Brahms, Mahler, and the like is the acid test; it is what separates the men from the boys.

Upcoming concerts of the **Boston Symphony Orchestra** at Symphony Hall:

February 10, young Italian guest conductor Claudio Abbado in a program of Debussy, Two Nocturnes; Ravel, *Daphnis et Chloe*, Suite no. 2; and Prokofiev, Symphony no. 3.

February 13, 14, 17 and 19, Colin Davis directs two works by Mozart, Overture to *Idomeneo* and the Piano Concerto in D (Coronation) with soloist Ingrid Haebler; and Elgar's Symphony no. 1 in A flat.

February 20 and 21, Davis conducting, Stravinsky's *Scherzo a la russe*, Symphony no. 2 by Tippett (a U.S. premiere), and Symphony no. 4 in F minor by Tchaikovsky.

March 3, a concert in memory of Karl Muck conducted by William Steinberg with tenor Philip Cho and the Framingham Choral Society: Wagner's Prelude to *Die Meistersinger von Nurnberg* and Liszt's Faust Symphony.

March 6, 7, 10 and 12, Steinberg directing with pianist Theodore Lettvin: Symphony no. 4 in A (Italian) by Mendelssohn, Reger's Variations and Fugue on a Theme by Mozart, Strauss' *Burleske*, and *L'Apprenti Sorcier* by Dukas.

March 13, 14 and 17, Steinberg conducts a pair of symphonies, Mozart's Symphony no. 34 in C and Mahler's Symphony no. 4 in G, with soprano Judith Blegen.

The next open rehearsal will be on February 12, Colin Davis conducting. The program is usually that of the following Friday. Concert times: 8:30 p.m., except Fridays at 2.00 p.m., open rehearsals at 7.30 p.m. All programs are subject to change. For ticket information telephone the box office: 266-1492.

The Boston Symphony Chamber Players, composed of principals of the orchestra, enliven the musical scene with a program on February 15 to include: Debussy (Cello Sonata; Sonata for flute, viola, and harp; and Violin Sonata); Lerdhal's Wake for string trio, percussion, harp and voice with soprano Bethany Beardslee, Michael Tilson Thomas conducting; and Stockhausen's *Kontakte* for electronic tape, piano, and percussion with the Joshua Light Show. 3:00 p.m. at Sanders Theatre, Cambridge. Tickets available at the Symphony Hall box office or at the door: $1.50-$3.50. 266-1492.

BOSTON MAGAZINE
BOSTON, MASS.
MONTHLY 12,000

FEB 1970

Ingrid Haebler, pianist, who appears with the Boston Symphony Orchestra in a performance of Mozart's "Coronation" concerto. Colin Davis will conduct.

Herald Traveler 2/8/70

Davis to lead B.S.O.

Colin Davis returns to the Boston Symphony as guest conductor of two programs. The first will be heard on Friday at 2 and Saturday at 8:30, with an open rehearsal on Thursday at 7:30, and will consist of Mozart's "Idomeneo" Overture and the Piano Concerto, K. 537, and Elgar's Symphony No. 1. Ingrid Haebler will be the piano soloist. Additional performances of this program will be given Feb. 17 and 18 at 8:30.

Davis' second program will come Feb. 20-21. The concerts will begin with Stravinsky's Scherzo a la ruse and continue with the American premiere of Michael Tippett's Symphony No. 2. The Tchaikovsky Symphony No. 4 concludes the program.

Davis, presently the conductor of London's BBC Symphony Orchestra, is music director designate of the Royal Opera at Covent Garden.

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(S) 566,377

FEB 8 1970

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 10 1970

BBC's Conductor to Lead Boston Symphony

Colin Davis, conductor of London's BBC Symphony Orchestra, continues as the Boston Symphony Orchestra's guest conductor for the Friday-Saturday concerts of Feb. 20 and 21.

The principal work is Sir Michael Tippett's "Second Symphony."

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FEB 9 1970

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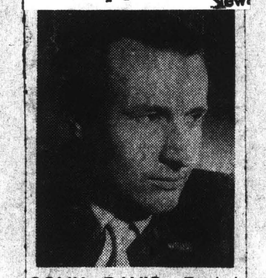
FEB 11 1970



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EIGHTY-N

Tuesday Evening February 10 at 7.30

CLAUDIO ABBADO *conductor*

PROKOFIEV — Symphony no. 3 op. 44*
- Moderato
- Andante
- Allegro agitato
- Andante mosso

intermission

DEBUSSY — Nocturnes
- Nuages (Clouds)*
- Fêtes (Festival)*
- Sirènes (Sirens)

RAVEL — Daphnis et Chloé – suite no. 2*
- Lever du jour (Daybreak)
- Pantomime (Mime)
- Danse générale (General dance)

NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke de Varon *conductor*

Earl J. Dias Review

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IDARD-TIMES
BEDFORD, MASS.
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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 29 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon February 13 1970 at 2 o'clock
Saturday evening February 14 1970 at 8.30
Tuesday evening February 17 1970 at 8.30
Thursday evening February 19 1970 at 8.30

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MOZART — Overture to 'Idomeneo, Re di Creta' K. 366

MOZART — Piano concerto in D K. 537 'Coronation'
- Allegro
- Larghetto
- Allegretto

INGRID HAEBLER

intermission

ELGAR — Symphony no. 1 in A flat op. 55
- Andante: nobilmente e semplice – allegro
- Allegro molto
- Adagio
- Lento – allegro

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The new acquaintance, for many, was the third of Serge Prokofiev's seven symphonies, which for various reasons has only in the past few years been recorded and is only now beginning to get programmed with any degree of regularity. Drawn in large part from material composed for the opera *The Flaming Angel*, the Third is a transitional work. Early Prokofiev tends to be brash, even barbaric—the characteristics most evident in early pieces such as the *Scythian Suite* or the Second Symphony, or in the Second Piano Concerto of a few years later. Motor rhythms tend to be found more often in the early works too, although the composer never entirely lost his affinity for them, as those familiar with the Seventh Piano Sonata well know.

The Third Symphony was clearly a step forward in style from these early works, with barbarity and motor rhythms mostly confined to the Scherzo. To be sure, it is less refined than a piece like the Fifth Piano Concerto, and like the Second Symphony, it is too heavily scored—yet the work has a magic of its own. The long flute and piccolo solos of the first movement coda and most of the Andante are not soon forgotten. In short, a piece worth knowing.

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New Bedford 2-15
Dias - Standard Times

A Note on Conductor Claudio Abbado

The current Boston Symphony season has not been the most exciting within my memory, but it has afforded audiences the opportunity to sample the musical wares of a number of guest conductors.

Last Tuesday night, Italian-born Claudio Abbado, who is 37, took the podium at Symphony Hall and proved immediately that he is not in need of Geritol. Dark-haired, slim, and with the type of proud, sensitive face that one sees in Renaissance portraits of young men about town, he is a bundle of energy and of intensity — energy and intensity that he seems to communicate to the audience. His wide, sweeping gestures, reminiscent of the conducting style of Leonard Bernstein, his ability to make the orchestra respond to his enthusiasm, earned him an ovation for his conducting of works by Prokofieff, Debussy, and Ravel.

Although he is a flamboyant conductor, he is also obviously a sound musician with his own personal ideas about how a piece should sound. In fact, his musical credentials are excellent: He is at present a permanent conductor at La Scala in Milan; he has made numerous recordings with the London Symphony; he has led such famous ensembles as the Metropolitan Opera, the Covent Garden Opera, the Berlin Philharmonic, the Vienna Philharmonic, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the Cleveland Orchestra. Moreover, he won the Koussevitsky Award for conducting at Tanglewood in 1958 and in 1963 first prize in the Dimitri Mitropoulos Competition.

One cannot assess a conductor's real talent from hearing him at only one concert. Nevertheless, I was much impressed by Abbado, and I hope that the Boston Symphony will utilize his abilities again. I should certainly like to hear his readings of some of the classical symphonic repertoire. What conductors do with Beethoven, Mozart, Brahms, Mahler, and the like is the acid test; it is what separates the men from the boys.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

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BOSTON MAGAZINE
BOSTON, MASS.
MONTHLY 22,000

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Herald Traveler 2/8/70

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RECORD-AMERICAN
BOSTON, MASS.
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GLOBE
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FEB 9 1970

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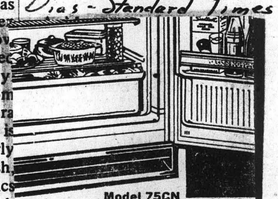
Ravel's second *Daphnis et Chloé"* suite (this time with the full New England Conservatory Chorus) is an exquisitely colored, virtuoso score, and harder to conduct than it sounds—particularly the last section, where the tendency is to climax too soon and so have nothing in reserve for the last bars. The BSO gave it a brilliant performance. The solo fluting and trumpeting were especially praiseworthy. In fact, the only flaw—a very minor one—was the fact that the bass flutist had some trouble sounding his low G.

New Bedford 2-15
Dias - Standard Times



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EIGHTY-NINTH SEASON 1969-1970

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(M) 216,305 (S) 298,557

FEB 11 1970

COLIN DAVIS, English conductor, conducts the Boston Symphony with Ingrid Haebler as soloist on Friday afternoon and Saturday night. The program may be heard in rehearsal on Thursday night at 7:30 in Symphony Hall.

Earl J. Dias Review FEB 1970

Boston Guest Conductoment

Guest conductor Claudio Abbado, 37, generated considerable excitement last night, in the Boston Symphony Orchestra's Tuesday "B" series, with a program that included Prokofieff's "Symphony No. 3, Opus 44," Debussy's "Nocturnes," and Ravel's "Daphnis and Chloe, Suite No. 2."

With his long hair and dark eyes, and air of concentrated energy, Abbado looks like one of those Renaissance portraits of a young Italian nobleman. He is a dynamic conductor, given to sweeping gestures, much in the manner of Leonard Bernstein. But his flamboyance is coupled with intelligent musicianship. Conducting without a score, he managed to keep the orchestra unusually responsive and in top form.

The Prokofieff is, of course, a splendid show piece. It has the occasionally astringent quality characteristic of the composer, the bold harmonic clashes, an original rhythmic style and spirit. The opening Moderato has fireworks aplenty, the Andante has interesting melodies and brilliant orchestration, and the last movement achieves some glorious sound. It is, to be sure, a noisy work — but not unpleasant. Abbado received an ovation from the audience for the zest and skill with which he conducted the piece.

Debussy's three Nocturnes — "Clouds," "Festival," and "Sirens," are typically impression-

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Abbado's reading
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NDARD-TIMES
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Boston Symphony TV Concert Feb. 10

Guest conductor Claudio Abbado directs the Boston Symphony Orchestra and New England Conservatory Chorus in a live colorcast Tuesday, Feb. 10. Concert time is 7:30 p.m.—one hour earlier than usual.

WGBH Radio (89.7 FM) will carry the concert simultaneously in FM stereo, direct from Symphony Hall.

Program includes Symphony No. 3, Op. 44 by Prokofiev: Three Nocturnes by Debussy and the Daphnis and Chloe Suite No. 3 by Ravel. The New England Conservatory Chorus, Lorna Cooke deVaron, conductor, will join the orchestra in the Debussy and Ravel works.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 29 1970

FEB 11 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon February 13 1970 at 2 o'clock
Saturday evening February 14 1970 at 8.30
Tuesday evening February 17 1970 at 8.30
Thursday evening February 19 1970 at 8.30

COLIN DAVIS *conductor*

MOZART — Overture to 'Idomeneo, Re di Creta' K. 366

MOZART — Piano concerto in D K. 537 'Coronation'
Allegro
Larghetto
Allegretto
INGRID HAEBLER

intermission

ELGAR — Symphony no. 1 in A flat op. 55
Andante: nobilmente e semplice – allegro
Allegro molto
Adagio
Lento – allegro

THE GUEST CONDUCTOR

COLIN DAVIS was 40 years old when he became Conductor of the BBC Symphony Orchestra in September 1967. Born in Weybridge, Surrey, he studied at the Royal College of Music in London, then joined the profession as a clarinetist. After service with the Household Cavalry he started to conduct, first the Kalmar Orchestra, then the Chelsea Opera Group. Opera performances and guest appearances with English orchestras brought him to the attention of the musical world.

He had been Assistant Conductor of the BBC Scottish Orchestra for two years when he was called to the Royal Festival Hall in 1959 to deputise for Otto Klemperer in a concert performance of *Don Giovanni*. This marked a turning point in his career: he was appointed Musical Director of the Sadler's Wells Opera Company the following year, conducted *Die Zauberflöte* at Glyndebourne in place of the ailing Sir Thomas Beecham, and began conducting the major London orchestras regularly, as well as opera at Sadler's Wells, and both ballet and opera at Covent Garden.

He conducted in Canada, the United States and in Russia, directed the first German performance of Britten's *War Requiem* with the Berlin Philharmonic, and shared the podium with Solti and Kertesz on the 1964 world tour of the London Symphony Orchestra.

Colin Davis is now a regular visitor to America. He has conducted the orchestras of Philadelphia, Montreal, Toronto, Los Angeles and New York, as well as at the Metropolitan Opera, where he has led performances of *Peter Grimes* and *Wozzeck*. He becomes Musical Director of the Royal Opera House, Covent Garden, in the autumn of 1971, succeeding Georg Solti. He records for the Philips label. Colin Davis appears with the Boston Symphony for the third successive season.

THE SOLOIST

INGRID HAEBLER, who makes her first appearance with the Boston Symphony at these concerts, was born in Vienna and grew up in Lodz, Poland, and in Salzburg, where she attended the Mozarteum. Later she continued her studies at the Staatsakademie in Vienna, then with Nikita Magaloff in Geneva and with Marguerite Long in Paris. In 1954 she won first prizes in the Geneva Schubert competition and an international competition in Munich. Since that year she has appeared annually at the Salzburg Festival. She has made tours each year of western Europe, appearing in recital and with many orchestras, and has traveled in Poland, Czechoslovakia, the Soviet Union, Australia, New Zealand, South Africa and Japan. She made her American debut in 1959. Ingrid Haebler records for the Philips and Mercury labels. She has made recordings of all the piano concertos of Mozart with various orchestras, conducted by Witold Rowicki, Alceo Galliera and Colin Davis; of Mozart's seventeen Piano sonatas; and of works by Haydn, Schumann and Chopin. She is now recording a complete edition of Schubert's music for solo piano.

Symphony Leads Applause for Colin Davis

By McLAREN HARRIS

There is no hiding the great admiration the Symphony harbors for visiting conductor Colin Davis. At the conclusion of yesterday's concert the orchestra led the storm of applause.

This is the third successive season during which Davis has conducted here, and with each appearance his reception has grown more enthusiastic. The reasons are not difficult to find. He conducts with a kind of benevolent authority, commanding the allegiance, rather than simple obedience, of his players; he knows his craft and his material intimately; and he gets superb results.

YESTERDAY'S program of Mozart's overture to "Idomeneo," the "Coronation" Piano Concerto and Elgar's Symphony No. 1 contained very little of the spectacular, but the works were nonetheless striking in their eloquence and for the thoroughness of their preparation. Orchestrally, the Mozart pieces moved with a graceful ease, metrically precise but with no feeling of being chained to the barline, while winds and strings put forth a beautifully integrated, interwoven fabric of sound.

Viennese-born Ingrid Haebler was the soloist for the D major Concerto, and past associations between conductor and pianist were well in evidence. Miss Haebler's approach is delicate and sensitively lyric; what she lacks in force or theatrics she makes up in consistently bright and positive phrasing and sparkling linear clarity. Even the sometimes static or clumsy left-hand configurations of the piano part (the realization was not Mozart's) were handled with complete aplomb.

BOTH MISS HAEBLER'S work and the absolutely stunning accompaniment by the orchestra brought a warm audience response; but it was the Elgar Symphony in A flat, both in performance and afterward, which betrayed the orchestra's regard for Davis.

The Elgar symphony had not seen a BSO performance in 60 years, or since two years after its completion, and those early renditions under Max Fiedler were very likely poorly representative (they were received with little more than politeness). A Vaughan Williams quotation in the program book points up the intimate association between Elgar's music and his English countryside, and one is led to suggest that, although the listener need not be English to appreciate Elgar, an English conductor is virtually required to interpret him (were it not that one of his earliest and strongest champions was the German Hans Richter).

HOWEVER that may be, Davis and the orchestra managed to show the symphony's strengths and curiosities in their most favorable lights—the uplifting, expansively-phrased theme which opens and closes the work; the muscular, contrasting nature of the remainder of the first and last movements; the Allegro molto, which manages to serve the functions of a Scherzo with almost no actual Scherzo character; and the surpassingly serene Adagio.

There were times when the conductor's wishes seemed unfulfilled, as when shifts in dynamics lacked sufficient strings, normally powerful in abruptness, or when the BSO tone, remained strangely reticent. But the totality was yet compelling—testimony to what the orchestra can accomplish under a sure hand, and a tribute to a work of art long neglected.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 14 1970

Davis leads BSO in Elgar

By Michael Steinberg
Globe Staff

Responsible, cultured, versatile, lively, technically able, Colin Davis has, all in all, seemed to me the most impressive of the guest conductors who have appeared at the Boston Symphony concerts in recent years. When he returned yesterday afternoon, he once again had a considerable audience success and was warmly applauded by the orchestra as well, but for myself I must report that I found his concert disappointing.

He conducted Elgar's Symphony No. 1 in A flat, a more outgoing work (and perhaps one more for audiences) than the Symphony No. 2, which was on one of William Steinberg's programs in October, and one that is neither as deep nor as rich psychologically as that later "passionate pilgrimage of a soul." Nobly elegiac, profoundly troubled, sinister, determined, it suggests a great range of experience, and musically it is more assuredly, even triumphantly, sustained than the 2nd. It opens with the grandest of all his "nobilmente" march melodies, its inward and still Adagio is a page Elgar never surpassed, and the whole work is a marvel of flair and fantasy in writing for orchestra.

The pacing of the performance was not always convincing: the opening, for example, seemed too slow, and certainly not different enough in character from the real slow movement later on; surely, too, it was a mistake for Davis to impose a broad ritard of his own on the carefully composed out deceleration with which Elgar modulates from the Scherzo into the Adagio. The performance, moreover, was altogether too uninflected, unbreathing and without space for things to happen in, with the countless passing accelerations or broadenings either barged through or coarsened. The sonority which should be so luminous and subtly variegated, was greyly homogenized and with much of the detail in woodwinds and harps not clearly audible behind the dense impasto of string tone.

Some of my unhappiness with the performance rests on conceptual disagreement, some of it has to do with a certain technical inadequacy, and much of it stems from my impression that it was one of those performances that just failed to catch fire. No performer is immune to having that happen occasionally, and it might easily all work better at one of the later playings of this program. I heard little, though, and was left unmoved.

Before intermission there was Mozart, and that did not quite go either. Davis began with the "Idomeneo" Overture, a handsome piece in Mozart's grand "opera seria" style, but one so specifically designed to lead into the opening scene of the opera that it is not a convincing concert piece.

Then came the D major Piano Concerto, K.537 ("Coronation"). In spite of some colorful and witty detail, the "Coronation" is as Mozart piano concertos go, a fairly perfunctory work, and one not helped by the inadequacy of the sources, particularly with respect to the piano part, which Mozart wrote out only rather incompletely. Ingrid Haebler's fluent and tasteful playing was the kind that could be made to work in one of Mazart's rich and detailed concertos, one in which most of the life is built into the music; the the "Coronation," however, is a piece that requires a fanciful and really active sort of performance, and Haebler, with all her musical good manners, was too neutral. Davis is a stylish Mozart conductor, and, again excepting some trouble with insufficiently clear woodwinds, he provided an elegant and solicitous orchestral framework for the Concerto and, before that, a strong performance of the Overture.

GLOBE
BOSTON, MASS.
(M) 237,067 (E) 194,700
(S) 566,577
FEB 14 1970

Colin Davis conducts Boston Symphony

By Louis Snyder

Colin Davis, one of the most favorite guest conductors of the Boston Symphony, to judge from musicians' and audience's reception of him, conducted the first of two programs with the orchestra on the weekend. As soloist, he introduced the Viennese pianist, Ingrid Haebler, to Symphony Hall in Mozart's "Coronation" Concerto, and led the orchestra in Mozart's "Idomeneo" Overture, and Sir Edward Elgar's First Symphony. This concert will be repeated tomorrow and Thursday evenings.

It was a musicianly program, even if the "Idomeneo" Overture, in its rather detached and bloodless status, is one of Mozart's least likely to stir the emotions, or reveal depths of perception in a conductor. Its performance was all right—a warmup for the Concerto in D (K. 537) which followed.

Unfamiliar first

Miss Haebler and Mr. Davis have collaborated effectively before in performances of Mozart concertos, and the result on Friday was happy proof of that fact for the first time here. She has the appropriately crystalline touch for this music, while Mr. Davis's sensitivity to balance between soloist and orchestra never permitted the scale to tip unduly in either direction. It was some of the best Mozart heard here in a long while, both as an ensemble effort and on the part of the very gifted soloist. Miss Haebler's affinity for this style and the function of the pianist as part of it was continually in evidence. And the attention that her delicately beautiful playing of the Larghetto commanded set some new kind of record for non-pindropping in Symphony Hall.

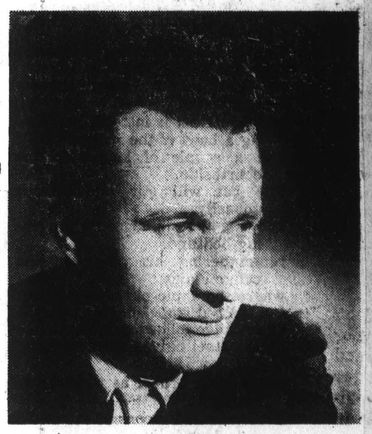
Any pins dropped during the performance of the Elgar Symphony in A flat would have gone unnoticed, since this is full blown sound that keeps musicians and listeners almost continuously busy, and at high pitch.

The Elgar First cannot be said to be generally familiar. Mr. Davis, in these concerts, brought it back into the BSO repertory for the first time since 1910, and programs elsewhere in the United States, at least, are not dotted through the years with repetitions.

Although it is, in a sense a period piece—it must have sounded really formidable in 1908 when it was first performed—its turbulence and drive, even at their considerable length, don't sound old fashioned in a naive way to modern ears. Though there is an impression of too much of everything, instrumental and emotional, bursting out of the work as written, musically it is all of solid quality and shining worth.

In comparison to the splendid refinements of the Second Symphony, played earlier this season by the orchestra under William Steinberg, the First does perhaps sound rather overheated. But thanks to Mr. Davis and the orchestra's all-out response to him, it is possible for audiences to make a further live assessment of a composer who to many is recognizable only as the personification of "Pomp and Circumstance." The First may never gain general acceptance, but on Friday it earned its right to be dusted off after 60 years on the shelf.

MONITOR
BOSTON, MASS.
(M) 210,850
FEB 16 1970



Conductor from London

Colin Davis, director of the BBC Symphony Orchestra in London, appeared with the Boston Symphony this past weekend. He will be seen again in next weekend's pair of Friday and Saturday concerts when Sir Michael Tippett's Second Symphony will receive its American premiere.

Elgar's First Symphony Tarnishes BSO Concert

By L. DAVID HARRIS, Music Critic

"All that glitters isn't gold."

The quote aptly applies to yesterday's Boston Symphony Orchestra concert. It had plenty of glitter, but even that was tarnished by a second-half Elgar symphony.

Things began well with Mozart's overture to his opera, "Idomeneo." Guest Conductor Colin Davis directed it with vigor, a certain amount of zest and a pleasing style.

Mozart's overtures are not as poetic as those of other composers (Weber, Beethoven, Wagner), but they do introduce with great skill and there always is something in a particular Mozart over- that unmistakably hints ofthe quali tieso retuf ture that unmistakably hints of the qualities of the opera.

Since Davis is rather an expert on "Indomeneo" (a new three-record album on Philips is a masterpiece under Davis direction), it seemed a pity the BSO's programming limited him to merely the overture in yesterday's concert. Given singers and time, Davis probably could have conducted more of "Idomeneo" and produced one of the most memorable concerts of the season.

Concert pianist Ingrid Haebler then performed Mozart's "Coronation" piano concerto in D. It was an excellent example of much glitter, but little gold — although no fault of Miss Haebler.

Compared to other Mozart works, the "Coronation" is somewhat superficial, full of courtly style, show and flash. However, it lacks contrasts and the restless, disturbing elements which make other Mozart works so exciting.

Miss Haebler gave it an impressive reading, particularly in terms of technique and pianistic accuracy. It was pleasant, too, to hear a more feminine approach to the music — she seemed more sensitive, more politely subdued than so many contemporary concert pianists.

Miss Haebler is a beautiful woman, but she lost some of the impact of her stage presence — and that of her music — by her mannerisms as she played. Swaying and facial expressions didn't help her performance. They seemed overdone for the courtly style of the music itself.

Colin Davis, Guest Conductor

Ingrid Haebler, Guest Soloist

Conductor Colin Davis is a musical artist and genius, but even he couldn't rescue Elgar's first symphony from its inherent pretentiousness.

The concert's second half was given over to the symphony and like Elgar's second symphony (played earlier this season) it is full of sound and fury and effects. And it got tiring — even during the first movement.

This is not to say the orchestra didn't play well, but it had to combat waves of Elgar all the way.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
FEB 14 1970

38.

The Patriot Ledger, Wed., Feb. 18, 1970 Page 42

The Sound of Music

Mozart With Style

By Peter M. Knapp

Music by Mozart and Elgar formed the Boston Symphony's program last night as Colin Davis, the 43-year-old English conductor of the BBC Symphony, returned to Boston as guest conductor.

The evening really belonged to Mozart and Ingrid Haebler, the blonde Viennese-born and Salzburg-trained pianist who performed Mozart's Piano Concerto in D, K. 537, the "Coronation" as only the Austrians seem to know how.

Subtle Pianist

Davis has done a lot of Mozart, and he has the right instincts, leading with balance, vigor and a rational approach. But Miss Haebler supplied the nuance, subtlety of phrasing, dynamics and tonal weight that made the orchestra sometimes sound ungainly by contrast. She plays with extraordinary articulation, high finger-action producing an effortless flow of notes in Mozart's intricate passagework like finely-matched strings of pearls. And her technique is as visually graceful as it is aurally.

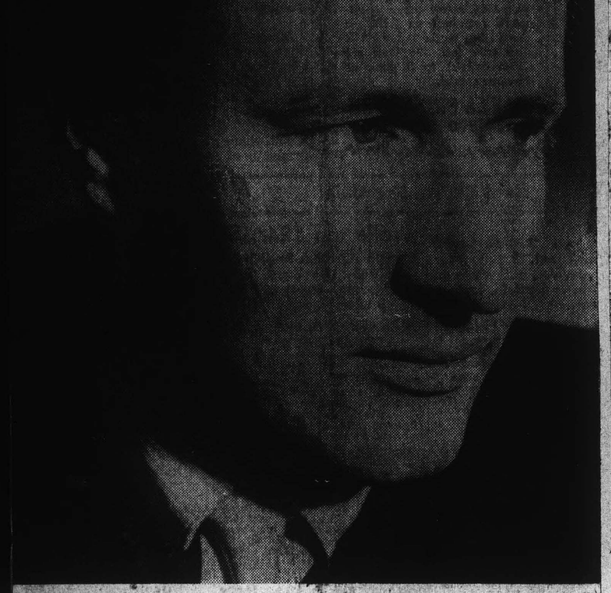
The "Coronation," so-called since Mozart played it at the crowning of Emperor Leopold II at Frankfurt-am-Main in 1790, is a late, richly-scored concerto ripe with melody and pianistically showy. Yet it is not mindless virtuosity called for here, nor the effete tinkling that sometimes is passed off for Mozart. And certainly not in Miss Haebler's scale of refinement.

She played at a generally soft dynamic level, yet with enormous control over its gradations and great beauty of tone and line in the larghetto. Her playing has warmth and a supple variety too seldom encountered in Mozart performances, and one hopes the BSO will ask her back soon.

Windy Symphony

For an opener, David led a Mozart overture, to "Idomeneo," K. 366, his youthful opera seria. Dark and dramatic accents propel this music, and Davis performed it energetically. The same can be said for Edward Elgar's Symphony No. 1 in A-flat, full of sound and fury well-managed by orchestra and conductor but interminable nevertheless. It is a symphony of Brucknerian length, perhaps in search of an exit.

The adagio is quite beautiful — Elgar could write good uplifting tunes — with its full-throated emotion. But much of the symphony seems too much windy rhetoric, and the pompous hymn that opens the work (and subsequently closes it, with rippling harps and percussive bursts) evokes visions of David Niven or Sir Lawrence Olivier bearing the royal orb and scepter in a grand throne-room procession.



COLIN DAVIS: conductor of the week

Additional review of Davis' first concert (Feb. 13) on page 39.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon February 20 1970 at 2 o'clock
Saturday evening February 21 1970 at 8.30

COLIN DAVIS *conductor*

STRAVINSKY Scherzo à la russe

first performance in Boston

TIPPETT Symphony no. 2

Allegro vigoroso
Adagio molto e tranquillo
Presto veloce
Allegro moderato

first performance in America

intermissjon

TCHAIKOVSKY Symphony no. 4 in F minor op. 36*

Andante sostenuto – moderato con anima
Andantino in modo di canzona
Scherzo: allegro (pizzicato ostinato)
Finale: allegro con fuoco

The Boston Globe Saturday, February 21, 1970

Davis leads Boston Symphony in Stravinsky, Tchaikovsky

By Michael Steinberg
Globe Staff

For his second program this season with the Boston Symphony, Colin Davis chose Stravinsky's "Scherzo a la russe" (apparently, and incredibly, its first Boston performance), Michael Tippett's Symphony No. 2 (its first performance in America), and the Symphony No. 4 by Tchaikovsky.

Tippett, who is 65, has only recently begun to have wide recognition in England; here, his music is still very little known. The Symphony No. 2, finished in 1957, may be full of echoes of Stravinsky — which was emphasized, I think unfortunately, by its being preceded by a piece of Stravinsky's — and of Copland, but there is something so individual about its sound that it emerges as a very personal piece, strong, and unfailingly absorbing.

The Symphony is in four movements in traditional sequence. The first is an Allegro vigoroso whose springboard is a series of pounding C's to which Tippett returns at various points in the work. The Adagio is the richest and most original movement, one that abounds in striking orchestral ideas, the series of instrumental recitatives (high trumpet, oboe, trombone), the accompaniments for harp and piano (fascinatingly different — more sensuous — from Stravinsky's writing for them in his Scherzo), the effective contrast of this precisely etched soloistic writing with the tutti sound of the middle section. There is a Scherzo whose metrical sophistications are most amusing, and, for a finale, a fantasia-like Allegro with a remarkable, genuinely long, melody that makes a gradual descent from high violins to the deepest bass.

Teppett's music is exceedingly dense in texture, and its surface is predominantly dark, with a finish that is characteristically matte and a bit Brahmsian in effect. The 2d Symphony is a difficult work to sort out in performance, but Davis and the orchestra produced a statement of it that was clear and powerful.

The "Scherzo a la russe" is a bon-bon first written in a version for the Paul Whiteman band in 1944. Most of its humor is Petrushkian carnivalesque, with wheezing harmonica effects, but I had forgotten about the surprise of the first of its two Trios, whose harp-and-piano canon with accompaniment for solo violins seems to look forward to the sound world of "Agon." The performance was trim and funny, just as it should have been.

The performance of the Tchaikovsky 4th was lucidly shaped, respectful, sometimes pleasingly graceful, not not fiery enough. There was some good playing, especially from strings and timpani, but the orchestra was not quite at its most attentive. The real question was: why did we need a performance of the Fourth at all? Three big Tchaikovsky pieces in one season is excessive (earlier, we had "Manfred" from William Steinberg and the "Pathetique" from Erich Leinsdorf). The other part of my objection is best expressed by way of some statistics: the Fourth was last played by the Boston Symphony as recently as 1965, and it has come up in twelve seasons in the last thirty; the delightful Third Symphony ("Polish") has not been played since 1903, the Suite No. 1 in D minor not since 1917, and the Suite No. 2 in C major, which includes some of Tchaikovsky's most original and attractive music, has never been done here at all.

MONITOR
BOSTON, MASS.
(M) 210,850
FEB 24 1970

Tippett in U.S. premiere

Davis 'remakes' Tchaikovsky

By Louis Snyder

'A stunning performance that really remade a work on which excesses and mumbo-jumbo have left their marks, awaiting only a shining knight like the BSO's welcome visitor to cleanse them away.'

Before it departed on its fourth tour week for engagements in the New York metropolitan area, the Boston Symphony played weekend concerts here again under the direction of Colin Davis, who will conclude his present stint with the orchestra after the out-of-town appearances.

Mr. Davis said good-bye for now with an interesting program—Stravinsky's Scherzo a la Russe, a short piece rescued from the maw of movieland; the American première of Sir Michael Tippett's Second Symphony; and what might be described as a restudied performance of Tchaikovsky's Symphony No. 4 in F minor.

The Stravinsky, a jaunty, jazzy little number "began as music for another war film, with a Russian setting," but like the composer's other Hollywood cinema ventures, never made it to the studio. (His "Rite of Spring" is used in "Fantasia" because the work was not protected by copyright in the United States).

The Scherzo was then converted into a commissioned piece for radio in 1944 for Paul Whiteman, and later reworked for orchestra. It is remindful of the "Petrushka" Russian dance and, in its brevity, on this occasion merely diverted the ontimers until the latecomers could be admitted and allowed to settle down for more serious fare. Fun, though.

Melodious race

This was, of course, the Tippett Symphony No. 2, first played in London in 1958, and just arriving here. Despite some rather showy instrumental flourishes that start it on its way, it impresses one as a rather spare work structurally (in contrast to memories of one hearing of the First Symphony, which was a confusion of textures). There is a pleasing interplay of lyric sound—toward the end of the first Allegro movement, flute and oboe seem to join cellos and strings in a melodious race to the finale. And the Adagio proceeds with a mesmerizing kind of lyricism, topped by a suave trombone passage, handsomely played by William Gibson.

In fact, there are many solo opportunities throughout the symphony to which, among others, Doriot Anthony Dwyer, Ann Hobson, Joseph Silverstein, Ralph Gomberg, and an invisible (to me) pianist gave their due. Scherzo and Finale emerge just as the composer says in his program notes they should, and the overall effect is one of agreeable if bland inventiveness. There are suggestions of a personality and an individuality here, but until Sir Michael's work (this and others) become more familiar in this country, he will remain an unequated musical quantity on the basis of this Second Symphony.

Event of the day

The real event of the afternoon on Friday was, of all things, the Tchaikovsky Fourth. From the first note it was apparent that Mr. Davis had scrubbed it down, removed the encrustations of time and tradition, and let it stand in its strong, sinewy altogether. It was a cool, crisp reading, more powerful than passionate, but then Tchaikovsky had built in the passion, and very little has to be added by anybody.

It was strongly accented, beautifully shaded, and deftly considerate of the optimum potentialities of each of the choirs of the orchestra. And the BSO returned them in full measure to Mr. Davis in a stunning performance that really remade a work on which excesses and mumbo-jumbo have left their marks, awaiting only a shining knight like the BSO's welcome visitor to cleanse them away.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 21 1970
New Engl

At the Symphony

Tippett 'Marvelously Expressive'

By HARRY NEVILLE
HT Music Critic

The term "British composer" has come to acquire a slightly pejorative flavor for many people, largely because of a certain blandness of temperament in the work of some of the more popular representatives of 20th century British music.

This generalization is unfair of course and has taken hold partly because we don't hear very much contemporary British music in this country. It was a real service then on the part of conductor Colin Davis to include the Symphony No. 2 of his fellow countryman Michael Tippett in the second program of his guest-conducting stint with the Boston Symphony yesterday afternoon.

TIPPETT DOES, to be sure, evince traits that might vaguely be thought of as British. His mode of expression, for example, is anything but bombastic and there is a powerful control behind even his most rhetorical statements. Yet his music is direct, marvelously expressive and presented in terms that can be understood by any alert listener.

In its large formal aspects the Second Symphony is pretty much a conventional work. The opening movement is a sonata-allegro construction, which is followed by a song-like slow movement and a rhythmically exhilarating scherzo. The finale, described by the composer as a fantasia in four sections, is really the only departure from traditional symphonic form.

Within this framework, however, Tippett manages to convey a musical experience that is seldom less than compelling and at times absorbing and moving to a degree not often encountered in contemporary music. The slow movement, with its elegiac mood, was an especially effective and deeply felt lyric outpouring, and the brilliant scherzo showed that it is still possible to say something original with a rather conventional metrical scheme.

ACCORDING TO Tippett the germinal idea of the Symphony—the pounding bass C's of the opening—came to him while listening to a work of Vivaldi. I would add that it's also possible to hear an echo of Stravinsky in the propulsive motor rhythms of the first movement, although this thought may have been suggested by the latter composer's charming and charmingly played "Scherzo a la Russe," which opened the program.

Tchaikovsky's Fourth Symphony is one of those works we're likely to imagine having heard a great many more times than is actually the case. This writer last heard the Fourth several years ago, but it still seems a work that should be brought out infrequently and then only by conductors who have something vital to say about it.

Colin Davis is such a conductor and the performance he led made this listener at least experience the work afresh. With the exception of some unlovely woodwind playing and a plodding, graceless scherzo, the performance was first-rate. Davis built up to the climactic moments with superb control and a commanding view of the overall architecture. The result was an exciting musical event and not the orgiastic frenzy that is usually served up.

38.

The Patriot Ledger, Wed., Feb. 18, 1970 Page 42

The Sound of Music

Mozart With Style

By Peter M. Knapp

Music by Mozart and Elgar formed the Boston Symphony's program last night as Colin Davis, the 43-year-old English conductor of the BBC Symphony, returned to Boston as guest conductor.

The evening really belonged to Mozart and Ingrid Haebler, the blonde Viennese-born and Salzburg-trained pianist who performed Mozart's Piano Concerto in D, K. 537, the "Coronation" as only the Austrians seem to know how.

Subtle Pianist

Davis has done a lot of Mozart, and he has the right instincts, leading with balance, vigor and a rational approach. But Miss Haebler supplied the nuance, subtlety of phrasing, dynamics and tonal weight that made the orchestra sometimes sound ungainly by contrast. She plays with extraordinary articulation, high finger-action producing an effortless flow of notes in Mozart's intricate passagework like finely-matched strings of pearls. And her technique is as visually graceful as it is aurally.

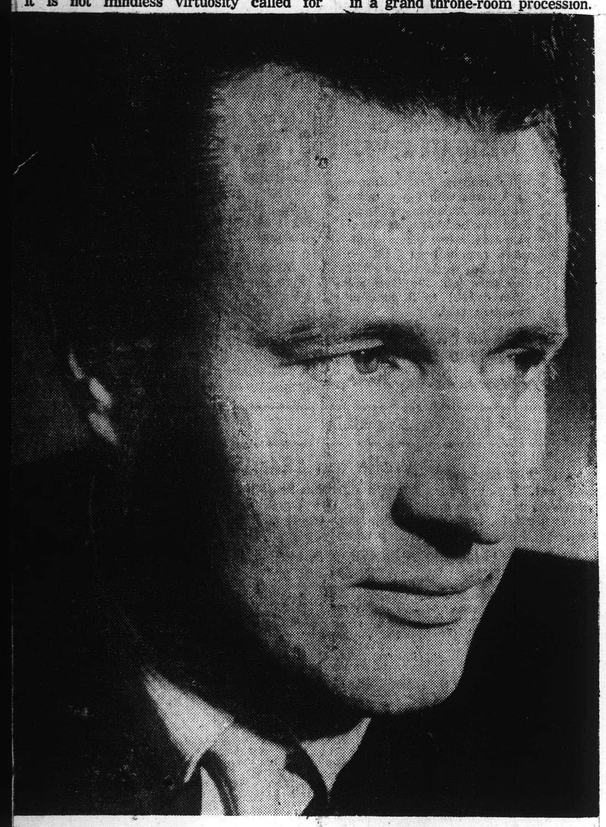
The "Coronation," so-called since Mozart played it at the crowning of Emperor Leopold II at Frankfurt-am-Main in 1790, is a late, richly-scored concerto ripe with melody and pianistically showy. Yet it is not mindless virtuosity called for here, nor the effete tinkling that sometimes is passed off for Mozart. And certainly not in Miss Haebler's scale of refinement.

She played at a generally soft dynamic level, yet with enormous control over its gradations and great beauty of tone and line in the larghetto. Her playing has warmth and a supple variety too seldom encountered in Mozart performances, and one hopes the BSO will ask her back soon.

Windy Symphony

For an opener, David led a Mozart overture, to "Idomeneo," K. 366, his youthful opera seria. Dark and dramatic accents propel this music, and Davis performed it energetically. The same can be said for Edward Elgar's Symphony No. 1 in A-flat, full of sound and fury well-managed by orchestra and conductor but interminable nevertheless. It is a symphony of Brucknerian length, perhaps in search of an exit.

The adagio is quite beautiful — Elgar could write good uplifting tunes — with its full-throated emotion. But much of the symphony seems too much windy rhetoric, and the pompous hymn that opens the work (and subsequently closes it, with rippling harps and percussive bursts) evokes visions of David Niven or Sir Lawrence Olivier bearing the royal orb and scepter in a grand throne-room procession.



COLIN DAVIS: conductor of the week

Additional review of Davis' first concert (Feb. 13) on page 39.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon February 20 1970 at 2 o'clock
Saturday evening February 21 1970 at 8.30

COLIN DAVIS *conductor*

STRAVINSKY Scherzo à la russe

first performance in Boston

TIPPETT Symphony no. 2

Allegro vigoroso
Adagio molto e tranquillo
Presto veloce
Allegro moderato

first performance in America

intermissjon

TCHAIKOVSKY Symphony no. 4 in F minor op. 36*

Andante sostenuto – moderato con anima
Andantino in modo di canzona
Scherzo: allegro (pizzicato ostinato)
Finale: allegro con fuoco

The Boston Globe Saturday, February 21, 1970

Davis leads Boston Symphony in Stravinsky, Tchaikovsky

By Michael Steinberg
Globe Staff

For his second program this season with the Boston Symphony, Colin Davis chose Stravinsky's "Scherzo a la russe" (apparently, and incredibly, its first Boston performance), Michael Tippett's Symphony No. 2 (its first performance in America), and the Symphony No. 4 by Tchaikovsky.

Tippett, who is 65, has only recently begun to have wide recognition in England; here, his music is still very little known. The Symphony No. 2, finished in 1957, may be full of echoes of Stravinsky — which was emphasized, I think unfortunately, by its being preceded by a piece of Stravinsky's — and of Copland, but there is something so individual about its sound that it emerges as a very personal piece, strong, and unfailingly absorbing.

The Symphony is in four movements in traditional sequence. The first is an Allegro vigoroso whose springboard is a series of pounding C's to which Tippett returns at various points in the work. The Adagio is the richest and most original movement, one that abounds in striking orchestral ideas, the series of instrumental recitatives (high trumpet, oboe, trombone), the accompaniments for harp and piano (fascinatingly different — more sensuous — from Stravinsky's writing for them in his Scherzo), the effective contrast of this precisely etched soloistic writing with the tutti sound of the middle section. There is a Scherzo whose metrical sophistications are most amusing, and, for a finale, a fantasia-like Allegro with a remarkable, genuinely long, melody that makes a gradual descent from high violins to the deepest bass.

Teppett's music is exceedingly dense in texture, and its surface is predominantly dark, with a finish that is characteristically matte and a bit Brahmsian in effect. The 2d Symphony is a difficult work to sort out in performance, but Davis and the orchestra produced a statement of it that was clear and powerful.

The "Scherzo a la russe" is a bon-bon first written in a version for the Paul Whiteman band in 1944. Most of its humor is Petrushkian carnivalesque, with wheezing harmonica effects, but I had forgotten about the surprise of the first of its two Trios, whose harp-and-piano canon with accompaniment for solo violins seems to look forward to the sound world of "Agon." The performance was trim and funny, just as it should have been.

The performance of the Tchaikovsky 4th was lucidly shaped, respectful, sometimes pleasingly graceful, not not fiery enough. There was some good playing, especially from strings and timpani, but the orchestra was not quite at its most attentive. The real question was: why did we need a performance of the Fourth at all? Three big Tchaikovsky pieces in one season is excessive (earlier, we had "Manfred" from William Steinberg and the "Pathetique" from Erich Leinsdorf). The other part of my objection is best expressed by way of some statistics: the Fourth was last played by the Boston Symphony as recently as 1965, and it has come up in twelve seasons in the last thirty; the delightful Third Symphony ("Polish") has not been played since 1903, the Suite No. 1 in D minor not since 1917, and the Suite No. 2 in C major, which includes some of Tchaikovsky's most original and attractive music, has never been done here at all.

MONITOR
BOSTON, MASS.
(M) 210,850

FEB 24 1970

Tippett in U.S. premiere

Davis 'remakes' Tchaikovsky

By Louis Snyder

'A stunning performance that really remade a work on which excesses and mumbo-jumbo have left their marks, awaiting only a shining knight like the BSO's welcome visitor to cleanse them away.'

Before it departed on its fourth tour week for engagements in the New York metropolitan area, the Boston Symphony played weekend concerts here again under the direction of Colin Davis, who will conclude his present stint with the orchestra after the out-of-town appearances.

Mr. Davis said good-bye for now with an interesting program—Stravinsky's Scherzo à la Russe, a short piece rescued from the maw of movieland; the American premiere of Sir Michael Tippett's Second Symphony; and what might be described as a restudied performance of Tchaikovsky's Symphony No. 4 in F minor.

The Stravinsky, a jaunty, jazzy little number "began as music for another war film, with a Russian setting," but like the composer's other Hollywood cinema ventures, never made it to the studio. (His "Rite of Spring" is used in "Fantasia" because the work was not protected by copyright in the United States).

The Scherzo was then converted into a commissioned piece for radio in 1944 for Paul Whiteman, and later reworked for orchestra. It is remindful of the "Petrushka" Russian dance and, in its brevity, on this occasion merely diverted the on-timers until the latecomers could be admitted and allowed to settle down for more serious fare. Fun, though.

Melodious race

This was, of course, the Tippett Symphony No. 2, first played in London in 1958, and just arriving here. Despite some rather showy instrumental flourishes that start it on its way, it impresses one as a rather spare work structurally (in contrast to memories of one hearing of the First Symphony, which was a confusion of textures). There is a pleasing interplay of lyric sound—toward the end of the first Allegro movement, flute and oboe seem to join cellos and strings in a melodious race to the finale. And the Adagio proceeds with a mesmerizing kind of lyricism, topped by a suave trombone passage, handsomely played by William Gibson.

In fact, there are many solo opportunities throughout the symphony to which, among others, Doriot Anthony Dwyer, Ann Hobson, Joseph Silverstein, Ralph Gomberg, and an invisible (to me) pianist gave their due. Scherzo and Finale emerge just as the composer says in his program notes they should, and the overall effect is one of agreeable if bland inventiveness. There are suggestions of a personality and an individuality here, but until Sir Michael's work (this and others) become more familiar in this country, he will remain an unequated musical quantity on the basis of this Second Symphony.

Event of the day

The real event of the afternoon on Friday was, of all things, the Tchaikovsky Fourth. From the first note it was apparent that Mr. Davis had scrubbed it down, removed the encrustations of time and tradition, and let it stand in its strong, sinewy altogether. It was a cool, crisp reading, more powerful than passionate, but then Tchaikovsky had built in the passion, and very little has to be added by anybody.

It was strongly accented, beautifully shaded, and deftly considerate of the optimum potentialities of each of the choirs of the orchestra. And the BSO returned them in full measure to Mr. Davis in a stunning performance that really remade a work on which excesses and mumbo-jumbo have left their marks, awaiting only a shining knight like the BSO's welcome visitor to cleanse them away.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

21 1970 Ne Engl

At the Symphony

Tippett 'Marvelously Expressive'

By HARRY NEVILLE
HT Music Critic

The term "British composer" has come to acquire a slightly pejorative flavor for many people, largely because of a certain blandness of temperament in the work of some of the more popular representatives of 20th century British music.

This generalization is unfair of course and has taken hold partly because we don't hear very much contemporary British music in this country. It was a real service then on the part of conductor Colin Davis to include the Symphony No. 2 of his fellow countryman Michael Tippett in the second program of his guest-conducting stint with the Boston Symphony yesterday afternoon.

TIPPETT DOES, to be sure, evince traits that might vaguely be thought of as British. His mode of expression, for example, is anything but bombastic and there is a powerful control behind even his most rhetorical statements. Yet his music is direct, marvelously expressive and presented in terms that can be understood by any alert listener.

In its large formal aspects the Second Symphony is pretty much a conventional work. The opening movement is a sonata-allegro construction, which is followed by a song-like slow movement and a rhythmically exhilarating scherzo. The finale, described by the composer as a fantasia in four sections, is really the only departure from traditional symphonic form.

Within this framework, however, Tippett manages to convey a musical experience that is seldom less than compelling and at times absorbing and moving to a degree not often encountered in contemporary music. The slow movement, with its elegiac mood, was an especially effective and deeply felt lyric outpouring, and the brilliant scherzo showed that it is still possible to say something original with a rather conventional metrical scheme.

ACCORDING TO Tippett the germinal idea of the Symphony—the pounding bass C's of the opening—came to him while listening to a work of Vivaldi. I would add that it's also possible to hear an echo of Stravinsky in the propulsive motor rhythms of the first movement, although this thought may have been suggested by the latter composer's charming and charmingly played "Scherzo a la Russe," which opened the program.

Tchaikovsky's Fourth Symphony is one of those works we're likely to imagine having heard a great many more times than is actually the case. This writer last heard the Fourth several years ago, but it still seems a work that should be brought out infrequently and then only by conductors who have something vital to say about it.

Colin Davis is such a conductor and the performance he led made this listener at least experience the work afresh. With the exception of some unlovely woodwind playing and a plodding, graceless scherzo, the performance was first-rate. Davis built up to the climactic moments with superb control and a commanding view of the overall architecture. The result was an exciting musical event and not the orgiastic frenzy that is usually served up.

Boston After Dark

39.

Davis conducts Tippett . . . and tries his hand at Elgar

by Ralph Locke

For his second week of concerts with the Boston Symphony Orchestra, Colin Davis chose another mixed bag of familiar and unfamiliar works, again including a major English work (the Second Symphony of Sir Michael Tippett). Tchaikovsky's familiar *Fourth Symphony* filled the second half of the program, intended, one imagines, as a bribe to get unadventurous listeners to sit through the first half.

Unfortunately, there was little real adventure in the first half. Davis opened the program with the Boston premeire of *Scherzo a la Russe*, another of Stravinsky's attmepts to flog the dead horse of Russian nationalism. Really, you'd think he would tire of making fun of something that wasn't funny in the first place. *Petrushka* (1911), *Mavra* (1922), and *The Fairy's Kiss* (1928) were all, in whole or in part, imitations of the musical styles of the Russian Five and Tchaikovsky, and here is the master doing it again in 1943. Unfortunately, the *Scherzo* is a colder, less affectionate parody than the earlier works. Fortunately it is short.

The Second Symphony of Tippett also offered few surprises. Written in 1957, it is mostly just another work by a conservative composer riding on the coattails of Stravinsky. Admittedly, unlike many of the great Igor's American followers, he has ignored the sophisticated posturings in Stravinsky's music and absorbed the more essential elements. His use of polytonality and rhythm, notably in the *Scherzo*,, shows that he has mastered the composing techniques developed by Stravinsky through the years. These techniques stem originally from Stravinsky's early works, such as *The Rite of Spring* or *Les Noces*.

Tippett, however, seems to have learned them from the later works (such as the Symphonies) in which Stravinsky had refined

away much of the original driving energy. Tippett has refined even more, and what remains has the intensity of a washed-out watercolor. The "five gestures of farewell" at the end, for example, lack the horrifying tension which Stravinsky creates in his coda (for pianos and chimes) to *Les Noces*.

An interesting feature of Sir Michael's Second Symphony is that it comes with program notes by the composer. He explains to us how he figures out the form of a work "in as great detail as I can" before starting to think about the themes he will use. It's not often that a modern composer of music quite so badly. Also, Tippett calls the scherzo "a kind of tour de force." Maybe he thinks so.

After intermission, Maestro Davis rewarded us for our patience with Tchaikovsky's Fourth Symphony. It was invigorating to hear a work by a composer whose originality does not consist of the way in which he copies someone else. It is also ironic that this aged warhorse of a piece sounds more energetic and youthful that either the 30-year-old Stravinsky Scherzo or Tippett's recent Symphony. But so it goes in the 20th century.

Davis's performance of the Tchaikovsky was brilliant, in its way. His concern for orchestral color was magnificent, with the rich string sound a special delight. If I was less than totally satisfied with his interpretation, it may be that I am a spoiled child of the microgroove generation. After growing up on Tchaikovsky recordings by Stokowski, Koussevitzky, the Soviet conductor Yevgeny Mravinsky, and the Czech Vaclav Talich, I find Davis too stiff in his slowish tempos, too unwilling to speed up a little for an exciting phrase. I know that "no-nonsense" performances of Tchaikovsky are in style now, but that doesn't mean I have to like them. I await the day when musicians will again be able to play Tchaikovsky with passion and without embarassment and when critics will not have to apologize for liking it that way.

While I'm sticking pins in voodoo dolls, let me get back at a few of the orchestra's wind players for their inattentive playing (at least on Friday afternoon) in the Tchaikovsky. Really, the first movement was bad enough with the usual out-of-tune solo clarinet playing from Mr. Cioffi. But missing an important cue, as three wind players did, in the last movement, is New York Philharmonic stuff. Mr. Gomberg's oboe solo in the second movement, on the other hand, was sheer perfection: quiet, simple, and graceful, just as Tchaikovsky asks it to be.

If I have not gone into greater detail on the qualities of Colin Davis' direction in these concerts, it is partly because he is so successful at drawing attention to the music instead of to himself. What more can one ask, except that Boston audiences be, given the opportunity to hear this talented conductor more often.

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by Lawrence P. Katzenstein

The two symphonies of Edward Elgar are not often heard, and on Friday afternoon, February 13, guest conductor Colin Davis and the Boston Symphony reminded us why.

Davis chose the first—and weaker—of the two for his excursion into Elgarland. At least for this listener each of Elgar's large-scale works is a kind of variation on an enigma. The enigma is simply that here was a man with a first-rate musical intelligence, a wonderful ear for orchestration and color, and a gifted melodic sense. But these symphonies! Moments of real insight and beauty surrounded by three times as much bombast, poor taste, banality, even vulgarity. J.W. Turner's description, "Salvation Army music," is perhaps unfair, but understandable.

It's a shame, really, for there are some marvelous effects in the first symphony, like the fine thematic material and subtle scoring of the middle section of the ABA second movement. But the work is over-composed—too complex. One has the feeling, for example, that Elgar was too concerned with satisfying the academicians by forging the allegro molto second movement and the adagio third from the same theme. At any rate, it is an interesting question why England, so prolific in production of great authors and playwrights, has given music only two undeniably great composers —Purcell and Britten.

The BSO sound under Davis was on the lean side, a little like the super-streamlined sound of Szell's Cleveland Orchestra. It wasn't the most spirited performance one could imagine, but Davis' stylish and rather polite rendering of the symphony revealed all of the piece's strengths without dwelling on its weaknesses. Ensemble and intonation were very good—the latter has sometimes been a problem at the BSO this year.

The rest of the program was Mozart, the *Idomeneo* overture, and the D major piano concerto, No. 26, the latter played by Ingrid Haebler who to my ears is one of the most gifted Mozart players around. The "Coronation" concerto is pure style galant, real virtuoso stuff which explains its popularity and surprisingly weak for mature Mozart.

All Mozart is a joy, though, and Miss Haebler played the concerto superbly, with fluid technique and unflagging musicality. Only her touch failed her, as her forte tone is very harsh. (This may have been the result of unfamiliarity with the instrument). Mr. Davis is a Mozartean of great accomplishment and carried off his part with the finesse we have come to expect.

In a Word: 'Marvelous'

An Honor to Listen To 1st BSO Concert

By L. DAVID HARRIS
Music Critic

"Marvelous" is the word for yesterday's Boston Symphony Orchestra concert. The Stravinsky was invigorating; Tippett's music, artistic. Tchaikovsky was absolutely spine tingling.

Much of the credit must go to Guest Conductor Colin Davis. He engineered it all and seemed in excellent form —better than his first season's appearance here last week.

For contemporary music buffs, Sir Michael Tippett's second symphony was the strong point of the program—and a highlight of the season.

The excitement began with the first pounding Cs in cellos and basses and continued on—made even brighter by excellent solo work by trumpet, trombone, tympani, woodwinds. The music was superbly balanced and its intricate, difficult passages were handled masterfully by section after section of musicians.

The concert marked the symphony's first performance in America. It is complex, penetrating music—quite demanding. There are hints of Hindemith and Stravinsky's motor rhythms. Listen closely and Vivaldi is there too. Its slow movement is quite beautiful, also.

Tchaikovsky's fourth symphony was a tour de force—a triumph of musical moods. It ranged from opening despair through joy; a melancholy second movement; an enchanting pizzicato third movement (throughout the movement, not a string is touched by a bow), and the exultant, tumultuous fourth movement.

Repeating an earlier comment: There were moments when this symphony was virtually spine tingling.

But Davis always was in control. A listener might have wished for even more passion from the symphony, but Davis regulated it through and through with crispness. Emotions were rampant in the music-like tidal waves. But no one got washed away.

Stravinsky's Scherzo a la russe" began the concert—and with a happy, good feeling. The music was a foretaste of the rich, balanced sounds which were to come throughout the program.

Indeed, the concert was enough to make a writer proud to be a reviewer. It's simply an honor to write about such music—and the musicians who brought it so wonderfully to life.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

FEB 21 1970

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 26 1970

Colin Davis Conducts BSO In Three Theatrical Works

By HAROLD C. SPROUL

Colin Davis, English conductor of both opera and symphony (like all great conductors of the past), therefore brings into the concert hall an informed intuition of human attitudes and feelings without which the "abstractions" of symphonic music would be merely physical excitement and its forms of arbitrary.

Stravinsky's "Scherzo a larusse" began as an abortive attempt to crash Hollywood (they only wanted his name) was then adopted to Paul Whiteman and finally was reorganized for full orchestra. This first in Boston made a novelty curtain-raiser. It is a blatant bit of carnival vulgarity—a reminder of the earlier Petrushka, or the music commissioned by the Greatest Show on Earth. Mr. Davis took it in the proper raw, pounding spirit to reluctant applause.

Sir Michael Tippett's "Symphony No. 2" was intended as an abstract drama of inner experience. His avowed method approach to composition is from the general to the specific—from large design to particular sound. This at least avoids a current practice of stacking up sensory images like a series of goodies. A heavy bass reiteration of C begins and ends the work. He seems to like thick textures, even in the Presto of driving off-rhythm. In the first movement (vigoroso) all the instruments are terribly busy but seldom engage in a total effect—the vigor seems acoustically dispersed—until a sort of fugal ending with some solidity. Obviously one hearing is not enough for a reputable and intelligent composer.

The Tchaikovsky Fourth was of course, a return to the familiar but presented with such musicality and regard for the real distinction of the work, that it recovered a rare, convincing freshness. In my own concert experience this great work of the late 19th century has usually been taken for a ride, with the exception of Toscanini's attention to its imaginative and skillful fineness. Colin Davis withheld none of the psychological drama. The opposition of fatality and dream (Tschaikovsky's hint) was there in the first movement but properly moderato so that the moments of quiet loveliness had as much chance as the overpowering force. The dramatic reason of hundred-year-old sonata-form as effective here as in Mozart (one of Tschaikovsky's gods). The Andantino was really ino and song-like (in modo di canzona) gracefully phrased, so that the nostalgia did not slobber. The Scherzo was kept allegro (not a showy presto) so that the pizzicatto arabesque of light intoxication danced without panting and the pianissimo fade-out (an extraordinary achievement for a big orchestra) left a smile. The Finale was, properly, a plunge into objective joy with a hair-raising climax of abandon. Throughout, the Boston tone was a its best, the more so because always at the service of musical (human) ideas deftly controlled by Colin Davis.

Thomas to conduct Boston Symphony in March for ailing Steinberg

The Boston Symphony's concerts here in March will be led by the orchestra's 25-year-old assistant conductor, Michael Tilson Thomas. He takes over the dates from music director William Steinberg who, following medical tests, is resting at his home in Pittsburgh. Steinberg may return to the Boston Symphony in April.

Thomas's first new program will be performed Mar. 5 in Providence and in Symphony Hall Mar. 6-7. It will consist of Beethoven" "Egmont" Overture, the Sibelius Sympnony No. 4, Schoenberg's Five Pieces for Orchestra, Op. 16, and Dawn and Rhine Journey from Wagner's "Die Gotterdammerung."

The Wagner excerpts will also be heard here Mar. 3. That program will also include the Starer Double Concerto, with B.S.O. concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists, and the Brahms Symphony No. 2. This concert commemorates the 30th anniversary of the death of Dr. Karl Muck, who was music director of the Boston Symphony, 1906-1908 and 1912-1918.

Thomas's B.S.O. debut was on Oct. 10. Less than two weeks later in New York, he took over from an ailing Steinberg at the intermission of a Philharmonic Hall concert, and conducted the rest of the tour. Thomas is also pianist with the Boston Symphony Chamber Players.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

FEB 20 1970 New Engl

Program Changes

The programs for the Boston Symphony Orchestra's concerts March 3 and March 5, 6, and 7 have been revised due to a change in conductors.

Michael Tilson Thomas, the orchestra's assistant conductor, will replace William Steinberg, musical director, who is at home in Pittsburgh following medical tests.

Mr. Thomas' first new program in the Friday-Saturday series will be performed March 5 in Providence and March 6 and 7 at Symphony Hall in Boston. The works will be Beethoven's "Egmont" Overture, Sibelius' Symphony No. 4, Shoenberg's Five Pieces for Orchestra, Op. 16, and "Dawn" and the "Rhine Journey" from Wagner's "Die Gotterdammerung."

The March 3 concert in the Tuesday series will comprise the Wagner excerpts, Starer's Double Concerto with concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists, and Brahms' Symphony No. 2.

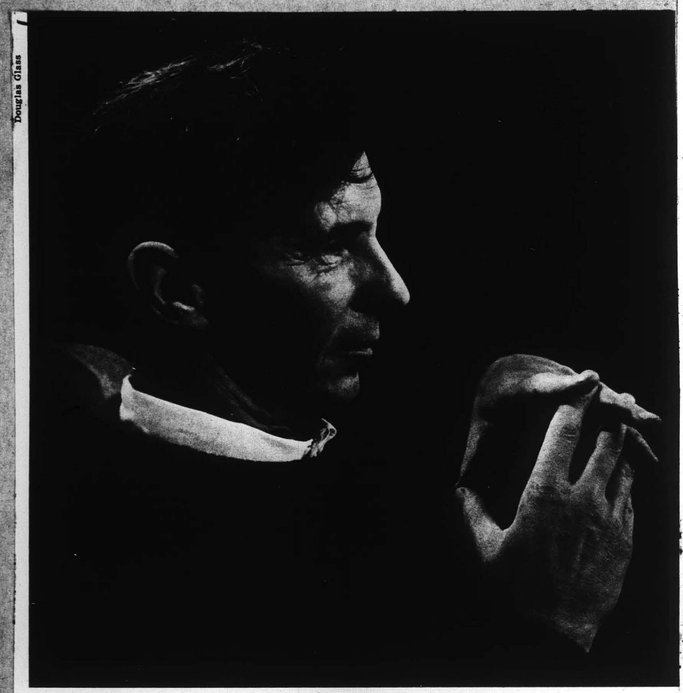
An orchestra spokesman confirmed that alternate plans are being made against the possibility that Mr. Steinberg may not be able to return in April to conduct the scheduled Beethoven festival, but said there was nothing to announce at this time.

The metropolitan Opera Association announced that Roberta Peters, instead of Anna Moffo, will sing the title role in "Lucia di Lammermoor" at the April 23 performance during the Met's Boston engagement at Hynes Civic Auditorium in the Prudential Center.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

FEB 24 1970

40.



Douglas Glass

Tippett

BMI
NEW YORK, N. Y.
MONTHLY 16.000

MAY 1970

◆ The American premiere of **Michael Tippett's** "Symphony No. 2" was a highlight of the Boston Symphony Orchestra concert, February 20, in Symphony Hall, Boston. Colin Davis conducted. The work was premiered in New York, February 25, at Philharmonic Hall.

Reviewing for *Women's Wear Daily*, Leighton Kerner found the work had "a rich quality of rhythmic invention and general listenability throughout." He cited, in particular, "a songful and quiet memorable slow movement."

Michael Steinberg (*The Boston Globe*) said: ". . . there is something so individual about its sound that it emerges as a very personal piece, strong, and unfailingly absorbing.

"The 'Symphony' is in four movements in traditional sequence. The first is an Allegro vigoroso whose springboard is a series of pounding C's to which Tippett returns at various points in the work. The Adagio is the richest and most original movement, one that abounds in striking orchestral ideas, the series of instrumental recitatives (high trumpet, oboe, trombone), the accompaniments for harp and piano (fascinatingly different—more sensuous—from Stravinsky's writing for them in his Scherzo), the effective contrast of this precisely etched solo-istic writing with the tutti sound of the middle section. There is a Scherzo whose metrical sophistications are most amusing, and, for a finale, a fantasia-like Allegro with a remarkable, genuinely long, melody that makes a gradual descent from high violins to the deepest bass."

The Tippett work, completed in 1957, is published in the United States by Schott/Belwin-Mills Publishing Corp.

Patrons May Find Op. 16 Unsettling

Schoenberg for BSO

By HARRY NEVILLE
HT Music Critic

Arnold Schoenberg's Five Pieces for Orchestra, Op. 16, constitute what program annotators are fond of calling a "milestone" in musical history. Written in 1909, they are among the first compositions clearly to abandon tonality, or the feeling of a harmonic key center, that had for two centuries been a bulwark of Western musical thought.

Thus, in spite of their being over 60 years old, the Five Pieces represent for many listeners that special area of listening difficulty summed up by the term "modern music," by which is generally meant 20th century music one happens not to like.

TO BE PLAYED today and at the following three B.S.O. concerts, Op. 16 is likely to prove a mildly unsettling experience for many Symphony patrons — a little like an unpleasant medicine one has to take with an otherwise enjoyable meal. To someone who finds the music extraordinarily attractive, such a reaction is bound to seem a matter that can be straightened out with a bit of coaxing, and such was the original intent of this article.

What intervened was the realization that exposure to the music is the only truly effective help to its enjoyment, and that words, at best, can only try to create a receptive attitude.

FOR THOSE who approach Op. 16 with visions of a work elaborately constructed from tone rows and mathematical formulae it might be useful to know that Schoenberg hadn't yet begun to compose with his famous twelve-tone method at this point. And for the small comfort it provides, this writer can vouch that his own pleasure in the Five Pieces was immediate, instinctive and based on no intellectual considerations whatever.

Schoenberg himself was dubious of the value of words in relation to this specific work. About a request for titles from the publisher, he said: ". . . the music already expresses the ideas that are important — so why use words? If words were necessary you would use them in the first place, whereas in art you can express more than in words."

BUT HE WENT AHEAD and supplied titles anyway, with a stipulation that there should be a note saying they were added as a necessity of publication and not to provide "poetic" atmosphere. He needn't have worried for only the first two titles, "Premonitions" and "The Past," supply much in the way of poetry.

"Peripetia," No. 4, is a Greek term denoting the "turning point" in classical tragedy, and the music can be taken as representing cataclysmic upheaval. No. 5, "The Obbligato Recitative," doesn't yield at all to poetic interpretation.

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HERALD TRAVELER
BOSTON, MASS.
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MAR 6 1970 Ne

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 6 1970 at 2 o'clock
Saturday evening March 7 1970 at 8.30
Tuesday evening March 10 1970 at 8.30
Thursday evening March 12 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

BEETHOVEN	Overture to Goethe's 'Egmont'	op. 84
SIBELIUS	Symphony no. 4 in A minor	op. 63
	Tempo molto moderato quasi adagio	
	Allegro molto vivace	
	Il tempo largo	
	Allegro	
intermission		
SCHOENBERG	Five pieces for orchestra	op. 16
	Vorgefühle (Premonitions)	
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WAGNER	'Dawn' and 'Siegfried's Rhine journey'* from 'Die Götterdämmerung'	

The concert on Tuesday is televised by WGBH-TV

EIGHTY-NINTH SEASON 1969-1970

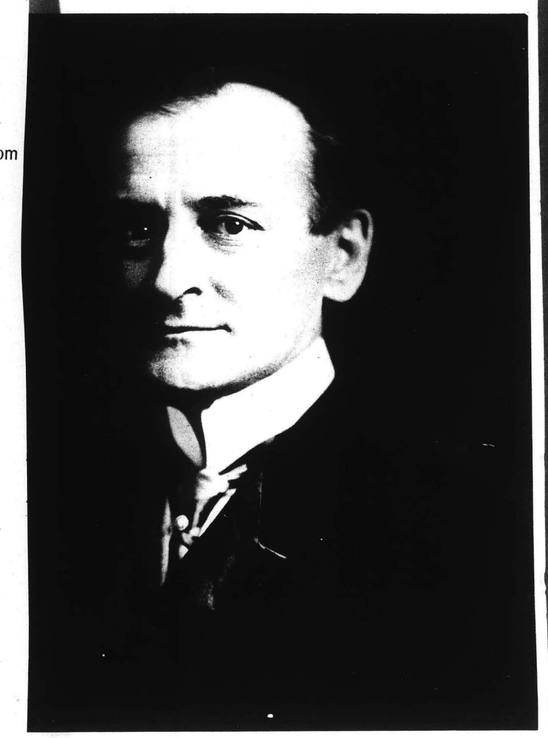
Tuesday evening March 3 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

CONCERT IN MEMORY OF KARL MUCK

WAGNER	'Dawn' and 'Siegfried's Rhine journey'* from 'Die Götterdämmerung'	
Robert STARER	Concerto for violin, cello and orchestra	
	Moderato	
	Presto	
	Andante	
	Maestoso – allegro	
	JOSEPH SILVERSTEIN *violin*	
	JULES ESKIN *cello*	
intermission		
BRAHMS	Symphony no. 2 in D	op. 73*
	Allegro non troppo	
	Adagio non troppo	
	Allegretto grazioso, quasi andantino	
	Allegro con spirito	

KARL MUCK
October 22 1859 — March 3 1940



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(S) 566,377

MAR 8 1970 New England

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40.

Douglas Glass

Tippett

BMI
NEW YORK, N. Y.
MONTHLY 16,000

MAY 1970

◆ The American premiere of **Michael Tippett**'s "Symphony No. 2" was a highlight of the Boston Symphony Orchestra concert, February 20, in Symphony Hall, Boston. Colin Davis' conducted. The work was premiered in New York, February 25, at Philharmonic Hall.

Reviewing for *Women's Wear Daily*, Leighton Kerner found the work had "a rich quality of rhythmic invention and general listenability throughout." He cited, in particular, "a songful and quiet memorable slow movement."

Michael Steinberg (*The Boston Globe*) said: ". . . there is something so individual about its sound that it emerges as a very personal piece, strong, and unfailingly absorbing.

"The 'Symphony' is in four movements in traditional sequence. The first is an Allegro vigoroso whose springboard is a series of pounding C's to which Tippett returns at various points in the work. The Adagio is the richest and most original movement, one that abounds in striking orchestral ideas, the series of instrumental recitatives (high trumpet, oboe, trombone), the accompaniments for harp and piano (fascinatingly different—more sensuous—from Stravinsky's writing for them in his Scherzo), the effective contrast of this precisely etched solo-istic writing with the tutti sound of the middle section. There is a Scherzo whose metrical sophistications are most amusing, and, for a finale, a fantasia-like Allegro with a remarkable, genuinely long, melody that makes a gradual descent from high violins to the deepest bass."

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- Andante
- Maestoso – allegro

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intermission

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Patrons May Find Op. 16 Unsettling

Schoenberg for BSO

By HARRY NEVILLE
HT Music Critic

Arnold Schoenberg's Five Pieces for Orchestra, Op. 16, constitute what program annotators are fond of calling a "milestone" in musical history. Written in 1909, they are among the first compositions clearly to abandon tonality, or the feeling of a harmonic key center, that had for two centuries been a bulwark of Western musical thought.

Thus, in spite of their being over 60 years old, the Five Pieces represent for many listeners that special area of listening difficulty summed up by the term "modern music," by which is generally meant 20th century music one happens not to like.

TO BE PLAYED today and at the following three B.S.O. concerts, Op. 16 is likely to prove a mildly unsettling experience for many Symphony patrons — a little like an unpleasant medicine one has to take with an otherwise enjoyable meal. To someone who finds the music extraordinarily attractive, such a reaction is bound to seem a matter that can be straightened out with a bit of coaxing, and such was the original intent of this article.

What intervened was the realization that exposure to the music is the only truly effective help to its enjoyment, and that words, at best, can only try to create a receptive attitude.

FOR THOSE who approach Op. 16 with visions of a work elaborately constructed from tone rows and mathematical formulae it might be useful to know that Schoenberg hadn't yet begun to compose with his famous twelve-tone method at this point. And for the small comfort it provides, this writer 'can vouch that his own pleasure in the Five Pieces was immediate, instinctive and based on no intellectual considerations whatever.'

Schoenberg himself was dubious of the value of words in relation to this specific work. About a request for titles from the publisher, he said: ". . . the music already expresses the ideas that are important — so why use words? If words were necessary you would use them in the first place, whereas in art you can express more than in words."

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MAR 8 1970 New England

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Tippett

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NEW YORK, N. Y.
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MAY 1970

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- Andante
- Maestoso – allegro

JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

intermission

BRAHMS — Symphony no. 2 in D op. 73*
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso, quasi andantino
- Allegro con spirito

The program of Dr Muck's first concert as Conductor of the Boston Symphony included Beethoven's Symphony no. 5 in C minor, and three pieces by Wagner, the *Faust overture*, *Siegfried Idyll* and the Prelude to *Die Meistersinger von Nürnberg*. During that concert, to quote M. A. DeWolfe Howe, Dr Muck 'paid the Orchestra a remarkable compliment, and at the same time assured the audience of his complete confidence in the Boston players, by laying down his baton in the midst of the Beethoven symphony and letting the music proceed without direction.'

The Orchestra's years under Dr Muck's leadership were marked by steady progress. Standards of performance were high and the repertoire was adventurous. He conducted new works by Schoenberg and Stravinsky, while inviting other contemporary composers to conduct their own works. At the end of the 1915-1916 season Philip Hale wrote in the *Boston Herald*: 'These concerts in Boston are so remarkable, they have been so remarkable under the leadership of Dr Muck, that they are now taken by too many as a matter of course. For the Boston Symphony Orchestra is not merely one that contains certain accomplished virtuosos; the orchestra is a virtuoso. It is an instrument that, having been brought to a state of perfect mechanism by Dr Muck, responds to his imaginative and poetic wishes. He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart, and soul.'

Dr Muck's tenure came to a sad end in the spring of 1918, when he was arrested by the Federal Government under the Alien Enemy Act and interned at Fort Oglethorpe, Georgia, for the duration of the war. He returned in 1919 to Germany where he lived and worked until his death in Stuttgart in 1940.

It is appropriate that at this concert devoted to Karl Muck's memory there should be works by Brahms and Wagner, composers whose works he conducted so outstandingly, as well as a piece by a contemporary composer of this generation.

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Talents of Conductor Thomas Benefit Boston

By HARRY NEVILLE

Michael Tilson Thomas, who led yesterday afternoon's Boston Symphony Orchestra concert, is one of the nicer things to happen recently to the Boston musical scene. By virtue of an exceptionally refined ear and a keen intellectual grasp of music he is bound to stand out as something special.

Add to those qualities a temperament that is sensitive to divergent stylistic requirements and a baton technique that can translate ideas effectively to the players and you have the basic attributes of a first-rate conductor, which is what he is.

AS WITH MOST young artists, his age, 24, is likely to figure in any discussion of his music-making, most often as an excuse for supposed immaturities of interpretation. No doubt his views of the music he conducts will change in the future, but the essential thing is that they are remarkably valid now.

Yesterday in those few instances where musical points seemed less than convincing, I suspect the causes were mainly under-rehearsal and short acquaintance with the score. In any event the least satisfactory items of the program, Beethoven's "Egmont" Overture and Wagner's "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung," were probably chosen for the orchestra's and not Thomas's familiarity with them.

The "Egmont" Overture suffered from some technical failures with woodwind entrances, but what this listener missed most both in it and in the Wagner was a greater sense of the release of energy at climaxes. Not that one wants absolutely to be engulfed at the big moments, but one would like to be swept along in any case, and instead there was a feeling of too much control and holding back.

THE GREAT JOYS of the program were the readings of Sibelius' Symphony No. 4, last performed by the BSO in 1940, and Schoenberg's Five Pieces for Orchestra, which had not been played here since 1958.

Both works were stunningly set forth, and if one had to select the most impressive aspect of the performances I think it would be the absolute clarity with which the textures were presented.

The Sibelius is a severely economical work, ascetic in mood, brooding and bleak in outlook. In other words it corresponds very much with our traditional picture of the Nordic temperament. From the listening [illegible] going than the Symphony, which, by the way, [illegible] get an unusually warm response from the audience [illegible] tion by Friday afternoon's Symphony hall standards.

Also on the grateful list should be Jan Sibelius, whose intriguing Fourth Symphony Mr. Thomas resurrected after 30 years on the BSO shelf. Obviously the rhythmic complexities and off-beat sonorities inherent in this work provide the kind of challenges Mr. Thomas needs for sustenance. What he accomplished was certainly prodigious — the audience paid attention even beyond the point where a more experienced hand might have fought to control flagging interest — and it is apparent that in time Mr. Thomas will fill out and reevaluate the two last movements, where the listener thrashing began.

No one laughed Friday, at least audibly.

Herald Traveler 3-7-70

MONITOR
BOSTON, MASS.
(M) 210,850
MAR 9 1970

← An additional review of this concert may be found on page 42

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RECORD-AMERICAN
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MAR 7 1970

Michael Thomas takes the helm at symphony

By Louis Snyder

The undreamed of opportunity that no young conductor could anticipate, and its realistic onerous fulfillment began over the weekend for Michael Tilson Thomas, assistant conductor of the Boston Symphony. With the decision of William Steinberg, the orchestra's music director, not to return, for health reasons, until the summer at Tanglewood, it has become the responsibility of the second in command to take over the 20 or so concerts in Boston and on tour originally scheduled for Mr. Steinberg. Max Rudolf and Leonard Bernstein have been announced to conduct four concerts and one, respectively, of the special Beethoven Cycle to be played by the orchestra April 7 through 11 at Symphony Hall.

On Friday afternoon, in a program apparently as his own choice, young Mr. Thomas demonstrated very reassuringly what he is capable of accomplishing under pressure. Even a sudden heart-stopping mischance in the middle of the opening "Egmont" Overture of Beethoven didn't prevent him from picking up the pieces and proceeding unruffled to a triumphant ending. What was important was that the "Egmont," which has for years toddled along as a kind of time-marker for more interesting things to come, all at once became a piece on which some thought had been expended, and as a result assumed an identity of its own. Beethoven, in his two hundredth year of world exposure, should be grateful.

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No one laughed Friday, at least audibly, which Olin Downes reported in program notes as the 1914 reaction to the first performance by the BSO of Schoenberg's "Five Pieces for Orchestra." Even 56 years later, these pieces are approached gingerly by audiences, but at least the mood is receptive and the sound has become idiomatic. Mr. Thomas was very much in control here, and the orchestra, individually and as a body, responded with a performance that reflected the lucid exposition impressed on it by its conductor.

As programmemaker, Mr. Thomas also relied on his ability to dazzle, otherwise Wagner's "Dawn and Siegfried's Rhine Journey" might have deflated as easily as a one-time nonrepertory balloon. However, summoning up the magnificent sound the Boston Symphony has to offer (anyone for a BSO "Ring"?), he built this "Götterdämmerung" excerpt into a cumulative, mind-tingling experience that nevertheless spoke with the same clear voice as the classic Beethoven, the diffuse Sibelius, and the quixotic Schoenberg.

Thomas Has Promise --Is Comer at BSO

By L. DAVID HARRIS
Music Critic

There was a certain amount of anxiety present at yesterday's Boston Symphony Orchestra concert, but there was brightness too.

The occasion was a program of Beethoven, Sibelius, Schoenberg and Wagner music conducted by Michael Tilson Thomas, the symphony's assistant conductor. Senior Conductor William Steinberg presently is recovering from an illness and hospitalization.

Thomas improved as the concert progressed — as did the Symphony. The opening Beethoven "Egmont Overture" didn't really ever catch on — there were intonation problems, musicians missed cues and much of the overture's verve seemed rather anemic.

Thomas seemed more at ease with the more contemporary fourth symphony of Sibelius. Although strained at times, Thomas gave the work a kind of unity that was impressive in that it has few themes, but only hints and fragments, fugitive phrases and sudden changes of tones that appear as if from nowhere and then vanish as surprisingly as they arrived.

Musically, the symphony's third movement was the most impressive. (There was too little distinction between the first two.) The last movement was a disappointment, but through no fault of Thomas—the movement ends with extreme dissonances without any real sense of affirmation (or defeat) in the symphony's climax.

On the whole, Thomas made it a rather strange, unreal fantasy—a little placid, a little sinister — with an always fragile substance that never allowed it to assume the musical forms of other more conventional symphonies. Thomas carried this unreal quality throughout the symphony. It would be conjecture as to whether he intended to do so.

Schoenberg's "Five Pieces for Orchestra" came next — a superb listening experience and well handled.

A few compliments: In the first piece — well handled rhythms, very fine solo sections along with solo combinations, competent exhibitions of dynamic ranges of notes from many instrumentalists.

The second piece — good distinctions made between color and pitch (in contrast to some rather bad intonations earlier in the program). This was particularly true with a kind of "upward edging" of pitch ranges for some instruments.

The third piece — excellent use of diminution and Thomas had adequate control of the music's constantly changing speeds. The piece also had a strikingly well done ending.

The fifth piece—good blending of harmonics, fine control over the four-, five- and six-part counterpoint sections.

Of course, all of these comments are too brief. They scarcely convey the imagination and craft of the music—qualities Thomas knows well. "Five Pieces" is one of the best contemporary musical experiences available in symphonic programming.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
MAR 12 1970

Thomas leads BSO

By Craig Smith

Imaginative programming was the most outstanding point of yesterday afternoon's Boston Symphony concert. Assistant conductor Michael Tilson Thomas must be lauded for his coupling of heroic Beethoven with heroic Sibelius on the first half of the program, and for pairing Schoenberg's "Five Pieces for Orchestra" Opus 16 with "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung" by Wagner on the second half.

The second half in particular was an example of what thoughtful programming can do in order to clarify historical and esthetic perspectives in music Schoenberg's "Five Pieces" are, in themselves, colorful, superbly orchestrated vignettes. When juxtaposed with Wagner's stirring "Siegfried" music their stature as a major work in the development of German music becomes apparent.

After a tentative, rhythmically lax beginning in Beethoven's "Egmont" Overture, Thomas, in Sibelius' fascinati mented 4th showed himself every way equa mands of thi work. If the p was lacking th rhythmic stead can make a di like this coalesce ly, it had the vir traordinary ca clarification of esting textures ius devised; fine ing, especially Eskin; and a

The Boston Globe Saturday, March 14, 1970

Tilson Thomas conducts BSO in J.C. Bach and Stravinsky

By Craig Smith

Exciting things are happening at Symphony Hall these days. Yesterday's concert was just one example of the imaginative programming and new vitality that assistant conductor Michael Tilson Thomas has brought to the Boston Symphony.

Opening with J. C. Bach's elegant E Major Symphony for Double Orchestra, Thomas elicited from the orchestra some of the most suave, refined playing that this listener has heard from any group of that size. The Andante in particular was so liquid in phrasing yet rhythmically so steady that the subdivided sixteenth-note triplets of one orchestra, smoothly deployed against the duple rhythm melody of the other orchestra, never sounded stiff or uncomfortable. All in all a delightful work superbly played.

Stravinsky's dramatic "Symphony in Three Movements" was composed during the second war. While rhythmically it seems to harken back to the days of "Le Sacre du Printemps," there are fascinating anticipations of Stravinsky's rediscovery of chromaticism which was to occur about ten years later. The performance was splendid, a little slower, perhaps than Stravinsky's own recorded version but nevertheless very idiomatic and clear in textures.

The final work on the program was Tchaikovsky's melancholy First Symphony. It is an interesting piece, not so successful as the equally ignored Third Symphony, played last week by the Civic Symphony, but nevertheless worthy of more hearings than it gets. Thomas wisely moved the work along at a good clip so that the somewhat bathetic string writing didn't get out of hand. He was also unusually successful in tying together the diffuse Rondo, the weakest movement of the four. The orchestral playing, as in the rest of the concert, was on an extremely high level.

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MAR 15 1970 New

BOSTON HERALD
TRAVELER, SATURDAY, MARCH 14, 1970

Symphony Explores New Paths

By HARRY NEVILLE
HT Music Critic

Despite pleas from composers and critics, it seems obvious for a number of reasons that symphony orchestras will continue to draw their fare almost entirely from a few time-tested works by a few time-tested composers. And one doesn't have to be keenly sympathetic to unplayed contemporary composers in order to feel disgrunteled with this situation.

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EIGHTY-NINTH SEASON 1969-1970

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J. C. BACH — Symphony for double orchestra in E flat op. 18 no. 1
Allegro spiritoso
Andante
Allegro

first performance by the Boston Symphony Orchestra

STRAVINSKY — Symphony in three movements
Allegro (quarter note = 160)
Andante (eighth note = 76) –
Interlude: l'istesso tempo –
Con moto (quarter note = 108)

intermission

TCHAIKOVSKY — Symphony no. 1 in G minor op. 13 'Winter daydreams'
Allegro tranquillo (Daydreams on a wintry road)
Adagio cantabile, ma non tanto (Land of gloom; land of mists)
Scherzo: allegro scherzando giocoso
Finale: andante lugubre – allegro maestoso – allegro vivo

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MICHAEL TILSON THOMAS CONDUCTS BSO

By HAROLD C. SPROUL

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To read Mr. Thomas's own notes on the music is to realize how much an informed intelligence directs his sensitive musical intuition and conducting skill.

Talents of Conductor Thomas Benefit Boston

By HARRY NEVILLE

Michael Tilson Thomas, who led yesterday afternoon's Boston Symphony Orchestra concert, is one of the nicer things to happen recently to the Boston musical scene. By virtue of an exceptionally refined ear and a keen intellectual grasp of music he is bound to stand out as something special.

Add to those qualities a temperament that is sensitive to divergent stylistic requirements and a baton technique that can translate ideas effectively to the players and you have the basic attributes of a first-rate conductor, which is what he is.

AS WITH MOST young artists, his age, 24, is likely to figure in any discussion of his music-making, most often as an excuse for supposed immaturities of interpretation. No doubt his views of the music he conducts will change in the future, but the essential thing is that they are remarkably valid now.

Yesterday in those few instances where musical points seemed less than convincing, I suspect the causes were mainly under-rehearsal and short acquaintance with the score. In any event the least satisfactory items of the program, Beethoven's "Egmont" Overture, and Wagner's "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung," were probably chosen for the orchestra's and not Thomas's familiarity with them.

The "Egmont" Overture suffered from some technical failures with woodwind entrances, but what this listener missed most both in it and in the Wagner was a greater sense of the release of energy at climaxes. Not that one wants absolutely to be engulfed at the big moments, but one would like to be swept along in any case, and instead there was a feeling of too much control and holding back.

THE GREAT JOYS of the program were the readings of Sibelius' Symphony No. 4, last performed by the BSO in 1940, and Schoenberg's Five Pieces for Orchestra, which had not been played here since 1958.

Both works were stunningly set forth, and if one had to select the most impressive aspect of the performances I think it would be the absolute clarity with which the textures were presented.

The Sibelius is a severely economical work, ascetic in mood, brooding and bleak in outlook. In other words, it corresponds very much with our traditional picture of the Nordic temperament. For this listener it is more difficult going than the Schoenberg, which, by the way, seemed to get an unusually warm reception by Friday afternoon Symphony Hall standards.

Herald Traveler
3-7-70

MONITOR
BOSTON, MASS.
(M) 210,850

MAR 9 1970

Michael Thomas takes the helm at symphony

By Louis Snyder

The undreamed of opportunity that no young conductor could anticipate, and its realistic onerous fulfillment began over the weekend for Michael Tilson Thomas, assistant conductor of the Boston Symphony. With the decision of William Steinberg, the orchestra's music director, not to return, for health reasons, until the summer at Tanglewood, it has become the responsibility of the second in command to take over the 20 or so concerts in Boston and on tour originally scheduled for Mr. Steinberg. Max Rudolf and Leonard Bernstein have been announced to conduct four concerts and one, respectively, of the special Beethoven Cycle to be played by the orchestra April 7 through 11 at Symphony Hall.

On Friday afternoon, in a program apparently of his own choice, young Mr. Thomas demonstrated very reassuringly what he is capable of accomplishing under pressure. Even a sudden heart-stopping mischance in the middle of the opening "Egmont" Overture of Beethoven didn't prevent him from picking up the pieces and proceeding unruffled to a triumphant ending. What was important was that the "Egmont," which has for years toddled along as a kind of time-marker for more interesting things to come, all at once became a piece on which some thought had been expended, and as a result assumed an identity of its own. Beethoven, in his two hundredth year of world exposure, should be grateful.

Also on the grateful list should be Jan Sibelius, whose intriguing Fourth Symphony Mr. Thomas resurrected after 30 years on the BSO shelf. Obviously the rhythmic complexities and off-beat sonorities inherent in this work provide the kind of challenges Mr. Thomas needs for sustenance. What he accomplished was certainly prodigious — the audience paid attention even beyond the point where a more experienced hand might have fought to control flagging interest — and it is apparent that in time Mr. Thomas will fill out and reevaluate the two last movements, where the listener thrashing began.

No one laughed Friday, at least audibly, which Olin Downes reported in program notes as the 1914 reaction to the first performance by the BSO of Schoenberg's "Five Pieces for Orchestra." Even 56 years later, these pieces are approached gingerly by audiences, but at least the mood is receptive and the sound has become idiomatic. Mr. Thomas was very much in control here, and the orchestra, individually and as a body, responded with a performance that reflected the lucid exposition impressed on it by its conductor.

As programmaker, Mr. Thomas also relied on his ability to dazzle, otherwise Wagner's "Dawn and Siegfried's Rhine Journey" might have deflated as easily as a one-time nonrepertory balloon. However, summoning up the magnificent sound the Boston Symphony has to offer (anyone for a BSO "Ring"?), he built this "Götterdämmerung" excerpt into a cumulative, mind-tingling experience that nevertheless spoke with the same clear voice as the classic Beethoven, the diffuse Sibelius, and the quixotic Schoenberg.

← An additional review of this concert may be found on page 42

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 7 1970 New

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAR 7 1970

Thomas leads BSO

By Craig Smith

Imaginative programming was the most outstanding point of yesterday afternoon's Boston Symphony concert. Assistant conductor Michael Tilson Thomas must be lauded for his coupling of heroic Beethoven with heroic Sibelius on the first half of the program, and for pairing Schoenberg's "Five Pieces for Orchestra" Opus 16 with "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung" by Wagner on the second half.

The second half in particular was an example of what thoughtful programming can do in order to clarify historical and esthetic perspectives in music Schoenberg's "Five Pieces" are, in themselves, colorful, superbly orchestrated vignettes. When juxtaposed with Wagner's stirring "Siegfried" music their stature as a major work in the development of German music becomes apparent.

After a tentative, rhythmically lax beginning in Beethoven's "Egmont" Overture, Thomas, in Sibelius' fascinati mented 4th showed himself every way equal mands of this work. If the p was lacking th rhythmic stead can make a dif like this coalesce ly, it had the vir traordinary ca clarification of esting textures ius devised; fine ing, especially Eskin; and a

Thomas Has Promise --Is Comer at BSO

By L. DAVID HARRIS
Music Critic

There was a certain amount of anxiety present at yesterday's Boston Symphony Orchestra concert, but there was brightness too.

The occasion was a program of Beethoven, Sibelius, Schoenberg and Wagner music conducted by Michael Tilson Thomas, the symphony's assistant conductor. Senior Conductor William Steinberg presently is recovering from an illness and hospitalization.

Thomas improved as the concert progressed — as did the Symphony. The opening Beethoven "Egmont Overture" didn't really ever catch on — there were intonation problems, musicians missed cues and much of the overture's verve seemed rather anemic.

Thomas seemed more at ease with the more contemporary fourth symphony of Sibelius. Although strained at times, Thomas gave the work a kind of unity that was impressive in that it has few themes, but only hints and fragments, fugitive phrases and sudden changes of tones that appear as if from nowhere and then vanish as surprisingly as they arrived.

Musically, the symphony's third movement was the most impressive. (There was too little distinction between the first two.) The last-movement was a disappointment, but through no fault of Thomas—the movement ends with extreme dissonances without any real sense of affirmation (or defeat) in the symphony's climax.

On the whole, Thomas made it a rather strange, unreal fantasy—a little placid, a little sinister — with an always fragile substance that never allowed it to assume the musical forms of other more conventional symphonies. Thomas carried this unreal quality throughout the symphony. It would be conjecture as to whether he intended to do so.

Schoenberg's "Five Pieces for Orchestra" came next — a superb listening experience and well handled.

A few compliments: In the first piece — well handled rhythms, very fine solo sections along with solo combinations, competent exhibitions of dynamic ranges of notes from many instrumentalists.

The second piece — good distinctions made between color and pitch (in contrast to some rather bad intonations earlier in the program). This was particularly true with a kind of "upward edging" of pitch ranges for some instruments.

The third piece — excellent use of diminution and Thomas had adequate control of the music's constantly changing speeds. The piece also had a strikingly well done ending.

The fifth piece—good blending of harmonics, fine control over the four-, five- and six-part counterpoint sections.

Of course, all of these comments are too brief. They scarcely convey the imagination and craft of the music—qualities Thomas knows well. "Five Pieces" is one of the best contemporary musical experiences available in symphonic programming.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
MAR 12 1970

The Boston Globe Saturday, March 14, 1970

Tilson Thomas conducts BSO in J.C. Bach and Stravinsky

By Craig Smith

Exciting things are happening at Symphony Hall these days. Yesterday's concert was just one example of the imaginative programming and new vitality that assistant conductor Michael Tilson Thomas has brought to the Boston Symphony.

Opening with J. C. Bach's elegant E Major Symphony for Double Orchestra, Thomas elicited from the orchestra some of the most suave, refined playing that this listener has heard from any group of that size. The Andante in particular was so liquid in phrasing yet rhythmically so steady that the subdivided sixteenth-note triplets of one orchestra, smoothly deployed against the duple rhythm melody of the other orchestra, never sounded stiff or uncomfortable. All in all a delightful work superbly played.

Stravinsky's dramatic "Symphony in Three Movements" was composed during the second war. While rhythmically it seems to harken back to the days of "Le Sacre du Printemps," there are fascinating anticipations of Stravinsky's rediscovery of chromaticism which was to occur about ten years later. The performance was splendid, a little slower, perhaps than Stravinsky's own recorded version but nevertheless very idiomatic and clear in textures.

The final work on the program was Tchaikovsky's melancholy First Symphony. It is an interesting piece, not so successful as the equally ignored Third Symphony, played last week by the Civic Symphony, but nevertheless worthy of more hearings than it gets. Thomas wisely moved the work along at a good clip so that the somewhat bathetic string writing didn't get out of hand. He was also unusually successful in tying together the diffuse Rondo, the weakest movement of the four. The orchestral playing, as in the rest of the concert, was on an extremely high level.

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

MAR 15 1970 New

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BOSTON HERALD
TRAVELER, SATURDAY, MARCH 14, 1970

Symphony Explores New Paths

By HARRY NEVILLE
HT Music Critic

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Andante
Allegro

first performance by the Boston Symphony Orchestra

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Allegro (quarter note = 160)
Andante (eighth note = 76) – Interlude: l'istesso tempo –
Con moto (quarter note = 108)

intermission

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Scherzo: allegro scherzando giocoso
Finale: andante lugubre – allegro maestoso – allegro vivo

MICHAEL TILSON THOMAS CONDUCTS BSO

By HAROLD C. SPROUL

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To read Mr. Thomas's own notes on the music is to realize how much an informed intelligence directs his sensitive musical intuition and conducting skill.

42.

Poised New Baton

By Peter M. Knapp

Michael Tilson Thomas, the dynamic 24-year-old assistant conductor of the Boston Symphony, is making the most of his extraordinary opportunity.

Last October, he stepped in, to critical acclaim, when Music Director William Steinberg became ill during the orchestra's concerts in New York. Now, because of Steinberg's current illness, Thomas has taken over the orchestra for the rest of the season.

The orchestra is in secure and interesting hands. Despite his youth, Thomas has poise, maturity and a good dash of charisma. He handles himself like a veteran. And his music-making, on the basis of the two Thomas-led concerts this reviewer has heard this season, has been among the most satisfying of the BSO's programs.

'London' Bach

Last night's program spanned music of the last three centuries: Johann Christian Bach's Symphony for double orchestra in E-flat, Opus 18, No. 1; Igor Stravinsky's Symphony in Three Movements, and Tschaikowsky's Symphony No. 1 in g minor. All of it was a pleasure.

Johnann Sebastian Bach's talented sons get little play these days, which is unfortunate. Not up to the imposing stature of their father, they nevertheless were musicians of imagination and ingenuity. The youngest, Johann Christian (1735-1782) — who changed his name according to location, being Giovanni Cristiano in Italy, Jean-Cretien France and John Christian Bach in England — finally settled down in London, where he wrote three sinfonia for double orchestra about the time of the American Revolution.

The first of these, played last night, is a delightful, Mozartian work, using the two orchestras for antiphonal or echo effects and showing a very handy way with melody. The opening seems a close quotation of Mozart's "Haffner" Symphony, though Bach got there first. And aside from a few rough moments, the work was played with style and charm.

Exciting Strevinsky

Stravinsky's masterly symphony dates from the mid-1940s. Clear in texture and structure, it jigs and jags along on the composer's characteristic ostinati. Thomas has a keen rhythmic sense, and his Stravinsky with its lean sound, clarity, precise meters and thrusting accents, was always purposeful and often exciting — the high point of the evening.

The early Tschaikowsky symphony was last played by the BSO in 1934, and this hearing was not so much of a bore as anticipated. No. 1, subtitled, "Winter Daydreams", is long-winded, but generally free from bombast until the coda of the finale, and it does contain a healthy dosage of those dark and sweet Tschaikowsky melodies and the composer's skill in orchestration. The prevailing mood is gentle and the whole, fervently conducted and played, is akin to the later ballet music.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

MAR 18 1970

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 20 1970 at 2 o'clock
Saturday evening March 21 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

SEEGER — Andante for string orchestra
first performance in Boston

RUGGLES — Sun-treader
first performance in Boston

intermission

MOZART — 'Ruhe sanft, mein holdes Leben' from *Zaide* K. 344
BENITA VALENTE *soprano*

MOZART — 'Exsultate, jubilate' motet for soprano K. 165
Allegro – Recitativo –
Andante – Vivace
BENITA VALENTE *soprano*

MOZART — Symphony no. 34 in C K. 338
Allegro vivace
Andante di molto
Minuet & trio (K. 409)
Finale: allegro vivace

THE SOLOIST

BENITA VALENTE, who comes from Delano, California, won the Metropolitan Opera Auditions in 1960. When she was soprano-in-residence at the Marlboro Festival, she sang in many concerts with Rudolf Serkin, and later made recordings with him for Columbia Records. She became well known in the musical world, and in 1962 started her successful European career, appearing at the Zürich and Freiburg Operas among other places. She now sings frequently both in Europe and the United States. During the past seasons she has appeared with the Baltimore Opera, the Dallas Symphony, the Philadelphia Orchestra and the Cincinnati Symphony. She has also been heard recently in Berlin, Hamburg, Amsterdam, Stuttgart, Cologne, Bonn and Nuremberg.

Last season she sang with the Detroit Symphony, the Kansas Philharmonic, the New Orleans Philharmonic, at the Philharmonic Hall Haydn-Mozart Festival and in recital in New York, Boston and Cleveland. During the summer of 1969 she took part in Rossini's *L'Italiana in Algeri* and in the chamber music series at the Festival of two worlds at Spoleto. Benita Valente made her debut with the Boston Symphony in January 1969, singing the role of Najade in the American première of the original version of Strauss' *Ariadne auf Naxos*.

AWARD FOR PROGRAM NOTES OF THE BOSTON SYMPHONY ORCHESTRA

At a special press conference held on Thursday March 19 in the Auditorium of the Library and Museum of the Performing Arts at Lincoln Center, New York, Stanley Adams, President of the American Society of Composers, Authors and Publishers, presented a Prize for articles and a check for $300 to James Lyons for his notes for the program book of the Boston Symphony Orchestra for the 1967-1968 season.

James Lyons, who has regularly contributed notes during the past three seasons, is Editor of the American Record Guide. He was born in Peabody, Massachusetts, and is an alumnus of the New England Conservatory and a graduate of Boston University. He wrote about music for *The Boston Post* and *The Boston Globe*, and contributed to *The Christian Science Monitor;* he was editor and critic for *Musical America*. He also teaches psychology at New York University.

Michael Thomas and the BSO

THE CHRISTIAN SCIENCE MONITOR
Monday, March 16, 1970

Music 'hewn and shaped before one's eyes'

By Louis Snyder

. . . everything worked to produce that rare concert-going feeling — of not wanting the music to end.

There was nothing usual about the Boston Symphony program Michael Tilson Thomas conducted during the weekend at Symphony Hall, even though the composers represented were Bach, Stravinsky, and Tchaikovsky. And nothing usual about the way the orchestra played it, either. The program will be repeated tomorrow and Thursday evenings.

Bach, Johann Christian this time, was represented by a Symphony for Double Orchestra in E flat, never performed in Boston before to anyone's knowledge, and a complete charmer. Stravinsky's Symphony in Three Movements, which was introduced to Boston in 1946 by the composer himself, is still something of a novelty although it was conducted here three years ago by Colin Davis. And the First Symphony of Tchaikovsky, last played by the orchestra in 1934, and as neglected almost everywhere else, comes under the head of a surprising new experience for most listeners.

Top of the season

It turned out to be the most diverting concert of the year so far, what with these fresh and contrasting scores, Mr. Thomas's clear and effulgent molding of them, and superlative playing by the musicians, together and singly. The season has not been without its high points, but this time everything worked to produce that rare concert-going feeling—of not wanting the music to end.

The strong bond that seems to exist between Mr. Thomas and the orchestra must be responsible for this, because understanding of music, which the conductor fairly exudes, is translated into superlative sound through an almost visible responsive process. It was evidenced in the stylishness of the Bach, the sophisticated orderliness of the Stravinsky, and the simple revelation of the Tchaikovsky—an overwhelming impression that music is being hewn and shaped before one's eyes.

A way with Stravinsky

The three works received the performances of their lives. The Bach Symphony which divided the orchestra in two on opposite sides of the stage, revealed how much there is still to know and appreciate about this skilled predecessor of Mozart, besides his expert craftsmanship and melodic and rhythmic inventiveness. It was played crisply and concisely, giving real pleasure.

Mr. Thomas has a way of delineating the music of Stravinsky with an almost mathematical clarity and purity, which on this occasion showed the three-movement symphony for the elegant piece it is. Here, as throughout the afternoon on Friday, there is much for instrumentalists to do solo or by sections, and the playing was of unfailing quality.

The Tchaikovsky is, of course, like seeing for the first time an early picture of someone we know very well. And realizing immediately that the features we admire most are there in bold recognizable form. (The same sensation occurred earlier in the week when Tchaikovsky's Third Symphony was played by the Civic Symphony.) There is certainly nothing immature about this first work, and it is too bad that it has not been used to give the Fourth, Fifth, and Sixth symphonies a rest all these years. Certainly, the quasi-impressionistic Adagio ("Land of gloom; land of mists") and the Scherzo in which a "new" typically Tchaikovskian melody soars are enough in themselves to give the symphony a belated popularity.

Enthusiasm was at a high pitch throughout the program on Friday, with Mr. Thomas being singled out for applause, both by the audience and by his colleages. It was a heartening occasion, which made reports of waning interest in symphonic music seem irresponsible indeed.

BOSTON AFTER DARK
March 18 1970

BSO under Thomas: met every challenge

(from concert on page 40)

by Lawrence P. Katzenstein

The Boston Symphony Orchestra has played at least two concerts of extra-special importance this season—both of them led by Assistant Conductor Michael Tilson Thomas. Last fall Thomas played a program of Stravinsky, Ives, and Debussy. Friday and Saturday, March 6 and 7 (replacing the still-ailing William Steinberg), he explored Beethoven, Schoenberg, Sibelius, and Wagner.

Schoenberg's *Five Pieces for Orchestra* and the *Fourth Symphony* of Sibelius—both wonderfully innovative masterpieces from the early part of the 20th century—were the core of the program.

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And, perhaps even less than with Ives, affinity for Ruggles may not be formed at first hearing, although "Sun-treader" already impresses as being better constructed and more vigorously alive than many of its latter-day counterparts. Its reception on Friday afternoon was cordial, but if one cannot be sure how many friends it made then, one knew it had a friend in Mr. Thomas who directed it with the great force and zeal of a true Ruggles believer. The orchestra too met the challenge with a strong performance.

Mozart comeback

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 18 1970 New England

Soprano changes B.S.O. program

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Michael Tilson Thomas will conduct. The rest of the program remains as announced: Ruth Crawford Seeger's Andante for String Orchestra, Carl Ruggles' "Sun-treader" and Mozart's Symphony No. 34.

42.

Poised New Baton

By Peter M. Knapp

Michael Tilson Thomas, the dynamic 24-year-old assistant conductor of the Boston Symphony, is making the most of his extraordinary opportunity.

Last October, he stepped in, to critical acclaim, when Music Director William Steinberg became ill during the orchestra's concerts in New York. Now, because of Steinberg's current illness, Thomas has taken over the orchestra for the rest of the season.

The orchestra is in secure and interesting hands. Despite his youth, Thomas has poise, maturity and a good dash of charisma. He handles himself like a veteran. And his music-making, on the basis of the two Thomas-led concerts this reviewer has heard this season, has been among the most satisfying of the BSO's programs.

'London' Bach

Last night's program spanned music of the last three centuries: Johann Christian Bach's Symphony for double orchestra in E-flat, Opus 18, No. 1; Igor Stravinsky's Symphony in Three Movements, and Tschaikowsky's Symphony No. 1 in g minor. All of it was a pleasure.

Johnann Sebastian Bach's talented sons get little play these days, which is unfortunate. Not up to the imposing stature of their father, they nevertheless were musicians of imagination and ingenuity. The youngest, Johann Christian (1735-1782) — who changed his name according to location, being Giovanni Cristiano in Italy, Jean-Cretien France and John Christian Bach in England — finally settled down in London, where he wrote three sinfonia for double orchestra about the time of the American Revolution.

The first of these, played last night, is a delightful, Mozartian work, using the two orchestras for antiphonal or echo effects and showing a very handy way with melody. The opening seems a close quotation of Mozart's "Haffner" Symphony, though Bach got there first. And aside from a few rough moments, the work was played with style and charm.

Exciting Strevinsky

Stravinsky's masterly symphony dates from the mid-1940s. Clear in texture and structure, it jigs and jags along on the composer's characteristic ostinati. Thomas has a keen rhythmic sense, and his Stravinsky with its lean sound, clarity, precise meters and thrusting accents, was always purposeful and often exciting — the high point of the evening.

The early Tschaikowsky symphony was last played by the BSO in 1934, and this hearing was not so much of a bore as anticipated. No. 1, subtitled, "Winter Daydreams", is long-winded, but generally free from bombast until the coda of the finale, and it does contain a healthy dosage of those dark and sweet Tschaikowsky melodies and the composer's skill in orchestration. The prevailing mood is gentle and the whole, fervently conducted and played, is akin to the later ballet music.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

MAR 18 1970

Michael Thomas and the BSO

THE CHRISTIAN SCIENCE MONITOR
Monday, March 16, 1970

Music 'hewn and shaped before one's eyes'

By Louis Snyder

. . . everything worked to produce that rare concert-going feeling — of not wanting the music to end.

There was nothing usual about the Boston Symphony program Michael Tilson Thomas conducted during the weekend at Symphony Hall, even though the composers represented were Bach, Stravinsky, and Tchaikovsky. And nothing usual about the way the orchestra played it, either. The program will be repeated tomorrow and Thursday evenings.

Bach, Johann Christian this time, was represented by a Symphony for Double Orchestra in E flat, never performed in Boston before to anyone's knowledge, and a complete charmer. Stravinsky's Symphony in Three Movements, which was introduced to Boston in 1946 by the composer himself, is still something of a novelty although it was conducted here three years ago by Colin Davis. And the First Symphony of Tchaikovsky, last played by the orchestra in 1934, and as neglected almost everywhere else, comes under the head of a surprising new experience for most listeners.

Top of the season

It turned out to be the most diverting concert of the year so far, what with these fresh and contrasting scores, Mr. Thomas's clear and effulgent molding of them, and superlative playing by the musicians, together and singly. The season has not been without its high points, but this time everything worked to produce that rare concert-going feeling—of not wanting the music to end.

The strong bond that seems to exist between Mr. Thomas and the orchestra must be responsible for this, because understanding of music, which the conductor fairly exudes, is translated into superlative sound through an almost visible responsive process. It was evidenced in the stylishness of the Bach, the sophisticated orderliness of the Stravinsky, and the simple revelation of the Tchaikovsky—an overwhelming impression that music is being hewn and shaped before one's eyes.

A way with Stravinsky

The three works received the performances of their lives. The Bach Symphony which divided the orchestra in two on opposite sides of the stage, revealed how much there is still to know and appreciate about this skilled predecessor of Mozart, besides his expert craftsmanship and melodic and rhythmic inventiveness. It was played crisply and concisely, giving real pleasure.

Mr. Thomas has a way of delineating the music of Stravinsky with an almost mathematical clarity and purity, which on this occasion showed the three-movement symphony for the elegant piece it is. Here, as throughout the afternoon on Friday, there is much for instrumentalists to do solo or by sections, and the playing was of unfailing quality.

The Tchaikovsky is, of course, like seeing for the first time an early picture of someone we know very well. And realizing immediately that the features we admire most are there in bold recognizable form. (The same sensation occurred earlier in the week when Tchaikovsky's Third Symphony was played by the Civic Symphony.) There is certainly nothing immature about this first work, and it is too bad that it has not been used to give the Fourth, Fifth, and Sixth symphonies a rest all these years. Certainly, the quasi-impressionistic Adagio ("Land of gloom; land of mists") and the Scherzo in which a "new" typically Tchaikovskian melody soars are enough in themselves to give the symphony a belated popularity.

Enthusiasm was at a high pitch throughout the program on Friday, with Mr. Thomas being singled out for applause, both by the audience and by his colleagues. It was a heartening occasion, which made reports of waning interest in symphonic music seem irresponsible indeed.

BOSTON AFTER DARK

March 18 1970

BSO under Thomas: met every challenge

(From concert on page 40)

by Lawrence P. Katzenstein

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EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 20 1970 at 2 o'clock
Saturday evening March 21 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

SEEGER — Andante for string orchestra
first performance in Boston

RUGGLES — Sun-treader
first performance in Boston

intermission

MOZART — 'Ruhe sanft, mein holdes Leben' from *Zaide* K. 344
BENITA VALENTE *soprano*

MOZART — 'Exsultate, jubilate' motet for soprano K. 165
Allegro – Recitativo –
Andante – Vivace
BENITA VALENTE *soprano*

MOZART — Symphony no. 34 in C K. 338
Allegro vivace
Andante di molto
Minuet & trio (K. 409)
Finale: allegro vivace

THE SOLOIST

BENITA VALENTE, who comes from Delano, California, won the Metropolitan Opera Auditions in 1960. When she was soprano-in-residence at the Marlboro Festival, she sang in many concerts with Rudolf Serkin, and later made recordings with him for Columbia Records. She became well known in the musical world, and in 1962 started her successful European career, appearing at the Zürich and Freiburg Operas among other places. She now sings frequently both in Europe and the United States. During the past seasons she has appeared with the Baltimore Opera, the Dallas Symphony, the Philadelphia Orchestra and the Cincinnati Symphony. She has also been heard recently in Berlin, Hamburg, Amsterdam, Stuttgart, Cologne, Bonn and Nuremberg.

Last season she sang with the Detroit Symphony, the Kansas Philharmonic, the New Orleans Philharmonic, at the Philharmonic Hall Haydn-Mozart Festival and in recital in New York, Boston and Cleveland. During the summer of 1969 she took part in Rossini's *L'Italiana in Algeri* and in the chamber music series at the Festival of two worlds at Spoleto. Benita Valente made her debut with the Boston Symphony in January 1969, singing the role of Najade in the American première of the original version of Strauss' *Ariadne auf Naxos*.

AWARD FOR PROGRAM NOTES OF THE BOSTON SYMPHONY ORCHESTRA

At a special press conference held on Thursday March 19 in the Auditorium of the Library and Museum of the Performing Arts at Lincoln Center, New York, Stanley Adams, President of the American Society of Composers, Authors and Publishers, presented a Prize for articles and a check for $300 to James Lyons for his notes for the program book of the Boston Symphony Orchestra for the 1967-1968 season.

James Lyons, who has regularly contributed notes during the past three seasons, is Editor of the American Record Guide. He was born in Peabody, Massachusetts, and is an alumnus of the New England Conservatory and a graduate of Boston University. He wrote about music for *The Boston Post* and *The Boston Globe*, and contributed to *The Christian Science Monitor*; he was editor and critic for *Musical America*. He also teaches psychology at New York University.

BSO plays music new to Boston

By Louis Snyder

Two 20th-century works, both almost 40 years old, made their first local appearances on the weekend program of the Boston Symphony under Michael Tilson Thomas's direction. The first, an Andante for String Orchestra, was adapted by its late composer, Ruth Crawford Seeger, from her String Quartet. The second, "Sun-treader" is a massive work by Carl Ruggles, the individualistic New Englander, who was honored by Bowdoin College on the occasion of his 90th birthday in 1966, at which festival the BSO gave the first United States performance of "Sun-treader" (completed in 1931), with Jean Martinon conducting.

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Mozart comeback

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70[illegible]
(S) 566,377

MAR 18 1970 New England

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Michael Tilson Thomas will conduct. The rest of the program remains as announced: Ruth Crawford Seeger's Andante for String Orchestra, Carl Ruggles' "Sun-treader" and Mozart's Symphony No. 34.

Thomas leads BSO in Mrs. Seeger's Andante

By Michael Steinberg
Globe Staff

Michael Tilson Thomas put an unusual program together for his Boston Symphony concert yesterday afternoon. He began with American music of forty years ago, Ruth Crawford Seeger's Andante for String Orchestra and "Sun-treader" by Carl Ruggles, and then gave us a second half that was all Mozart, "Ruhe sanft" from the unfinished Singspiel "Zaide" and the motet, "Exsultate, jubilate," both with Benita Valente as soprano soloist, and the Symphony No. 34 in C.

Mrs. Seeger, who was born in 1901 and who died in 1953, was a pupil, and later the wife, of Charles Seeger, a musicologist and a scrappy, forward-looking critic and teacher. They became the parents of the famous Pete, and Mrs. Seeger was in fact much more involved in the study of folk music in the last 20 years of her life than in composing. Her career as a "serious" composer was drastically and sadly short, for the String Quartet which she wrote in 1931 not only marked her real coming of age as a creative artist, but was also her last major work.

That Quartet is one of the most expressive, personal and arresting works of the rich period in which it was composed, and the Andante which the Symphony played is an orchestral setting of its slow movement. It is a remarkable movement in which dynamics are isolated as a primary structural element much as colors are in the third of Schoenberg's Five Pieces, Op. 16. It is like a study in wave motion, a dense, often highly dissonant polyphony of independent patterns of swell and contraction. Incidentally, the house program was absurdly fussy, or perhaps just mistaken, in claiming this performance as a Boston premiere: Thomas conducted the piece with the Philharmonia last April, though admittedly that was in Cambridge.

The "Sun-treader" performance was a bona fide Boston premiere, though the first American performance four years ago was given by the Boston Symphony, though in Portland, Me., as part of a Ruggles 90th birthday celebration organized by Bowdoin College. Where Mrs. Seeger's Expressionist Andante is a statement of Angst and torment, Ruggles' virtually contemporary (1927-32) tone-poem is an angrily aggressive, marching - forth - to - war sort of steamroller.

It is a single movement, somewhere between 15 and 20 minutes long, and written in a Sonata form so stiff that Clementi might have blushed to own up to it. That is its weakness, but it has remarkable strengths: rhythmic invention and skill, an impressive sense of motion (at least until the arrival of the over-prepared and over-explicit recapitulation), a fascinating notion of counterpoint, and enormous expressive energy. The orchestral sound is thick, quite unlike any other I know, and relentlessly loud, and I am not sure whether all that is naive and a partial failure or a bold gamble and a crushing success.

Both these works got cohesive, generally effective, but less than unfailingly precise performances. Thanks also to program editor Andrew Raeburn for reprinting Eric Salzman's long and interesting essay on Ruggles.

The 34th Symphony is the one about which Mozart wrote to his father that he heard it at Mannheim (or perhaps conducted it — I forget which) with all the woodwinds doubled and with an enormous lot of strings and that the result had been "magnifique." It is a festive and joyous piece whose minor-mode patches are there for richness of color rather than as adumbrations of pathos, and it flourishes under "big" treatment. If anything, the performance was less massive than I had anticipated, Thomas' Mozart being generally delicate, cool, "classical."

That made him a most suitable partner for Benita Valente, whose exquisitely silvery, poised, virtuosic, elegantly and sensitively phrased singing was a particular pleasure. All three Mozart performances fell a little short of being either as touching or as exciting as they might have been; still, they were on a level rarely attained, and I would have a hard time naming a lyric soprano who is a finer Mozart singer than Miss Valente.

Boston Globe
3-21-'70

MONITOR
BOSTON, MASS.
(M) 210,850

MAR 27 1970

BSO at 3:30 p.m.

The Boston Symphony Orchestra announces that today's concert will begin at 3:30 p.m. instead of the customary 2:0'clock.

3:30 Starting Time For BSO Concert

Because of Good Friday observances today's BSO concert will begin at 3:30 p.m. instead of the usual starting time. The program will include music from "Parsifal," as well as work of Haydn, Schuller and Webern. Gunther Schuller will conduct.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAR 27 1970

Thomas Conducts

BSO in An Unusual Program

By HAROLD C. SPROUL

The program and performance of the Boston Symphony Orchestra under Michael Tilson Thomas last Saturday was a delight. **Andante for String Orchestra** is a work of 1931 by Ruth Crawford Seeger (mother of Pete) arranged from her string quartet. It is a gradual accretion of tonal layers, dissonantly spaced, each swelling, ceasing, shifting in its own time without rhythmic pulse, except that the intrusion of new notes gives an irregular push to the mass, and the difference in the timing of the swells adds motion as well as a kind of inner counterpoint of resonance.

There is one punctuation when the tension flares up like a burst balloon. The fine string tone of the BSO, especially of the basses, came into its own. The fact that Schoenberg had done something roughly similar is no detraction.

Carl Ruggles **Sun Treader**, inspired by a line from Browning's tribute to Shelley ("Sun-treader, light and life be thine forever") made terrific contrast to the Seeger, the tread of the tympany calling up a rhythmic assertion of brasses (many extras) that split open all mental smog with dissonant splendor and proceeded to build a calculated complex of counterpoint, tense with harmonic conflict. Classis uses of motif and line and section are still there to integrate a Walt Whitmanesque rhetoric. Dramatic silences and a few quiet phrases contribute to the overall largeness. The crusty Ruggles, most individual among artists in an individualistic time (now in his nineties and more painter than composer) achieved the splendor he conceived in this first Boston performance of **Sun-treader**.

After intermission, there was Mozart in his most beguiling manner. Benita Valente sang **Rest peacefully, my gentle one**, a love song from the unfinished opera, **Zaide**, with the clean and and colorful decision, the emotive intention of scale and figure, that instrumentalists like to think instrumenta.

And then with the **Exsultate, jubilate** mutet, (an incredible composition for age 16) Valente showed how coloratura leaps and figures can be line and feeling—a fine excess. The famous **Allelujah** at the end had the fling of creative joy in life whatever the evil. Mr. Thomas showed accoustical discretion in the use of only one double-bass. Miss Valente's high notes, never thin or forced or exploited, just appeared as a natural realiztion of Mozartean naturalness. Mr. Thomas' accompaniment was discrete but supporting and always in motion. Despite commentators, there is no irreverence in dance before the altar.

This led easily into **Symphony No. 34**, its deft delight again incredible, that it came out of Mozart's frustration in provincial Salzburg not long before he was kicked out. The **Allegro**, crisp sprightliness; **Andante** singing sentmient; **Minuet** (a separate one which Mozart might have used, when he did want the dance he raised it to symphonic status by development beyond the popular—as in this one) — a **Finale** that, as Thomas played it, was a scampering of laughter. I have seldom heard the Boston Symphony play with such sensitive and joyful definition.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAR 26 1970

Herald Traveler
3-21-'70

Record American 3-21-'70

BSO, Soprano In Excellent Duo

By L. DAVID HARRIS
Music Critic

One of the best Boston Symphony Orchestra concerts of the season was performed yesterday. Its excellence was personified in the qualities of guest soprano Benita Valente.

Miss Valente sang two Mozart works—the "Ruhe sanft, mein holdes Leben" from "Zaide" opera and the "Exsultate, jubilate" motet.

The first "Zaide" aria was the concert's high point, particularly suited for her light, high soprano voice. It was a graceful minuet with an andante middle section, beautiful florid passages that demanded good vocal flexibility.

The "Exultate, jubilate" motet was equally well done. Some passages seemed a bit harsh, but the familiar "Allelujah!" section could only be described as artistically performed—a model of grace and decorum.

Michael Tilson Thomas conducted the orchestra and there was good rapport between the musicians and the soloist. The orchestra seldom — if ever — was too loud and it all was a thoroughly enjoyable listening experience.

Perhaps it might be suggested in future performances Miss Valente be positioned a little closer to the front of the stage. She was not visible to this reviewer—and to many persons sitting in the right section of the symphony's main floor.

Another plus point of the concert was Carl Ruggles' "Sun Treader" tone poem.

Composer Ruggles (a New England neighbor living now in Bennington, Vt.) has too long been neglected and his atonal music was especially welcomed.

It glittered with grandeur and was a challenge to hear —visioning the rugged New Englander who put it all together.

Conductor Thomas made the most of its final chord. Surely if the northern lights are visible in Vermont, Ruggles must have been seized by them when he finished "Sun Treader."

There is an old story about how Ruggles was once heard by hammering out a dissonant chord over and over again by a Vermont neighbor.

"Carl, what in heaven's name are you trying to do with that chord?"

And Ruggles replied:

"I'm giving it the test of time!"

Surely it must have been the same chord Conductor Thomas made such effective use of yesterday.

Symphony

Little-Performed Works Appeal

By HARRY NEVILLE

At the risk of belaboring the subject, this writer would like to say once again what a fine thing Boston has in Michael Tilson Thomas, the BSO's associate conductor. It would be premature to make predictions about his long-range success with this or any other orchestra because of the simple fact that honeymoons between conductors and their players and public (and critics) are notoriously short-lived affairs.

It would be unrealistic, too, to suppose that Thomas's current success has nothing to do with his age, his newness and the fact that he isn't burdened with difficult and often alienating decisions about orchestra policy and personnel. No doubt he operates at present under singularly benign circumstances, but what a pleasure, nevertheless, to hear him at this particular point of his career. And what a pleasure it must be for him too.

YESTERDAY afternoon's program, like preceding ones under Thomas, was an appealing mixture of little performed works by composers familiar and unfamiliar. It included the first Boston performances of compositions by Ruth Crawford Seeger and Carl Ruggles, both of whose works date from 1931.

On the basis of her Andante for String Orchestra, Mrs. Seeger would seem to have been not only a truly original composer but also that even rarer thing, a first-rate female composer. It speaks volumes on the subject of the paucity of good female composers to say that Mrs. Seeger wrote little after her marriage.

As the program notes pointed out, the Andante, with its rhythmic stasis and subtly shifting dynamics, recalls Schoenberg's "Farben," played only two weeks previously. But whereas the latter work seems an impressionistic mood piece, Seeger's is more overtly emotional, particularly so in its expressive use of minor seconds.

"Sun-Treader" is a tone poem by a Massachusetts native and one-time Boston resident. Carl Ruggles, now 94, has for years lived in Vermont, and his music is as jagged and granitic as parts of the landscape of that state. Like Seeger, he too is an original, only more so, for it would be difficult to point to antecedents or, for that matter, consequences of his musical way of thinking.

THE WORK'S TITLE is a phrase used by Robert Browning to describe the poet Shelley, and the dark, somber music with its recurring drum beats is indeed suggestive of some tragic figure or concept. Written as one continuous movement, the work's structural organization seems to divide into no neatly defined segments, but Thomas did a masterful job of giving it a lucid, coherent shape.

Soprano Benita Valente appeared as soloist in two works of Mozart, an aria from "Zaide" and the motet "Exsultate, jubilate." She has a pure, sweet voice and gave much pleasure, especially with her sensitive phrasing. Her coloratura work could have been more clearly articulated; however, it was effective in the final section of the motet, even if at a speed somewhat slower than Mozart's indicated vivace.

In the final selection of the afternoon, Mozart's Symphony No. 34 in C, Thomas got some of the most gracious and elegant Mozart playing this listener has heard from the BSO.

43.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 27 1970 at 3.30
Saturday evening March 28 1970 at 8.30

GUNTHER SCHULLER *conductor*

HAYDN	Symphony no. 31 in D 'Hornsignal'
	Allegro
	Adagio
	Menuet & trio
	Moderato molto (theme and variations) — presto
SCHULLER	Spectra
first performance in Boston	
intermission	
WEBERN	Five pieces for orchestra op. 10
	Sehr ruhig und zart (Very quietly and delicately)
	Lebhaft und zart bewegt (Moving briskly and delicately)
	Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)
	Fliessend, äusserst zart (Flowing, extremely delicately)
	Sehr fliessend (Very flowing)
WAGNER	Music from Act three of 'Parsifal'

THE GUEST CONDUCTOR

GUNTHER SCHULLER, who has been appointed, with Seiji Ozawa, Artistic Director of Tanglewood, was inaugurated as the New England Conservatory's ninth president on November 16 1967. His father was a violinist with the New York Philharmonic Symphony Orchestra. At the age of twelve, Gunther Schuller began to take an active part in music, joining the St Thomas Choir School as a boy soprano, and beginning the study of composition, flute, and later, french horn.

He started composing two years later, when he wrote his First symphony; he developed so rapidly in his study of the french horn that in 1942, at the age of sixteen, he was offered a professional position with the Ballet Theatre Orchestra. At seventeen, he became solo french horn with the Cincinnati Symphony, and the following year performed his own Horn concerto with the orchestra directed by Eugene Goosens. By the time he was nineteen he had accepted a position in the Metropolitan Opera Orchestra. His Symphony for brass and percussion, written in 1949, received its first public performance under the direction of Leon Barzin and was later performed by the New York Philharmonic under the direction of Dimitri Mitropoulos. In 1959, Gunther Schuller resigned his position as solo horn with the Metropolitan Opera Orchestra in order to devote more time to creative work.

He has received commissions from many of the major orchestras in this country: *Gala music*, written for the 75th Anniversary of the Chicago Symphony; *Spectra*, commissioned by the New York Philharmonic; *Seven studies on themes of Paul Klee*, commissioned by a Ford Foundation grant for the Minneapolis Symphony Orchestra. He was commissioned to write a ballet for the New York City Ballet which was choreographed by George Balanchine. Major European orchestras have also commissioned works: the opera *The Visitation* was commissioned by the Hamburg State Opera Company. This work was given its first American production by the San Francisco Opera Company in 1967, and has been presented since at the Metropolitan Opera in New York, and in other cities in Europe and America. His *String quartet* was commissioned by the Fromm Music Foundation for the University of Illinois; *Music for brass quintet* by the Elizabeth Sprague Coolidge Foundation; *Double quintet for woodwinds and brass* by the University of Southern California. *The sacred cantata — Psalm XCVIII*, written on commission from the American Guild of Organists, received its first performance at the Guild's annual convention in Atlanta, Georgia, in June 1966 and was heard in Boston in December 1967 in a concert at Symphony Hall, performed by the New England Conservatory Chorus. One of Schuller's more recent works, *Triplum*, was commissioned by the New York Philharmonic for its 125th Anniversary celebrations and was recorded by the Orchestra with Leonard Bernstein conducting. In honor of its 60th Anniversary, the Junior League of Boston announced the com- [illegible] for the Arts. Earlier this year he was appointed by the Governor of Massachusetts to the Commonwealth's Council on the Arts and Humanities.

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Mrs. Seeger, who was born in 1901 and who died in 1953, was a pupil, and later the wife, of Charles Seeger, a musicologist and a scrappy, forward-looking critic and teacher. They became the parents of the famous Pete, and Mrs. Seeger was in fact much more involved in the study of folk music in the last 20 years of her life than in composing. Her career as a "serious" composer was drastically and sadly short, for the String Quartet which she wrote in 1931 not only marked her real coming of age as a creative artist, but was also her last major work.

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Symphony

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Miss Valente sang two Mozart works—the "Ruhe sanft, mein holdes Leben" from "Zaide" opera and the "Exsultate, jubilate" motet.

The first "Zaide" aria was the concert's high point, particularly suited for her light, high soprano voice. It was a graceful minuet with an andante middle section, beautiful florid passages that demanded good vocal flexibility.

The "Exultate, jubilate" motet was equally well done. Some passages seemed a bit harsh, but the familiar "Allelujah!" section could only be described as artistically performed—a model of grace and decorum.

Michael Tilson Thomas conducted the orchestra and there was good rapport between the musicians and the soloist. The orchestra seldom — if ever — was too loud and it all was a thoroughly enjoyable listening experience.

Perhaps it might be suggested in future performances Miss Valente be positioned a little closer to the front of the stage. She was not visible to this reviewer—and to many persons sitting in the right section of the symphony's main floor.

Another plus point of the concert was Carl Ruggles' "Sun Treader" tone poem.

Composer Ruggles (a New England neighbor living now in Bennington, Vt.) has too long been neglected and his atonal music was especially welcomed.

It glittered with grandeur and was a challenge to hear —visioning the rugged New Englander who put it all together.

Conductor Thomas made the most of its final chord. Surely if the northern lights are visible in Vermont, Ruggles must have been seized by them when he finished "Sun Treader."

There is an old story about how Ruggles was once heard by hammering out a dissonant chord over and over again by a Vermont neighbor.

"Carl, what in heaven's name are you trying to do with that chord?"

And Ruggles replied:

"I'm giving it the test of time!"

Surely it must have been the same chord Conductor Thomas made such effective use of yesterday.

43.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 27 1970 at 3.30
Saturday evening March 28 1970 at 8.30

GUNTHER SCHULLER *conductor*

The Friends of the New England Conservatory

Gunther Schuller, President of the New England Conservatory, is the guest Conductor of the Boston Symphony Orchestra this week.

23 members of the Orchestra are graduates of the Conservatory.

33 members of the Orchestra are on the Conservatory Faculty.

No further proof is needed that support of the New England Conservatory is vitally important to the future of great music.

If you would like to help, you can do so by joining the Friends of the New England Conservatory.

For membership information please call 262-1120 ext. 267.

toward the center of the stage, making the stage seem [illegible] ascends the altar steps, takes the Grail from the shrine, and breathes a silent prayer before it. The Chalice gradually becomes suffused with a soft glow, while darkness slowly descends upon the hall. The main motives of the prelude to the work are subtly interwoven with each other in strings, woodwind and harps. 'Wondrous high salvation! Redeemed the Redeemer!' sing the squires and knights, while mystic voices (sopranos and altos) float down from the middle height and the dome. A ray of light falls upon the Grail, which now glows ardently, and a white dove descends from the dome and hovers over Parsifal's head. Kundry, her enigmatic course through the world completed, her part played to the end in the enlightenment of Parsifal through pity, sinks to the ground lifeless, her last look being turned on him. Amfortas and Gurnemanz kneel in homage before Parsifal, the new King, as he stands aloft among the worshipping brotherhood, waving the Grail from side to side in blessing of them. The harmonic and contrapuntal texture becomes more and more etherealised and the Act closes with a return of the theme which had appeared in the prelude to Act one, with a final gentle insistence provided by the rich tones of trumpets and trombones.

missioning of a children's opera to be written by Gunther Schuller. The opera, which will be performed for the first time by the Opera Company of Boston on May 8 of this year, is set to a libretto by John Updike, based on the fairy tale *The fisherman and his wife* by the Brothers Grimm. Gunther Schuller's long association with John Lewis and the Modern Jazz Quartet has led him to compose many works for this group, as well as for Ornette Coleman and the late Eric Dolphy. An absorbing example of his compositions in the 'third stream' idiom is his *Conversations*. performed by the Modern Jazz Quartet and the Beaux Arts String Quartet in an album on Atlantic Records entitled *Third Stream Music*.

As a conductor, he has made guest appearances with the orchestras in Cincinnati, Los Angeles, St Louis, Baltimore, Minneapolis, Cleveland, New York, Chicago, Rochester, Washington and San Francisco. In Europe, he has conducted the BBC Symphony, the Berlin Free Radio Symphony, the Berlin Philharmonic, the Philharmonia Orchestra of London, the Philharmonic Orchestra of the French Radio (O.R.T.F.) as well as the Icelandic Symphony Orchestra. Recently he led concerts by the Boston Philharmonia, the Springfield Symphony and the Minnesota Orchestra.

A series of concerts entitled 'Twentieth Century innovations', sponsored by the Carnegie Hall Corporation, was organized and conducted by Schuller in New York City from 1963 through 1965. Also in New York, over WBAI, he broadcast a weekly program entitled 'Contemporary music in evolution', which presented an analysis of contemporary music from 1900 to the present. Subsequently this series was heard over stations of the National Association of Educational Broadcasters.

As a teacher, Gunther Schuller was acting head of the Composition Department of the Berkshire Music Festival at Tanglewood from 1963 to 1965. In 1965, he was appointed Head of the Composition Department, succeeding Aaron Copland, and three years later Head of Contemporary Music Activities. He served on the faculty of Yale University as Associate Professor, a post he left to become President of the New England Conservatory.

His musico-analytical study of jazz, *Early jazz: its roots and musical development*, was published two years ago by Oxford University Press, the house which also published his book on Horn technique in 1962.

Gunther Schuller has been the recipient of such awards as a National Institute of Arts and Letters award in 1960, the Brandeis Creative Arts Award in 1960, and a Guggenheim Fellowship for two successive years. In 1967 he was elected a member of the National Institute of Arts and Letters, and is a member of the Music Panel of the National Endowment for the Arts. Earlier this year he was appointed by the Governor of Massachusetts to the Commonwealth's Council on the Arts and Humanities.

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Michael Tilson Thomas conducted the orchestra and there was good rapport between the musicians and the soloist. The orchestra seldom — if ever — was too loud and it all was a thoroughly enjoyable listening experience.

Perhaps it might be suggested in future performances Miss Valente be positioned a little closer to the front of the stage. She was not visible to this reviewer—and to many persons sitting in the right section of the symphony's main floor.

Another plus point of the concert was Carl Ruggles' "Sun Treader" tone poem.

Composer Ruggles (a New England neighbor living now in Bennington, Vt.) has too long been neglected and his atonal music was especially welcomed.

It glittered with grandeur and was a challenge to hear —visioning the rugged New Englander who put it all together.

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"Carl, what in heaven's name are you trying to do with that chord?"

And Ruggles replied:

"I'm giving it the test of time!"

Surely it must have been the same chord Conductor Thomas made such effective use of yesterday.

43.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon March 27 1970 at 3.30
Saturday evening March 28 1970 at 8.30

GUNTHER SCHULLER *conductor*

toward the center of the stage, moving the space [illegible]
ascends the altar steps, takes the Grail from the shrine, and breathes a silent prayer before it. The Chalice gradually becomes suffused with a soft glow, while darkness slowly descends upon the hall. The main motives of the prelude to the work are subtly interwoven with each other in strings, woodwind and harps. 'Wondrous high salvation! Redeemed the Redeemer!' sing the squires and knights, while mystic voices (sopranos and altos) float down from the middle height and the dome. A ray of light falls upon the Grail, which now glows ardently, and a white dove descends from the dome and hovers over Parsifal's head. Kundry, her enigmatic course through the world completed, her part played to the end in the enlightenment of Parsifal through pity, sinks to the ground lifeless, her last look being turned on him. Amfortas and Gurnemanz kneel in homage before Parsifal, the new king, as he stands aloft among the worshipping brotherhood, waving the Grail from side to side in blessing of them. The harmonic and contrapuntal texture becomes more and more etherealised and the Act closes with a return of the theme which had appeared in the prelude to Act one, with a final gentle insistence provided by the rich tones of trumpets and trombones.

The Friends of the New England Conservatory

Gunther Schuller, President of the New England Conservatory, is the guest Conductor of the Boston Symphony Orchestra this week.

23 members of the Orchestra are graduates of the Conservatory.

33 members of the Orchestra are on the Conservatory Faculty.

No further proof is needed that support of the New England Conservatory is vitally important to the future of great music.

If you would like to help, you can do so by joining the Friends of the New England Conservatory.

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missioning of a children's opera to be written by Gunther Schuller. The opera, which will be performed for the first time by the Opera Company of Boston on May 8 of this year, is set to a libretto by John Updike, based on the fairy tale *The fisherman and his wife* by the Brothers Grimm. Gunther Schuller's long association with John Lewis and the Modern Jazz Quartet has led him to compose many works for this group, as well as for Ornette Coleman and the late Eric Dolphy. An absorbing example of his compositions in the 'third stream' idiom is his *Conversations*. performed by the Modern Jazz Quartet and the Beaux Arts String Quartet in an album on Atlantic Records entitled *Third Stream Music*.

As a conductor, he has made guest appearances with the orchestras in Cincinnati, Los Angeles, St Louis, Baltimore, Minneapolis, Cleveland, New York, Chicago, Rochester, Washington and San Francisco. In Europe, he has conducted the BBC Symphony, the Berlin Free Radio Symphony, the Berlin Philharmonic, the Philharmonia Orchestra of London, the Philharmonic Orchestra of the French Radio (O.R.T.F.) as well as the Icelandic Symphony Orchestra. Recently he led concerts by the Boston Philharmonia, the Springfield Symphony and the Minnesota Orchestra.

A series of concerts entitled 'Twentieth Century innovations', sponsored by the Carnegie Hall Corporation, was organized and conducted by Schuller in New York City from 1963 through 1965. Also in New York, over WBAI, he broadcast a weekly program entitled 'Contemporary music in evolution', which presented an analysis of contemporary music from 1900 to the present. Subsequently this series was heard over stations of the National Association of Educational Broadcasters.

As a teacher, Gunther Schuller was acting head of the Composition Department of the Berkshire Music Festival at Tanglewood from 1963 to 1965. In 1965, he was appointed Head of the Composition Department, succeeding Aaron Copland, and three years later Head of Contemporary Music Activities. He served on the faculty of Yale University as Associate Professor, a post he left to become President of the New England Conservatory.

His musico-analytical study of jazz, *Early jazz: its roots and musical development*, was published two years ago by Oxford University Press, the house which also published his book on Horn technique in 1962.

Gunther Schuller has been the recipient of such awards as a National Institute of Arts and Letters award in 1960, the Brandeis Creative Arts Award in 1960, and a Guggenheim Fellowship for two successive years. In 1967 he was elected a member of the National Institute of Arts and Letters, and is a member of the Music Panel of the National Endowment for the Arts. Earlier this year he was appointed by the Governor of Massachusetts to the Commonwealth's Council on the Arts and Humanities.

Works by Gunther Schuller have been performed by the Boston Symphony in past seasons, and Erich Leinsdorf conducted the recording of *Seven studies on themes of Paul Klee* for RCA Records. Schuller has himself conducted the Orchestra in 1964, 1966 and 1967.

Thomas leads BSO in Mrs. Seeger's Andante

MONITOR
BOSTON, MASS.
(M) 210,850

MAR 27 1970

By Michael Steinberg
Globe Staff

Michael Tilson Thomas put an unusual program together for his Boston Symphony concert yesterday afternoon. He began with American music of forty years ago, Ruth Crawford Seeger's Andante for String Orchestra and "Sun-treader" by Carl Ruggles, and then gave us a second half that was all Mozart, "Ruhe sanft" from the unfinished Singspiel "Zaide" and the motet, "Exsultate, jubilate," both with Benita Valente as soprano soloist, and the Symphony No. 34 in C.

Mrs. Seeger, who was born in 1901 and who died in 1953, was a pupil, and later the wife, of Charles Seeger, a musicologist and a scrappy, forward-looking critic and teacher. They became the parents of the famous Pete, and Mrs. Seeger was in fact much more involved in the study of folk music in the last 20 years of her life than in composing. Her career as a "serious" composer was drastically and sadly short, for the String Quartet which she wrote in 1931 not only marked her real coming of age as a creative artist, but was also her last major work.

That Quartet is one of the most expressive, personal and arresting works of the rich period in which it was composed, and the Andante which the Symphony played is an orchestral setting of its slow movement. It is a remarkable movement in which dynamics are isolated as a primary structural element much as colors are in the third of Schoenberg's Five Pieces, Op. 16. It is like a study in wave motion, a dense, often highly dissonant polyphony of independent patterns of swell and contraction. Incidentally, the house program was absurdly fussy, or perhaps just mistaken, in claiming this performance as a Boston premiere: Thomas conducted the piece with the Philharmonia last April, though admittedly that was in Cambridge.

The "Sun-treader" performance was a bona fide Boston premiere, though the first American performance four years ago was given by the Boston Symphony, though in Portland, Me., as part of a Ruggles 90th birthday celebration organized by Bowdoin College. Where Mrs. Seeger's Expressionist Andante is a statement of Angst and torment, Ruggles' virtually contemporary (1927-32) tone-poem is an angrily aggressive, marching - forth - to - war sort of steamroller.

It is a single movement, somewhere between 15 and 20 minutes long, and written in a Sonata form so stiff that Clementi might have blushed to own up to it. That is its weakness, but it has remarkable strengths: rhythmic invention and skill, an impressive sense of motion (at least until the arrival of the over-prepared and over-explicit recapitulation), a fascinating notion of counterpoint, and enormous expressive energy. The orchestral sound is thick, quite unlike any other I know, and relentlessly loud, and I am not sure whether all that is naive and a partial failure or a bold gamble and a crushing success.

Both these works got cohesive, generally effective, but less than unfailingly precise performances. Thanks also to program editor Andrew Raeburn for reprinting Eric Salzman's long and interesting essay on Ruggles.

The 34th Symphony is the one about which Mozart wrote to his father that he heard it at Mannheim (or perhaps conducted it — I forget which) with all the woodwinds doubled and with an enormous lot of strings and that the result had been "magnifique." It is a festive and joyous piece whose minor-mode patches are there for richness of color rather than as adumbrations of pathos, and it flourishes under "big" treatment. If anything, the performance was less massive than I had anticipated, Thomas' Mozart being generally delicate, cool, "classical."

That made him a most suitable partner for Benita Valente, whose exquisitely silvery, poised, virtuosic, elegantly and sensitively phrased singing was a particular pleasure. All three Mozart performances fell a little short of being either as touching or as exciting as they might have been; still, they were on a level rarely attained, and I would have a hard time naming a lyric soprano who is a finer Mozart singer than Miss Valente.

Boston Globe
3-21-'70

BSO at 3:30 p.m.

The Boston Symphony Orchestra announces that today's concert will begin at 3:30 p.m. instead of the customary 2:0'clock.

3:30 Starting Time For BSO Concert

Because of Good Friday observances today's BSO concert will begin at 3:30 p.m. instead of the usual starting time. The program will include music from "Parsifal," as well as work of Haydn, Schuller and Webern. Gunther Schuller will conduct.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAR 27 1970

Thomas Conducts

BSO in An Unusual Program

By HAROLD C. SPROUL

The program and performance of the Boston Symphony Orchestra under Michael Tilson Thomas last Saturday was a delight. **Andante for String Orchestra** is a work of 1931 by Ruth Crawford Seeger (mother of Pete) arranged from her string quartet. It is a gradual accretion of tonal layers, dissonantly spaced, each swelling, ceasing, shifting in its own time without rhythmic pulse, except that the intrusion of new notes gives an irregular push to the mass, and the difference in the timing of the swells adds motion as well as a kind of inner counterpoint of resonance.

There is one punctuation when the tension flares up like a burst balloon. The fine string tone of the BSO, especially of the basses, came into its own. The fact that Schoenberg had done something roughly similar is no detraction.

Carl Ruggles **Sun Treader,** inspired by a line from Browning's tribute to Shelley ("Sun-treader, light and life be thine forever") made terrific contrast to the Seeger, the tread of the tympany calling up a rhythmic assertion of brasses (many extras) that split open all mental smog with dissonant splendor and proceeded to build a calculated complex of counterpoint, tense with harmonic conflict. Classis uses of motif and line and section are still there to integrate a Walt Whitmanesque rhetoric. Dramatic silences and a few quiet phrases contribute to the overall largeness. The crusty Ruggles, most individual among artists in an individualistic time (now in his nineties and more painter than composer) achieved the splendor he conceived in this first Boston performance of **Sun-treader.**

After intermission, there was Mozart in his most beguiling manner. Benita Valente sang **Rest peacefully, my gentle one,** a love song from the unfinished opera, **Zaide,** with the clean and and colorful decision, the emotive intention of scale and figure, that instrumentalists like to think **instrumenta.**

And then with the **Exsultate, jubilate** mutet, (an incredible composition for age 16) Valente showed how coloratura leaps and figures can be line and feeling—a fine excess. The famous **Allelujah** at the end had the fling of creative joy in life whatever the evil. Mr. Thomas showed accoustical discretion in the use of only one double-bass. Miss Valente's high notes, never thin or forced or exploited, just appeared as a natural realiztion of Mozartean naturalness. Mr. Thomas' accompaniment was discrete but supporting and always in motion. Despite commentators, there is no irreverence in dance before the altar.

This led easily into **Symphony No. 34,** its deft delight again incredible, that it came out of Mozart's frustration in provincial Salzburg not long before he was kicked out. The **Allegro,** crisp sprightliness; **Andante** singing sentmient; **Minuet** (a separate one which Mozart might have used, when he did want the dance he raised, it to symphonic status by development beyond the popular—as in this one) — a **Finale** that, as Thomas played it, was a scampering of laughter. I have seldom heard the Boston Symphony play with such sensitive and joyful definition.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAR 26 1970

Record American 3-21-'70

BSO, Soprano In Excellent Duo

By L. DAVID HARRIS
Music Critic

One of the best Boston Symphony Orchestra concerts of the season was performed yesterday. Its excellence was personified in the qualities of guest soprano Benita Valente.

Miss Valente sang two Mozart works—the "Ruhe sanft, mein holdes Leben" from "Zaide" opera and the "Exsultate, jubilate" motet.

The first "Zaide" aria was the concert's high point, particularly suited for her light, high soprano voice. It was a graceful minuet with an andante middle section, beautiful florid passages that demanded good vocal flexibility.

The "Exultate, jubilate" motet was equally well done. Some passages seemed a bit harsh, but the familiar "Allelujah!" section could only be described as artistically performed—a model of grace and decorum.

Michael Tilson Thomas conducted the orchestra and there was good rapport between the musicians and the soloist. The orchestra seldom — if ever — was too loud and it all was a thoroughly enjoyable listening experience.

Perhaps it might be suggested in future performances Miss Valente be positioned a little closer to the front of the stage. She was not visible to this reviewer—and to many persons sitting in the right section of the symphony's main floor.

Another plus point of the concert was Carl Ruggles' "Sun Treader" tone poem.

Composer Ruggles (a New England neighbor living now in Bennington, Vt.) has too long been neglected and his atonal music was especially welcomed.

It glittered with grandeur and was a challenge to hear —visioning the rugged New Englander who put it all together.

Conductor Thomas made the most of its final chord. Surely if the northern lights are visible in Vermont, Ruggles must have been seized by them when he finished "Sun Treader."

There is an old story about how Ruggles was once heard by hammering out a dissonant chord over and over again by a Vermont neighbor.

"Carl, what in heaven's name are you trying to do with that chord?"

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Symphony

Little-Performed Works Appeal

By HARRY NEVILLE

At the risk of belaboring the subject, this writer would like to say once again what a fine thing Boston has in Michael Tilson Thomas, the BSO's associate conductor. It would be premature to make predictions about his long-range success with this or any other orchestra because of the simple fact that honeymoons between conductors and their players and public (and critics) are notoriously short-lived affairs.

It would be unrealistic, too, to suppose that Thomas's current success has nothing to do with his age, his newness and the fact that he isn't burdened with difficult and often alienating decisions about orchestra policy and personnel. No doubt he operates at present under singularly benign circumstances, but what a pleasure, nevertheless, to hear him at this particular point of his career. And what a pleasure it must be for him too.

YESTERDAY afternoon's program, like preceding ones under Thomas, was an appealing mixture of little performed works by composers familiar and unfamiliar. It included the first Boston performances of compositions by Ruth Crawford Seeger and Carl Ruggles, both of whose works date from 1931.

On the basis of her Andante for String Orchestra, Mrs. Seeger would seem to have been not only a truly original composer but also that even rarer thing, a first-rate female composer. It speaks volumes on the subject of the paucity of good female composers to say that Mrs. Seeger wrote little after her marriage.

As the program notes pointed out, the Andante, with its rhythmic stasis and subtly shifting dynamics, recalls Schoenberg's "Farben," played only two weeks previously. But whereas the latter work seems an impressionistic mood piece, Seeger's is more overtly emotional, particularly so in its expressive use of minor seconds.

"Sun-Treader" is a tone poem by a Massachusetts native and one-time Boston resident, Carl Ruggles, now 94, has for years lived in Vermont, and his music is as jagged and granitic as parts of the landscape of that state. Like Seeger, he too is an original, only more so, for it would be difficult to point to antecedents or, for that matter, consequences of his musical way of thinking.

THE WORK'S TITLE is a phrase used by Robert Browning to describe the poet Shelley, and the dark, somber music with its recurring drum beats is indeed suggestive of some tragic figure or concept. Written as one continuous movement, the work's structural organization seems to divide into no neatly defined segments, but Thomas did a masterful job of giving it a lucid, coherent shape.

Soprano Benita Valente appeared as soloist in two works of Mozart, an aria from "Zaide" and the motet "Exsultate, jubilate." She has a pure, sweet voice and gave much pleasure, especially with her sensitive phrasing. Her coloratura work could have been more clearly articulated; however, it was effective in the final section of the motet, even if at a speed somewhat slower than Mozart's indicated vivace.

In the final selection of the afternoon, Mozart's Symphony No. 34 in C, Thomas got some of the most gracious and elegant Mozart playing this listener has heard from the BSO.

Herald Traveler
3-21-'70

EIGHTY-NINTH SEASON 1969-1970

43.

Friday afternoon March 27 1970 at 3.30
Saturday evening March 28 1970 at 8.30

GUNTHER SCHULLER *conductor*

HAYDN — Symphony no. 31 in D 'Hornsignal'
- Allegro
- Adagio
- Menuet & trio
- Moderato molto (theme and variations) — presto

SCHULLER — Spectra
first performance in Boston

intermission

WEBERN — Five pieces for orchestra op. 10
- Sehr ruhig und zart (Very quietly and delicately)
- Lebhaft und zart bewegt (Moving briskly and delicately)
- Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)
- Fliessend, äusserst zart (Flowing, extremely delicately)
- Sehr fliessend (Very flowing)

WAGNER — Music from Act three of 'Parsifal'

THE GUEST CONDUCTOR

GUNTHER SCHULLER, who has been appointed, with Seiji Ozawa, Artistic Director of Tanglewood, was inaugurated as the New England Conservatory's ninth president on November 16 1967. His father was a violinist with the New York Philharmonic Symphony Orchestra. At the age of twelve, Gunther Schuller began to take an active part in music, joining the St Thomas Choir School as a boy soprano, and beginning the study of composition, flute, and later, french horn.

He started composing two years later, when he wrote his First symphony; he developed so rapidly in his study of the french horn that in 1942, at the age of sixteen, he was offered a professional position with the Ballet Theatre Orchestra. At seventeen, he became solo french horn with the Cincinnati Symphony, and the following year performed his own Horn concerto with the orchestra directed by Eugene Goosens. By the time he was nineteen he had accepted a position in the Metropolitan Opera Orchestra. His Symphony for brass and percussion, written in 1949, received its first public performance under the direction of Leon Barzin and was later performed by the New York Philharmonic under the direction of Dimitri Mitropoulos. In 1959, Gunther Schuller resigned his position as solo horn with the Metropolitan Opera Orchestra in order to devote more time to creative work.

He has received commissions from many of the major orchestras in this country: *Gala music,* written for the 75th Anniversary of the Chicago Symphony; *Spectra,* commissioned by the New York Philharmonic; *Seven studies on themes of Paul Klee,* commissioned by a Ford Foundation grant for the Minneapolis Symphony Orchestra. He was commissioned to write a ballet for the New York City Ballet which was choreographed by George Balanchine. Major European orchestras have also commissioned works: the opera *The Visitation* was commissioned by the Hamburg State Opera Company. This work was given its first American production by the San Francisco Opera Company in 1967, and has been presented since at the Metropolitan Opera in New York, and in other cities in Europe and America. His *String quartet* was commissioned by the Fromm Music Foundation for the University of Illinois; *Music for brass quintet* by the Elizabeth Sprague Coolidge Foundation; *Double quintet for woodwinds and brass* by the University of Southern California. *The sacred cantata — Psalm XCVIII,* written on commission from the American Guild of Organists, received its first performance at the Guild's annual convention in Atlanta, Georgia, in June 1966 and was heard in Boston in December 1967 in a concert at Symphony Hall, performed by the New England Conservatory Chorus. One of Schuller's more recent works, *Triplum,* was commissioned by the New York Philharmonic for its 125th Anniversary celebrations and was recorded by the Orchestra with Leonard Bernstein conducting. In honor of its 60th Anniversary, the Junior League of Boston announced the com-

Letters, and is a member of the Music Panel of the National Endowment for the Arts. Earlier this year he was appointed by the Governor of Massachusetts to the Commonwealth's Council on the Arts and Humanities.

Works by Gunther Schuller have been performed by the Boston Symphony in past seasons, and Erich Leinsdorf conducted the recording of *Seven studies on themes of Paul Klee* for RCA Records. Schuller has himself conducted the Orchestra in 1964, 1966 and 1967.

44.

Schuller conducts BSO in a 'Spectra' premiere

By Louis Snyder

Gunther Schuller's "Spectra," in its Boston premiere, was the centerpiece of the challenging program he directed with the Boston Symphony in its two weekend concerts at Symphony Hall. However, his other selections — Haydn's "Hornsignal" Symphony, Webern's Five Pieces for Orchestra, and Music from Act 3 of Wagner's "Parsifal"—were all part of a general pattern, conscious or not, which delved interestingly into degrees and variations of sound.

To begin with, the Haydn Symphony (No. 31 in D) is a thorough delight for the ear from start to finish. Not only does it employ four horns (when he was an orchestral player, the horn was Mr. Schuller's instrument), but throughout, there are melodic solo opportunities for first violin, cello, and flute, against a busy background of orchestral and harpsichord continuo (not buried on this occasion, as is sometimes the case). It was played with great style—a really heart-warming piece. Mr. Schuller rightly made a point of singling out the four horn players —Messrs. Stagliano, Shapiro, Pottle, and O'Bannion—for special applause.

Mr. Schuller's own work, to no one's surprise, is hardly to be assimilated at one hearing. In program notes, he has explained his intentions in "Spectra" not only to liberate contemporary musical writing from previous "formal and organizational laws," but to accommodate the resulting changes in actual performance by redistributing the orchestra. This involved a central core of five chamber-sized groups (strings and winds, strings, brass, and winds, etc.) fringed by the remaining body of strings.

First time around, "Spectra" seems tightly organized, full of brilliant sounds (attributable to the changed seating arrangement ?), and rather extended (it is a long one-movement work). By itself, it could supply an afternoon of pondering, but with the contrasting pieces that surrounded it, "Spectra" delivered its message in behalf of contemporary tonal exploration.

After intermission the contrasts continued with the playing of Webern's Five Pieces—miniatures for a miniature orchestra—followed by the "Parsifal" music with a stageful of musicians.

The Webern Pieces are, of course, rarities for their brevity, fragility, and almost whispered quality of deeply personal feeling. One must listen intently, particularly in a hall as large as Symphony, for this set which is here and gone in no time.

No trouble hearing the Wagner, the concluding tribute to sonority and Good Friday. Mr. Schuller gave a free, almost impressionistic reading of the third-act music, which began with the Prelude and ended with the descent of the dove, not forgetting, of course, the Good Friday Spell which never seems to lose its fresh and simple appeal. Although there was rather much of this too, the "Parsifal" excerpts illustrated in more familiar terms how music used to be made and where it comes from. The orchestra made it sound wonderful, and Mr. Schuller, whether or not it was his intent, climaxed an afternoon which was a good lesson in listening.

MONITOR
BOSTON, MASS.
(M) 210,850

MAR 30 1970

Variety of Romanticisms

Gunther Schuller Conducts BSO

By HAROLD C. SPROUL

Haydn (Symphony No. 31 in D) fulfilled his onerous job at the Esterhazy court by experimenting ingeniously in ways to stir up the impulses of dance and sentiment and drama. This was brought out by Boston Symphony Orchestra concert last week.

Gunther Schuller (Spectra, first Boston performance) arranges the orchestra in seven mixed groups—five of them balanced chamber musically—the better to oppose or blend instrumental qualities as if on a color-organ. There is only occasionally a scrap of rhythmic pattern but always motion as complexities of tone move around in stage perspective. Latter-day expressionist painters have similarly exploited the romantic impact of large color areas (A Rothko would make a seductive end-wall) but without the come-on of motion —that is, until now with the active machinery of lights.

Webern (Five Pieces for Orchestra opus 10) eschewed the Wagnerian, learned from Schoenberg but remained his own intense, inspired, neurotic self in these tiny shafts that go straight to the heart (if you have a heart and an ear). Schuller used twenty instruments for this.

And finally, Wagner (music from Act III of Parsifal) in the deep involvement of melting chromatics, long evolutions of melody, expanding, welling-up impulse and emerging glory of the assuring brass.

So—we have come full circle (at least, with Schuller) but spirally, so that hardness of heart (the impersonal, the no-meaning) gives way to the fulfillment of total involvement of thought, feeling and action. This is what the young are asking for sometimes thrashing around in dubious ways.

Like some other composer-conductors, Schuller is modest in gesture, completely concentrated in the music. His conceptions of each piece were imaginative and orchestrally projected.

Spectra afforded the most enchanting instrumental sounds I have ever heard from an orchestra. Since it progressed as a self-generating immediacy there was no over-all restriction of form and the only way to follow was to relax. That, of course, meant that the length was arbitrary (except to the composer) and the piece might have ended many times before it did, though I enjoyed every extension of it. The same with the Parsifal—it could go on forever, but without the stage action, why? Out of Webern you couldn't extract a note.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 2 1970

Schuller leads BSO in his 'Spectra'

By Michael Steinberg
Globe Staff

Gunther Schuller was guest conductor with the Boston Symphony Orchestra yesterday afternoon and used the occasion to give the rather overdue Boston premiere of one of his strongest compositions, "Spectra." Schuller wrote the work in 1958 on commission from the Board of Directors of the New York Philharmonic for presentation as a parting gift to Dimitri Mitropoulos whom they had just bumped out as Music Director.

Schuller was 32 then, and just beginning to be recognized as a serious composer, as one of the liveliest figures in this country's musical life generally. Actually, Schuller had been composing steadily since he was in his teens, and "Spectra," as assured as it is imaginative, is anything other than a beginner's piece.

Schuller's striking orchestral fantasy and discipline is most vividly in evidence, and "Spectra" indeed is very much and very specifically a piece about the sonorities and the ensemble characteristics of the modern virtuoso orchestra. To emphasize that a composer in the 1950's combines instruments differently from one in the middle of the 19th century, Schuller asks for a special seating plan, as peculiarly efficient for his music as the conventional is for Brahms, which splits the orchestra into five groups of from four to 14 players, each containing some representation of strings, wood, and brass, placing the kitchen department at the back of the stage in the normal way, but otherwise mantling the five quasi-chamber groups within a surrounding semicircle of tutti strings.

Not surprisingly, then, the deployment of sounds in space — the difference in effect between, for example, the horn who sits where you would normally see the 5th cellist and the one who is mixed up among the second violins somewhere — plays an important role in the argument of "Spectra."

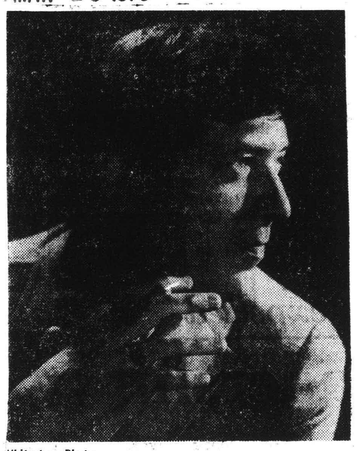
It is a one-movement work, extended in scale, and perhaps less effective than "Triplum," Schuller's more recent New York Philharmonic commission, only because it is not quite concise in saying its piece. It gets going a little slowly, but it finds its way eventually to some eloquent and appealing music, a spare and tense section in very slow tempo, then its one really quick outburst, and a glissando-laden coda that I hear as partaking both of the comic and the sinister. In all, I find much in "Spectra" that is absorbing, and more than a little that confirms my impression that Schuller at his best is one of the relatively few composers who not only have vocabulary and a technique but who have something to say, too.

Schuller produced a generally effective and at times impressively played performance of "Spectra." He did well with Webern's Five Pieces, Op. 10, and the playing was good except for those clarinet solos which Mr. Cioffi blew into the room not in Webern's pianissimo and triple piano but at a persistently hearty mezzo-forte; however, these beautifully made examples of "multum in parvo" never really stood a chance against the noise-making resources of the restless audience.

The concert began with Haydn's Symphony No. 31 in D ("Hornsignal"), heard in a performance in which the lively playing of the first movement promised well, but which soon foundered in a number of stylistic solecisms, the impossibly slow tempi in the Adagio and the Variation set being the most damaging, and with exceedingly undistinguished playing throughout. The program ended with a Good Friday observance in the form of orchestral excerpts from Act III of Wagner's "Parsifal."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 28 1970 New



Whitestone Photo

Guest conductor

Gunther Schuller, composer and president of the New England Conservatory, will direct the Boston Symphony on Friday, March 27, at 3:30 p.m. and Saturday, March 28, at 8:30 p.m. in a program which will include his own "Spectra," as well as works by Haydn, Webern, and Wagner.

Schuller Displays Failings as Guest Conductor at the Symphony

By HARRY NEVILLE
HT Music Critic

Partly because of the indisposition of its music director, William Steinberg, the Boston Symphony Orchestra has had an unusual number of guest conductors this season—more, really, than has been good for the orchestra's well being.

Many of the guests, to be sure, have achieved excellent results (even spectacular results in a few cases), and of course it has been interesting to observe a succession of conducting styles.

BUT IT IS almost inevitable that at some point both audience and orchestra will pay for whatever pleasures this situation affords, and that point seemed to have arrived yesterday for the BSO, when Gunther Schuller appeared as guest conductor.

Schuller's musical gifts are evident in much that he has done, but it's difficult —for this listener at least—to extend that observation to his conducting efforts. Friday's concert was not merely undistinguished, but it unvolved also a shocking lack of such fundamentals of the conductor's art as the ability to achieve sensible orchestral balances.

Such failings were most apparent in Haydn's Symphony No. 31, where much of the solo playing was also quite poor. But the Good Friday excerpts from Wagner's "Parsifal" and Webern's Five Pieces, Op. 10, were equally if less obviously afflicted.

SCHULLER'S OWN "Spectra," a composition dating from 1958, received its Boston premiere in what one can only assume was an authoritative performance. In the composer's words, the title "refers to the use of various color series as an important all-pervading structural element of the work."

Perhaps the most immediately impressive things about "Spectra" are its vast range of striking coloristic effects and its sometimes quite beautiful sonorities. Schuller does not appear to have organized the musical events in any conventionally logical way, and on first hearing this listener was oppressed by a sense of shapelessness and inordinate length.

With "Spectra" and Webern's Five Pieces on the same program it was impossible not to observe how scrupulously respectful the latter composer is of the listener's sensibilities. The Five Pieces, which make listening demands similar to those of "Spectra," last about six minutes in all, while Schuller's work, at a guess, takes somewhere in the neighborhood of twenty.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAR 28 1970 N Eng

Festivals to Salute Birth of Beethoven

By JOHN F. KYES
Gazette Music Critic

On Dec. 17, 1770 a baby was baptized in Bonn, Germany, and christened Ludwig van Beethoven. Historians, lacking birth records, assume that the famous composer was born on Dec. 16, 1770, the day before his baptism.

During the entire calendar year of 1970, innumerable Beethoven celebrations will include performances of his works.

For musical organizations whose seasons extend from fall to spring, this poses a problem: whether to celebrate in the season of 1969-70 or 1970-71, or both. We have already noticed some Beethoven performances as early as October, 1969.

Worldwide celebrations at Bonn consist of a three-part International Beethoven Festival, to be held May 2-8, Sept. 12-26 and Dec. 11-17, 1970.

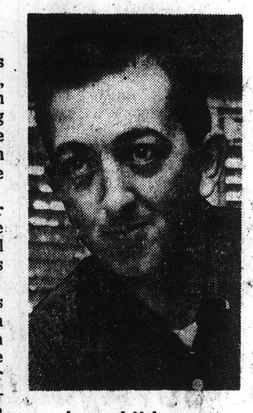
Vienna will hold an official festival May 24-June 21.

In preliminary events, Leonard Hokanson, pianist, formerly of Worcester, will solo with the Vienna Philharmonic January 11 in Beethoven's Fourth Piano Concerto.

Worcester Festival

Worcester Music Festival heads are working on plans for Beethoven performances at the 111th Festival, to be held Oct. 26-31, 1970.

The festival repertoire list from 1873 to date is an interesting but inconclusive sidelight on the media's recent statement regarding the world of music: that Beethoven performances, long leading the classical list, have been overtaken by Mozart.



Leonard Hokanson

The longest festival listings are, in order: Wagner, Beethoven, Mozart, Verdi, Tchaikovsky, Handel, Mendelssohn, Bach, Brahms and Berlioz. The Wagner list is of course mostly operatic, and its length less significant, because so many different excerpts from each opera are listed.

It is true that the listening mood has turned back to the exquisite forms of Mozart and his predecessors, but the challenge of Beethoven still remains a potent one.

Chamber Music

Beethoven and Mozart each offer the listener a wealth of chamber music, in addition to instrumental works of major size. Mozart's array of vocal music is longer and more varied, containing many operas and religious works, so that Beethoven can be said to maintain his place in men's hearts and minds with a much smaller total output.

In a 57-year life, Beethoven's works totaled 259, including numberings added later by Grove. In his 37 years, Mozart's works (as listed by Kochel) exceeded 626.

New England concertgoers have many Beethoven performances available this year.

Boston Symphony Orchestra will stage a Beethoven Festival April 7-11, Steinberg conducting throughout. The programs will feature Isaac Stern, Rudolf Serkin (three times), the Chorus pro Musica and Rutgers University Choir.

Tanglewood

Tanglewood's Berkshire Festival, July 3-Aug. 23, will include a series of Beethoven performances, to be announced in detail Feb. 1.

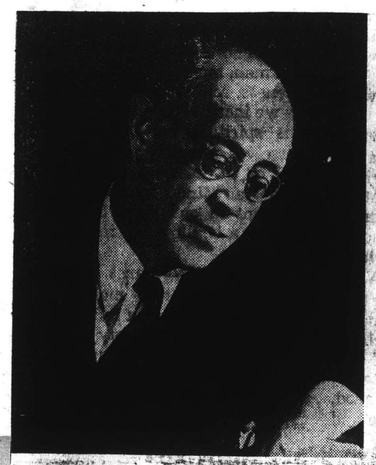
Hartford Symphony Orchestra, under Arthur Winograd, will continue its observances with an all-Beethoven program Feb. 11, consisting of Symphony No. 6 (Pastoral), the Great Fugue and David Oistrakh in the Violin Concerto.

Rhode Island Philharmonic Orchestra's all-Beethoven program of Feb. 7, under Francis Madeira, will include the Overture to "Fidelio," Symphony No. 5, and Itzhak Perlman in the Violin Concerto.

GAZETTE
WORCESTER, MASS.

JAN 8 1970

BEETHOVEN FESTIVAL April 7-11



By Lotte Meitner-Graf

Three soloists for Beethoven

Rudolf Serkin, Martina Arroyo, and Isaac Stern will join with three more individual performers in the Beethoven celebration to be held in April at Symphony Hall to take note of the composer's anniversary.

MONITOR
BOSTON, MASS.
(M) 210,850

JAN 28 1970

A Beethoven celebration

The 200th anniversary of the birth of Ludwig van Beethoven will be celebrated at Symphony Hall in April with five evening concerts by the Boston Symphony, William Steinberg conducting. Works to be performed in the two subscription series of three (A) and two (B) concerts respectively, are the violin concerto, all five piano concertos and the Choral Fantasy (for piano and chorus), the "Missa Solemnis," three overtures, and the Third ("Eroica") and Fifth Symphonies.

Soloists engaged are Isaac Stern, who will be heard in the violin concerto on the opening night, Tuesday, April 7; Rudolf Serkin, who will play the five piano concertos and the Choral Fantasy in concerts on April 8, 9 and 10; and Martina Arroyo, soprano, Lili Chookasian, contralto, Richard Lewis, tenor, and Thomas Paul, bass, in the "Missa Solemnis" on April 11. The Chorus Pro Musica will be the singing group for the Choral Fantasy, while the orchestra will be joined by the Rutgers University Choir for the mass.

Subscriptions and detailed information about both series are now available at Symphony Hall.

Some musicians plan to mark the anniversary in one fell swoop and have done with. William Steinberg, music director of the Boston Symphony Orchestra, will do that. From April 7 through 11 he will conduct the orchestra in a five concert cycle at Symphony Hall.

Partaking will be Isaac Stern, to perform the violin concerto, and Rudolf Serkin, in all five piano concertos plus the *Choral Fantasia* for piano, orchestra and chorus.

The culminating concert will have the *Missa Solemnis* in which the orchestra will be joined by the Rutgers University Chorus. Soloists scheduled are soprano Martina Arroyo, contralto Lili Chookasian, tenor Richard Lewis and bass Thomas Paul.

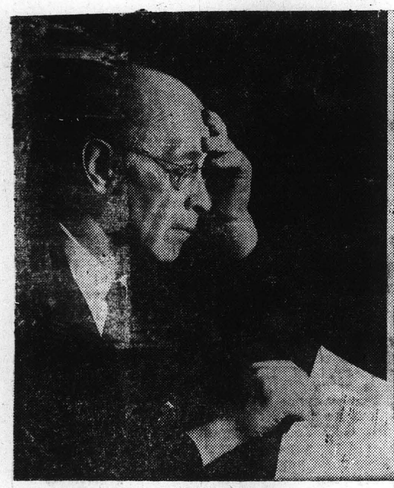
Why all the fuss? For a much beloved composer, Beethoven was about the least lovable of men. A social misfit, his manner often was insulting even in the toniest Viennese gathering. Nor could you blame his deafness; he was simply a chronically unhappy, loutish type with few close friends.

Yet the enormous humanity of his music cannot be denied, that and an intellectual capacity he showed in music almost alone. On the one hand there is his idealism in *Fidelio*, the *Eroica* and the Ninth, on the other the constant exploration of melody, counterpoint and pure spatial sound throughout his writing.

Combine these with the man and and you have a fascinatingly complex personality. Opportunities to read about him will crop up all year long, naturally. Perhaps Alan Pryce-Jones' short but very rounded study, first published in 1933 and reprinted by Collier Books in 1962, will be brought back. If so, this is recommended reading to accompany all the listening you will be doing.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

JAN 25 1970 New Engl News



THE BEETHOVEN BICENTENNIAL will be celebrated by the Boston Symphony Orchestra with five special all-Beethoven concerts April 7-11. William Steinberg will conduct and featured soloists will include Rudolph Sirkin (left), who will play all five piano concertos and Isaac Stern, who will perform the Violin Concerto. Tickets will be sold by subscription in two series: (A) — three concerts, April 7, 8 and 10 and (B) — two concerts, April 9 and 11.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 29 1970

BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY LEE HIGGINSON

BEETHOVEN FESTIVAL

APRIL 7-11 1970

EIGHTY-NINTH SEASON 1969-1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JAN 30 1970 New Engl News

Five All-Beethoven Concerts by BSO

The Boston Symphony Orchestra will present five special all-Beethoven concerts, April 7, 8, 9, 10, and 11, in commemoration of the 200th anniversary of Beethoven's birth. William Steinberg, music director of the Orchestra, will conduct the concerts. Pianist Rudolf Serkin will play all five Piano concertos, and Isaac Stern the Violin concerto. Soprano Martina Arroyo, contralto Lili Chookasian, tenor Richard Lewis and bass Thomas Paul will be soloists in the 'Missa Colemnis.' All concerts are at 8:30 p.m.

Beethoven Concert Programs

The Boston Symphony Orchestra will present five all-Beethoven concerts, April 7, 8, 9, 10 and 11, in commemoration of the 200th anniversary of Beethoven's birth. William Steinberg, music director of the orchestra, will conduct the concerts.

Pianist Rudolf Serkin will play all five piano concertos, and Isaac Stern the violin concerto. Soprano Martina Arroyo,

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JAN 31 1970 New Eng News

Monday, March 23, 1970
CHRISTIAN SCIENCE MONITOR

46

Limelight
...focus on the arts

The Patriot Ledger, Wed., Feb. 4, 1970 Page 36

Beethoven's Birthday Is Coming

Pianist Rudolph Serkin, violinist Isaac Stern and Metropolitan Opera soprano Martina Arroyo will be among the soloists with the Boston Symphony Orchestra in its Beethoven Festival, beginning April 7, commemorating the 200th anniversary of the composer's birth.

Mr. Serkin will play all five of the Beethoven piano concerti, and Mr. Stern will perform the violin concerto. Soloists with Miss Arroyo in the "Missa Solemnis" will be Lili Chookasian, contralto, Richard Lewis, tenor, and Thomas Paul, bass.

The Beethoven Festival opens on Tuesday evening, April 7, with the Egmont Overture. Violinist Isaac Stern follows with the Violin concerto and the program concludes with Symphony no. 3, the 'Eroica'.

On Wednesday evening, April 8, the second concert of the Beethoven series opens with the Leonore Overture no. 2. The remainder of the program consists of Piano concertos nos. 1 and 3 with Rudolf Serkin as soloist. This will be the first of Mr. Serkin's appearances in the Festival, when he will play all 5 Piano concertos and the Choral Fantasy during 3 consecutive evenings.

The third of the 'Beethoven Festival' programs, Thursday April 9, opens with the 'King Stephen' Overture. Following, Mr. Serkin and the Orchestra will play Piano concerto no. 2, and no. 5, the 'Emperor'.

On Friday evening, April 10, the fourth of the 'Beethoven Festival' programs opens with the Choral Fantasy. Rudolf Serkin is piano soloist. The Chorus Pro Musica, conducted by Alfred Nash Patterson, will also perform. The Chorus first appeared with the Boston Symphony in 1950 when Serge Koussevitzky conducted Barraud's 'Mystere des Saints Innocents'. They have appeared with the Orchestra over 50 times. The remainder of the April 10 program consists of the Piano concerto no. 4, with Mr. Serkin as soloist, and Symphony no. 5.

The final concert of the 'Beethoven Festival', Saturday evening April 11, is devoted to a single work, the 'Missa Solemnis'. William Steinberg will conduct soloists Martina Arroyo (soprano), Lili Chookasian (contralto), Richard Lewis (tenor), and Thomas Paul (bass), and the Rutgers University Choir. The 'Missa Solemnis' was first.

Tickets for the 'Beethoven Festival' are sold by subscription in two series — Series A (3 concerts) including April 7, 8 and 10; and Series B (2 concerts) including April 9 and 11, in person, by mail or by telephone from the Subscription Office, Symphony Hall, Boston, Massachusetts 02115. A complete listing of programs, dates, soloists and prices is available at Symphony Hall. All concerts will be at Symphony Hall at 8:30 p.m.

RUDOLPH SERKIN

MARTINA ARROYO

E. J. DIAS

A Look At the Arts

On Dec. 16, 1770, Ludwig Van Beethoven was born. Consequently, during this year of 1970, throughout the civilized world, the bicentennial anniversary of his birth will be celebrated. I suspect that the eminent pianist, Schroeder, in Charles Schulz's delightful comic strip, "Peanuts," will have much to say about the commemoration, with or without the help of the irascible Lucy and the irrepressible Snoopy. In April, the Boston Symphony Orchestra will present an all-Beethoven Series, featuring such celebrated soloists as pianist Rudolf Serkin and violinist Isaac Stern. In fact, there is not a major music ensemble in the world that will not do its bit in paying tribute to the memory of the man who must rank among the three or four greatest composers of all time.

On the local scene, although the year is still young, we already have had the opportunity to listen to two programs dedicated to Beethoven. The first of these was performed on Feb. 1 by the New Bedford Symphony Orchestra, under the direction of John R. Pandolfi — a concert that included the "Egmont" Overture, the "Eroica" Symphony, and the "Violin Concerto in D Major," with Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, as soloist.

Mr. Pandolfi and his musicians rose well to the seriousness of the occasion by playing the "Egmont" in good, crisp style; by doing good work in the "Eroica," particularly in the famous "Funeral March" of the second movement, and by providing surprisingly cohesive accompaniment for Mr. Silverstein in his beautifully-controlled and genuinely sensitive performance of the remarkable and perpetually popular violin concerto. Certainly, the concert was an auspicious beginning for this year of Beethoven.

Stern, Serkin to join B.S.O. in Beethoven series

The Boston Symphony's contribution to the bicentennial of Beethoven's birthday will be a series of concerts Apr. 7-11 in Symphony Hall. William Steinberg, the orchestra's music director, is scheduled to conduct.

Beethoven's concertos for the solo violin and solo piano will be featured in the series. Three overtures and two of the nine symphonies will be included, and the finale of the series will be devoted to a choral work, the Missa Solemnis.

Both instrumental soloists are old favorites with Boston Symphony audiences. Violinist Isaac Stern has performed 41 times with the B.S.O. (1948-1965) and pianist Rudolf Serkin 37 times (1938-1966).

Serkin will play the five piano concertos. In addition, he will perform the piano part in the Choral Fantasy, a work traditionally performed at his Marlboro, Vt., Music Festival.

Two choral groups will participate in the festival — Boston's Chorus pro Musica in the Choral Fantasy and the Rutgers University Choir in the Missa Solemnis. The Missa Solemnis was first performed by the Boston Symphony on Oct. 10, 1900, the inaugural concert of Symphony Hall.

Soloists for the Missa Solemnis, all noted opera and oratorio artists, are soprano Martina Arroyo, contralto Lili Chookasian, tenor Richard Lewis and basso Thomas Paul.

Tickets for the Boston Symphony's Beethoven festival will be sold by subscription in two series. Programs for Series A will be heard Apr. 7-8 and 10, and for Series B on Apr. 9 and 11. All concerts will begin at 8:30.

The schedule:

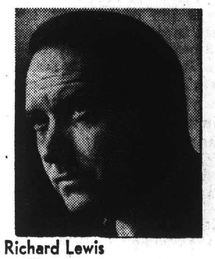
Series A—Apr. 7: "Egmont" Overture, Violin Concerto (Isaac Stern), Symphony No. 3 "Eroica." Apr. 8: "Leonore" Overture No. 2, Piano Concertos Nos. 1 and 3 (Rudolf Serkin). Apr. 10: Choral Fantasy (Chorus pro Musica, Serkin), Piano Concerto No. 4 (Serkin), Symphony No. 5.

Series B — Apr. 9: "King Stephen" Overture, Piano Concertos Nos. 2 and 5 (Serkin). Apr. 11: Missa Solemnis (soprano Martina Arroyo, contralto Lili Chooksasian, tenor Richard Lewis, basso Thomas Paul).

Rudolf Serkin
...Pianist

Isaac Stern
...Violinist

Lili Chookasian
...Contralto



Richard Lewis
...Tenor

Martin Arroyo
...Soprano

GLOBE
BOSTON, MASS.
(M) 237,962 (E) 194,700
(S) 56[illegible]
FEB 15 1970 New Engl[illegible] News

BOSTON AFTER DARK
BOSTON, MASS.
W. [illegible]
FEB 18 1970

BOSTON AFTER DARK
Page 25—WEDNESDAY, FEBRUARY 11, 1970

Beethoven and BSO

The Boston Symphony Orchestra has chosen to celebrate the 200th anniversary of Beethoven's birth with a five-day festival in April. William Steinberg is scheduled to conduct all five concerts, on consecutive evenings from April 7 to 11. Rudolf Serkin will perform the five piano concertos and the Choral Fantasy; Isaac Stern will appear in the Violin Concerto; and the festival will conclude with a performance of the *Missa Solemnis*, with Martina Arroyo, Lili Chookasian, Richard Lewis, and Thomas Paul as soloists.

Unfortunately the repertoire for these concerts consists exclusively of warhorse material—the same pieces that the BSO has been playing year in and year out for as long as anyone can remember. There will be no early works (apart from the well-known First and Second Piano Concertos), no chamber music, and none of the less frequently heard symphonies. The *Missa Solemnis* is the one ambitious undertaking of the festival.

Tickets are available by subscription, in two series. Series A (three concerts) may be heard for $12, 15, 18, 20, 25. Series B (two concerts) costs $8, 10, 12,14, and 17.50. Subscriptions are available in person, by mail, or by telephone from the subscription office, Symphony Hall (266-1492).

The programs for the festival are as follows:

Series A

Tuesday, April 7
Isaac Stern, violinist; William Steinberg, conductor
Egmont Overture
Violin Concerto
Symphony No. 3

Wednesday, April 8
Rudolf Serkin, pianist; William Steinberg, conductor
Leonore Overture No. 2
Piano Concerto No. 1
Piano Concerto No. 3

Friday, April 10
Rudolf Serkin, pianist; Chorus Pro Musica; William Steinberg, conductor
Choral Fantasy
Piano Concerto No. 4
Symphony No. 5

Series B

Thursday, April 9
Rudolf Serkin, pianist; William Steinberg, conductor
King Stephen Overture
Piano Concerto No. 2
Piano Concerto No. 5

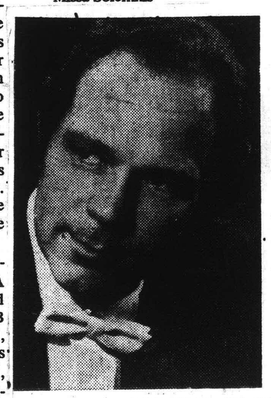
Saturday, April 11
Martina Arroyo, soprano; Lili Chookasian, contralto; Richard Lewis, tenor; Thomas Paul, bass; Rutgers University Choir; Willima Steinberg, conductor
Missa Solemnis

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
FEB 15 1970 New Eng

Back in Boston

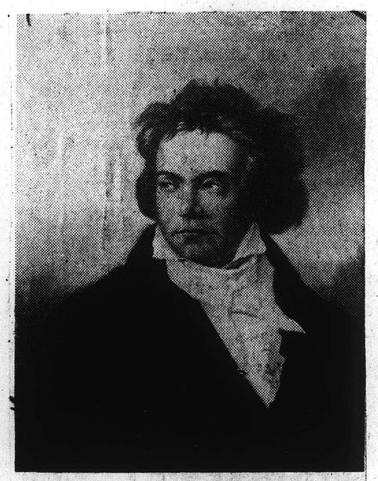
Leonard Bernstein will return to the Boston Symphony for the first time in 14 years on April 11 to conduct the Ninth Symphony in the fifth and final concert at Symphony Hall of the BSO's Beethoven Festival.

CSM 3/24/70



"MISSA SOLEMNIS" OF BEETHOVEN will be performed during the Boston Symphony Orchestra's celebration of the composer's bicentennial April 7-11. Soloists in the choral work will include (left to right) Thomas Paul, bass; Lili Chookasian, contralto; Martina Arroyo, soprano and Richard Lewis, tenor. Other soloists will include pianist Rudolph Serkin and Isaac Stern, violinist. Tickets for the Beethoven Festival will be sold by subscription in two series: "A" (3 concerts) April 7, 8 and 10; and "B" (2 concerts) April 9 and 11.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
FEB 5 1970



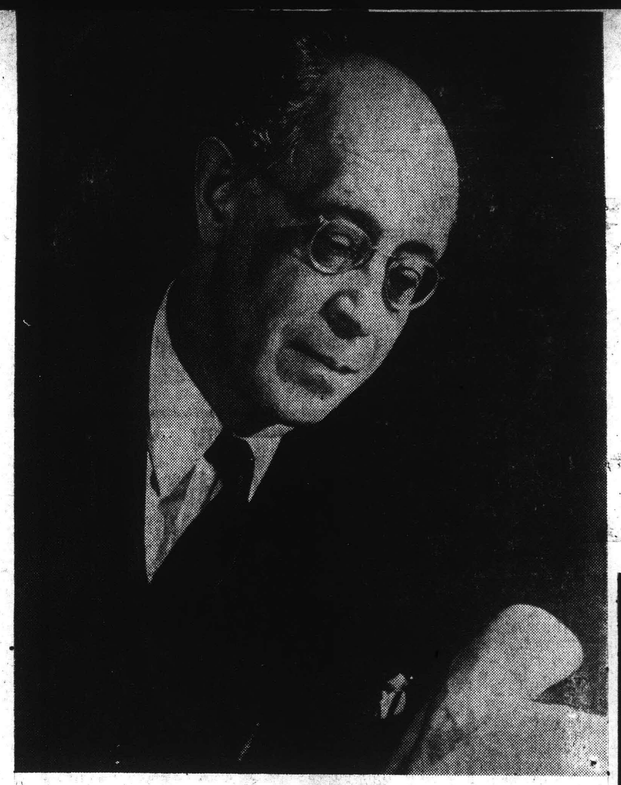
Photography Incorporated

1818 portrait

A painting of Ludwig von Beethoven, done from life in 1818-19 by his friend Ferdinand Schimon. Now in the possession of Mr. and Mrs. F. Michael Bosch of Harvard, Mass., the portrait has been loaned to the Boston Symphony in connection with its current Beethoven Festival.

MONITOR
BOSTON, MASS.
(M) 210,850

APR 10 1970



RUDOLPH SERKIN performs all five Beethoven Piano Concertos, next week with the Boston Symphony Orchestra.

MUSIC

BOSTON SYMPHONY ORCHESTRA—
Symphony Hall, corner of Mass. and Huntington Aves., Boston.
Beethoven Festival, Tues. through Sat. at 8:30 p.m.

Max Rudolf conductor, Isaac Stern violinist. Program: Symphony no. 3 (Eroica), Violin concerto.
Wednesday

Max Rudolf conductor, Rudolf Serkin pianist. Program: Leonore overture no. 2, Piano concerto no. 1, Piano concerto no. 3.
Thursday

Max Rudolf conductor, Rudolf Serkin pianist. Program: Coriolan overture, Piano concerto no. 2, Piano concerto no. 5, (Emperor).
Friday

Max Rudolf conductor, Rudolf Serkin pianist, Chorus Pro Musica. Program: Choral fantasy, Piano concerto no. 4, Symphony no. 5.
Saturday
Leonard Bernstein, conductor; Martina Arroyo, soprano; Lili Chookasian, contralto; Richard Lewis, tenor; Thomas Paul, bass, Chorus Pro Musica; Tanglewood Festival Chorus. Program: Symphony no. 9 'Choral.'

around THE HUB

SYMPHONY HALL
251 Huntington Ave., 266-1492.
April 1, 9 p.m., **Joe Cocker**
April 2, 8 p.m., **Phil Ochs**
April 3, 8:30 p.m., **Jose Greco,** flamenco dancer
April 4, 8 p.m., **Bobby Sherman,** singer
April 5, 3 p.m., **Andre Watts,** piano
April 7, **Beethoven Festival,** with Boston Symphony Orchestra and Isaac Stern
April 8, 8:30 p.m., **Beethoven Festival** B.S.O. with Rudolf Serkin
April 10, 8:30 p.m. **Beethoven Festival,** B.S.O., with Rudolf Serkin and Chorus Pro Musica
April 11, 8:30, **Beethoven Festival,** B.S.O. with Martina Arroyo, Lili Chookasian, Richard Lewis, Thomas Paul, and the Rutgers University Choir.

Happy Birthday, Dear Beethoven

The 200th anniversary of Ludwig van Beethoven's birth has prompted all kinds of celebrations; the Beethoven Festival planned by the Boston Symphony Orchestra will surely be one of the most exciting, as it brings together one of the world's finest orchestras with two outstanding soloists, pianist Rudolf Serkin and violinst Isaac Stern. The Festival will be held at Symphony Hall on five successive evenings beginning April 7, with Stern as soloist the evening of April 7, and Serkin performing April 8, 9, and 10. A highlight of the exceptional five-day festival will be a complete performance of the Missa Solemnis on April 11, with the Rutgers University Choir and soloists Martina Arroyo, soprano; Lili Chookasian, contralto; Richard Lewis, tenor; and Thomas Paul, bass. BSO Musical Director William Steinberg will conduct for all five performances, for which tickets are available at the Symphony Hall box office.

Panorama Vol. 20
No. 16

Rudolf Serkin will be piano soloist with the B.S.O. during its Beethoven Festival April 7 through 11

5-Day Beethoven Festival to Open At Symphony Hall

The Boston Symphony's five-day Beethoven festival opens at Symphony Hall, Tuesday at 8:30 p.m. Max Rudolf will conduct and Isaac Stern will appear as soloist in the Beethoven violin concerto. On Wednesday, Thursday and Friday evenings Rudolf Serkin will perform the piano concertos, with Rudolf again conducting.

The final program, Saturday, APRIL 1/8/8, WILL CONSIST OF THE Symphony No. 9, with conductor Leonard Bernstein, soprano Martina Arroya, contralto Lili Chookasian, tenor Richard Lewis, bass Thomas Paul, the Chorus Pro Musica and Tanglewood Festival Chorus.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

APR 3 1970

BOSTON SYMPHONY ORCHESTRA, SYMPHONY HALL (266-1492) APRIL 7: Beethoven week begins with Max Rudolph and Isaac Stern and the Eroica and a violin concerto, all at 8:30 pm. APRIL 8: Rudolf Serkin is a soloist in piano concerto no. 1 and 3; and you get the Leonore overture no.2 as well. 8:30 pm. APRIL 9: The Coriolan overture, followed by Mr. Serkin with concerti no. 2 and 5. 8:30 pm. APRIL 10: The Chorus Pro Musica joins in with the Choral Fantasy, followed by Mr. Serkin and the fourth piano concerto, followed by the orchestra and the fifth symphony. 2:00 pm. APRIL 11: Beethoven week ends with the ninth symphony and the Chorus Pro Musica and the Tanglewood Festival Chorus and Leonard Bernstein and Martina Arroyo and Lili Chookasian and Richard Lewis and Thomas Paul. Beethoven, exhausted, died years ago. 8:30 pm. APRIL 14: Joseph Silverstein conducts Edith Peinemann in Bach's violin concerto no. 2 and Dvorak's ditto in A minor. Then Michael Tilson Thomas conducts Tchaikovsky's first symphony. 7:30 pm.

PHOENIX
CAMBRIDGE, MASS.
WEEKLY 15,000

APR 2 1970

Max Rudolf appointed to nation music panel

Nancy Hanks, chairman for the National Endowment for the Arts in Washington, D. C., has announced the appointment of Max Rudolf to serve on their Orchestra and Opera Advisory Panel.

Mr. Rudolf will conduct an all-Beethoven Festival on April 7, 8, 9 and 10, with the Boston Symphony Orchestra, including Beethoven's Symphonies Nos. 3 and 5 with renowned guest-soloists Isaac Stern, violinist, and Rudolf Serkin, pianist.

Mr. Stern will perform Beethoven's Violin Concerto and Mr. Serkin's repertoire will include all five piano concertos as well as the Chorale Fantasy. After this all-Beethoven Festival, Mr. Rudolf will return to Cincinnati's Music Hall for an all-Wagner program on April 17 and 18. He will conduct excerpts from five operas by Wagner, including "Tannhauser," "Gotterdammerung" and "Tristan and Isolde."

Mr. Rudolf brought acclaim to the Cincinnati Symphony Orchestra when he took command in 1958. Among his innovations were a unique program of in-school concerts, increase in musician personnel and an exclusive long-term contract with Decca Records.

Also to his credit was the Orchestra's selection by the U. S. Department of State for a 10-week around-the-world tour in 1966 and a 5-week European Tour (1968-69) to the music capitals of Europe.

In appreciation for Mr. Rudolf's 11 years of dedicated service, the Board of Trustees and management of the Orchestra, recently bestowed upon him the title of "Music Director Emeritus."

The Cincinnati Post
AND TIMES STAR
D. 243,618

APR 2 1970

The PERFORMING ARTS

The Boston Symphony Orchestra will commemorate the 200th anniversary of Beethoven's birth in a five-concert festival under the conduction of Leonard Bernstein and Max Rudolf.

Performances at Symphony Hall will be at 8:30 p.m., Tuesday through Saturday. All five piano concertos will be played by Rudolf Serkin. Isaac Sterm will be soloist in the Violin Concerto, Tuesday evening, and the Chorus Pro Musica and the Tanglewood Festival Chorus will perform Symphony No. 9 'Choral.' to conclude the festival on Saturday.

Also featured will be the Choral Fantasy, Symphony No. 3 "Eroica", and Leonore Overture No. 2.

* * *

ITEM
LYNN, MASS.
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APR 4 1970

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 2 1970

Four-Channel Stereo For BSO Beethoven Festival April 7-11

WCRB and WGBH-FM announces that they will broadcast the Boston Symphony Orchestra's Beethoven Festival live in 4-channel stereo direct from Symphony Hall.

Scheduled Tuesday, April 7, through Saturday, April 11, at 8:30 each evening, the Festival will feature outstanding guest artists including conductors Leonard Bernstein and Max Rudolf; violinist Isaac Stern, pianist Rudolf Serkin and soprano Martina Arroyo, contralto Lili Chookasian, tenor Richard Lewis, bass Thomas Paul, the Chorus Pro Musica and the Tanglewood Festival Chorus, in the Ninth Symphony led by Bernstein Saturday evening, April 11.

48

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 8 1970 New England

Beethoven festival has good start

By Michael Steinberg
Globe Staff

A couple of the advertisers in the program book for the Boston Symphony's Beethoven festival have put Beethoven to work seeling the wares. One of them is the First & Old Colony Bank, which finds occasion to quotethe opening of the 5th Symphony, but in a piano reduction and, so help me, up a whole tone, in D minor! Well, may their interest rates ise even as their pitch transportations.

To make up for that indignity, the five-concert festival got off to a good musical start with a performance, under Max Rudolf, of the "Eroica" Symphony that I thought was most distinguished, enjoyable, stimulating, and altogether admirable.

What made it all that for me had to do particularly with the tempi, which were refreshingly anti-drag and, especially in the first movement, interestingly and tellingly inflected; then, still more, with Rudolf's feeling for rhythm, the breadth of it, and the gradual, impressive translation and expansion of the ense of what was preparatory and what arrival, all the way up to the largest architectural units. It gave remarkable continuity to the performance as well as vitality. It was, as an act of music-making, fresh and informed by great honesty and intelligence—the very thing one would want from the kind of reconsideration that the anniversary celebration of a much played master composer invites. The Boston Symphony's playing, though not elegant (rehearsal time for the festival being minimal), was transparent in sonority and very much alive.

After intermission came the Violin Concerto and Isaac Stern to play it. That was very much a "well, we all know how that goes" kind of performance, habit-ridden — and some of the "traditions" that encumber the piece are awful, particularly those pertaining to tempo — and altogether a bit wanting in thought and taste. Stern can make lovely sounds and sometimes it comes over him to play a phrase simply; those moments were, however, outnumbered by other in which the tone was blowzy and he phrasing tricky. Rudolf was efficient at getting the orchestra to arrive places together with the soloist, but the performance could not be described as a really effective collaboration is any more significant sense.

BSO off to a soaring start

Rudolf and Stern open Beethoven week

By Louis Snyder

The Boston Symphony Orchestra, guest conducted by Max Rudolf, began its five-concert Beethoven Festival on Tuesday evening in the best way possible—with soaring performances of the Third Symphony, and of the Violin Concerto, which had Isaac Stern as its dazzling soloist. The occasion seemed to serve notice that this series is not to be a solemn, musty commemoration of some of the mightiest music we've inherited, but a timely restatement of belief in it, living and breathing fire.

From the first notes of the "Eroica," it became apparent that Mr. Rudolf and the musicians shared a tacit understanding of the kind of performance this would be. His is a subdued, undemonstrative beat that nevertheless conceals a businesslike directness in its affability. He seemed to be giving the orchestra all the freedom in the world, and the expansiveness and nobility of the sound it produced didn't belie it, but Mr. Rudolf was, nevertheless, molding and containing all of the symphony's elements within a suitably large frame. The result was a majestic, glowing reading, with Beethoven himself the ultimate "hero."

The Violin Concerto truly belongs to the foremost virtuosos of the instrument, and on Tuesday Isaac Stern was on hand, in top form. How unbelievably tall Beethoven stands was illustrated again in this second inspired performance of the evening—Mr. Stern playing with legend-making elegance, and Mr. Rudolf correlating the orchestral part with a care and perception that made the concerto much more than a soloist's showpiece, albeit nothing overshadowed Mr. Stern's opportunities to shine.

A program note describing the style of Franz Clement, who first played the concerto in 1806, as graceful, tender of expression, technically extraordinary, perfect of intonation "in the most hazardous passages, and his bowing of the greatest dexterity," might well have been characterizing Mr. Stern's extraordinary musical outpouring on this occasion. In fact, from all the musicians on the stage Tuesday evening, it was to Beethoven, with love.

MONITOR
BOSTON, MASS.
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APR 9 1970

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APR 9 1970 Ev

For Beethoven's 200th

Eroica a Superb Birthday Present

By L. DAVID HARRIS

Happy Birthday, dear Ludwig.

It was an apt and excellent present—a superbly performed Beethoven violin concerto by Isaac Stern and a competent, professional performance of the master's third symphony—the Eroica.

The occasion was the first of five Beethoven festival concerts being presented this week by the Boston Symphony Orchestra. The festival honors the great composer's 200th birtday—one of the many Beethoven festivals, concerts, etc., being held this year throughout the world.

Stern's reading of the concerto was noble, full of disciplined vitality and great lyrical breadth, all given in streams of emotional tones. It was a joy to hear.

Conductor Max Rudolf kept the orchestra down, giving Stern leeway to unfold the nobly curved phrases (particularly in the first movement) without ever letting the overall structure lose its shape and unity.

Ludwig von Beethoven

As soloist, Stern chose the dramatic way. For example, there is indescribable humor in the concerto's third "Rondo" movement — the theme is like the banter of a very wise old man released from bonds of seriousness. But Stern's rendition found it not humorous, but dramatic and vital.

The Eroica symphony was performed as if it had been gift-wrapped for Beethoven —packaged, boxed, tied with ribbons—everything in place. There were joyous loose ends of richness and emotion, but they weren't that numerous.

Rudolf interpreted it with precision, searching depths of harmony, using almost architectural control.

But emotion was lacking. The exciting variations of the first movement simply weren't present; later, the horns were a little weak. Moments within the symphony that call for rebellious reiteration, ominous threatenings, heart-breaking loveliness — they seemed to be played down as if to keep them from breaking forth in emotional expression. But—giving credit to Rudolf—the symphony improved as it progressed.

Summarizing, it was a superb evening of Beethoven.

Symphony Fetes Beethoven

By HARRY NEVILLE
HT Music Critic

The Boston Symphony began its five-day celebration of Beethoven's 200th birthday last night with two of the master's most familiar works, the Symphony No. 3 ("Eroica") and the Violin Concerto in D. Max Rudolf, music director emeritus of the Cincinnati Symphony who will lead the next three concerts of the series, appeared as conductor, while Isaac Stern was soloist in the concerto.

Rudolf gave a pleasurable reading of the Third Symphony, one that was very sensible, quite literal and not very dramatic. Nearly every "t" was crossed and every "i" dotted; hardly a single nuance of rhythm, tempo or dynamics escaped his attention. Moreover, he indulged in no breast-beating gestures nor "expressive" ritards. The first movement's second subject, for example, was taken at a speed just fractionally slowed down instead of at the offensive molto adagio we usually get at that point.

IN SHORT, aside from some terribly unimaginative woodwind playing (no fault of Rudolf's), there were many admirable things about the performance—except that in being neither very taut nor very expansive it ended up being not very exciting.

Stern gave a glowing account of the violin concerto. Again it was not a grippingly dramatic performance, but rather one that was moving by virtue of the warmth with which it was suffused. Stern achieved a pure, vibrant tone at nearly every point, even during the demanding complexities of Kreisler's first movement cadenza. Rudolf and the orchestra gave sensitive support throughout.

HERALD TRAVELER
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APR 8 1970 Ne

Beethoven concertos by Serkin

By Louis Snyder

ARTS
ENTERTAINMENT

Four of the five piano concertos, played by that formidable contemporary Beethoven authority, Rudolf Serkin, were featured on the Wednesday and Thursday evening concerts in this week's Boston Symphony bicentennial festival honoring the lion of composers. Max Rudolf again was the conductor.

On Wednesday, No. 1 in C, and No. 3 in C minor were preceded by the "Leonore" Overture No. 2; on Thursday, the "Coriolan" Overture opened a program which included the B-flat Concerto (No. 2), and No. 5 in E flat, the redoubtable "Emperor." Last night were scheduled, besides the Fifth Symphony, the Piano Concerto No. 4, and the C minor Fantasy with Mr. Serkin, Mr. Rudolf conducting the orchestra, and the Chorus Pro Musica. Tonight, Leonard Bernstein will direct soloists, chorus, and the BSO in the Ninth Symphony to conclude the festivities.

To the four piano concertos on Wednesday and Thursday, Mr. Serkin, surprising no one, brought the ruggedly individualistic approach and patent physical involvement that has long been characteristic of his playing. You either accept it, or you don't—not because his musicianly intentions can be doubted or his spectacular technique faulted, but perhaps because Beethoven may not really come through to you in this rather angular context. The earlier concertos survived the rather stringent treatment, surprisingly enough, better than the Third and the "Emperor" (for the doubters, that is); however, there was a fervent reception for Mr. Serkin on both nights, to which he responded with winning modesty and obvious gratitude.

As the several portrait copies in Symphony Hall Gallery prove, there have always been many ways of looking at Beethoven; he is often unrecognizable as the same man. Thus, the composer whose "Eroica" and Violin Concerto revealed so much majesty and human warmth on Tuesday, became a more complicated, almost irascible being—sometimes an aural thunderer — on Wednesday and Thursday, in Mr. Serkin's performances. The question is, of course, whether this is the way Beethoven seems to you. Or sounds. With such a lofty concept projected, it was a surprise and a disappointment to have the heart left untouched.

Mr. Rudolf continued to use his firm hand to achieve eloquence in the two overtures, and to supply Mr. Serkin with the kind of meticulous support in the concertos that any artist must cherish.

MONITOR
BOSTON, MASS.
(M) 210,850

APR 11 1970

Serkin performs Beethoven

By Craig Smith
Globe Correspondent

The Boston Symphony Orchestra's Beethoven Festival continued yesterday evening in Symphony Hall with a program consisting of the Leonora Overture and the 1st and 3rd piano concerti with Rudolf Serkin as soloist. The porgram proved to be extremely disappointing with pugnacious, brittle playing from Serkin and unusually ragged ensemble orchestra.

The Leonora Overture fared best. It is a wonderful work, not so well known only because most of the materials used in it are found in the Leonora No. 3 Overture which is even better. The performance was very quick with conductor Max Rudolf, driving the tempo of the last Allegro a little beyond the capabilities of the winds. This was, nevertheless an exciting, authoritative performance, very much worthy of a Beethoven festival.

Unfortunately both of the concerti received the most graceless, thumpy performances that this listener has ever heard. The 1st Concerto was so totally stripped of its elegance (and this is one of Beethoven's most elegant, Viennese works) by Serkin's incessant bumping of the first beat of every bar, that the whole tradition from which the piece grew was practically unrecognizable. The Third Concerto is a little more resilient to this type of treatment but was nevertheless ultimately defeated by loud, insensitive playing from Serkin and lack of rehearsal of the orchestra. Beethoven really deserves better.

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APR 9 1970 New England

Beethoven Featured

Serkin and BSO Bring Tonal Joy

By WESLEY FULLER
Contributing Critic

It was sheer kinetic, tonal joy at Symphony Hall Wednesday night. Rudolph Serkin and the Boston Symphony, under the direction of Max Rudolph, performed Beethoven's First and Third Piano Concertos.

The Leonore No. 2 Overture opened the evening with lovely pianissimo mystery, but then became over-fussy, somewhat impersonal and disconnected.

PERFORMANCES of the C Major Concerto can sound like tortured Czerny, but not with Serkin. Scale passages (and they do abound in this music) were exciting, directional thrusts or quiet, expressive spatial gestures. A single note or rolled chord was brushed from the keyboard with soft, plucked effect. Reposeful moments were meditative but never simply motoric or stolid.

The mischievous, rustic, sometimes pastoral last movement of the Third Concerto abounded in youthful zest and vigor. The naive motives keep returning, but where as in some performances you wish they wouldn't, with Serkin—now a kind of Wizard with Ed Wynn eruptions—you couldn't wait to hear them dance again.

THE ORCHESTRA created some beautiful color moments; moments that are heard only in these earlier Concertos.

The clarinet solos in the last movement of No. 3 were beautifully played in the right pastoral spirit. The fugal episode, unfortunately, did not hang together and lacked the sense of anachronistic fun it ought to have in such a movement.

RUDOLPH MAINTAINED, most of the time, a convincing interplay between solo and orchestra. Without extensive collaboration and rehearsal it is too much to expect that the individual, stylistic approach of the soloist will be completely reflected in the orchestra. It really should be mentioned that a tendency towards variety within a single section of the orchestra in the performance of dotted rhythms occurred enough during the evening to be annoying, a small point which grew larger through frequency.

Greater emotional heights and depths will be experienced before the Beethoven Festival concludes with the Ninth Symphony on Saturday, but how splendid to hear these Concertos receive such brilliantly communicative performances.

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APR 13 1970

Max Rudolf Conducts Exciting Performance of Beethoven's Fifth

By WESLEY
Contributing Critic

Max Rudolf led the Boston Symphony in a firm, often exciting performance of Beethoven's Fifth Symphony Friday night in Symphony Hall. Another great Beethoven statement, the Fourth Piano Concerto, and the infinitely less great Fantasy in C Minor for Piano, Chorus and Orchestra were also performed.

Conducting the Fifth Symphony in his straight-backed, technicaly disciplined style, Rudolf frequently allowed the orchestra to sound as it should, always. The opening motive was not clearly defined rhythmically, but from there on things were gratifying. Quiet phrases rolled in flowing, circular manner. Tempos were refreshingly brisk, except for moments in the last movement. One hears many polite, dull readings of this work. It was good to hear one that came close to the heart of the matter.

THE FOURTH Piano Concerto received a damaging performance, damaging, for instance, if there happened to be someone in the audience who had not heard the work before and went away thinking that was it. That wasn't it. The things which made for excitement in Serkin's playing of the First and Third Concertos on Wednesday night—dash, bravura, variety of piano color, rustic with—don't suffice for the Fourth Concerto.

This work is full of grace, affairmation (not bravura), pathos and genuine piano-orchestra effervescence. When it should have expressed slow, quiet pathos, it didn't. (The opening piano phrase of the second movement was too fast without any stretch between chord impulses.) when things should have pushed ahead, they didn't. (The last movement lagged badly, except for some unwanted spurts here and there.) Tepo relationships between piano and orchestra passage were awkward and unconvincing.

COMMENTING on Beethoven's compositional process and first performance of the Fantasy in C Minor, a writer described it as 'all rather a rush." So was this performance. No one seemed to know exactly what they wanted to do with it. It isn't easy to put all those rather disparate elements together, but there can be moments of exhilaration and fun.

However, Serkin rushed errationally through the opening cadenza. The horns didn't even pretend to believe in their announcement. The suite-like dance moments didn't dance, and while the Chorus Pro Musica sang pleasantly enough (with the same troubles on the top soprano notes which often happen in the work) it was all just haphazard. If there isn't time to think it through, it would be a favor to Beethoven to let it alone. It might be under any conditions.

MONITOR
BOSTON, MASS.
(M) 210,850

APR 13 1970

Beethoven's rare Choral Fantasy

By Louis Snyder

That curious early 19th-century amalgam, the Fantasy in C minor for piano, chorus, and orchestra, received one of its rare performances in the Boston Symphony's Beethoven Festival at Symphony Hall on the weekend. Rudolf Serkin was the pianist, Max Rudolf the conductor, and the Chorus Pro Musica sang the choral passages which hark back to "Fidelio," and hint of the "Ode to Joy" to come.

'Everybody has his chance . . . and everybody took advantage of it.'

Everybody has his chance in the Fantasy, and on Friday everybody took advantage of it. Mr. Serkin, who leads off, found an appropriate vehicle for his declarative style in the flamboyant solo, and in the variations with orchestra which follow. The chorus, when it joined with its paean to life's harmonies, was convincingly eloquent, while Mr. Rudolf kept the general exuberance fittingly contained.

Mr. Serkin received another standing ovation for his playing of the Piano Concerto No. 4 in G, which completed his review during the festival of Beethoven's total output of five in this genre. It was again a scholarly reading, technically remarkable and emotionally spare.

Also concluding his visit to the orchestra was Mr. Rudolf, who brought the program to a close with a straightforward, no-nonsense performance of the Fifth Symphony. Here there were the same welcome elements of warmth and deep feeling which marked his introductory "Eroica," and which no manifestations dedicated to Beethoven's memory can afford to subordinate. A cheering audience also made known to Mr. Rudolf and the orchestra its approval of this approach.

Symphony Audience Hails Pianist Serkin

By HARRY NEVELLE
HT Music Critic

The Boston Symphony continued its Beethoven Festival Thursday night, again with conductor Max Rudolf and pianist Rudolf Serkin, the latter appearing this time as soloist in the Second and Fifth ("Emperor") Concertos.

Serkin is a great favorite of Boston audiences, as he is indeed of audiences everywhere, and at the end of the evening there occurred one of those fervent ovations signalling that some basic act of communication had transpired.

THE QUALITY of the communication may possibly have had more to do with visual than with aural aspects of the performance, for Serkin is a totally engrossing person to watch. He projects a profound immersion in the music, as well as delight, zest and enormous vitality.

But any such analysis is speculative because a live performance is, in fact, as much a visual as an auditory experience, and the two elements are inextricably meshed. The foregoing suggested itself simply because this particular listener happens to enjoy watching Serkin but doesn't much care for his kind of piano playing.

IT IS TOO MUCH at a feverish pitch, too uninflected dynamically, and too rhythmically monotonous. Lyric flow is likely to be interrupted at the bar line, and climaxes are too often anticipated and thus robbed of their impact.

For this individual Serkin is at his best in broadly declamatory passages, such as the opening of the "Emperor," or in places where Beethoven is being rhythmically bumptious in a fairly straightforward way. Unfortunately there is too much else going on that needs a different kind of treatment.

HERALD TRAVELER
BOSTON, MASS.
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APR 11 1970

Bernstein Flails—BSO Responds

By HARRY NEVILLE
HT Music Critic

Leonard Bernstein's conducting has for a long time been the object of humorous or would-be humorous barbs, one of them being that it takes a dance critic and not a music critic to render his performances full justice.

Boston concert-goers had a chance to judge for themselves Saturday night when Bernstein led the Boston Symphony, Chorus Pro Musica and Tanglewood Festival Chorus in Beethoven's Ninth ("Choral") Symphony. The impressive cast of soloists at Symphony Hall included soprano Martina Arroyo, contralto Lili Chookasian, tenor Richard Lewis and bass Thomas Paul.

As it turned out, the performance was not unlike a balletic experience, for throughout the evening one's attention was riveted to the podium where an extraordinary succession of JETES, PLIES and DANSEUR NOBLE histrionics was to be seen. At a few points Bernstein literally leaped into the air and if some of the front row players were as astonished as they appeared to be, it was a perfectly understandable reaction. A miscalulation might at any moment have forced one of them to assume the novel role of supporting partner.

ONE OF THE POINTS of such carryings-on is the quite valid one of getting a vital response from the orchestra—though with players unused to such behavior the actual results might be something other than vital. A more questionable aspect of such conducting is that it tends to plot the listener's emotional responses for him, and some listeners will of course resent any real or imagined attempt at extramusical manipulation.

In any event, Bernstein's exertions create the expectation of sonic miracles and if the miracles don't occur and if the listener can't project them onto the performance, then he ends up feeling either amused or cheated or both.

BERNSTEIN IS without doubt one of the world's most respected conductors, and the relatively small amount of critical flack he receives is probably related, in large part, to the kind of reaction just described.

Saturday night's performance was disappointing for this listener partly for the reasons advanced above but also because orchestra and conductor appeared to be insufficiently experienced with each other.

What the players seemed to respond to and communicate chiefly was the raw nervous energy of Bernstein's conception. Needless to say that in itself was exciting, but it wasn't the totally absorbing experience that Beethoven's Ninth can be.

HERALD TRAVELER
BOSTON, MASS.
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APR 13 1970

Leonard Bernstein conducts BSO in Hub; 1st time since '56

By Michael Steinberg
Globe Staff

Leonard Bernstein conducted the Boston Symphony in Boston for the first time since 1956 when, Saturday evening, he wound up the orchestra's five-concert Beethoven series with a performance of the 9th ("Choral" or "Help!") Symphony.

It was exciting. There were, to be sure, extra-musical things to make it so, mainly to do with Bernstein's long association with this city and its symphony and his much too long absence from both, so that, with this special sense of homecoming, Bernstein himself, the orchestra, and the audience, were all particularly turned on by and for the occasion. Quite apart from all that, though, and to the extent to which it is possible to isolate purely musical qualities from personal associations, it was a Ninth to remember.

That it was alone on the program may have been dictated by practical considerations, but it intensified the impact. For many reasons, most of them good and some bad, musical, historical, associative, sentimental, the Beethoven Ninth is, to most people who know it, a work that occupies a very special place in the repertory. To play it by itself and to allow it make the sole claim on our attention is to dramatize its uniqueness and to convey a sense of special occasion, which, even at a time of instant accessibility to recorded music, a performance of the Ninth should have. Perhaps I was also not the only person impressed by the force of that wonderful opening, that progression from silence to inchoate sound to powerfully articulated statement, when it is the first music heard at a concert.

But again, apart from that, the performance Bernstein produced was impressive. Dramatic, humorous, beautifully lyric in the slow movement, it was an interpretation with a lively understanding of musical character, and also one that was masterfully planned and unfailingly cohesive. There was an effortless clarity about it all, but not bought at the expense of vitality. The orchestral playing was a bit wildcat at times (affecting in the scherzo even a musician usually as fastidious as timpanist Everett Firth), but far more often it was clear, luminous, in all important ways excellent (with details as fine as Firth's quiet playing in the Adagio, David Ohanian's elegant negotiating of the 4th horn solo in the same movement, or the cello and bass recitatives in the finale), and it was at all times involved and alive.

By the same token, I should say that I had reservations about certain specific points, for example, Bernstein's decision to use an edition with some Wagnerian touchings-up of the scoring, or what seemed to me the excessively fast tempo of the Trio, or the idea (not so uncommon) that the first couple of bars of the Adagio need not be played at the same pace as the material they introduce; but here, too, I should then go on to say that those were minor blemishes on a surpassingly convincing performance.

The Chorus Pro Musica and the Tanglewood Festival Chorus, whose directors are Alfred Nash Patterson and John Oliver respectively, contributed strong singing, and Martina Arroyo, Lili Chookasian, Richard Lewis, and Thomas Paul were a highly competent solo quartet.

The Boston Globe
Monday, April 13, 1970

50.

Visiting Performers for FESTIVAL

Bernstein and Beethoven in doubleheader

Vienna acclaims Leonard Bernstein's conducting of Beethoven's Ninth Symphony in a Beethoven bicentennial performance taped for American TV. Boston follows suit as Bernstein conducts the Ninth to climax the Boston Symphony Orchestra's Beethoven festival. **Reviews: Page 4**

MONITOR
BOSTON, MASS.
(M) 210,850

APR 17 1970

In person and for U.S. TV

Bernstein's Viennese coup...

By Rudolf Klein

Vienna

'Bernstein offered an interpretation of the work that was perhaps more impressive than any Vienna has ever heard.'

Leonard Bernstein has once again conquered Vienna. In connection with recording Beethoven's Ninth Symphony he also gave two live presentations of the work in the Vienna Concert House, where the opportunity was used to tape it for television. This is intended for the American public and is to be beamed at the time of Beethoven's 200th birthday in the middle of December.

Vienna has never before seen such a show. Platforms were set up for the cameras. More than a half-dozen of these silent monsters watched the conductor's every move and his musicians' every response. Batteries of floodlights illuminated the podium, in the middle of which stood a bust of Beethoven. Through the subsequent work of its television producers, the American public will certainly experience a performance that will, to a hair, be the visual equal of any in an American concert hall.

All this, all the paraphernalia, would be enough to set the Viennese public against the conductor and his interpretation. In fact, reverberations have occurred in the press, even though in principle it acknowledged the achievement of those who undertook it.

Fortunately, the "American" aspect of the television staging did no harm to the music; in one respect it even helped it, for by providing the State Opera chorus with highrise stands, the acoustics in the hall were remarkably improved. Apart from that, Bernstein offered an interpretation of the work that was perhaps more impressive than any Vienna has ever heard — a presentation that never became hung up on externals but went to the core of the composition.

Romantic

Bernstein's approach to Beethoven is frequently characterized as romantic. This word, however, applies in its positive sense only, that is, to the invigoration of the melodic line, to the intensity with which Bernstein draws it, to his ability to feel it. Nothing that is disparaging in this term applies here. First of all, Bernstein does not permit himself any distortions of form, any fluctuation in tempo, any departure from classical simplicity. His greatest achievement seems to result from his comprehensive grasp of the material. He points out consistencies that were previously only sensed; he relates motifs that were previously heard only in juxtaposition; through his music he causes the listener to perceive many significant entities.

The understanding that he thus imparted to the public—and that perhaps affords the greatest wealth of comprehension in the slow movement—includes acceptance of the touched-up instrumentation introduced by Mahler and the increased complement of woodwinds. Under such inspired conducting the Vienna Philharmonic and the State Opera chorus gave a magnificent performance. The quartet was splendidly comprised of Gwyneth Jones, Shirley Verrett, Placido Domingo, and Martti Talvela. The perfection of this presentation will remain a standard even in Vienna.

ARTS
ENTERTAINMENT

THE CONDUCTORS

MAX RUDOLF, Music Director Emeritus of the Cincinnati Symphony Orchestra, has been a professional musician for nearly 50 years. Born in Frankfurt-am-Main in 1902, he started to study piano as a boy of seven and to compose at the age of twelve. Formal musical education began when he was at high school: he studied composition with a teacher of Hindemith, and enlarged his mastery of instruments by learning to play trumpet, cello and organ. Enrolling at Frankfurt University and the Hoch Conservatory of Music, his interest turned to conducting. After graduation he became assistant conductor at the Freiburg Municipal Theatre; before his first season ended he had conducted *Die Fledermaus*.

By the time he was twenty-five Max Rudolf held a leading position in Darmstadt. Two years later, in 1929, he began conducting at the German Opera House in Prague, at the same time appearing as a guest with the Czech National Opera. During that period he was also offered assignments with other orchestras, including the Berlin Philharmonic.

In 1935 Max Rudolf moved to Göteborg, Sweden, to become Director of the city's Oratorio Society, guest conductor of the orchestra and to be conductor and pianist on radio programs. Soon after the outbreak of the Second world war, he moved to the United States. After several years of teaching in Cleveland, Chicago and New York, he conducted *La vie parisienne* for the New Opera Company at New York. He was invited in 1945 to join the conducting staff of the Metropolitan Opera, later becoming artistic administrator. He conducted numerous performances there and made operatic recordings for the Cetra and Columbia labels.

Meanwhile he was guest conductor with many leading orchestras, the New York Philharmonic, the Philadelphia Orchestra and the Cleveland Orchestra among them. He resigned from the Metropolitan Opera in 1958 to become Music Director of the Cincinnati Symphony. During his tenure there, the orchestra's personnel was enlarged as was the number of its annual concerts, and he made many recordings for Decca. In 1966 the State Department sponsored a ten-week world tour during which the Orchestra visited fifteen countries in Europe and the Far and Near East. Max Rudolf also led a tour to Europe in the 1968-1969 season. Apart from his conducting duties in Cincinnati, he broadcast a weekly radio program describing the music to be performed by the orchestra and contributed articles to various musical publications. As a teacher, he has taught conducting at the Peabody Conservatory, the Juilliard School, and was Chairman of a conductors' course at the Berkshire Music Center in 1964. He has recived many awards and honorary degrees.

In November 1968 Max Rudolf announced his resignation from the Cincinnati Symphony to accept the post of Head of the Opera department at the Curtis Institute of Philadelphia, beginning in the fall of

...and an acclaimed return in BSO's Beethoven week

By Louis Snyder

785

Boston

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In person and for U.S. TV

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1970. On his return to Cincinnati as a guest conductor earlier this season, the Board of Directors honored him with his appointment as Music Director Emeritus.

LEONARD BERNSTEIN, appointed Advisor to Tanglewood with the opening of the 1970 season, has been associated with Boston and the Symphony throughout his life. Born in Lawrence, he grew up in the Hub city. He graduated in 1935 from the Boston Latin School and in 1939 from Harvard, where his teachers were A. Tillman Merritt, Walter Piston and Edward Burlingame Hill. The next two years he spent at the Curtis Institute in Philadelphia, where he studied conducting with Fritz Reiner and orchestration with Randall Thompson. Piano studies, begun in Boston with Helen Coates and Heinrich Gebhard, continued with Isabelle Vengerova.

Accepted as a student in conducting by Koussevitzky, Leonard Bernstein spent two summers at the Berkshire Music Center at Tanglewood. He was immediately engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic for the 1943-1944 season, and was called unexpectedly to the podium in November when Bruno Walter became ill, making a brilliant debut with the Orchestra. In 1945 he began his three years as director of the New York City Symphony.

Meanwhile he had made the first of his many appearances with the Boston Symphony, conducting among other works his own *Jeremiah* symphony. His career as a composer was also established with the scores for the ballet *Fancy free* and for *On the town*. From 1951 until 1955 he was Head of the orchestra and conducting department of the Berkshire Music Center, and from 1951 to 1956 professor of music at Brandeis University. In October 1955 he began a series of concerts on the 'Omnibus' television program, a precursor of the later series 'Leonard Bernstein and the New York Philharmonic'.

During the same period he appeared with the world's leading orchestras, including those of Philadelphia, San Francisco, Chicago, Pittsburgh, Los Angeles, Rome, Prague, London, Budapest, Vienna, Milan, Munich and Israel. In 1953 he made his operatic debut at La Scala, Milan, the first American musician to conduct there. He appeared with the Metropolitan Opera for the first time ten years later.

In 1958 Leonard Bernstein was appointed Music Director of the New York Philharmonic, a post he held until the end of the 1968-1969 season. He then became 'Laureate Conductor' of the Orchestra, and will continue to be closely associated with all its activities, including touring, recording and television. In his years in New York he conducted more than 900 concerts with the Philharmonic, led many tours in the United States and abroad and made countless recordings for Columbia. He also found time to continue composing and writing books. Many honors, awards and honorary degrees have been conferred on him nationally and internationally.

Leonard Bernstein conducted the Boston Symphony Orchestra most recently at Tanglewood at a Berkshire Music Center gala concert in 1965. Next month he will conduct performances of a new production of *Fidelio* in Vienna, as part of that city's Beethoven celebrations.

THE SOLOISTS

ISAAC STERN has performed with the Boston Symphony Orchestra more than twenty different works, ranging from Bach and Viotti to Berg, Bernstein and Schuman, since his first appearance with the Orchestra in January 1948. Born in Kriminiesz, Russia, in 1920, he was brought by his parents to San Francisco when he was less than a year old. He began to learn the piano as a boy of six, but changed to the violin two years later. He studied with teachers from the San Francisco Conservatory and made his debut at the age of fifteen in a performance of Bach's Double concerto with Naoum Blinder, his principal teacher and Concertmaster of the San Francisco Symphony. His debut in New York took place in 1937, and after his concert in Carnegie Hall in January 1943 he was acclaimed as one of the world's leading violinists. Since then he has appeared regularly across the United States, in Europe, Israel, South America and Australia. He has also played at the Casals Festivals, in Japan, in India and several times in the Soviet Union, where he was the first American artist to be invited to play after the Second world war.

In addition to his solo engagements Isaac Stern gives many chamber recitals with Eugene Istomin and Leonard Rose. He is President of Carnegie Hall, a member of the National Council on the arts and President of the America-Israel Cultural Foundation. He has made numerous recordings on the Columbia label.

RUDOLF SERKIN made his first appearance with the Boston Symphony in 1938 and has returned many times since, most recently four years ago when he played concertos by Mozart and Brahms at a Pension Fund concert. Born in Bohemia in 1903, he was educated in Vienna, where his composition teacher was Arnold Schoenberg. He made his debut at the age of twelve with the Vienna Symphony, then started a regular concert career only five years later. He appeared in the United States for the first time in 1933, and made his formal debut in New York in 1936 with the New York Philharmonic conducted by Toscanini. He has made annual tours of this country for nearly forty years, and has played regularly in Europe. He has also traveled to South America, Iceland, India, Israel and the Far East.

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For many years he was associated with his father-in-law, the late Adolf Busch, and since 1950 has taken part in the Casals Festivals in the Pyrenees and Puerto Rico. He was appointed in 1939 Head of the piano department at the Curtis Institute in Philadelphia, a post he still holds. As joint founder with Adolf and Hermann Busch, Blanche Honegger, Louis and Marcel Moyse, of the Marlboro School of Music, of which he is Artistic Director, Rudolf Serkin spends much of the summer teaching and performing in Vermont. A resident of the United States since 1939, he and his family have been American citizens for many years.

Rudolf Serkin served in 1966 on the Carnegie Commission on educational television, and in the same year played at the White House at a dinner in honor of the President of Israel. He has received many awards and honorary degrees, and in 1964 President John F. Kennedy named him a recipient of the Presidential Medal of Freedom. He has made numerous recordings of concertos, chamber music and solo works for piano on the Columbia label.

MARTINA ARROYO, leading soprano of the Metropolitan Opera, made her debut with the Boston Symphony in a performance of Verdi's *Requiem* at the Berkshire Festival in 1967. After graduating from Hunter College in New York, she spent three years as a school teacher and a social worker, then launched her career with her debut at Carnegie Hall in Pizzetti's *Murder in the Cathedral*. She spent a short time singing minor roles at the Metropolitan, then leading opera houses in Europe, the Vienna State and the Deutsche Oper in Berlin among them, offered her major parts. She returned to the Metropolitan in 1965 to sing the title role in *Aida*, and she was immediately offered a contract to sing Leonore in *Il Trovatore*, Elizabeth in *Don Carlo* and the title role in *Madama Butterfly* and *Aida*. During the present season she has added Santuzza in *Cavalleria rusticana* and Madeleine de Coigny in *Andrea Chenier* to her list of leading roles with the company. She has also sung in opera, concert and recital in London, including the Royal Opera House, Covent Garden, New York, Chicago, Paris, San Francisco, Rome, Boston, Munich, Cologne, Berlin, Stuttgart, Buenos Aires, Tel Aviv and Vienna. Martina Arroyo has made many recordings on the DGG, London, EMI and Columbia labels.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

LILI CHOOKASIAN first came to prominence when she appeared with the Chicago Symphony at Grant Park under Bruno Walter's direction. She was immediately re-engaged for a performance of Mahler's Symphony no. 2, and shortly afterwards made her operatic debut in Little Rock, Arkansas, as Adalgisa. After hearing a tape of the *Norma* performance Thomas Schippers invited her to audition for him, then engaged her for the Festival of two worlds at Spoleto and for appearances with the New York Philharmonic. The following year, 1962, Lili Chookasian made her debut at the Metropolitan in *La gioconda*.

Since that time she has appeared regularly at the Metropolitan in new and classic operas, *The last savage, Eugen Onegin, Falstaff, Der fliegende Holländer* and *Peter Grimes*, to name a few. She has also performed with the New York City Opera the title role in *The medium*. She sings recitals in all parts of the United States, and has appeared with many of the world's leading orchestras, the Philadelphia Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony and the Toronto Symphony among them. Lili Chookasian has sung with the Boston Symphony on several occasions, and took part in the Orchestra's recordings for RCA of Verdi's *Requiem*, Menotti's *The death of the Bishop of Brindisi* and the 'Song of the wood-dove' from Schoenberg's *Gurrelieder*, all directed by Erich Leinsdorf. Her other recordings are on the Columbia label.

RICHARD LEWIS, who was honored in 1963 by Queen Elizabeth as Commander of the Order of the British Empire, made his debut in the United States fifteen years ago, when he was invited by the San Francisco Opera Company to sing the leading role in the first performance in this country of Sir William Walton's *Troilus and Cressida;* he had earlier sung in the world permière at the Royal Opera House, Covent Garden. Since that time he has appeared in America regularly both in opera and concert. In San Francisco he has sung fourteen leading tenor roles, ranging from Don José in *Carmen* to Tom Rakewell in *The rake's progress*. A member of the Bach Aria Group, he has also appeared with many of the major American orchestras.

Born in Manchester of Welsh parents, Richard Lewis was a boy soprano, then later won a scholarship to the Royal Manchester College of Music. His first major role was the Male Commentator in *The rape of Lucretia* at Glyndebourne. He made his debut at Covent Garden soon afterwards in the title role of *Peter Grimes*. Not only does he sing the standard operatic repertoire, but has also sung leading roles in Tippett's *The midsummer marriage*, Schoenberg's *Moses und Aron* and Berg's *Wozzeck*. Other premières in which he has taken part include Stravinsky's

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Visiting Performers for FESTIVAL

Bernstein and Beethoven in doubleheader

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Vienna acclaims Leonard Bernstein's conducting of Beethoven's Ninth Symphony in a Beethoven bicentennial performance taped for American TV. Boston follows suit as Bernstein conducts the Ninth to climax the Boston Symphony Orchestra's Beethoven festival. **Reviews: Page 4**

APR 17 1970

In person and for U.S. TV

Bernstein's Viennese coup . . .

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The understanding that he thus imparted to the public—and that perhaps affords the greatest wealth of comprehension in the slow movement—includes acceptance of the touched-up instrumentation introduced by Mahler and the increased complement of woodwinds. Under such inspired conducting the Vienna Philharmonic and the State Opera chorus gave a magnificent performance. The quartet was splendidly comprised of Gwyneth Jones, Shirley Verrett, Placido Domingo, and Martti Talvela. The perfection of this presentation will remain a standard even in Vienna.

ARTS
ENTERTAINMENT

THE CONDUCTORS

MAX RUDOLF, Music Director Emeritus of the Cincinnati Symphony Orchestra, has been a professional musician for nearly 50 years. Born in Frankfurt-am-Main in 1902, he started to study piano as a boy of seven and to compose at the age of twelve. Formal musical education began when he was at high school: he studied composition with a teacher of Hindemith, and enlarged his mastery of instruments by learning to play trumpet, cello and organ. Enrolling at Frankfurt University and the Hoch Conservatory of Music, his interest turned to conducting. After graduation he became assistant conductor at the Freiburg Municipal Theatre; before his first season ended he had conducted *Die Fledermaus*.

By the time he was twenty-five Max Rudolf held a leading position in Darmstadt. Two years later, in 1929, he began conducting at the German Opera House in Prague, at the same time appearing as a guest with the Czech National Opera. During that period he was also offered assignments with other orchestras, including the Berlin Philharmonic.

In 1935 Max Rudolf moved to Göteborg, Sweden, to become Director of the city's Oratorio Society, guest conductor of the orchestra and to be conductor and pianist on radio programs. Soon after the outbreak of the Second world war, he moved to the United States. After several years of teaching in Cleveland, Chicago and New York, he conducted *La vie parisienne* for the New Opera Company at New York. He was invited in 1945 to join the conducting staff of the Metropolitan Opera, later becoming artistic administrator. He conducted numerous performances there and made operatic recordings for the Cetra and Columbia labels.

Meanwhile he was guest conductor with many leading orchestras, the New York Philharmonic, the Philadelphia Orchestra and the Cleveland Orchestra among them. He resigned from the Metropolitan Opera in 1958 to become Music Director of the Cincinnati Symphony. During his tenure there, the orchestra's personnel was enlarged as was the number of its annual concerts, and he made many recordings for Decca. In 1966 the State Department sponsored a ten-week world tour during which the Orchestra visited fifteen countries in Europe and the Far and Near East. Max Rudolf also led a tour to Europe in the 1968-1969 season. Apart from his conducting duties in Cincinnati, he broadcast a weekly radio program describing the music to be performed by the orchestra and contributed articles to various musical publications. As a teacher, he has taught conducting at the Peabody Conservatory, the Juilliard School, and was Chairman of a conductors' course at the Berkshire Music Center in 1964. He has recived many awards and honorary degrees.

In November 1968 Max Rudolf announced his resignation from the Cincinnati Symphony to accept the post of Head of the Opera department at the Curtis Institute of Philadelphia, beginning in the fall of

. . . and an acclaimed return in BSO's Beethoven week

By Louis Snyder

785

Boston

'He searched out and revealed the dark corners of the score, as well as the bright ones, in a spacious reading that consistently bore his individual mark.'

That irresistible catalyzer of music, musicians, and listeners, Leonard Bernstein, returned to Symphony Hall for the first time in 14 years to conduct the final concert of the Boston Symphony's Beethoven Festival on the weekend. The work was the mighty Ninth Symphony, and the house, like the previous four, was sold out to expectant Beethovenites, and also in this case, Bernsteinites.

There are those who have objected to the Ninth on the basis of its musical paradoxes, its departure from rulebook form, and even (once upon a time) its "noisy bad taste," but Mr. Bernstein surely isn't one of them. With the entire personal involvement he brings to his conducting, he searched out and revealed the dark corners of the score, as well as the bright ones, in a spacious reading that consistently bore his individual mark. The great first movement became indeed "un poco maestoso," the Scherzo a rhythmic revelation, and the Adagio was likewise lovingly explored.

All this built with cumulative impact to the finale, with its references to the previous movements, and its introduction of vocal solo and choral passages. Mr. Bernstein's envelopment of these added forces into his large concept was accomplished with logical and moving effect, to bring the evening to a stirring, breathtaking close.

The attention that Mr. Bernstein commands was equally divided between his colleagues on the platform and an intent audience on Saturday evening. Fittingly, the occasion took on aspects of a dedicatory rite as instrumentalists and singers focused their undivided attention on the beat of the leader, who, in his turn, with arms extended, on and off tiptoe, bounded in the direction of the golden Beethoven plaque in the center of the proscenium overhead. Fortunately, this athleticism no more reflects elements of exhibitionism than does the composer's own startling musical behavior in the Ninth — it represents in both cases, a natural means of arriving at desired ends, now time-honored.

Orchestra, soloists, and chorus were, figuratively, on their toes too. The two gentlemen whom Beethoven honored with solos—bass Thomas Paul, and tenor Richard Lewis in a belated but welcome BSO debut—sang them to great effect. The ladies—soprano Martina Arroyo, and contralto Lili Chookasian—who work as hard in the quartets, but with less opportunity for personal glory, nevertheless were impressive, with Miss Arroyo's velvet brand of sound adding a becoming new texture in these circumstances. The choral groups, the accomplished Chorus Pro Musica, and the new Tanglewood Festival Chorus, were very much on top of the music, while the BSO, which has played the Ninth singly or collectively under who-knows-how-many conductors, responded malleably to Mr. Bernstein and his uniquely personal version.

At the end, there was a roaring, clapping, stamping ovation for all concerned, with possibly a slight edge for Bernstein — and Beethoven.

same review

Bernstein and Beethoven at BSO

That irresistible catalyzer of music, musicians, and listeners, Leonard Bernstein, returned to Symphony Hall for the first time in 14 years to conduct the final concert of the Boston Symphony's Beethoven Festival on the weekend. The work was the mighty Ninth Symphony, and the house, like the previous four, was sold out to expectant Beethovenites, and also in this case, Bernsteinites.

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MONITOR
BOSTON, MASS.
(M) 210,850

APR 14 1970

WHRB HARVARD RADIO BROADCASTING CO., INC.
45 QUINCY STREET CAMBRIDGE, MASS. 02138
TELEPHONE 864-9550

The second of the Beethoven Festival concerts belonged to Rudolf Serkin. He was heard in the first and third piano concertos and, while Max Rudolf's conducting shouldn't be slighted, Serkin's personality dominated the evening.

The program began with the Lenore Overture No. 2. After a season of Steinberg's generally sluggish performances and even Tilson Thomas' ~~distinctively~~ sensitive ones, Max Rudolf's approach was refreshingly unecc ntric. It was a thoroughly predictable performance: Dramatic passages were loud with frequent sharp accents, but the rhythm was relaxed when the mood became lyrical. Rudolf seemed to get a rougher string tone, when he wanted it, than one usually hears at the Boston Symphony. Orchestral playing, particularly the cellos and winds, was most appealing.

Next Serkin came on stage for the C major piano concerto. The orchestra was toned down to something appropriate for early Beethoven, and the pianist took over. To say that Serkin's performance was interesting or well-thought-out would be a gross understatement. Every phrase had definite character. At times this was exaggerated and I began to feel that the performance was mannered, but those times were few. The piece worked; it was brilliant and exciting. Even the very long Beethoven cadenza to the first movement sounded all right. My only objection came in the second movement where Gian Cioffi played the prominent clarinet part with a tone much too resonant and amorphous for the music.

The third piano concerto, which followed intermission,

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Rudolf Serkin

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AUDIO

1970 is the year of Beethoven, as musical organizations the world over celebrate the 200th anniversary of the composer's birth. Here in Boston this past week we've had something of a Beethoven Festival, as the Symphony has given us five concerts made up entirely of music by Beethoven.

The last Beethoven Festival by the Boston Symphony that I recall, was given at Tanglewood in the late '40's, when Serge Koussevitzky was the conductor. That Festival included all the symphonies, along with some of the concertos. This time around, there were only three symphonies played, but all the piano concertos and the violin concerto, with Rudolf Serkin and Isaac Stern as the soloists. In and of itself, this fact is a revealing one. In Koussevitzky's day, the emphasis was on the orchestra and on Koussevitzky's performances. Now, the orchestra has served for the most part as an accompaniment vehicle for two of today's most illustrious soloists.

phony been driven to such extremes of dynamic intensity in the Ninth - and I'm sure noone in the audience will ever forget it.

And not since the days of Koussevitzky has

was given probably the least successful performance of the evening. The piece itself is a transitional work between the sort of intellectual brilliance of the early piano music and middle-Beethoven romanticism. It contains enough pretentious gestures with banal music so that it is hard to bring off. Serkin and Rudolf did a good job with it. A fairly brisk tempo in the first movement helped unity; and Serkin's powers of characterization, particularly in the last movement, made the piece more i

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For WHRB t

BSO-BEETHOVEN
WHRB REVIEW BY JOHN ZUSSMAN

The question that comes to mind after hearing last Thursday evening's Boston Symphony Orchestra concert is "Why wait until a 200-year anniversary to have a Beethoven festival?"

For it was a concert---and, I am told, an entire week---that proved, if nothing else, the total musical dominance of one man, Ludwig van Beethoven, born 200 years ago, the Albert Einstein and William Shakespeare of the world of music.

The program began with the Coriolan overture, one of Beethoven's most powerful short works, composed in 1807. The orchestra, and especially the conducting of Max Rudolf, was somewhat less than overwhelming. The tempo was slow and it dragged throughout; the accents were weak and thus was lost some of the tremendous rhythmic impact; and at the times the brass overpowered the strings, which are dominant through most of the work. But the pianissimo ending, one of Beethoven's best and most difficult, was masterful, and the intensity and thematic unity of Coriolan were evident.

But that was only an introduction; from there, Rudolf Serkin took over. His playing was as technically and artistically competent as it was singing and sensitive; and the experience was like Serkin and Beethoven, the great artists on the program, were interacting, giving life to each other, combining to give life to the experience. The Second Piano Concerto begins with a first movement that is more Mozart than Beethoven, and it seemed almost out of place after the forceful Coriolan. But the second movement is one of Beethoven's best slow movements, ranking, I think, with the second movements of the D Major and Pathetique sonatas. Serkin and the

REVIEW - BOOKSPAN WNAC-TV 10:30 PM NEWS SATURDAY, APRIL 11, 1970

AUDIO

1970 is the year of Beethoven, as

The concerts earlier this week brought to the Symphony Hall podium for the first time, Max Rudolf, the Conductor Emeritus of the Cincinnati Symphony Orchestra. Rudolf was very impressive in the two concerts of his that I attended, leading with the conviction and security of a real pro, and investing his performances with a virility and momentum that were welcome indeed. The Festival came to a grand climax this evening, as Leonard Bernstein returned to conduct the Boston Symphony

in Boston for the first time in 15 years. The single work on the program was Beethoven's monumental Ninth Symphony, and assisting in the performance were two choruses and four fine vocal soloists.

It was a Ninth Symphony ablaze with passion and vitality that Bernstein gave us - with a welcome leavening of warmth and introspection in the slow movement. Not since the days of Koussevitzky has the Boston Symphony been driven to such extremes of dynamic intensity in the Ninth - and I'm sure noone in the audience will ever forget it.

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BSO were able to do justice to it. The third movement is a rondo which is much more advanced than its 1795 composition date would indicate, foreshadowing the rondos from both the third and fifth concerti. The problem is that the foreshadowing is almost completely in the solo instrument, and the piano part is musically far ahead of the orchestra. Serkin was aware of the possibilities and seemed like he really wanted to "take off" with the music, but was weighed down by the extremely Mozartian orchestra.

Last on the program was the Fifth Concerto, the great "Emperor," and again it was the artistry of Mr. Serkin that made the piece the beautiful work that it is. The excited motions and gestures that might have been interpreted as "showing off" by some other pianists came across clearly as a great love for the music; Serkin was into it completely and if you heard it, you believed it. The most that can be said for Mr. Rudolf's handling of the orchestra was that it didn't detract from the work; the conductor's failure to transform the orchestra from instruments to artists might have been due to his lack of experience with the orchestra and his late notice about the concerts. But the combination of Beethoven and Serkin was nothing less than overpowering. It was Leonard Bernstein who said that Beethoven's greatness lies in the fact that he always knew which note had to come next, and Thursday night's concert was certainly a tribute to that art.

For WHRB, this is John Zussman.

30 PM NEWS SATURDAY, APRIL 11, 1970

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One final note: the audience at all the concerts was a remarkable one - quite unlike the Symphony's normal subscription audience. These people were young, enthusiastic and knowledgable. I'm sure their vitality communicated itself to the performers on stage, and contributed to the success of the Beethoven Festival. Happy Birthday, Ludwig van Beethoven!

Now, back to Ken Wayne.

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I don't want to end on a lukewarm note however. Anyone who can get tickets to hear Serkin and Rudolf in tomorrow's concert ought to go.

For WHRB this is Jerry Gechter.

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Now, back to Ken Wayne.

52.

EIGHTY-NINTH SEASON 1969-1970

Tuesday evening April 14 1970 at 7.30

JOSEPH SILVERSTEIN *conductor*

BACH — Violin concerto no. 2 in E BWV 1042
Allegro
Adagio
Allegro
EDITH PEINEMANN

DVOŘÁK — Violin concerto in A minor op. 53
Allegro ma non troppo –
Adagio ma non troppo
Finale: allegro giocoso, ma non troppo
EDITH PEINEMANN

intermission

MICHAEL TILSON THOMAS *conductor*

TCHAIKOVSKY — Symphony no. 1 in G minor op. 13 'Winter daydreams'
Allegro tranquillo (Daydreams on a wintry road)
Adagio cantabile, ma non tanto (Land of gloom; land of mists)
Scherzo: allegro scherzando giocoso
Finale: andante lugubre – allegro maestoso – allegro vivo

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony since 1962, makes his debut as conductor with the Orchestra at this concert. He joined the Orchestra at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra. Earlier this season he played the Stravinsky concerto with the Boston Symphony.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. Last year he received an honorary Doctorate of Music from Tufts University. He made his debut as conductor in the Boston area recently at a concert given by the Cantata Singers in Sanders Theatre.

THE SOLOIST

EDITH PEINEMANN, who makes her debut with the Boston Symphony Orchestra this week, first played in the United States eight years ago, when she appeared with the Cincinnati Symphony. Born in Mainz, Germany, where her father is concertmaster of the local orchestra, she started to play the violin as a child of four. In 1954 she won the contest of the Cultural circle of German industry and was awarded a scholarship which enabled her to continue her studies with Max Rostal in London. Two years later, after winning the first prize in the German Radio's International Competition, she was engaged by the Bavarian Radio Symphony, then by Georg Solti. In Frankfurt she appeared with William Steinberg, who persuaded her to play in the United States earlier than she had planned.

Edith Peinemann has appeared with the world's major musical organizations; among the European orchestras are the Berlin Philharmonic, the Vienna Symphony, the State Philharmonic of Hamburg, the Concertgebouw of Amsterdam, the Munich Philharmonic, the Rotterdam Philharmonic, the Philharmonic of Yugoslavia, the Barcelona Municipal Orchestra, the Philharmonia of Hungary, the Stockholm Philharmonic, the Czech Philharmonic and the Royal Philharmonic of London. In this country Edith Peinemann has played with the Pittsburgh Symphony, the Cleveland Orchestra, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic and many other of the well known orchestras. She has also given countless recitals on both sides of the Atlantic, and has made many recordings for DGG.

BSO Concertmaster Takes on New Role

HT 4/18

By HARRY NEVILLE

Boston Symphony Concertmaster Joseph Silverstein is sharing that orchestra's podium this week with Michael Tilson Thomas inthe next-to-last program of the winter season. The role of conductor is fairly new with Silverstein. He made his debut only a few weeks ago with the Cantata Singers, and this was his first appearance ever in a conducting capacity with the BSO.

His half of the program consisted of violin concertos (Dvorak's A minor and Bach's No. 2 in E) in which Edith Peinemann joined him as soloist. Silverstein is a violinist of distinction and one who is well aware of the special problems of orchestral accomplaihment. It isn't at all clear at this point that a brilliant future awaits Silverstein as a virtuoso conductor, but it seems unlikely he has that in mind anyway. His accompaniments yesterday were sensitive, perhaps a bit on the voerly discrete side, and (in the Dvork) rather lacking in sweep and propulsion at the big moments.

Miss Peinemann gave pleasant, immensely competent readings of both works. She has a big tone but not an especially warm one. This listener wished for crisper articulation in the Bach concerto and for a more soaring, passionate quality in the Dvork. She has no major liabilities except that she gives the kind of performance one is not likely to describe with superlatives.

During the second half of the program Michael Tilson Thomas conducted Bartok's Music for Strings, percussion and celesta, and BU composer Gardner Read's "Night Flight," in honor of Boston University's Centennial.

The latter work is a short tone poem completed in 1937 when the composer was 24. Inspired by Saint-Exupery's novel of the same name, "Night Flight," according to Read, is not intended as a literal tone-painting of the airplane flights described in the novel but as an expression of the beauty, mystery and loneliness of such flights. At the time it was written, Read's use of clusters of tones must have seemed rather striking and progressive. While those particular qualities may not be apparent today, "Night Flight" does retain an appeal that is charming and refreshingly uncomplicated.

As this writer has come to expect, Thomas gave a very lucid performance of the Bartok work, one that at every oint made clear the sometimes quite complicated textures. It was also a very subdued performance. Some of the dance sections might easily have benefitted from a greater feeling of abandon, and the climaxes in all four movements could well have been more forceful and gripping.

Herald Traveler 4-18-70

EIGHTY-NINTH SEASON 1969-1970

Thursday evening April 16 1970 at 8.30
Friday afternoon April 17 1970 at 2 o'clock
Saturday evening April 18 1970 at 8.30

JOSEPH SILVERSTEIN *conductor*

BACH — Violin concerto no. 2 in E BWV 1042
Allegro
Adagio
Allegro
EDITH PEINEMANN

DVOŘÁK — Violin concerto in A minor op. 53
Allegro ma non troppo –
Adagio ma non troppo
Finale: allegro giocoso, ma non troppo
EDITH PEINEMANN

intermission

MICHAEL TILSON THOMAS *conductor*

READ — 'Night flight', tone poem for orchestra op. 44
in honor of Boston University's centenary year
first performance by the Boston Symphony Orchestra

BARTÓK — Music for strings, percussion and celesta (1935)
Allegro tranquillo
Allegro
Adagio
Allegro molto

Silverstein, Thomas conduct

By Craig Smith
Special to The Globe

Two conductors, four composers, one soloist, and a wild diversity of performance standards ranging from inadequate to spectacular made yesterday afternoon's Boston Symphony concert one of the most unpredictable of the year.

The first half of the program was devoted to two violin concerti with Edith Peinemann as soloist and BSO Concertmaster Joseph Silverstein as conductor. Bach's E major Violin Concerto opened the program and was, quite simply a failure. At this late date, it would seem hardly necessary to mention that a different sort of phrasing and more vitality in the smaller levels of note-values is required in Bach as opposed to, for instance, Dvorak whose violin concerto was performed next. Yet long-line Romantic phrasing, thick vibrato from the strings, and muddy, unspecific textures were prevalent in the performance. Robert Levin's imaginative continuo realizations were about the only redeeming feature of this dreary performance.

Dvorak's Violin concerto was better. It is not Dvorak's strongest work and would have, perhaps, profited from more shapely incisive playing from the orchestra than it reeeived. Mr. Silverstein and Miss Peinemann are, however, much more attuned to the idiom than in the Bach, and gave the work an appropriately loving account. Miss Peinemann's lovely tone and fine intonation were also distinct assets.

Two works from the mid 1930s took up the second half of the program. First, in honor of Boston University's centennial celebration, "Night Flight," an early work by BU faculty member Gardner Read was played. It is a quaint work, full of picturesque sound effects and then modish, low, rumbling ostinato patterns. Conductor Michael Tilson Thomas made the most of it, but the ropelessly outdated nature of the music defeated him.

Perhaps Mr. Read's piece would not have sounded so passe if it had not been placed next to such a superb performance of Bartok's marvelous "Music for Strings, Percussion and Celesta". The Bartok is often played for pure shock value, with the quicker movements whipped into an insane helter-skelter sort of frenzy. What a pleasure, then to hear Thomas' lucid, well-organized account of the work, with its emphasis on clean textures and structural clarity. It is a revelation too, to find that once the more rhythmical, folksy elements of the score are put in their proper perspective they achieve a measure of excitement and energy not found in a more patently virtuoso treatment of the piece. The orchestra's spectacular playing in this extraordinary difficult work was an important factor in the success of the performance.

Boston Globe 4-18-'70

Boston Symphony in rare show

At BSO Concert

Silverstein and Thomas Conduct

785

By HAROLD C. SPROUL

Two conductors, a violinist from Germany and an odd program gave last weekend's Symphony a what-next character. Joseph Silverstein, in the first half, presided over Edith Peineman's Boston debut playing of Bach's Violin Concerto No. 2 and Dvorak's Violin Concerto in A minor (Miss Peineman has visited other U.S. orchestras in the last eight years). The concertmaster, like Burgin before him, indulges in no tricks of baton or temperament and with the two concertos kept things neat and well-balanced. I suppose that in the first he took his cue for tempo from the soloist, all three movements were heavily slow, the Adagio so much so that every eighth note of the repeated bass figure became a plodding that almost stopped the movement.

But meanwhile the violin did warmly expressive things with the solo line. After all, both Peineman and Bach are German and perhaps American conceptions go in too much for a hectic brilliance. Even so, that dominating bass motif could have been phrased, no matter how slow, to give it lyrical shape. It doesn't pay to take J.S.B. too for granted as a solid citizen!

However Bach is played, even by amateurs, there is such inner integrity to the patterns of action and of introspection that something eventuates. Not so with the Dvorak concerto. It is just another one of those tiresome, over-extended nineteenth century pieces concocted to show off the individual (violinist, cellist, pianist) as hero. My guess is that such stupifying effort continues only because teachers think there is nothing else to teach beyond scales. There are a very few flakes of Dvorak's inspiration that shine momentarily only to be lost in flimflam. Peineman showed appropriately with tone and virtuosity, and the Symphony did a clean job of its chore.

After intermission life brightened as Tilson Thomas took over the podium for a first reading of Gardner Read's Night Flight tone poem and Bela Bartok's incomparable Music for Strings, Percussion and Celesta. Both scores appeared about the same time (1936-1942). Mr. Read, now resident at Boston University, has been around for quite a while—an all around musician of distinction.

Night Flight reflects the imaginative excitement in earlier days of planes—the drone of engines— a long pedal note—the radio beam signal—atmospheric tone clusters, etc. There is a fine, pre-electronic ear in this composition which wanes to climax and wanes with departure. Mr. Read has revived the interests of Debussy on a more contemporary level of life and instrumental technique. The eerie sounds (space and stars) that slip and slide above the drone (of engines) would be musically effective even without the hint of the title.

Then came Bartok with the inner complexity of Bach, the Dvorak tune (only Bulgarian and joking) and the ear for colorful orchestral sounds divided into rich textures (two orchestras of strings). It all starts with a chromatic fugue, all underground in feeling. Each suceeding movement comss out of the same material but bursting away from the first introspective tension—the last movement a wild fling with the complex rhythms Bartok sifted out of his studies of folk music. Mr. Thomas and the orchestra did a beautiful job with a difficult score, difficult, but meant to be heard, using techniques old and new to express the intense world of a genius, newly ejected by the forces of Hitler, on a Swiss commission and soon to die in America of tuberculosis.

At Reed College, where I met Bartok in his last few years, he came into the music room where a record-player was on and said: "It's a quarter-tone too flat—you must get that fixed." The ear, the structural intelligence, but who can tell of a sensibility, like Mozart's, that goes off the deep-end into night?

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 23 1970

EIGHTY-NINTH SEASON 1969-1970

Tuesday evening April 21 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

MOZART Serenade no. 12 in C minor for winds K. 388
'Night music'

Allegro
Andante
Menuetto in canone & trio
Allegro

RALPH GOMBERG *oboe* JAMES STAGLIANO *horn*
JOHN HOLMES *oboe* HARRY SHAPIRO *horn*
GINO CIOFFI *clarinet* SHERMAN WALT *bassoon*
PASQUALE CARDILLO *clarinet* ERNST PANENKA *bassoon*

MOZART Symphony no. 34 in C K. 338

Allegro vivace
Andante di molto
Minuet & trio (K. 409)
Finale: allegro vivace

intermission

SEEGER Andante for string orchestra

BARTÓK Music for strings, percussion and celesta (1935)

Allegro tranquillo
Allegro
Adagio
Allegro molto

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

APR 12 1970 New

Bach, Mahler on BSO finale

A Bach cantata and Mahler's Symphony No. 9 will be heard at the Boston Symphony's final concerts of the Symphony Hall season Apr. 24 at and Apr. 25 at 8:30. Michael Tilson Thomas, the orchestra's assistant conductor, will direct.

Bartok At Symphony

Patriot Ledger 4-22-70

By Peter M. Knapp

Bela Bartok's Music for Strings, Percussion and Celesta was the main attraction at last night's concert of the Boston Symphony Orchestra, conducted by Michael Tilson Thomas. Also heard were two Mozart works, the Serenade No. 12 in c minor for winds, K. 388, and the Symphony No. 34 in C, K. 338, and the Andante for String Orchestra of Ruth Crawford Seeger.

Written on commission in 1935, the Bartok is an extraordinary composition, aglow with Bartok's fine ear for sounds and propelled by his dynamic rhythms. Bartok dispenses with winds entirely, splitting the strings into two self-contained sections divided by percussion — timpani, bass and side drums, cymbals, celesta, xylophone, piano and harp.

Exotic Sounds

From this grouping Bartok produces marvellous sounds — antiphonal effects from the divided strings, beautifully managed in the first movement, an elegaic fugato built in a gradual crescendo, then at the climax winding back down in the inversion of the theme in a diminuendo; pizzicato strings coupled with piano against a motoric harp figuration; pedaled celesta with harp arpeggios; timpani glissandi.

The slow movements were the finest, Thomas managing the polyphony and long crescendo of the first movement beautifully, and creating a mystical Magyar mood in the superb adagio. Movements two and four with their pulsating dance rhythms were tidy but slightly cautious and might have been let out more.

Ruth Crawford Seeger (1901-1953) was the second wife of musicologist Charles L. Seeger, father of folksinger Pete Seeger. Her Andante for String Orchestra is an arrangement of the slow movement of her 1931 string quartet, an interesting experiment in alternations of crescendo and diminuendo. There is no real melody, just varying pitches with constant rise and fall of volume, creating a humming, yawing effect. The performance had a lot of tension and fine string sound.

Mozard fared less well. The serenade, for pairs of oboes, clarinets, horns and bassoons, is glorious music from the several standard-setting scores Mozart wrote for wind band. For all its merit and invention, the wind music is often overlooked, particularly for symphony orchestra concerts where large-scale works predominate, and Thomas deserves congratulations for programming it. Yet the performance was a disappointment in its stiffness and formality, and the playing seemed more "learned" than "felt."

The Mozart symphony, played by a huge orchestra with full strings, had more energy and pulse, but the playing also was often hard, severe and in the last movement, driven. Best were the inserted K. 409 minuet and the number of finely-shaped details in the development section of the first movement.

THE CHRISTIAN SCIENCE MONITOR Monday, April 20, 1970

BSO season wanes in a timely program

←

By Louis Snyder

A violinist played two concertos while another violinist conducted the orchestra. A piece about the mysterious beauty of space in which 1944 gas-engined planes flew was played (on Friday) two hours after a 1970 spaceship splashed down in the Pacific on its return from circling the moon. And music for strings, percussion, and celesta, written in 1935, sounded as if it had been composed only yesterday.

Such was the Boston Symphony's weekend program, its next-to-last before the regular BSO season at Symphony Hall ends this Saturday.

Lady with a bow

Handsome was as handsome did where the lady violinist, Edith Peinemann, was concerned. Making her BSO debut in these concerts, playing the Bach Concerto No. 2 in E, and the Dvorak A minor Concerto, she proved rather conclusively why she has been in demand in Europe and in the United States during the short time of her career. She has a full, rich tone and a mobile sense of style capable of accommodating both concertos, which were programmed consecutively. There seemed to be few technical problems (maybe a gritty passage in the second Bach Allegro, but nothing serious), while the visual impression of ease which her performances conveyed left plenty of room for audience concentration on her interpretative skill.

Conducting the orchestra in both concertos was Joseph Silverstein, who as the BSO's concertmaster has been within bow's distance of the podium for eight years. As might be expected, his were readings which showed a happy degree of solicitude for the soloist, without sacrificing the orchestral color, particularly in the lyric Dvorak, so essential to give the solo passages dimension.

Prophetic 'Flight'

Following intermission, Michael Tilson Thomas took over the baton, and in honor of Boston University's centenary year, directed the orchestra in its first performance of "Night Flight," a tone poem by Gardner Read, who is BU's composer-in-residence. Written in the late 1930's and first performed in 1944, when Mr. Thomas was first waving his arms in his cradle, Mr. Read's piece is an interesting bit of tonal Americana, with its droning plane sounds and its radio beam signals, albeit his expressed denial of any literal program for this evocation of sensations evoked by night-flying pioneers.

Interesting by contrast is Luigi Dallapiccola's turbulent operatic setting of Antoine de Saint-Exupéry's novel, "Night Flight," which as "Volo di Notte" had its premiere four years earlier, but must have inspired both composers at the same time. Where Mr. Read's work is spatial in concept, even to foreshadowing electronic sound, the Italian composer made his impact through the musical play of human emotions against the then-unknowns of space travel.

Ageless work

A fan-shaped reseating of the orchestra to the composer's specifications took place for Bartok's Music for Strings, Percussion and Celesta, which Mr. Thomas conducted as the program's final offering. Another work of the 1930's, it is, in its intricacies of rhythm, sonority, and structure, every bit as much a work of today. For it is continuously challenging to follow — to attempt to unscramble at some times, to try to catch up with at others. Its predominating good humor, coupled with compositional virtuosity, present the listener with a "dare you to keep up with me" offer that can't be denied.

Mr. Thomas and the orchestra gave it a stunning performance, precise (which is necessary), but not so precise as to make it sound academic, which by nature it certainly is not.

EIGHTY-NINTH SEASON 1969-1970

Friday afternoon April 24 1970 at 2 o'clock
Saturday evening April 25 1970 at 8.30

MICHAEL TILSON THOMAS *conductor*

J. S. BACH Cantata no. 140 'Wachet auf, ruft uns die Stimme'

Chorus
Recitative (tenor)
Aria (soprano and bass with violin solo)
Chorale (tenor)
Recitative (bass)
Aria (soprano and bass with oboe solo)
Chorale (tutti)

BETHANY BEARDSLEE *soprano*
ROBERT GARTSIDE *tenor*
VERN SHINALL *bass*

JOSEPH SILVERSTEIN *violin*
RALPH GOMBERG *oboe*
JULES ESKIN *cello continuo*
MATTHEW RUGGIERO *bassoon continuo*
JOHN ADAMS *harpsichord continuo*
BERJ ZAMKOCHIAN *organ continuo*

HARVARD GLEE CLUB and
RADCLIFFE CHORAL SOCIETY
Elliot Forbes *conductor*

first performance by the Boston Symphony Orchestra in Boston

intermission

MAHLER Symphony no. 9 in D

Andante comodo
Im Tempo eines gemächlichen Ländlers: etwas täppisch und sehr derb
(In tempo of a gentle Ländler: in a somewhat heavy and very uncouth manner)
Rondo-Burlesque: Allegro assai, sehr trotzig (very boldly)
Adagio

THE SOLOISTS

BETHANY BEARDSLEE, who has appeared on several occasions with the Orchestra here, at Tanglewood and in New York, recently appeared with the Boston Symphony Chamber Players in one of the Sanders Theater concerts. Born in Michigan, she studied at the Michigan State University and the Juilliard School in New York. A specialist in contemporary music, she was soloist in the première of Stravinsky's *Threni*, and in the first performances of works by Berg, Babbitt, Schoenberg, Webern, Krenek and other major American composers. She has also been the featured soprano with the New York Pro Musica, and sung many baroque and classical works with musical organizations throughout the United States, as well as giving many solo recitals. Bethany Beardslee has received the Laurel Leaf Citation for modern music and a Ford Foundation grant for concert soloist. Her recordings are on the Columbia, CRI and Epic labels.

ROBERT GARTSIDE first appeared with the Boston Symphony as a member of the Harvard Glee Club during the time when Serge Koussevitzky was Conductor. Later, when he was Assistant Conductor to G. Wallace Woodworth, he sang the tenor solo in Beethoven's Ninth symphony at one of Charles Munch's open rehearsals. In 1955 he traveled to Europe and lived in Paris for the following twelve years. During that time he studied with Pierre Bernac and Ernst Reichert, and appeared in recitals and concerts, many of which were broadcasts on radio and television throughout England and the Continent. Three years ago he returned to the United States and was appointed to the music faculty of Boston University, where he is now Director of choral activities and a member of the voice faculty. He returned recently from a recital tour of California after which he appeared in the Boston area as soloist in the *Te Deum* of Berlioz and as Jesus in Beethoven's *Christ on the Mount of Olives*.

VERN SHINALL, who makes his first appearance with the Orchestra at these concerts, started his operatic career, as a bass, at the University of Indiana, where he had originally enrolled with a football scholarship. Later he sang in Europe as bass soloist in a series of US Army choral concerts. His professional debut took place in St Louis, where he sang Mefisto in Gounod's *Faust*. He was then invited to join the Metropolitan Opera National Company. In the fall of 1968 William Steinberg invited him to sing in a concert performance of *Fidelio* in Pittsburgh, while other companies with which Vern Shinall has sung in the last two years include the Philadelphia Lyric, the Cincinnati Summer, the Edmondton Opera, the Connecticut Opera and several others. Now a baritone rather than a bass, he has sung the roles of Scarpia, Rigoletto, di Luna, Escamillo, Amonasro, and parts in contemporary American operas. Later this year he is scheduled to sing Rigoletto with the Opera Company of Boston.

THE CHORUSES

The HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, which first appeared with the Boston Symphony in 1917, have sung with the Orchestra on more than 100 occasions since. During their long and successful history the choruses have toured in many parts of the world, have sung several premières, including that of Stravinsky's *Oedipus rex* in 1931, and have appeared with other major American orchestras, the Philadelphia, the Cleveland and the Chicago Symphony Orchestras among them. They have also taken part in many recordings by the Boston Symphony of choral works for RCA. Their conductor Elliot Forbes, a former assistant conductor of the Glee Club, is now Professor of music at Harvard University.

57

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 25 1970 New

Thomas conducts BSO in Mahler's 9th Symphony

785

By Michael Steinberg
Globe Staff

Last October, Michael Tilson Thomas described Mahler's 9th Symphony to an interviewer as his current candidate for "the all-time great piece of music." Now, yesterday afternoon, at the end of the Boston Symphony season that brought the 25-year old Assistant Conductor (just promoted to Associate Conductor, effective this Summer) the unforseen opportunity to lead the orchestra through over 30 concerts, Thomas put the Mahler 9th on a program of his own.

Mercilessly demanding on performers and listeners, the 9th is not what they call in the trade a guaranteed piece. Had Thomas been thinking primarily of a sure success for himself at season's close, he had a hundred easier routes open to him. How often has it happened that the last concert of an orchestral season anywhere has ended pianissimo?—a trivial question in a way, but one that does call attention to something important about the concept of success and its place in our concert life. And the most encompassing characteristic of Thomas's performance Friday was a kind of selflessness. The experience for me was one that hardly involved awareness of a performance, an interpretation, at all: there was only contact with the music itself, to which I should perhaps add that Thomas does not by much overestimate the symphony's greatness.

There is no such thing, in the Mahler 9th, as "letting the music play itself," and of course the playing yesterday was powerfully and purposefully shaped. The performance was, in fact, mature, intelligent, technically competent, and all those to a remarkable degree.

It was also a performance that moved me powerfully and disturbingly, though I thought at first that it was going to turn into a rather cool projection with a certain "objective" clarity as its principal goal. What I was hearing, though, was not lack of warmth, but the presence of more control than most Mahler conductors command. The first movement, for example, had a climax, a shattering ure 47, after which the others, and just where Mahler placed it: most performances, however, have already exhausted themselves in an orgy over the upbeat to measure 47, after xhich the movement is apt to fall apart into a shapeless series of climaxes in mutually frustrating competition.

The end of the Adagio, a farewell, a death still more agonizing than the one in "The Song of the Earth" because the accumulation of pain has been so much greater in the symphony, that, too, for once had the impact we all know it is supposed to have (we read about it in the program notes and we can recognize the musical gestures even when we cannot feel them), but which it hardly ever achieves in actual concert.

The performance was (or seemed) quick, which failed to convince me only in the second movement, where I thought the opening tempo too fast not only for the character right there, but also to accommodate the necessary later change to the faster "tempo II." It was, more than any other I have heard, an "in tempo" performance, one in which Thomas made no large modifications of speed other than those specifically prescribed and in which he tended to observe even those to an almost minimal degree. That contributed to the cohesiveness of the experience, and it was all so much alive rhythmically that there was no suggestion whatever of rigidity. Dynamics and accent, too, were treated subtly rather than emphatically, and with remarkable effectiveness in clarifying the texture and giving life to the succession of events.

Not least, it was a performance in which Thomas made extraordinary and knowing use of the orchestra's capabilities. the orchestra, on its part, responded with beautiful playing, whether in the quiet closing pages for strings alone, the virtuoso writing for full band at the end of the Burlesque, or in beautifully played solos by, among others, Joseph Silverstein (violin, Burton Fine (viola), Jules Eskin (cello), Lois Schaefer (piccolo), Peter Hadcock (E flat clarinet), James Stagliano (horn), Armando Ghitalla (trumpet). The audience's response, to it all was an unusual, if not yet ideal, concentration, and a great ovation afterwards. And indeed, it really was something very special.

The performance of Bach's Cantata 140, "Wachet auf," with which Thomas began the concert, was on the whole a disappointment. There was enough good in it to suggest that by affinity and education Thomas could do such a piece very well, but more went wrong than right. There was beautifully fluid and expressive singing by the soprano Bethany Beardslee, elegant violin playing by Silverstein, and lively transparent singing by the Harvard Glee Club and Radcliffe Choral Society (but in bad German); on the other hand, there was an awfully "beaty" quality to much of Thomas's conducting, the orchestra was much too small for the huge chorus (assuming the latter as a necessary evil, why the former?), the grey-voiced bass soloist was wooden in his phrasing, both his and the tenor's recitatives were ungainly, the oboe solo lurched, and the instrumentalists playing the bass line disgraced themselves with their mindless whoof - whoof - whoofing through their part.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

MAY 6 1970

Thomas conducts Mahler's Ninth

785

Michael Tilson Thomas, who began the Boston Symphony season as a relatively unfamiliar name in small print on the Symphony Hall program, concluded the orchestra's winter season here with top billing, conducting Mahler's Ninth, no less. As is well known by now, he stepped in (which is what assistant conductors are for) when music director William Steinberg became ill in mid-season, and has since borne a veteran's burden on his 26-year-old shoulders with unquestionable distinction and apparent ease. The fact that he has been named the BSO's associate conductor next season when Mr. Steinberg returns, is well-merited recognition of these solid accomplishments.

There were more of the same in this final program. With soloists, the Harvard Glee Club and Radcliffe Choral Society, and a much reduced orchestra, he conducted a moving performance (the first in Boston by the BSO) of Bach's Cantata No. 140, "Wachet auf." Balances between the large singing forces and the small instrumental group were carefully maintained, and the soloists received similar consideration. Soprano Bethany Beardslee and tenor Robert Gartside sang with clarity and style. Vern Shinall, the baritone, however, seemed less comfortable in this kind of music. Solos, accompanying the two soprano and bass arias, by concertmaster Joseph Silverstein and oboist Ralph Gomberg were sound perfection, and the choral work bespoke both freshness and musicianly discipline.

The Ninth Symphony in D of Mahler was last played by the BSO in 1967, and because of the magnitude of the work, its performance represents an achievement of impressive proportions for Mr. Thomas.

Such a personal, broodingly romantic kind of work offers pitfalls for sentiment or self-indulgence, but these were avoided in a concept that had sinuous strength and emotional restraint. Its sweep and songfulness, punctuated with bitter jokingly ironic touches, were magnificently conveyed by the orchestra which became an instrumental wonderland under Mr. Thomas's enveloping arms. His personal involvement with this music, as with everything musical to which he has lent his hand this year, brought forth a fervent thank-you ovation from Friday's capacity house, in which the musicians of the orchestra enthusiastically joined.

L. Sn.

Symphony at Finest In Season's Finale

MONITOR
BOSTON, MASS.
(M) 210,850

APR 27 1970

H.T. 4/25/70

By HARRY NEVILLE
HT Music Critic

The Boston Symphony brings its winter season to a close tonight with a repeat of the program given yesterday afternoon at Symphony Hall: Bach's Cantata No. 140 ("Wachet auf, ruft uns die Stimme") and Mahler's Symphony No. 9. Anyone who loves fine music should attempt to attend this concert, for not only are these works great masterpieces but also Michael Tilson Thomas and the BSO have outdone themselves in these particular interpretations.

The Friday afternoon audience is not ordinarily given to noisy demonstrations of approval, but on this occasion it rendered a heartwarming ovation to the orchestra and to the young man who this week was appointed its associate conductor. Undoubtedly the excitement was generated in part by the finality of the event, but of course the major factor was Mahler's music, which Thomas and the BSO players projected with an intensity and conviction that made it an extraordinary moving experience.

Technically the playing was some of the finest this writer has heard from the orchestra, and Thomas did a superb job of clarifying the structural unity and the flow of ideas in each of the four movements. The final movement is one of those Adagios of other worldly beauty which only Mahler could write, and the ethereal effect of the final notes was a stunning and altogether fitting conclusion to the season.

At the beginning of the program the Harvard Glee Club and Radcliffe Choral Society joined the orchestra, along with soprano Bethany Beardslee, tenor Robert Gartside and bass Vern Shinall, to perform Bach's Cantata No. 140. On other occasions when the BSO has played Bach, the performances have seemed dutiful rather than inspired but yesterday's was an absolutely first-rate reading.

Herald Traveler
4-25-'70

BSO

by Lawrence P. Katzenstein

The Boston Symphony Orchestra finished the season in fine fashion Saturday night in Symphony Hall with a program of Mahler and Bach. Michael Tilson Thomas, the orchestra's brilliant 25-year old assistant, conducted. It has been a momentous year for Thomas, who has performed all of the season's concerts since the illness of regular conducter William Steinberg.

Mahler's enormous 9th Symphony was the program's major attraction, that wonderful amalgam of Vienese schmaltz, rough Austrian humor, and a few moments of rare beauty. And, like the contemporary scores of Richard Strauss, it is a tough piece to play, calling for complete technical mastery by all players. My preference is for the lighter, more containable Mahler of the 4th Symphony and some of the song cycles, but the 9th has many magnificent ideas and it was good to hear it again.

Thomas and Company met almost all the challenges. The big problem with the 9th is to maintain a sense of coherence, which is not easy considering the great number of key changes and transitional passages. It can come out sounding like a patchwork if not handled carefully. (All of those key changes, some of them torturous, help explain why about the time Schoenberg threw up his hands and went 12-tone.) Thomas was almost successful, smoothing over all the changes in tempo and key, maintaining tension throughout. And sustaining that tension is most difficult in the last movement adagio, based on material derived from the rondo-burlesque preceding it. Here Thomas avoided some of the pitfalls by taking it slightly faster than usual, which helped considerably. It was only a bit forced at times, but the movement is an awesome conducting chore. Only a few persistent woodwind intonation difficulties detracted from the superb playing of the Orchestra. The Mahler was clearly one of the highlights of the season, perhaps surpassed only by the superlative Sibelius fourth of some weeks ago.

About the opening Bach Cantata, "Wachet Auf", (in, would you believe, its first Boston performance by the BSO!) the less said the better. The Harvard Glee Club and Radcliffe Choral Society sang well, but the chorus was much too large for the reduced orchestra. It ought to have been cut by half or two thirds. The soloists were not well-matched and bass Vern Shinall continually overpowered soprano Bethany Beardslee. Contemporary music is really Miss Beardslee's forte. Thomas' conducting here was dutiful at best, generally plodding and lifeless.

Musically, the BSO has had some real triumphs this season. And now is the time to buy season tickets for 1970-71.

BSO Away

55

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425
APR 29 1969

Lyric To Celebrate

Anniversary Concert By Boston Symphony

The Boston Symphony Orchestra will play a concert in Baltimore's Lyric Theater on the evening of Oct. 21, as part of the Lyric's 75th anniversary celebration. This announcement was made yesterday in a joint statement issued by W. Russell Mules, president of the Lyric Foundation, and Thomas D. Perry, manager of the Boston Symphony.

The Boston Symphony opened the Music Hall, as the Lyric was known then, with a concert on Oct. 30, 1894, conducted by Emil Paur and with soloists Nellie Melba, soprano; Emma Scalchi, contralto; Henri Maugiere, tenor and Pol Piancon, bass-baritone.

THE COMING anniversary concert, according to Mr. Mules, will be a fund-raising project of the Lyric Foundation, Inc., a non-profit, non-stock corporation dedicated to the preservation and improvement of the Lyric Theater.

Mr. Perry made the following statement: "I'm particularly attracted to this, not only because of the history, but because I've always been so great an admirer of the Lyric Theater, which it seems to me is one of the few halls in this country not only with good sound, but with a certain style and atmosphere and a tradition, if you will, that I hope we can help preserve."

William Steinberg, newly appointed music director of the Boston Symphony, will conduct the concert at the Lyric. The program will include: The "Meistersinger" Prelude by Wagner, which was the first piece of music ever played in the Lyric, the Symphony No. 2 by Brahms, the Concerto for Violin and 'Cello by Starer with Joseph Silverstein, concertmaster, and Jules Eskin, first cellist of the Boston Symphony, as soloists; it will close with "Till Eulenspiegel" by Richard Strauss.

SINCE THAT first concert by the Boston Symphony in '94, every succeeding conductor of that Orchestra has conducted concerts in the Lyric: Karl Muck (1906-1917); Henri Rabaud (1917-1919); Pierre Monteux (1919-24); Serge Koussevitzky (1924-1949); the late Charles Munch (1949-1962) and Erich Leinsdorf (1962-1969).

The last concert of the Boston Symphony in the Lyric was with Mr. Leinsdorf conducting on Feb. 28, 1965 and was sponsored by the Baltimore Symphony Orchestra Association, Inc. Mr. Steinberg has also appeared as guest conductor of the Boston Symphony at the Lyric.

THE EVENING SUN
BALTIMORE, MD.
D. 209,655
APR 29 1969

Boston Concert Here In Oct.

By Francis Rackemann

The Boston Symphony Orchestra, which opened Baltimore's Music Hall October 30, 1894, returns to the Lyric next fall as part of the seventy-fifth anniversary celebration of the Lyric Theater.

Announcement of the benefit concert October 21 was made today by W. Russell Mules, president of the Lyric Foundation, Inc., and Thomas D. Perry, manager of the Boston Symphony.

Mr. Mules said the concert would be a fund-raising project of the Lyric Foundation, a nonprofit, nonstock corporation dedicated to the preservation and improvement of the Lyric Theater.

The Boston Symphony opened the Lyric, then known as the Music Hall, in 1894. The orchestra was conducted by Emil Paur with Nellie Melba, soprano; Emma Scalchi, contralto; Henri Maugiere, tenor, and Pol Plancon, bass-baritone, as soloists.

Admirer Of Lyric

"I've always been a great admirer of the Lyric Theater which is one of the few halls in this country not only with good sound but a certain style and atmosphere and a tradition that I hope we can help preserve," said Mr. Perry.

William Steinberg, newly appointed music director of the Boston Symphony, will conduct the 8.30 P.M. concert in Baltimore. The program will include the "Meistersinger" Prelude by Wagner, the first work ever performed at the Lyric; Symphony No. 2 by Brahms; Concerto for Violin and Cello by Starer with Joseph Silverstein, concertmaster, and Jules Eskin, first cellist, as soloists and "Till Eulenspiegel" by Richard Strauss.

Mr. Mules said today that the new Lyric Foundation is working on plans to designate the Lyric an historic monument and improve the famed theater by enlarging the stage, increase dressing room facilities, lobby and parking spaces and renovate the facade.

Beethoven's 'Missa Solemnis' To Highlight Rutgers Series

NEW BRUNSWICK — A performance of Beethoven's "Missa Solemnis" by the Boston Symphony Orchestra and the Rutgers University Choir will be the highlight of the 53rd concert season at Rutgers University next Fall.

The special gymnasium concert featuring the Boston Symphony under the baton of William Steinberg and the choir under the direction of F. Austin Walter is scheduled for April 2.

In addition to the special concert there will be four major series for which subscriptions may be purchased. They are the regular Gymnasium Series, the Voorhees Chapel Series, the "Jazz-the Personal Dimension" series, and a three-part Festival of Three Cities, which will feature the Princeton Chamber Orchestra performing great music identified with Vienna, London and Paris.

Series subscription tickets and tickets for individual concerts may be ordered through the University Concerts office, 542 George street. New subscribers may place orders no later than September 26.

The Gymnasium Series will consist of the Royal Philharmonic, conducted by Rudolf Kempe, October 28; soprano Felicia Weathers, December 11; the Cleveland Orchestra under George Szell, February 10; Ivan Moravec, Czech pianist, March 9; and the Zurich Chamber Orchestra, directed by Edmond de Stoutz, April 7.

The first performance in the Voorhees Chapel Series will be the Quartetto Italiano, November 13. Others will be Miriam Fried, Israeli violinist, December 15; Jean-Pierre Rampal, flutist, February 24; the Amati Ensemble, March 16, and Bernard Kruysen, French baritone, April 30.

The Festival series will consist of the music of Vienna, February 4; London, February 18; and Paris, March 11. The series represents the third annual festival presented at Rutgers by the Princeton Chamber Orchestra, conducted by Nicholas Harsanyi.

The fourth subscription series, "Jazz — the Personal Dimension," will begin in the Winter and will bring to the Rugers campus the Billy Taylor Trio, February 3; the Herbie Hancock Sextet, March 3; the Freddie Hubbard Sextet, March 31, and the Jaki Byard Quartet, April 28.

SOMERSET MESSENGER GAZETTE
SOMERVILLE, N.J.
W. 14,000
MAY 22 1969

Announce Rutgers 1969-70 Concerts

A performance of Beethoven's "Missa Solemnis" by the Boston Symphony Orchestra and the Rutgers University Choir will be the highlight of the 53rd concert season at Rutgers University, beginning next Fall. The special gymnasium concert featuring the Boston Symphony under the baton of William Steinberg and the Choir under the direction of F. Austin Walter is scheduled for Apr. 2.

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In addition to the paid concerts the season will again include the Naumberg Memorial Series, Jeunesses Musicales recitals, a Sunday Organ series and a number of mid-day concerts.

NEW JERSEY MUSIC AND ARTS
CALDWELL, N. J.
CIR. N. AVAIL.
JUN 1969

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939
MAY 28 1969

The Lyric To Observe Birthday

W. RUSSELL MULES, president of the Lyric Foundation, Inc., and Thomas D. Perry, manager of the Boston Symphony Orchestra, have announced that the Boston Symphony is to play a concert in Baltimore's Lyric Theater Tuesday evening, October 21, at 8.30 P.M. as part of the theater's 75th anniversary celebration.

The Boston Symphony Orchestra opened the "Music Hall," as the Lyric was known then, with a concert on October 30, 1894, conducted by Emil Paur and with soloists Nellie Melba, soprano; Emma Scalchi, contralto; Henri Maugiere, tenor, and Pol Plancon, bass-baritone.

Mr. Mules said that the concert would be a fund-raising project of the Lyric Foundation, Inc., a non-profit, nonstock corporation dedicated to the preservation and improvement of the Lyric Theater.

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"I'm particularly attracted to this, not only because of the history, but because I've always been so great an admirer of the Lyric Theater, which it seems to me is one of the few halls in this country not only with good sound, but with a certain style and atmosphere and a tradition, if you will, that I hope we can help preserve."

First Piece Played

William Steinberg, newly appointed music director of the Boston Symphony Orchestra, will conduct the concert in Baltimore.

The program will include: The "Meistersinger" prelude by Wagner, which was the first piece of music ever played in the Lyric: the Symphony No. 2 by Brahms, the Concerto for Violin and Cello by Starer, with Joseph Silverstein, concertmaster and Jules Eskin, first cellist of the Boston Symphony Orchestra as soloists, and "Till Eulenspiegel," by Richard Strauss.

Since that first concert by the Boston Symphony in 1894, every succeeding conductor of the orchestra has conducted concerts in the Lyric Theater —Karl Muck (1906-1917); Henri Rabaud (1917-1919); Pierre Monteaux (1919-1924); Serge Koussevitzky (1924-1949); the late Charles Munch (1949-1962), and Erich Leinsdorf (1962-1969).

The last concert of the Boston Symphony in the Lyric was with Mr. Leinsdorf conducting on February 28, 1965, and was sponsored by the Baltimore Symphony Orchestra Association, Inc. Mr. Steinberg has appeared as guest conductor of the Boston Symphony at the Lyric.

Mr. Steinberg, who is also conductor of the Pittsburgh Symphony Orchestra and will remain as that orchestra's music director as well as the Boston, gave a concert in Carnegie Hall with the Pittsburgh Symphony last April 23.

The Home News
NEW BRUNSWICK, N. J.
D. 50,727 SUN. 52,421
MAY 21 1969

Boston Symphony to Present Concert in Rutgers Series

A performance of Beethoven's "Missa Solemnis" by the Boston Symphony Orchestra and the Rutgers University Choir will be the highlight of the 53rd concert season at Rutgers University, beginning next fall.

The special gymnasium concert featuring the Boston Symphony under the baton of William Steinberg and the choir under the direction of F. Austin Walter is scheduled for April 2.

In addition to the special concert there will be four major series for which subscriptions may be purchased. They are the regular Gymnasium Series, the Voorhees Chapel Series, the "Jazz-The Personal Dimension" series, and a 3-part Festival of Three Cities, which will feature the Princeton Chamber Orchestra performing great music identified with Vienna, London and Paris.

Series subscription tickets and tickets for individual concerts may be ordered through the University Concerts office, 542 George St., this city. New subscribers may place orders no later than Sept. 26.

All concerts will begin at 8:30 p.m.

The Gymnasium Series will consist of the Royal Philharmonic, conducted by Rudolf Kempe, October 28; soprano Felicia Weathers, Dec. 11; the Cleveland Orchestra under George Szell, Feb. 10; Ivan Moravec, Czech pianist, March 9; and the Zurich Chamber Orchestra, directed by Edmond de Stoutz, April 7.

The first performance in the Voorhees Chapel Series will be the Quartetto Italiano, Nov. 13. Others will be Miriam Fried, Israeli violinist, Dec. 15; Jean-Pierre Rampal, flutist, Feb. 24; the Amati Ensemble, March 16, and Bernard Kruysen, French baritone, April 30.

The Festival series will consist of the music of Vienna, Feb. 4; London, Feb. 18; and Paris, Mar. 11. The series represents the third annual festival presented at Rutgers by the Princeton Chamber Orchestra, conducted by Nicholas Harsanyi.

The fourth subscription series, "Jazz—The Personal Dimension," will begin in the winter and will bring to the Rutgers campus the Billy Taylor Trio, Feb. 3; the Herbie Hancock Sextet, March 3; the Freddie Hubbard Sextet, March 31, and the Jaki Byard Quartet, April 28.

In addition to the paid concerts the season will again include the Naumburg Memorial Series, Jeunesses Musicales recitals, a Sunday Organ series and a number of mid-day concerts.

57

NEW YORK
AND
BROOKLYN DAILY
D. 35,348

AUG 8 1969

Erich Leinsdorf, above, will conduct the Boston Symphony Orchestra at the Brooklyn Academy of Music on Thursday, December 11. The scheduled program is Webern's Symphony for 9 Instruments, Mozart's Piano Concerto in C Minor (Malcolm Frager, soloist), and Symphony No. 5 by Tchaikovsky.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458

JUL 6 1969

Boston, Pittsburgh, London orchestra visit

A trio of symphony orchestras will visit the Academy of Music in 1969-70 on the All Star-Forum Series.

The Boston Symphony under the "guest" direction of Erich Leinsdorf, who at that time will no longer be the BSO's musical director, plays Dec. 8, followed Jan. 14 by the London Symphony Orchestra under Andre Previn. The Pittsburgh Symphony, with a conductor to be announced, and with Lorin Hollander as piano soloist, plays April 14.

Woolsey Hall Series 1969-'70

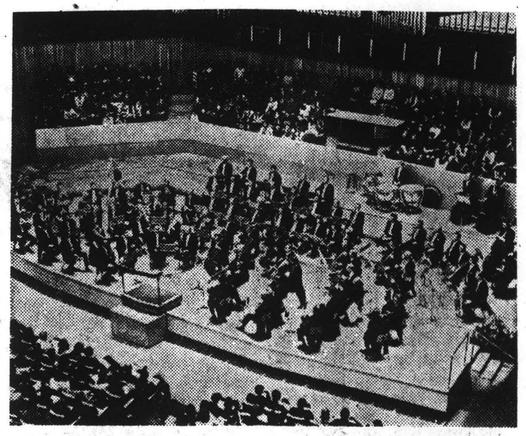
Combining great orchestral and solo talent in the usual abundance, the 1969-70 Woolsey Hall Series announced for the first time today gives every promise of being the equal of any of the previous forty seasons of our nationally-known group of fine concert presentations.

Two of America's great orchestras, the Boston Symphony and Cleveland, will have their usual place on the Series, and be joined this season by the London Symphony Orchestra, London's oldest and, by general consent, one of Europe's greatest symphonic bodies, which beats Her Majesty the Queen as Patron and Sir Arthur Bliss, Master of the Queen's Musick, as Honorary President. Add to these Czechoslovakia's renowned Prague Chamber Orchestra of 36 virtuoso musicians and the orchestral portion of the Series is well taken care of.

Conductors of the three 100-piece orchestras will be Erich Leinsdorf for the Bostonians (in this case as guest conductor for he has resigned as Music Director), George Szell for the Clevelanders and Andre Previn for the British ensemble. Most unusual for a group organization, the Prague musicians perform without benefit of a conductor, thus achieving the highest form of artistic discipline.

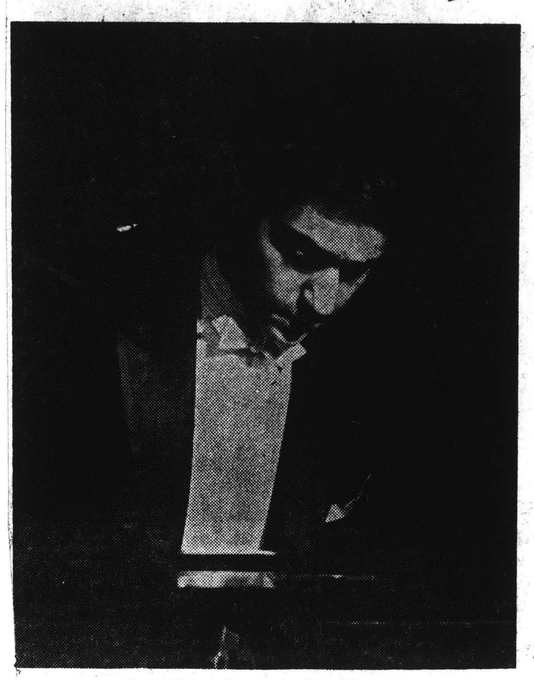
The solo portion of the season's program is particularly intriguing, being headed by no less a musical personage than the great Soviet pianist Sviatoslav Richter, who will make one of his rare visits to the United States this season. The concert has been long in the making, for since his American debut in Carnegie Hall, New York, in 1960 (when his scheduled five concerts were sold out before he reached these shores) a local

See PROGRAM Page 7

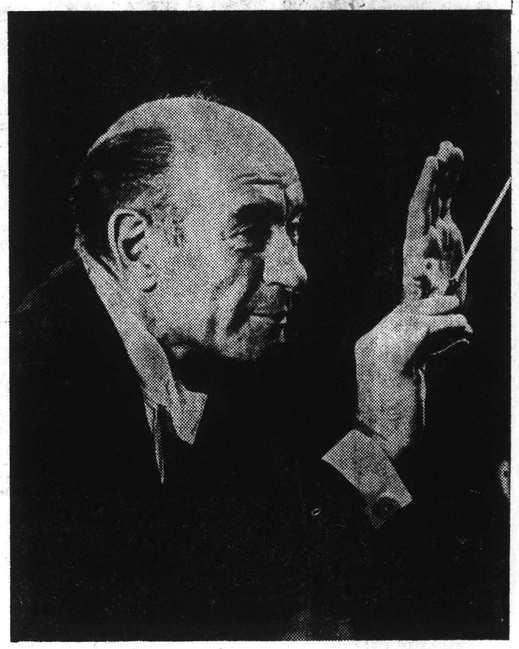


London Symphony Orchestra, Andre Previn (Jan. 6)

Prague Chamber Orchestra (Nov. 18)



John Browning, pianist (Oct. 7)



Boston Symphony Orchestra, Erich Leinsdorf (Dec. 9)

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

SEP 7 1969

visit has been hopefully looked for.

Joining Richter is another piano soloist of great acclaim, John Browning, distinguished young American, whose concert demands are such that he divides his time equally between the United States and Europe.

The violinist of the season will be Polish-born Henryk Szeryng, now a citizen of Mexico who travels the world over on a diplomatic passport as that country's official cultural ambassador. As pianist Artur Rubinstein has commented about him "In the U.S. the masses go to concerts for entertainment. But real music lovers want emotion — great moments — which Szeryng's playing gives them."

All dates for the Series will be Tuesday evenings at 8:30 in the following order: Oct. 7 — John Browning, pianist; Nov. 18 — Prague Chamber Orchestra; Dec. 9 — Boston Symphony; Jan. 6 — London Symphony; Jan. 20 — Sviatoslav Richter, pianist; Feb. 17 Cleveland Orchestra; April 7 — Henryk Szeryng, violinist.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939

SEP 14 1969

Benefit Concert

THE Boston Symphony Orchestra, under the direction of William Steinberg, its new conductor and music director, will present a concert at the Lyric Theater at 8.30 P.M. Tuesday, October 21.

This concert will mark the 75th anniversary of the Lyric Theater, which opened its doors October 31, 1894, with a concert by the Boston Symphony Orchestra under the direction of Emil Paur.

The program will include the first piece of music ever played in the Lyric, The Overture to Die Meister-singer by Richard Wagner: the Concerto for Violin and Orchestra by Starer with concertmaster Joseph Silverstein and first cellist Jules Eskin as soloists; Symphony No. 2 by Brahms, and Till Eulenspiegel by Richard Strauss.

This will be a benefit concert by the Lyric Foundation with proceeds going toward the restoration and improvement of the Lyric.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939

SEP 17 1969

Baltimore Society

Lyric Event To Mark Birthday

IN commemoration of the 75th anniversary of the Lyric Theater, the Lyric Foundation will sponsor a concert by the Boston Symphony Orchestra Tuesday, October 21, at the Lyric.

The Boston orchestra played the first concert in the theater October 30, 1894. Some selections from that opening presentation will be incorporated into the anniversary program.

By enabling the trustees to employ architects, engineers and other experts to survey the building and advise them, concert proceeds will help provide the answers to what should be done to improve and increase use of the Lyric.

Following the concert, a reception will be held at the Center Club.

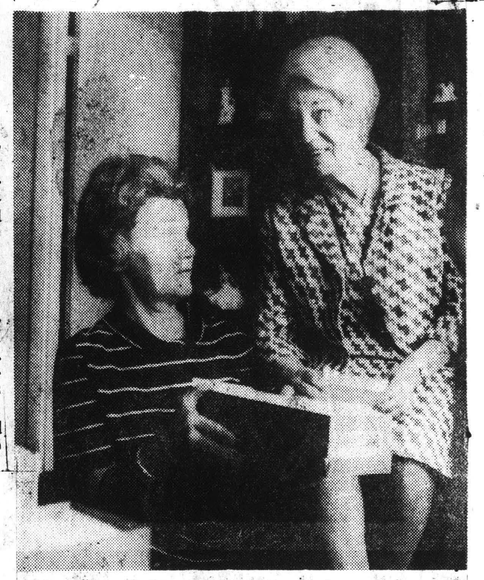
Chairman Named

Chairman of the women's committee appointed by the board of directors to plan the reception is Mrs. Glenn C. Bramble. Dr. Janet Elaine Mules is her co-chairman.

Serving on the women's committee are Mrs. Hopewell H. Barroll 3d, Mrs. Jacob Blaustein, Mrs. Arthur M. Gompf, Mrs. Charles H. Whitby 3d, Mrs. Russell C. Wonderlic, Mrs. E. Grant Hood and Mrs. Edmund D. Meyers. Mrs. William M. Diehl, Mrs. Leonard L. Greif, Mrs. Joel G. D. Hutzler, Mrs. H. Irvine Keyser 2d, Mrs. Arnold J. Kleff, Jr., Mrs. Joseph Meyerhoff, Miss Rosa Ponselle, Mrs. Harry R. Slack, Mrs. Aber D. Unger, Mrs. E. Gordon Leatherman and Mrs. R. Charles Whiteford are others.

Mrs. Marvin Mandel and Mrs. Thomas J. D'Alesandro 3d are honorary chairmen.

Shown with invitations for the event commemorating the 75th anniversary of the Lyric Theater are (left to right) Mrs. Roger S. Whiteford, Dr. Janet Elaine Mules and Mrs. Jacob Blaustein. Boston Symphony Orchestra will present concert October 21.



Mrs. Glenn C. Bramble, chairman of the reception committee for the Lyric Theater's 75th anniversary commemoration (left) and Mrs. Joseph Meyerhoff (right) work on invitations to be mailed to prospective patrons.

Boston Symphony Will Play On Rutgers Concert Series

NEW BRUNSWICK -- Subscription sales for four major concert series of the 1969-70 season at Rutgers University are open to the public until Oct. 10.

The series to be offered on a subscription basis include the popular Gymnasium series, now in its 53rd year, and the five concert Voorhees Cahpel series, both beginning in the fall.

The remaining series, beginning in the spring, will be "Jazz-The Personal Dimension," and a Festival of Three Cities, featuring the Princeton Chamber Orchestra playing music identified with Vienna, London and Paris.

A subscription to the Gymnasium series will provide admission to the five regular concerts and an option to purchase the same seats for a special performance of Beethoven's "Missa Solemnis," on April 2.

The special concert will feature the Boston Symphony Orchestra under the baton of William Steinberg and the Rutgers University Choir directed by F. Austin Walter.

The regular gymnasium series will include the Royal Philharmonic, Oct. 28; soprano Felicia Weathers, Dec. 11; The Cleveland Orchestra, Feb. 10; pianist Ivan Moravec, March 9, and the Zurich Chamber Orchestra, April 7.

The Voorhees Chapel Series, held at Douglass College, will consist of the Quartetto Italiano, Nov. 13; violinist Miriam Fried, Dec. 15; flutist Jean-Pierre Rampel, Feb. 24; the Amati Ensemble, March 16, and baritone Bernard Kruysen, April 30.

The jazz series, which brings to the campus smaller and more challenging groups usually dominated by a highly creative performer-composer, will feature the Billy Taylor Trio, Feb. 3; Herbie Hancock Sextet, March 3; the Freddie Hubbard Sextet, March 31, and the Jaki Byard Quartet, April 28, in Kirkpatrick Chapel.

The Princeton Chamber Orchestra, conducted by Nichaolas Harsanyi, will perform the music of Vienna Feb. 4; London, Feb. 18, and Paris, March 11, in Kirkpatrick Chapel.

Subscriptions for all series are available from the University Concerts Office, 542 George St., New Brunswick. Individual tickets only will be sold after Oct. 10.

PRINCETON, N. J.
LAWRENCE LEDGER
W. - CIRC. N. AVAIL.

SEP 17 1969

SOMERSET, N. J.
FRANKLIN NEWS-RECORD
W. 2,500

SEP 18 1969

MANVILLE, N. J.
NEWS
W. 2,000

SEP 18 1969

FOSTER'S
DEMOCRAT
DOVER, N. H.
(E) 15,450

SEP 23 1969

UNH Concert

DURHAM — The Boston Symphony Orchestra will present a concert Monday, October 6 at the University of New Hampshire Field House at 8 pm. The Symphony, now in its 89th season will be under the direction of William Steinberg. Tickets are available at Shaine's Men's Shop, Dover and Huddleston Hall, Durham. Admission is $3 non student and $2 student.

FOSTER'S
DEMOCRAT
DOVER, N. H.
(E) 15,450

SEP 25 1969

Boston Symphony Opens UNH Concert Series

DURHAM — The Blue and White Concert series of the University of New Hampshire begins its annual calender of events on a high note October 6 with a concert by the Boston Symphony Orchestra in the UNH Field House.

Marking the first appearance by the famed Boston Symphony on the Durham Campus and the first out-of-town performance of the orchestra since a recent change in its musical leadership, the concert introduces to New Hampshire audiences William Steinberg, newly appointed director, conducting the music of Beethoven, Schubert, Webern and Strauss. Steinberg is the successor to Erich Leinsdorf, well-known conductor of the orchestra for many seasons.

University Director of Cultural Events Ray Matheson reports a strong advance sale of tickets for the eight pm performance but said many excellent seats still remain. Tickets may be purchased through the campus advance sale ticket office in Huddleston Hall, Shaine's men's store in Dover, or the Jarvis Restaurant; Portsmouth. Cost is $2 for students, $3 for adults.

Five additional Blue and White events are planned between November and May and will present a cross-section of leading talents in the serious music field. Remaining concerts are scheduled for the Johnson Theatre in Paul Arts Center.

On November 3 Marilyn Horne, one of the nation's top sopranos, appears in recital followed by a performance February 13, of the Netherlands Chamber Choir. A performance March 3 by Julian Bream, one of the world's foremost classical guitarists, will be followed later that month by a visit to the Durham campus by Shamin Ahmed, sitarist, and disciple of Ravi Shankar, leading interpreter of Indian classical music.

The Blue and White series concludes its Spring program May 12 with a concert by Tsuyeshi Tsutsumi, a young Japanese cellist who will also perform with the UNH Symphony Orchestra that same evening.

Season tickets for all University music events, including the Boston Symphony concert, are priced at seven dollars for UNH students and nine dollars for non-students, and are available through the Huddleston Hall ticket office on the Durham campus. Reservations may be made by telephone at 868-5511, ext. 570.

A monthly listing of cultural activities at the university is published by the UNH News Bureau. Persons wishing to receive copies of the "Coming Events" brochure should send their names and addresses to the News Bureau, Schofield House, Durham.

Cultural Season To Open At UNH

DURHAM — The University of New Hampshire cultural events season officially opens Sept. 28 with the first of 16 scheduled musical and theater productions for 1969-70. A folk rock musical and symphony concert performance are planned for the first week of October.

On Sept. 28 the university's Allied Arts series introduces the Yugoslav Folk Ensemble to the Durham campus with its production of "Frula." This year's musical debut in the UNH Field House marks the start of the singing, dancing and instrumental company's second American tour.

"Your Own Thing," the New York Drama Critics' Circle Award - winning musical comedy version of Shakespeare's "Twelfth Night," bows with two performances the afternoon and evening of Oct. 3 in the university's Johnson Theater. After successful tours in major cities across the nation and in Europe, the off-Broadway production arrives at UNH intact with a New York cast.

The university's Blue and White music series opens Oct. 6 with a concert by the Boston Symphony Orchestra in the Field House. The performance will mark the first UNH appearance of the orchestra under the direction of William Steinberg who succeeded retired Erich Leinsdorf recently. The program includes Beethoven's overture to "Consecration of the House," Schubert's Symphony 9, Strauss' "Till Eulenspiegel," and several pieces by Webern.

CHOPPERS NEWS
CONCORD, N. H.
WEEKLY 14,125

SEP 24 1969 New England

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

SEP 25 1969 New England

Hub Symphony To Play at UNH

DURHAM — The Blue and White Concert series of the University of New Hampshire begins its annual calendar of events on a high note Oct. 6 with a concert by the Boston Symphony Orchestra in the UNH Field House.

Marking the first appearance by the famed Boston Symphony on the Durham campus and the first out-of-town performance of the orchestra since a recent change in its musical leadership, the concert introduces to New Hampshire audiences William Steinberg, newly appointed director, conducting the music of Beethoven, Schubert, Webern and Strauss.

58

Insights and Outsights

By EDWIN SAFFORD

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

SEP 14 1969 New England

Boston Symphony program

YOU CAN'T PLEASE everybody, so they say. That is a truth orchestra conductors face every season as they arrange programs which interest them and which they hope will interest audiences.

But in audiences there are always those knots of carpers who, on one side, want more of the same immovable feast of staples—more Brahms, more Tchaikovsky—and, on the other, those looking for novelty after novelty.

Add to them young people for whom there is the responsibility of giving the broadest picture possible of music's literature. And add the numbers of standard works orchestras want to perform simply because they have not wrestled with them before. It is a juggling act not to be envied.

The Boston Symphony Orchestra has had 88 seasons, under 11 music directors, to do all of this. Now with William Steinberg, its new music director, at the helm, and a new assistant conductor, Michael Tilson Thomas, it begins a new season next week. On Oct. 9 at Veterans Auditorium the orchestra will appear in the first of its five 1969-70 Providence concerts.

The happy and surprising news is that in every one of the programs here everybody ought to find interest. During last season there were only two works which were not strictly out of a list of the known and respected. The coming season offers something off the beaten path on each program.

There also was surprise, unfair perhaps because it was really pre-judging, that Mr. Steinberg would lead in bringing us music we just do not hear every day. Although he is a musician of considerable depth, on brief, live-concert acquaintance he has seemed a bit stolid. In advance, at least, it looks as if this reaction may not last.

We are to have Beethoven, Schubert, Mendelssohn and Tchaikovsky, as well as Strauss' *Til Eulenspiegel* and Dukas' *Sorcerer's Apprentice,* lest traditionalists worry. But look at the rest and, if you are in the opposite camp, be delighted.

First there is Anton Webern. Webern, whose influence on today's music now surpasses that of his associate, Schoenberg, belatedly is finding a place in the standard repertory. His *Pieces for Orchestra,* opus 6, dating from 1910, is promised for Mr. Steinberg's opening program.

Carlo Maria Giulini has the second Boston concert at Veterans on Nov. 6. He will bring composers of the distant and recent past, Antonio Francesco Bonporti, who invented the use of "invention" in music, and Ildebrando Pizzetti, A concerto gross in D by Bonporti and Pizzetti's overture to *Fedra* are scheduled.

When Mr. Steinberg returns, on Jan. 15, he will have an almost completely novel program featuring Robert Starer's concerto for violin and cello with Joseph Silverstein and Jules Eskin the soloists. Starer, Viennese-born, has composed much for ballet. Anna Sokolow, Martha Graham and John Butler being among collaborating choreographers.

An overture by Leone Sinigaglia, unheard by most of us since Toscanini died, and Tchaikovsky's infrequently played *Manfred* symphony, also a Toscanini favorite, complete that evening.

On the following one, March 5, Max Reger's *Variations and Fugue on a Theme by Mozart,* another work known mostly from recordings, is listed by the conductor. The soloist performing then will be pianist Theodore Lettvin, with Richard Strauss' *Burleske.*

Michael Tilson Thomas will direct the final Boston concert on March 26. Mr. Thomas comes bearing credentials, as you would expect. Among them is the 1969 Koussevitzky conducting prize from the Berkshire Music Center, of which he is a graduate.

The assistant conductor keeps to the season's blend by combining Charles Ives' *Three Places in New England* and Stravinsky's *Variations (Aldous Huxley in Memoriam)* with Hayden and Tchaikovsky. If you do not care to hear the latter's *Romeo and Juliet* yet another time, that comes at evening's end. If you do, it will be there for your pleasure.

* * *

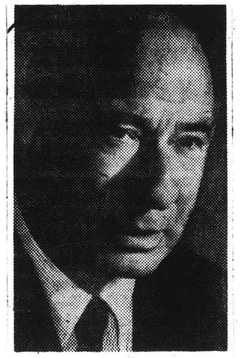
CODA: This month's Associated Councils of the Arts Report, from New York, offers some observations on the growing arts income-expense gap. Not all the figures are exactly up to date, but most present interesting data on the national level.

In the 1962-63 season six U.S. symphony orchestras had budgets in excess of one million dollars. Four years later the number grew to 17.

While that looks pretty, read on. Between 1962 and 1967 orchestra earnings increased 58.6 per cent, but their operating deficit went up 114.2 per cent.

These percentage gaps reflect what has gone on in other areas, resident theater companies and museums among them. Support for the arts still comes largely from individual contributions. Corporations show increasing interest, as do city, state and even county governments. On the federal level the scene remains bleak.

Unexpected news: Within the past 15 years colleges and universities have accounted for over 60 per cent of the concert management business in this country.



WILLIAM STEINBERG conducts the Boston Symphony Thursday at 8:30 at Veterans Auditorium.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

OCT 5 1969 New Engla

N. Y. EAST SIDE NEWS
Friday, October 17, 1969

Steinberg Directs Two Major Series At Carnegie Hall

William Steinberg will be appearing as music director and conductor of the Boston Symphony Orchestra in its Carnegie Hall Series opens October 25. Then, on November 12, Mr. Steinberg will open the Pittsburgh Symphony Series in the Hall, again as music director and conductor. In his long and varied career, William Steinberg has often steered the course of more than one orchestra at the same time. Between 1958 and 1960 he traveled between Pittsburgh and London, serving as music director of the London Philharmonic as well as the Pittsburgh, with which he has a lifetime contract.

The Boston Symphony Series has become a tradition at Carnegie Hall as it has in its home city where it is celebrating its 89th season. This year, for two of its four concerts the Orchestra will have guest conductors: Erich Leinsdorf on December 13 and Claudio Abbado on February 7. Mr. Steinberg will conduct the concluding concert on April 4.

For the Boston Symphony's opening program, three symphonies from diverse periods have been chosen: Joseph Haydn's No. 55 in E-flat ("Schoolmaster") Franz Schubert's No. 9 in C and Benjamin Lees' Symphony No. 2, written in 1958. Some tickets remain at Carnegie Hall box office for the concert, in prices ranging from $7.50 to $3.50 but not in all categories.

For further information contact Jane Sebastian. C17-1350.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

OCT 4 1969 Et

N.H. Network To Celebrate Anniversary

DURHAM — The New Hampshire Network officially celebrates the 10th anniversary of Public Television in the Granite State with a dinner meeting capped by a performance of the Boston Symphony Orchestra, Monday, Oct. 6.

Gov. Walter R. Peterson and John W. Macy Jr., president of the Corporation for Public Broadcasting, will be the featured speakers at the anniversary dinner.

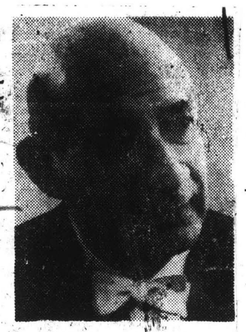
The Rev. Charles Gross of the Durham Community Church will lead the members, staff, talent and guests of the New Hampshire Network in an invocation at 5:30 p.m. in the Strafford Room, the Memorial Union, Durham.

A welcome and recognition of special guests will be presented by William A. Oates, vice rector of St. Paul's School, and treasurer of the N.H. Educational Broadcasting Council.

Following the dinner, N.H. Network Gen. Mgr. Keith J. Nighbert will introduce members of the council and television talent in attendance

The evening will conclude with a performance by the Boston Symphony Orchestra, conducted by William Steinberg, at the University Field House. The performance will include Beethoven's Overture "Consecration of the House," Schubert's Symphony No. 9, Webern's Six Pieces and Till Eulenspiegel by Strauss.

Steinberg To Conduct At Lyric



WILLIAM STEINBERG

WILLIAM STEINBERG will conduct the Boston Symphony Orchestra in a concert at the Lyric Theater at 8.30 P.M., on Tuesday, October 21, as part of the Lyric's seventy-fifth anniversary celebration.

Mr. Steinberg was born in Cologne, Germany. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterward he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theater at Prague in 1925, becoming opera director two years later. In 1929, he was invited to Frankfurt as music director of the opera and of the famous Museum concerts. There he conducted many contemporary operas for the first time.

The Nazis dismissed Mr. Steinberg from his post in 1933 and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was cofounder with Bronislav Huberman, of the Palestine Symphony Orchestra (now the Israel Philharmonic) becoming its first conductor after the inaugural concert, which was directed by Arturo Toscanini.

Mr. Steinberg came to the United States in 1938 at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During this time Mr. Steinberg appeared as a guest conductor both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as music director of the Pittsburgh Symphony, with whom he now has a life-time contract.

Between 1958 and 1960, Mr. Steinberg traveled between Pittsburgh and London while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York.

Mr Steinberg was appointed music director of the Boston Symphony Orchestra beginning with the 1969-1970 season.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939

OCT 2 1969

Baltimore Society

Lyric Anniversary Reception To Be Held

INVITATIONS have been received from the 75th Anniversary Committee of the Lyric Theater to a black tie reception to be held Tuesday, October 21, at the Center Club following a birthday concert by the Boston Symphony Orchestra at the theater.

Selections from the 1894 program of the Boston Symphony in the first concert to take place at the Lyric will be incorporated into this month's benefit presentation. The event is to raise funds to employ architects, engineers and other experts to survey the building and advise the trustees on improvements to increase its use.

Honorary chairmen of the committee are Mrs. Marvin Mandel and Mrs. Thomas J. D'Alesandro 3d. Dr. Janet Elaine Mules and Mrs. Glenn C. Bramble are cochairmen of the committee.

Mrs. Hopewell H. Barroll 3d, Mrs. Jacob Blaustein, Mrs. William K. Diehl, Mrs. Arthur M. Gompf, Mrs. Leonard L. Greif, Mrs. E. Grant Hood, Mrs. Joel G. D. Hutzler, Mrs. H. Irving Keyser 2d and Mrs. Arnold J. Kleff, Jr., are members of the anniversary committee.

So are Mrs. E. Gordon Leatherman, Mrs. Joseph Meyerhoff, Mrs. Edmund D. Meyers, Miss Rosa Ponselle, Mrs. Henry R. Slack, Jr., Mrs. Aber D. Unger, Mrs. Charles H. Whitby 3d, Mrs. Roger S. Whiteford and Mrs. Russell S. Wonderlic.

The president of the Lyric Foundation, Mr. W. Russell Mules, will entertain at a cocktail party Saturday at his home on St. Martins road.

Mr. D. K. Este Fisher, Jr., and Mr. H. Irvine Keyser 2d are vice presidents of the foundation, of which Mr. William D. Crump is secretary and Mr. William R. Phelan is treasurer.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939

OCT 5 1969

The Woolsey Hall Series continues with the Prague Chamber Orchestra on November 18, the Boston Symphony December 9, the London Symphony January 6, Sviatoslav Richter, Soviet pianist, January 20, Cleveland Orchestra, February 17, and Henryk Szeryng, violinist, April 7.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

OCT 5 1969

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349
New England Newsc
OCT 1 0 1969

Music Last Night

Steinberg Conducts Boston Symphony

By RUTH TRIPP

The Boston Symphony Orchestra opened its 89th season in Providence last evening with the new music director, William Steinberg, conducting. The audience was enthusiastic in the reception which they accorded the musicians. The program was a fine preview of what we may expect from the well-practiced hand of Mr. Steinberg.

His reputation has preceded him here by means of the many recordings which we have been hearing over the years. It was a pleasure to watch his effortless conducting which produced the same total effect of secure musicianship which has always pervaded the recordings.

The opening work, Beethoven's "Overture to the Consecration of the House," is a favorite choice for an important occasion and as the evening wore on, it was apparent that the coming of William Steinberg to this new assignment marks just such an occasion. His careful interpretation made the listener aware of the fine texture of the sounds from the several sections. The variety of tone color was impressive.

Schubert's Symphony No. 9, one of his longest, was the main offering. Its variety of melodic content and the interesting manner of its combination made easy listening. The graceful contour of the Schubert phrases, especially in the third movement, made pleasant listening. The rhythmic pulse of each section was carefully established and beautifully maintained. This work was given a fine interpretation.

It was in the Webern score, "Six pieces for Orchestra," Op. 6, that the audience was tested for tolerance. These miniatures have not been played here in some time and it was no wonder that the listeners were not sure that the piece was ended. Mr. Steinberg's gestures did not announce a final chord. The Webern score sends one's thoughts far away and it was almost as if the audience had to return from outer space before applauding.

There were some rarely beautiful sounds, of extreme delicacy, heard throughout the score. The battery was especially effective. Brass instruments, even the tuba, were muted and fragile phrases from the other choirs, added up to an inexplicable listening experience. It was amazing to watch the conductor assemble his forces at the outset of each section, and, as in the other parts of the program, entirely without score.

The program closed with a gayly descriptive rendition of "Till Eulenspigel's lustige Streiche." His merry pranks were never merrier and it was exactly in keeping with the fantasy, that his death on the gallows was not made so harrowing an experience as it sometimes has been. Here again tone color was extraordinary in its variety. It was apparent that the orchestra enjoyed the program and several recalls for the conductor were evidence that the audience also enjoyed the evening.

TIMES
PAWTUCKET, R. I.
(E) 38,693
OCT 1 0 1969

Music In Review

New Director Maintains Boston Symphony 'Class'

The Boston Symphony Orchestra played its 401st concert in Providence Thursday evening to open the new season with a new director at Veterans Memorial Auditorium.

William Steinberg, the new conductor, is a musician of top rating, and the music he produces with this great orchestra demonstrates that the musicians are giving him their best.

His podium mannerisms are admirable without distracting histrionics, and it's interesting to observe how he calls in the various choirs with a beckoning gesture of his left hand or forefinger. And his accent cues are explosive, sometimes with a clenched fist jab and a stamp of the foot. Or again with sabre-like thrust, cut or parry with the baton. And they give him what he wants.

The program was pleasing diversified. Opening with the dignified, ceremonial march music of Beethoven's "Overture to 'the Consecration of the House'," with its midway trumpet fanfare like clarions of the royal court, it swept into the peaceful, gently moving "Symphony No. 9 in C" by Schubert.

The after-intermission opener was Anton von Webern's "Six Pieces For Orchestra" that way back in 1909 was deemed a "screwball" composition even before that appellation meant what it does today. According to the program notes, Webern even then "suffered the castigation of uncomprehending critics" because of this and most of his works. The 1928 revision of the "Six Pieces" merits my castigation also, even if I am accused of being an "uncomprehending critic." It was a silly complication of discord that suffered now and then from spasms of pure, intelligible harmony.

And the final work, Strauss' "Till Eulenspiegel's lustige Streiche (Merry Pranks)" led the large and enthusiastic audience back to a happy, homegoing mood. It was the musical narrative of some ancient playboy and his carousing, flirtations, fights and mischief experienced in one day. It was musically refreshing, and it was clearly apparent that Maestro Steinberg, who seems to savor every note, every phrase no matter how tiny, and to lovingly embrace every chord, will continue, as other conductors preceding him have done to bring us the sublime music that this superb orchestra always presents.

C. H. L.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425
OCT 1 5 1969

75th Anniversary Near

Foundation Acquires 56% of Lyric Stock

Fifty-six percent of the stock of the Lyric Theater has now been acquired by the Lyric Foundation, accordcng to W. Russell Mules, president of the tax-exempt, non-profit organization.

With promises of 10 percent more, the Foundation should soon have the 66 percent required under Maryland law to enable the Lyric corporation to tranfer ownership to the Lyric Foundation, he said.

THE OBJECT of the Lyric Foundation is to raise funds for the renovation of the venerable theater which since 1894 has been the scene of nearly all of Baltimore's symphony orchestra concerts, ballet and opera performances. Many stockholders have already contributed their shares to the Foundation.

Celebrating the 75th anniversary of the Lyric, the Foundation has scheduled a performance on Tuesday, Oct. 21, at 8.30 P. M. by the Boston Symphony Orchestra. The first performance at the concert hall, when it was brand new, was given by the Boston Symphony Orchestra.

The present Boston Symphony Orchestra, conducted by William Steinberg, will have as its guest artists Joseph Silverstein, violinist, and Jules Eskin, cellist, in Starer's Concerto for Violin, Cello and Orchestra. The orchestral program will include Wagner's Prelude to "Die Meistersinger," Brahms Symphony No. 2, and "Till Eulenspieged' 'by Richard Strauss.

FOR THIS anniversary concert, all the Lyric boxes have already been sold, at $50 a seat. Most of the $25 orchestra seats have also been sold, although there are still obtainable some very good seats at much lower prices.

As his guest of honor Mr. Mules will have the Hon. George L. Radcliff.e who at the age of 19 attended that first Lyric concert played by the Boston Symphony Orchestra.

Making a special concession because of the non-profit, anniversary aspect of the concert, the Boston Symphony has reduced its usual $10,000 by $1,000.

A portion of each ticket sold is tax deductible, Mr. Mules pointed out. On a $25 ticket, the deduction would be $18; on a $15 ticket, $10, and so on down proportionately.

IMPROVING the Lyric would entail enlargement of the stage, a stage elevator, new dressing rooms, refurbishing of the concert hall itself, increased seating capacity, additional room for use by the Baltimore Symphony and Baltimore Civic Opera, and—hopefully, if sufficient funds can be raised—completion of the front of the building according to the original architectural design.

—R.P.H.

Music

Boston Symphony In Benefit Concert

By Francis Rackemann

THE EVENING SUN
BALTIMORE, MD.
D. 209,655
OCT 1 7 1969

The Boston Symphony, under the direction of William Steinberg, its new music director and conductor, will present a benefit concert at 8.30 P.M. Tuesday at the Lyric in celebration of the 75th anniversary of the theater.

The orchesra opened the Lyric then known as the Music Hall, October 31, 1894.

Tuesday's concert is being sponsored by the Lyric Foundation, Inc., which hopes to raise money to restore the venerable concert hall. A reception will follow at the Center Club. tickets are tax-deductible.

The program will include Overture to "Die Meistersinger", by Wagner; Symphony No. 2, by Brahms; Concerto for Violin and Cello, by Starer with Joseph Silverstein, violinist, and Jules Eskin, cellist as soloist, and "Till Eulenspiegel" by Strauss.

Baltimore Symphony

The Baltimore Symphony, under the direction of Allan Miller, opens its series of youth concerts at 2 P.M. tomorrow at the Lyric with Halloween Magic.

Children are invited to attend in costume and prizes will be awarded for the most frightening and most clever.

The program includes "Witches Ride," by Humperdinck; "When the Wind Howls," by Gilbert and Sullivan; "Night on Bald Mountain," by Moussorgsky; "Story of a Soldier," by Stravinsky, and "Dream of a Witches Sabbath," from Berlioz's Symphonic Fantastique.

The orchestra's mid-week subscription concert Wednesday at the Lyric will be conducted by Sergiu Comissiona with the Soviet pianist Vladimir Ashkenazy performing Piano Concerto No. 2 by Brahms.

Mr. Ashkenazy, 1956 winner of the Queen Elisabeth of Belgium Prize, now living with his wife and family in Iceland, gave a recital October 4 at Mount St. Agnes College.

Wednesday's program will also include Les Francs Juges Overture by Berlioz and Jeu des Cartes by Stravinsky.

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.
OCT 17 1969

Steinberg Directs Two Major Series At Carnegie Hall

William Steinberg will be appearing as music director and conductor of the Boston Symphony Orchestra when its Carnegie Hall Series opens October 25. Then, on November 12, Mr. Steinberg will open the Pittsburgh Symphony Series in the Hall, again as music director and conductor. In his long and varied career, William Steinberg has often steered the course of more than one orchestra at the same time. Between 1958 and 1960 he traveled between Pittsburgh and London, serving as music director of the London Philharmonic as well as the Pittsburgh, with which he has a lifetime contract.

The Boston Symphony Series has become a tradition at Carnegie Hall as it has in its home city where it is celebrating its 89th season. This year, for two of its four concerts the Orchestra will have guest conductors: Erich Leinsdorf on December 13 and Claudio Abbado on February 7. Mr. Steinberg will conduct the concluding concert on April 4.

For the Boston Symphony's opening program, three symphonies from diverse periods have been chosen: Joseph Haydn's No. 55 in E-flat ("Schoolmaster"), Franz Schubert's No. 9 in C and Benjamin Lees' Symphony No. 2, written in 1958. Some tickets remain at Carnegie Hall box office for the concert, in prices ranging from $7.50 to $3.50 but not in all categories.

For further information contact Jane Sebastian. C17-1350.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 86,224 SAT. 79,066
OCT 1 0 1969

Steinberg Leads Boston Symphony

William Steinberg will appear as music director and conductor of the Boston Symphony Orchestra when its Carnegie Hall Series opens October 25. Then, on Nov. 12, Steinberg will open the Pittsburgh Symphony Series in the Hall, again as music director and conductor.

In his long and varied career, Steinberg has often steered the course of more than one orchestra at the same time. Between 1958 and 1960 he traveled between Pittsburgh and London, serving as music director of the London Philharmonic as well as the Pittsburgh, with which he has a lifetime contract.

WAYNE, N. J.
VALLEY RECORD
W.-CIRC. N. AVAIL.
OCT 1 5 1969

WILLIAM STEINBERG TO APPEAR WITH BOSTON SYMPHONY

William Steinberg will be appearing as music director and conductor of the Boston Symphony Orchestra when its Carnegie Hall Series opens October 25. Then, on November 12, Mr. Steinberg will open the Pittsburgh Symphony Series in the Hall, again as music director and conductor. In his long and varied career, William Steinberg has often steered the course of more than one orchestra at the same time. Between 1958 and 1960 he traveled between Pittsburgh and London, serving as music director of the London Philarmonic as well as the Pittsburgh, with which he has a lifetime contract.

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PASSAIC-CLIFTON, N. J.
PROSPECT PARK
HERALD
(NEWARK-NYC MARKET AREA)
W. 2,000
OCT 1 5 1969

NEWARK, N.J.
RECORD
W. CIRC. N. AVAIL.
OCT 1 6 1969

William Steinberg Will Be Leader Of Boston Symphony

William Steinberg will be appearing as music director and conductor of the Boston Symphony Orchestra when its Carnegie Hall Series opens October 25. The, on November 12, Steinberg will open the Pittsburg Symphony Series in the Hall, again as music director and conductor.

BELLEVILLE, N. J.
TIMES NEWS
(NEWARK-NYC MARKET AREA)
W. 4,000
OCT 1 6 1969

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849
OCT 1 1 1969

Double Duty

William Steinberg will be appearing as music director and conductor of both the Boston Symphony and Pittsburgh Symphony during their Carnegie Hall series. The former opens its series on Oct. 25, the latter on Nov. 12.

WAYNE, N. J.
WAYNE TODAY
DAILY - CIRC. N. AVAIL.
OCT 1 5 1969

Symphony's Season

The Boston Symphony's first tour of 1969-1970 season includes concerts at Philharmonic and Carnegie Halls, University of Virginia, Baltimore's Lyric Theatre, and Villanova University. William Steinberg will conduct all concerts.

The programs will include Beethoven, Brahmns, Lees, Schubert and Haydn.

The program when the orchestra opens its Carnegie Hall series on Saturday evening, October 25, at 8:30 pm, is the first of five Carnegie concerts this season. One of them is part of the Hall's International Festival of Visiting Orchestras.

BEE
NEWTOWN, CONN.
WEEKLY 11,000
OCT 17 1969

Continued From Page 3

ences, who remember her performances in "La Sonnambula," "Madama Butterfly," "I Capuleti e i Montecchi" and "Rigoletto" here in past seasons.

Dimitri Nabokov will sing the role of Sparafucile in his first Lyric appearance. Joann Grillo will be the Maddalena. The cast is rounded out with Joseph Fair as Count Monterone. Adrii Dobriansky as

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 697,004
OCT 19 1969

WITH THE Philadelphia Orchestra away on a short tour, the Boston Symphony and the Philharmonia (formerly Camden) Orchestra will pay visits.

William Steinberg will make his first appearance here as new music director of the Bostonians — he replaces Erich Leinsdorf — when the orchestra gives a concert at the Villanova University Field House on Thursday evening.

Steinberg, who still heads the Pittsburgh Symphony also, will offer the same program this week with which he will make his debut wtih the Boston orchestra at Carnegie Hall: Haydn's Symphony No. 55 ("The Schoolmaster"), Schubert's Seventh Symphony and the Second Symphony by American composer Benjamin Lees.

William Steinberg
. . . conducts the Boston

• • •

THE Philharmonia Orchestra will celebrate its fifth anniversary at the Academy of Music on Wednesday evening. Chinese-born conductor Ling Tung will again be on the podium. It was Tung who founded the professional ensemble as the Camden Symphony.

The orchestra has found a "home" as a resident associate on the Rutgers University Camden campus, and gives other concerts in the Southern New Jersey area.

Tung, a resident of Bethayres, will have one of his neighbors, pianist John Pennink, of Bryn Athyn, as soloist in Ravel's Piano Concerto in G. Pennink has been heard at the Academy in other seasons with the Philadelphia Orchestra and the Royal Philharmonic Orchestra.

Completing the concert will be Berlioz' "Benvenuto Cellini" overture, Faure's "Pelleas and Melisande," and Dvorak's Symphony No. 6.

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By ELLIOTT W GALKIN

On Tuesday evening at 8.30, the 75th anniversary of the Lyric Theater will be celebrated with the appearance of the Boston Symphony Orchestra under the direction of William Steinberg.

One of the world's most distinguished orchestras, the Boston Symphony has been under the direction of Erich Leinsdorf for the last eight years. Mr. Steinberg was appointed its music director at the beginning of this season.

Mr. Steinberg, one of the Twentieth Century's eminent conductors for more than 50 years, was born in 1899 in Germany. He became assistant conductor to Otto Klemperer in 1924, and enjoyed a distinguished career in his native land until the beginnig of the era of the Third Reich.

In 1936 he left Germany and became one of the organizers and conductors of the Palestine Symphony Orchestra, preparing it for Arturo Toscanini, who subsequently engaged him as assistant conductor of the NBC Symphony Orchestra.

In 1945, he was named conductor of the Buffalo Philharmonic; in 1952, he was appointed music director of the Pittsburgh Symphony, which he has developed into one of this country's foremost symphonic ensembles.

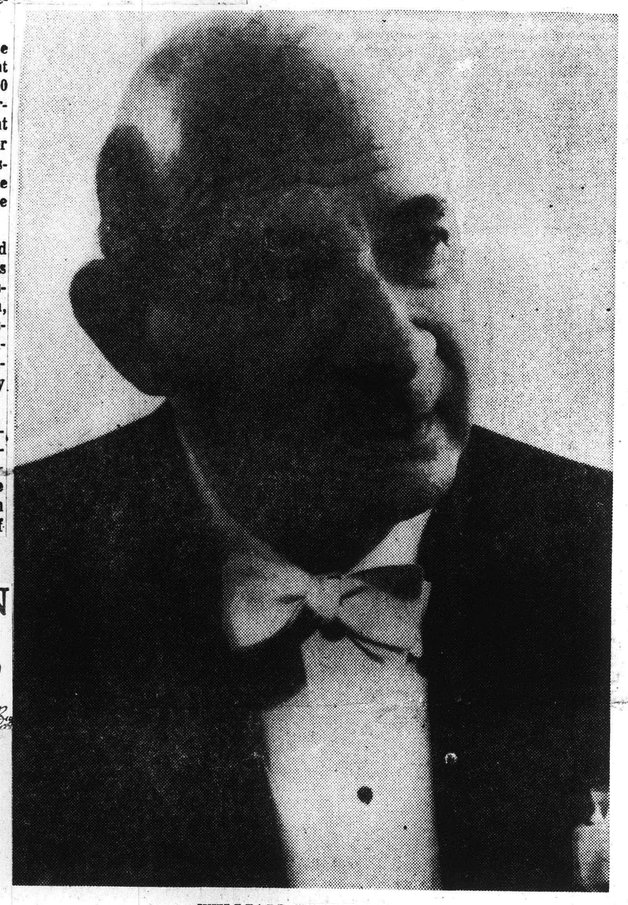
The program will also feature Joseph Silverstein, the orchestra's concertmaster and Julius Eskin, its solo cellist.

The program:

Prelude to "Die Meistersinger von Nuernberg" .....Wagner
Symphony No. 2 in D, Op. 73 .....Brahms
Concert for Violin, Cello and Orchestra.....Starer
Julius Eskin, cellist
Joseph Silverstein, violinist
Till Eulenspiegels Lustige Streiche, Op. 28.....Strauss

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939
OCT 19 1969

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939
OCT 20 1969



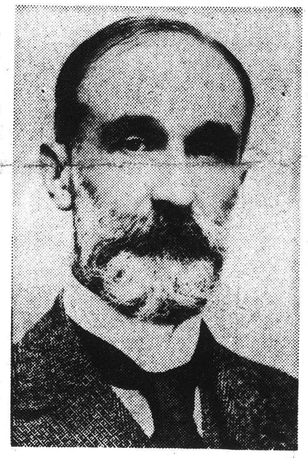
WILLIAM STEINBERG

EMIL PAUR

WILHELM GERICKE

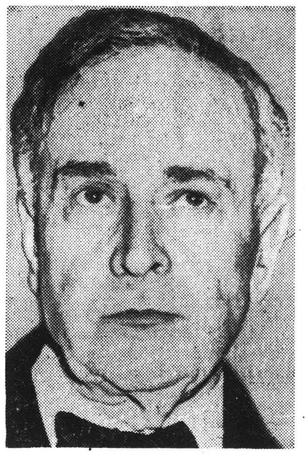
KARL MUCK

MAX FIEDLER



HENRI RABAUD

PIERRE MONTEUX



SERGE KOUSSEVITZKY

CHARLES MUNCH

Lyric Theater To Celebrate 75th Anniversary Tomorrow

IN CELEBRATION of the 75th anniversary of the opening of the Lyric Theater, the Boston Symphony Orchestra, under the direction of William Steinberg, its new music director, will play a concert at 8.30 P.M. tomorrow at the Lyric.

Proceeds from the benefit concert are to be used to employ architects and engineers to survey the building and advise the trustees of the Lyric Foundation about what can be done to increase the use of the venerable theater.

Maestro Steinberg has included in tonight's concert the overture to "Die Meistersinger," which was performed at the formal opening of the Lyric Theater October 31, 1894, when it was known as the Music Hall.

The opening was a gala occasion that included a concert by the Boston Symphony, under the direction of Emil Paur, conductor, and such soloists as Nellie Melba, soprano; Emma Scalchi, contralto; Henri Maugiere, tenor, and Pol Plancon, bass.

Every conductor of the Boston Symphony since Mr. Paur has conducted at least one concert at the Lyric. Mr. Paur conducted from 1893 to 1898, followed by Wilhelm Garicke, 1898 to 1906; Karl Muck, 1906 to 1908 and again from 1912 to 1918; Max Fiedler, 1908 to 1912, and Henri Rabaud, 1918 to 1919.

Others were Pierre Monteux, 1919 to 1924; Serge Koussevitsky, 1924 to 1949; Charles Munch, 1949 to 1962, and Erich Leinsdorf, 1962 to 1969. Mr. Steinberg has previously been a guest conductor at the Lyric.

The program tonight includes Symphony No. 2 by Brahms; Concerto for violin, cello and orchestra by Starer, with Joseph Silverstein as concert-master and Jules Eskin, first cellist, as soloist; and "Till Eulenspiegel," by Richard Strauss.

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Following is the program from the 1894 formal opening of the Lyric:

Prelude, "Die Meistersinger" ..... Wagner
Aria from "Don Carlos" (Mr. Maugiere)..... Verdi
"Sweet Bird" (Miss Melba) ..... Handel
Prelude, Act II, "Gwendoline" ..... Chabier
"Che Faro" from "Orpheus" (Miss Scalchi) Gluck
"The Two Grenadiers" (Mr. Plancon) ....Schumann
Waltz, "De Saran Rose" (Miss Melba).....Arditi
Excerpts, "A Midsummer Night's Dream" ..... Mendelssohn
Quartet, "Rigoletto" (Melba, Scalchi, Maugiere, Plancon) ..... Verdi
"Academic Festival" Overture ..... Brahms

ERICH LEINSDORF

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425
OCT 19 1969

Boston, Baltimore Symphonies in a Gala Week

Besides the opening concert of the Chamber Music Society and the first production by the Chamber Opera Society, this week's schedule offers concerts of unusual interest by the Boston Symphony and the Baltimore Symphony.

To take the symphonic evenings in sequence, the first will be the Lyric Theater's 75th anniversary concert on Tuesday night at 8.30. When the venerable hall opened in 1894, it presented as its first event a concert by the Boston Symphony of that time. Now it will present a concert by the Boston Symphony of today.

THE PRESENT Boston Symphony, under its new music director, William Steinberg, who has just begun his tenure with the 1969-70 season, will have as guest artists for the Lyric concert Tuesday night: Joseph Silverstein, violin; Jules Eskin, cello. They will perform with the orchestra in the double concerto by Robert Starer, a contemporary composer whose "Dybbuk" ballet suite was performed here last week by the Baltimore Symphony.

The orchestral works scheduled on the Boston Symphony program are: Wagner's Prelude to "Die Meistersinger;" the Second Symphony of Nrajms; "Till Eulenspiegel" by Richard Strauss.

STEINBERG

Joseph Silverstein has been concertmaster of the Boston Symphony since 1962, having joined the orchestra seven years earlier at the age of 23, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with the famous Mischa Mischakoff, who is now concertmaster of the Baltimore Symphony.

Jules Eskin is principal cello of the Boston Symphony. He came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker.

FOR THE THIRD mid-week subscription concert of the Baltimore Symphony season, on Wednesday night at 8.30 in the Lyric Theater, the esteemed Soviet pianist Vladimir Ashkenazy will be featured as soloist in a performance of Brahms' Piano Concerto No. 2.

Conducted by Sergiu Comissiona, the concert will begin with "Les Francs Jugse" Overture by Hector Berlioz, for whom the year 1969 represents the 100th anniversary of his death. Berlioz retained only the score of this stirring overture after abandoning the idea of completing his unfinished opera of that name. The second work of the evening will be Stravinsky's Peu des Cartes.

Brahms' B flat Concerto for piano and orchestra will follow intermission. This staple item of concert fare had its first public performance by Brahms himself, eighty-eight years ago. The pianist who will play it Wednesday, Vladimir Ashkenazy, has received international recognition as one of the major keyboard interpreters of today. Since winning the famed Queen Elisabeth of Belgium Prize in 1956, he has appeared in recital and as concert guest-artist throughout the world. Mr. Ashkenazy and his family now make their home in Iceland.

THE NEXT scheduled Lyric performance by the Baltimore Symphony will be a Saturday pop concert on Oct. 25 at 8.30 P. M. conducted by the orchestra's new assistant conductor Rainer Miedel. Charlie Byrd, guitarist, and his Trio will be the featured artists.

German-born, the conductor, Rainer Miedel, has won critical acclaim for his appearances as resident conductor of the Gavleborgs Symphony Orchestra in Sweden; as a guest conductor throughout Scandinavia, and as assistant conductor of the Stockholm Philharmonic.

MR. MIEDEL is also an accomplished cellist and in that capacity has served as alternating principal of the latter orchestra.

STEINBERG was born in Cologne in 1899. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Later he became director of the Frankfurt Opera, from which post he was dismissed when the Nazis came to power.

He became music director of the Buffalo Philharmonic in 1945, and seven years later of the Pittsburgh Symphony.

MUSIC LOVERS—President of Goucher College Marvin B. Perry (l.) and Mrs. Perry (r.) talk over the exciting concert with Mrs. Hugh Dalsheimer during the reception sponsored by the Lyric Foundation.

Celebrating the Lyric's 75th

FROM BOSTON — Manager of the Boston Symhpony Thomas D. Perry and Mrs. Perry (center) are welcomed to the post-concert reception by committee members. Mrs. George C. Alderman (l.) and Mrs. Richard Sindler.

—News American Staff Photos by Andrew Keen Jr.

Smart Set

By LOUISE INGALLS
Society Editor

For the second time in a week the Lyric was the setting for an elegantly gowned, black tie audience, the first having been the opening of the Philadelphia, last Tuesday evening. On this second occasion the Lyric itself was the star of the evening, for the building, a copy of the acoustically perfect Gewandthaus Concert Hall in Leipzig, Germany, was celebrating its diamond jubilee.

Sharing honors with the Lyric was the Boston Symphony Orchesta under the baton of William Steinberg. As everyone knows it was a concert by the Boston Symphony on which the Lyric's curtains were opened for the first time, and Tuesday evening, just as on that Oct. 31, 1894, the performance began with the prelude to "Die Meistersinger von Nurenberg."

Following the performance a large contingent of the audience adjourned to the Center Club for the reception honoring the occasion.

Mr. W. Russell Mules, president of the Lyric Foundation greeted the several hundred guests, unfortunately without Maestro Steinberg, whose commitments had necessitated his return to New York immediately after the concert. The latter wears two hats, one as conductor of the Boston Symphony, the other as conductor of the Pittsburgh Symphony.

However Manager and Mrs. Thomas D. Perry were on hand to represent the Boston, an attractive and affable couple.

Mr. Mules' daughter, Dr. Janet Mules, was another who missed Tuesday evening. A member of the reception committee, she unfortunately had to be in Puerto Rico at the time.

An especially warm welcome was accorded Senator George L. Radcliffe, arriving with his son and daughter-in-law Mr. and Mrs. George M. Radcliffe and Mr. and Mrs. Samuel B. Hopkins. Sen. Radcliffe was

Turn to Page 2D, Column 1

EARLY ARRIVALS — Judge and Mrs. Dulany Foster and Mr. Joel G. D. Hutzler (l.) were among guests arriving at the Center Club to celebrate the Lyric's diamond jubilee.

VERY, VERY, VIPS—Sen. George L. Radcliffe, seated, is greeted by Diva Rosa Ponselle and President of the Lyric Foundation, Mr. W. Russell Mules, at Tuesday evening's reception at the Center Club following the concert by the Boston Symphony Orchestra.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

OCT 22 1969

Boston Symphony

The Lyric Celebrates Its 75th Anniversary

By R. P. HARRISS

Like a grande dame who retains her hauteur even when her clothing has become dowdy, the Lyric Theater last night proudly celebrated its 75th anniversary with a command performance by the Boston Symphony Orchestra.

The Boston Symphony of 1894 opened Baltimore's then brand-new music hall. The Boston Symphony of 1969, conducted by its new music director, William Steinberg, marked the passage of three-quarters of a century of music at the hall with a concert featuring as soloists its concertmaster and principal cellist.

THE PROGRAM consisted of:

Wagner: "Die Meistersinger" Prelude.

Brahms: Symphony No. 2 in D Major.

Starer: Concerto for Violin, Cello and Orchestra, with Joseph Silverstein, violin; Jules Eskin, cello.

R. Strauss: "Till Eulenspiegel."

PUTTING Wagner and Brahms on the same program might have been to chance precipitating a riot, at one period in Vienna.

Brahms really was a romantic at heart, but one who deeply respected classical forms. To Wagnerians, as full of themselves as youthful activists are today, Johannes seemed old-hat, an upholder of the Establishment, a square. Nowadays, of course, Brahms gets more hearings than Wagner and a conductor has no compunction about programming the two together.

As a matter of fact, works by both were played on that opening concert of 1894. It began with Wagner's "Die Meistersinger" Overture, with Brahms' Academic Festival Overture coming later.

That earlier "Meistersinger" performance probably was not the equal of last night's, what with the omprovements which have come in the manufacture of wind instruments and in overall orchestral musicianship. Mr. Steinberg conducted it with austere authority, without excesses of any kind.

BRAHMS' Second, most consistently optimistic of his symphonies, received a straightforward, unmannered and nicely balanced reading in which all of the composer's delightful invention and development received a bright and sunny rendering. Steinberg showed no overt intent to impose his own ideas upon either the work or the musicians, the performance proceeding with an air of geniality and assured competence.

Robert Starer's concerto introduced a contemporary mood that caused some squirming in the predominantly conservative audience. Its opening movement is extremely dissonant, the three succeeding movements are often joltingly percussive. Nowhere is there an engaging lyric line. Nevertheless the concerto does provide numerous brief opportunities for virtuoso work by both solo instruments, which Messrs. Silverstein and Eskin did not fail to exploit with admirable artistry.

THIS was the second time this season that music by Starer has been heard, his "Dybbuk" ballet suite having been performed two weeks ago by the Baltimore Symphony. Though more melodic, that suite is less interesting structurally than the concerto, which is tart, tensile, full of complicated rhythms.

Till Eulenspiegel's merry pranks and rather gay hanging always send an audience away pleased, provided the performance is passable. Last night's was memorable, revealing the Boston's Symphony's many virtues, which include as fine a brass section as a conductor could reasonably wish, and superb woodwinds, also.

For this anniversary concert the first floor of the Lyric was well filled by patrons who bothered to dress up for the occasion; but there were many vacant seats in the balcony.

Continued from Page 1D

present at the opening of the Lyric!

Miss Rosa Ponselle, in a long brown lace gown trimmed with gold, arrived with Mr. and Mrs. C. A. Webb Cromwell and Mrs. Stanley Rosoff, both the latter in perenially smart black. A special treat was in store for guests remaining into the wee small hours, for as the evening wore on Miss Ponselle succumbed to the urging of friends clustered around her and gave forth with several songs including lovely "Annie Laurie."

Among guest glimpsed during the gathering were Mr. and Mrs. H. Irvine Keyser 2d, Mrs. Clarence W. Miles, who was with Mr. and Mrs. Sol Kann, both ladies in turquoise, Mrs. Kann's fur cape of dark dark sable, Mrs. Miles' of white ermine. Also Judge and Mrs. Dulany Foster, Mrs. Clyde A. Clapp, President of Goucher, Mrs. Marvin B. Perry and Mrs. Perry, Mrs. Henry A. Rosenberg, Mr. and Mrs. George C. Alderman (She was one of the busy hostesses as was Mrs. Richard Sindler), Mrs. Harold Duane Jacobs, Mr. and Mrs. L. Patrick Deering, Mr. and Mrs. James M. Hepbron, Dr. Hammond Johnston, and Dr. and Mrs. Alan C. Woods Jr. who were also celebrating their twenty-fifth wedding anniversary.

Others crowding the room, centered with a long buffet table laden with hot hors d'oeuvers, were Mr. and Mrs. Allen W. Morton, Mr. and Mrs. E. Grant Hood (she was another busy committee member), Mrs. C. Grant Bramble, chairman of the gala, Miss Elayne Duke, Mr. and Mrs. Joel G. D. Hutzler (she too a busy hostess), Mr. and Mrs. Howard E. de Muth, Dr. Dragi Jovanovxki and Mr. and Mrs. Arthur M. Gompf.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

OCT 23 1969

Boston Group To Play

Orchestra Will Perform

RADNOR — The Boston Symphony Orchestra will be featured in concert as the second of a series of musical presentations by The Villanova Arts Forum at 8 tonight in the university's field house.

The Boston musicians will be directed by William Steinberg, who took the baton this year. The Boston orchestra previously was directed by Erich Leinsdorf. Steinberg has been conductor of the Pittsburgh Symphony since 1962.

Villanova's arts forum opened in September with the Philadelphia Orchestra concert.

Futue programs this year will feature the Cleveland Symphony and a Beethoven Festival.

The Villanova Forum also includes a lecture series, which brings prominent figures from the world of art, music, politics, literature and the news media to the campus. All events are open to the public.

CHESTER, PA.
TIMES
D. 46,500

OCT 23 1969

Boston Symphony To Give Concert At Villanova U.

The Boston Symphony Orchestra will give a concert at Villanova University tonight (Thursday, Oct. 23) in the second of a series of musical presentations by the Villanova Arts Forum. The series opened in September with the appearance of the Philadelphia Orchestra.

The Boston Symphony will be making its first appearance on the university field house stage.

After many years under the musical direction of Erich Leinsdorf, the Boston organization is now conducted by William Steinberg, conductor of the Pittsburgh Symphony for the past seven years.

Later in the season, the Arts Forum will present the Cleveland Symphony and also a Beethoven festival.

PHILADELPHIA, PA.
CATHOLIC STANDARD AND TIMES
W. 81,759

OCT 23 1969

WAYNE, PA.
SUBURBAN AND TIMES
W. 7,796

OCT 23 1969

Boston Symphony Appears Tonight In Villanova Concert

The Boston Symphony Orchestra will perform at Villanova University tonight, October 23, in the second of a series of musical presentations by the Villanova Arts Forum.

The 1969-70 cultural affairs series opened in September with the appearance of the Philadelphia Orchestra. It was the opening of the Orchestra's 70th season, as well as the sixth season for Villanova's fast-growing cultural program.

While the appearance of the Philadelphia musical group was not the first for them at Villanova, the Boston Symphony will be making its first appearance on the University Field House stage. Later in this series, Villanova will present the Cleveland Symphony and also a "Beethoven Festival."

In addition to its musical presentations, the Villanova Arts Forum conducts a lecture series which periodically brings prominent figures from the world of art, music, politics, literature and the news media, to the campus.

All events presented by the Villanova Arts Forum are open to the public and are held in the Villanova Field House.

62.

Music: Steinberg Ill at Concert; Assistant, 24, Takes Over

By HAROLD C. SCHONBERG

WILLIAM STEINBERG started last evening on the podium of the Philharmonic Hall stage, and ended it in Roosevelt Hospital. At the end of the intermission Thomas D. Perry Jr., manager of the Boston Symphony, told the audience that Mr. Steinberg had been taken ill, and that the assistant conductor Michael Tilson Thomas, would complete the concert.

Mr. Steinberg underwent an operation last summer. At the concert he felt tired, and after the Brahms Second Symphony was unable to continue. An official of the Boston Symphony said last night that the conductor had been released from the hospital, was resting comfortably, and that there was no cause for concern.

Young Mr. Thomas, 24 years old, had his golden opportunity and made the most of it. He conducted Robert Starer's Concerto for Violin, Cello and Orchestra, and Strauss's "Till Eulenspiegel." A tall, thin young man, he came on stage with an air of immense confidence and authority, and showed that his confidence was not misplaced.

•

The Starer score is not easy. It is dissonant, full of leaping melodies and Bartókian kinds of rhythm, and is heavily scored. Granted that Mr. Steinberg had rehearsed the orchestra in the work, and granted that the two soloists were those first-desk stalwarts of the Boston Symphony — Joseph Silverstein, violin, and Jules Eskin, cello. Nevertheless, Mr. Thomas had to hold everything together and make sense of the music. And he did. Everything sounded clear, propulsive and vital.

He takes naturally to this music, as might be expected of a Tanglewood graduate and a pupil of Pierre Boulez. He also took naturally to "Till Eulenspiegel," which received a buoyant and enthusiastic reading. Mr. Thomas knows his business, and we shall be hearing from him again.

•

Before Mr. Steinberg was stricken, he had led the Boston Symphony through Beethoven's "Consecration of the House" Overture and the Brahms D major. It was his first appearance in Philharmonic Hall as the newly appointed music director of the Boston Symphony.

Was it imagination, or did the strings sound more mellow, the playing of the entire orchestra more relaxed, than it has sounded in recent seasons? Mr. Steinberg comes from much the same background as his predecessor, Erich Leinsdorf, but temperamentally there is a chasm between those two conductors.

Mr. Leinsdorf leans toward an antiseptic kind of modern hypertension. Mr. Steinberg represents an older tradition. In the first two movements of the Brahms, it was almost as though he were going out of his way to prove something. Tempos were deliberate, and Mr. Steinberg conducted with a heavier hand than usual, even letting the line sag—something unusual with him. Of course he may have been in physical pain. Yet in the final two movements he picked up, and the interpretation was much more orthodox, without in any way being impersonal.

One thing is certain. The Boston Symphony under Mr. Steinberg is going to have still another set of tonal characteristics, following the rather harsh brilliance of Mr. Leinsdorf, the lean but colorful sound of Charles Munch and the Franco-Russian exoticism of Serge Koussevitzky.

The Program

BOSTON SYMPHONY ORCHESTRA, William Steinberg conducting; with Joseph Silverstein, violin, and Jules Eskin, cello. At Philharmonic Hall.

Overture, The Consecration of the House ..... Beethoven
Symphony No. 2 ..... Brahms
Concerto for Violin, Cello and Orchestra ..... Starer
Till Eulenspiegel ..... Richard Strauss

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 23 1969

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
OCT 24 1969

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 24 1969

Thomas, Steinberg's Aide, Will Lead 2 Concerts Here

Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, will conduct its concerts in Philharmonic Hall tonight and Carnegie Hall tomorrow night.

William Steinberg was forced by illness to stop conducting the orchestra Wednesday night, after the first half of the concert. Mr. Steinberg is in Roosevelt Hospital, where he is reported to be resting comfortably.

Tonight's program will remain unchanged.

New York Post
D. 708,180 SAT. 369,902
OCT 24 1969

Thomas to Replace Steinberg

Michael Tilson Thomas, assistant conductor of the Boston Symphony, will replace music director William Steinberg tonight in Philharmonic Hall and tomorrow night in Carnegie Hall. Steinberg, who is recuperating from an operation, will rest over the weekend and resume his duties next week.

NEW YORK TIMES, SATURDAY, OCTOBER 25, 1969

Scientist-Musician, 24, Takes Steinberg Baton

By ALLEN HUGHES

Since Michael Tilson Thomas comes from what he calls a "show biz" family, stories of understudies springing to fame by replacing stars on short notice are part of the tradition into which he was born.

Nevertheless, since Wednesday night, when he was called upon in mid-concert to replace William Steinberg on the podium of the Boston Symphony Orchestra at Philharmonic Hall, the 24-year-old conductor from North Hollywood, Calif., has had moments of disbelief about what has happened to him so suddenly.

If there haven't been many of them, it's because there hasn't been much time. Besides, Mr. Thomas has been conducting professionally since he was 19, and just two weeks ago he led the Boston Symphony in two regularly scheduled concerts at Symphony Hall in Boston.

He is by no means a wide-eyed unknown getting his first big chance. What is special here is the fact that the performances were unplanned, and thus focus attention upon him in an important setting.

Because Mr. Steinberg's physical condition demands that he rest for a few days, Mr. Thomas is conducting the Boston Symphony in all its concerts this weekend. There was one at Villanova University in Pennsylvania on Thursday night, a second Philharmonic concert last night and a Carnegie Hall concert tonight.

Praise for Orchestra

Yesterday afternoon he was full of praise for the orchestra. "You cannot imagine how flexible it is," he said. "The way I conducted Brahms's Second at Villanova differed from the way Mr. Steinberg did it on Wednesday night, but the orchestra was with me all the way. I will be eternally grateful for the faith and confidence Mr. Steinberg and the players have shown in me."

Coincidence seems to have had a lot to do with Mr. Thomas's brief, action-packed career in music, but it is obvious that he has been prepared to succeed.

Although he is a grandson of Boris Tomashefsky, a pioneer in Yiddish theater in the United States, and the son of Ted Thomas, a writer and director of film and television, he did not gravitate to theater.

His activities were divided about equally between science and music until he entered the University of Southern California as a music major at 17. By that time he had won prizes at science fairs for projects and experiments he had done and had studied piano for seven years.

At 19 he was appointed conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles.

Aide to Boulez

This led to the Ojai (Calif.) Festival, where Pierre Boulez was conducting, and much new music was played. Mr. Thomas went to Bayreuth in 1966 to study in Friedelind Wagner's classes and had been there only five days when a coach became ill. The young man was auditioned and hired. His job was to work with Mr. Boulez on Wagner's "Parsifal."

In 1968, he was invited to be a guest conductor of the Boston Philaharmonia (a cooperative orchestra) where he was heard by Mr. Steinberg and engaged to fill an opening as assistant conductor of the Boston Symphony.

Because Mr. Thomas has a lively mind and has pursued many interests and activities simultaneously all his life, he hopes that his career will not be confined to what he calls "a single format." He would like the kind of musical life in which he could, for example, work with a symphony orchestra but also have the chance to do Monteverdi vocal music.

Even now, when he has conducted a lot, he thinks he wants to be a pianist, and when he has played a lot he wants to get back to conducting.

"I'm in a stage of oscillation," he said. "I change a lot."

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 25 1969

Words and Music

By Harriett Johnson

A New Conductor at Intermission

The Boston Symphony opened its season last night in Philharmonic Hall with not one but two new conductors. William Steinberg, who began his tenure as music director this fall, led the first half of the concert, but at intermission the announcement came that he was ill and that the second half would be led by 24-year-old assistant conductor, Michael Tilson Thomas.

Steinberg, who reached 70 years Aug. 1, (but who looks ten years younger), is suffering from the aftereffects of a recent operation. Though he wasn't seriously ill, he became uncomfortable and his doctor advised against his continuing on the podium.

Silverstein, Eskin in Starer

Young Thomas, a tremendous talent but unknown to most of the audience before the emergency, took charge like the veteran he turned out to be. He won a musical triumph and the audience as well. Many yelled "Bravo" as he concluded two very difficult works which he had never before conducted, even in rehearsal. He led the orchestra last Oct. 10 and 11 in Boston, but not in these compositions.

First there was "Concerto for Violin, Cello and Orchestra" by Robert Starer, a highly complex score. It reaches for sentiment with melodies which seem out of context among the speared chords, rhythms and harmonies that gash them. The Concerto is well scored and skillfully composed. There are moments of fragmentary beauty. Yet as a whole the piece comes through strong in intellectualized invention, weak in emotion expressiveness. For Thomas to lead it with such authority was most impressive, to say the least. Concertmaster Joseph Silverstein and first cellist Jules Eskin were the expert soloists.

Thomas followed with Richard Strauss's "Till Eulenspiegels lustige Streiche," a jolly, puckish work to hear, but tricky to conduct.

Sensitive and handsome in appearance, Thomas for his years has had extensive experience some of it on the highest level. To cite a few examples. Born in California, he prepared the orchestra for the Heifetz-Piatigorsky concerts. He was assistant conductor to Pierre Boulez during the 1966 Bayreuth Festival. At Tanglewood, among his many activities, he was involved in the musical preparation of Berg's "Wozzeck." In 1968 and '69 he was conductor of the Ojai Festival.

His beat was exemplary, he achieved good balance among the choirs, and with his dynamic personality he made the Strauss work vividly alive. With rehearsal, naturally some sections would have been smoother and more spontaneous, but considering the circumstances, his achievement was extraordinary.

Steinberg opened the program with a spirited performance of Beethoven's Overture to "The Consecration of the House," Op. 124, and followed with Brahms' Symphony No. 2 in D Major.

POST
NEW YORK, N. Y.
(E) 708,180
OCT 23 1969

Conductor, 24, Is at Ease With Steinberg's Baton

By ALLEN HUGHES

Since Michael Tilson Thomas comes from what he calls a "show biz" family, stories of understudies springing to fame by replacing stars on short notice are part of the tradition into which he was born.

Nevertheless, since Wednesday night, when he was called upon in mid-concert to replace William Steinberg on the podium of the Boston Symphony Orchestra at Philharmonic Hall, the 24-year-old conductor from North Hollywood, Calif., has had moments of disbelief about what has happened to him so suddenly.

If there haven't been many of them, it's because there hasn't been much time. Besides, Mr. Thomas has been conducting professionally since he was 19, and just two weeks ago he led the Boston Symphony in two regularly scheduled concerts at Symphony Hall in Boston.

He is by no means a wide-eyed unknown getting his first big chance. What is special here is the fact that the performances were unplanned, and thus focus attention upon him in an important setting.

Because Mr. Steinberg's physical condition demands that he rest for a few days, Mr. Thomas is conducting the Boston Symphony in all its concerts this weekend. There was one at Villanova University in Pennsylvania on Thursday night, a second Philharmonic concert last night and a Carnegie Hall concert tonight.

Praise for Orchestra

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Although he is a grandson of Boris Tomashefsky, a pioneer in Yiddish theater in the United States, and the son of Ted Thomas, a writer and director of film and television, he did not gravitate to theater.

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Even now, when he has conducted a lot, he thinks he wants to be a pianist, and when he has played a lot he wants to get back to conducting.

"I'm in a stage of oscillation," he said. "I change a lot."

NEWS
NEW YORK, N. Y.
(M) 2,080,096
OCT 25 1969

Thomas, Steinberg's Aide, Will Lead 2 Concerts Here

Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, will conduct its concerts in Philharmonic Hall tonight and Carnegie Hall tomorrow night.

William Steinberg was forced by illness to stop conducting the orchestra Wednesday night, after the first half of the concert. Mr. Steinberg is in Roosevelt Hospital, where he is reported to be resting comfortably.

Tonight's program will remain unchanged. Tomorrow's has been altered to offer Haydn's Symphony No. 98, Charles Ives's "Three Places in New England," Stravinsky's "Huxley Variations" and Debussy's "La Mer."

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
OCT 24 1969

Steinberg ill, cancels concerts

William Steinberg, new music director of the Boston Symphony Orchestra, who was taken ill at the podium at New York's Philharmonic Hall Wednesday evening, has been forced to cancel three other concerts scheduled for the remainder of this week.

Steinberg, who underwent an operation last Summer, suffered a slight "aggravation" as a result of the operation, according to officials at Boston Symphony Hall.

Wednesday night he was taken to New York's Roosevelt Hospital where he was treated and released. He will rest for the remainder of the week.

Michael Tilson Thomas, assistant conductor, who took over when Steinberg became ill, will conduct the Boston Symphony tonight at Villanova, Pa., Friday in Philharmonic Hall and Saturday in Carnegie Hall.

Steinberg, who is also conductor of the Pittsburgh Symphony, is not scheduled to conduct in Boston until Dec. 19. He will be in Pittsburgh until then.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70
(S) 566,377
OCT 24 1969
New Engl

At Villanova

Boston Conductor, 24, Gets His Big Break

By JAMES FELTON
Of The Bulletin Staff

MICHAEL Tilson Thomas, 24, got one of those breaks last night that many a young conductor must dream of.

He conducted the great Boston Symphony Orchestra in a full public concert for the first time in his life, at the Villanova University Field House.

The orchestra is now on a tour under its new principal conductor, William Steinberg. Steinberg was taken ill in the middle of a concert at Philharmonic Hall in New York on Wednesday night and Thomas completed it on the podium, winning critical approval.

Last night Steinberg was still indisposed and Thomas had the whole show to himself. Among other things he led the Brahms Second Symphony which he had never led or even rehearsed with an orchestra in his life before. Of course he is the new assistant conductor in Boston this season and is expected to stand in any time.

• • •

A GRACEFUL young man with soft hair that falls like a bell, Thomas had the unflappable confidence of a prodigy. And indeed this native of Hollywood is a prodigy. He graduated from the University of California when he was 14, and is one of the brilliant pianists on the recent phonograph recording of Stravinsky's "Rite of Spring" in its original two-piano version.

Though he referred to printed scores, he was always at ease, never dependent on them. There was always some luminous point he wanted to make no matter how excited or complicated things got, and that included the marvelous but staggering "Three Places in New England" by Charles Ives.

• • •

IVES ALWAYS has about ten ideas going on at the same time, when he can manage it (he used to hear clashing football bands and put that effect in with "Columbia, Gem of the Ocean" and many other tunes, all going wild together). But the commotion is dissolved over and over into soft, sustained tones.

Thomas lashed the "Putnam's Camp" section into a frenzy, but he knew when to change gear too. As if changing blurred water into a still pool he was ready for the poetry of quietness, and asked for it.

He was also very much at home with the loose-jointed and intensely cerebral "Variations, in Memoriam Aldous Huxley," whose difficulties he glossed into a smooth mold.

• • •

A DELIBERATE and open reading of Haydn's Symphony No. 98 showed a few tentative beats at the opening of the concert, which then hummed on with enough time for the merry inner voices to scoot and dart their appointed ways.

But it was the Brahms Second that revealed Thomas' potential for shaping a mighty classic work. If he had never led or rehearsed it before he was at the very least in firm control of its rhythms, which were unhurried and majestic. And the orchestra breathed beautifully. There was no undue stress on the strings; the winds had their chance too.

The Boston Symphony is still a magnificent instrument. Its leadership has passed hands recently from Erich Leinsdorf to Steinberg, and even without Steinberg it is a wonderfully responsive, virtuoso organization. This subtracts not a whit from the promising achievement of its assistant conductor last night.

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741
OCT 24 1969

MONITOR
BOSTON, MASS.
(M) 110,850
OCT 25 1969

Thomas conducts BSO

Tonight's concert by the Boston Symphony at Carnegie Hall in New York will be directed by Michael Tilson Thomas, assistant conductor of the orchestra, who will repeat the program with which he made his BSO debut in Boston on Oct. 10. During the past week's tour by the orchestra, Mr. Thomas has conducted in Villanova, Pa. and at New York's Philharmonic Hall, where he took over after intermission at Wednesday's concert when music director William Steinberg became indisposed.

NEW YORK TIMES, MONDAY, OCTOBER 27, 1969

Thomas, Young Steinberg Aide, Displays Brilliance of His Own

By ALLEN HUGHES

If Michael Tilson Thomas maintains throughout his career the levels of imagination and excellence he exhibited in the Boston Symphony Orchestra concert he conducted at Carnegie Hall Saturday night, his contributions to musical life should be uncommonly rewarding.

The 24-year-old assistant conductor of the orchestra, made his Boston debut with the venerable organization only two weeks ago, but this concert was brought off with poise and control of a veteran.

Mr. Thomas replaced William Steinberg on the podium following intermission in the orchestra's Philharmonic Hall concert last Wednesday and conducted a repeat concert there on Friday night, but this Carnegie Hall event was really a Thomas concert in that the program was of his own devising.

It was his Boston debut program, and he will be repeating it there in several series this season. Its content is obviously important to him.

It consisted of Haydn's Symphony No. 98 in B flat, Ives's "Three Places in New England," Stravinsky's Variations (Aldous Huxley in memoriam) and Debussy's "La Mer."

Mr. Thomas's approach to everything was businesslike. His gestures were precise and economical in most cases, he stayed pretty much in one place on the podium, he used a baton and he conducted from scores.

The Haydn, played with a reduced ensemble and harpsichord, was a delight. Mr. Thomas's ear for the instrumental duets and doublings was acute, and his handling of the impish final movement was deft and witty.

All the Ives pieces came out beautifully. To Mr. Thomas they are not curios, nor novelties to be done tongue-in-cheek, but just beautiful music.

Symphony season: a Thomas triumph

10/29/69 CSM

By Miles Kastendieck

New York

Quite unexpectedly the fourth orchestra to open its subscription series here this season provided the most excitement. When William Steinberg became indisposed during the Boston Symphony's first program in Philharmonic Hall, young Michael Tilson Thomas, the assistant conductor, stepped in and captured the spotlight dramatically.

Since he also substituted for Mr. Steinberg in succeeding concerts, his story may grow as sensationally as Leonard Bernstein's feat with the Philharmonic just over a quarter century ago. The bravos that rang out after he had conducted the second half of the first program clearly indicated a triumphant debut.

New leaders

Here is a young conductor innately musical, confident, and vital. He had conducted the Bostonians in a regular concert about a fortnight ago but in neither Robert Starer's Double Concerto nor Strauss's "Till Eulenspiegel." Both scores are exacting, yet he showed a grasp of them that belied both the surprise of his debut and his lack of rehearsal with the orchestra.

In injecting excitement into the performances, he found a responsive orchestra that even refused to share with him the spontaneous outburst of applause which he had so deservedly won. His prospects would appear stratospheric.

The advent of Steinberg as head of the Boston Symphony also qualified as news not only for the different sound of the orchestra but also for the interpretation of Brahms's Second Symphony, which he conducted before the intermission. Steinberg himself has mellowed in recent years, but his way with the musicians also drew a richer quality of musicmaking. His association with the Boston Symphony augurs well.

Unscheduled Bow. Michael Tilson Thomas, 24, didn't expect to conduct the Boston Symphony Orchestra in New York City last month. But came the intermission of a BSO concert, and conductor William Steinberg found himself unable to continue (Steinberg had undergone surgery just two months before). As Steinberg was whisked off to a hospital, Thomas was given about 10 minutes to prepare for the second half of the concert—and then it was "On stage!" After his last bow to an enthusiastically cheering audience, Thomas told *Scholastic Magazines:* "It's unbelievable! I don't believe it really happened—that I was really out there." In 1968-69 the youthful conductor-pianist was a principal conductor of the Los Angeles Philharmonic's youth concerts. Last year he scored a hit at the Tanglewood summer music festival, conducting a student performance of a part-rock opera, *Elephant Steps.* He became assistant conductor of the Boston Symphony in September. Following his unscheduled New York debut, Thomas conducted several more concerts during Steinberg's illness. The general critical verdict: one of the most exciting young talents in years.

Thomas

BILLBOARD
NEW YORK, N. Y.
W. 24,000

NOV 8 1969

Thomas, Steinberg Fill-In, Steps Ably Into Spotlight

NEW YORK—Michael Tilson Thomas! That name meant little here until Oct. 22, when the new 24-year-old assistant conductor of the Boston Symphony, replacing William Steinberg, who became ill, gained critical acclaim for conducting the second half of a Philharmonic Hall concert by that orchestra.

On Oct. 24, conducting the full program in place of Steinberg, Thomas lived up to the raves and gained more. He is a conductor with authority, whose tempos were crisp and whose presence is exciting.

He started out with two other assets: the abilities of the members of one of America's finest orchestras, and the expert preparation the orchestra had received from Steinberg, its new music director. The Boston, which records for RCA Records, will become Deutsche Grammophon artists.

Thomas' command was evident from the outset, which was Beethoven's overture to "The Consecration of the House." Thomas ably led Starer's "Concerto for Violin, Cello and Orchestra" with two Boston deskmen, concertmaster Joseph Silverstein and cellist Jules Eskin as the superb soloists.

The conductor's readings of Richard Strauss' "Till Eulenspiegel" and Brahms' "Symphony No. 2" were outstanding. A better gauge of Thomas' ability will doubtless be gained next season, when he's sure to receive conducting assignments on his own, but, at first blush, he appears to have the goods.

FRED KIRBY

NEW YORKER
NEW YORK, N. Y.
W. 473,000

NOV 1 1969

BY Wednesday night, I had to get back to my usual beat. William Steinberg brought the Boston Symphony to Philharmonic Hall for its first concert here under his baton since he became its new musical director, and it was important to hear how the famous orchestra would sound under him. Sure enough, its tone had become transmuted into a more robust, sombre sound, with brass instruments retrained in the big, round embouchure. These are earmarks of the Steinberg style, and I had expected them. They were demonstrated in Beethoven's slightly incoherent (for him) "Consecration of the House" Overture, Opus 124, and in Brahms' inevitable Second Symphony. After that, an announcement was made that Mr. Steinberg was ill, and while he was being taken off to the hospital (nothing serious, it turned out), the orchestra's assistant conductor, Michael Tilson Thomas, took over the rest of the program, and became the sensation of the week. His assignments were Robert Starer's complicated atonal Concerto for Violin, Cello, and Orchestra, with Joseph Silverstein, violinist, and Jules Eskin, cellist, as soloists, and Strauss's familiar tone poem "Till Eulenspiegels Lustige Streiche." Mr. Thomas is a tall young man with dark hair and a prominent nose, and his conducting has a bit of that appearance of disorganized flapping so often found among young American conductors (he is twenty-four). But he tackled both scores with the assurance of a master, getting everything out of the Starer composition that was in it, and doing the Strauss work not only accurately but with a certain amount of easy relaxation. Here is a young American conductor with extraordinary talents—the sort of "beat" that means something to an orchestra as well as a thorough knowledge of the scores he is conducting. Later on, I was informed that Mr. Thomas had never conducted either work with the orchestra before, even in rehearsal. That made things still more impressive. It may be that a new Leonard Bernstein is in the making.

Frankfurter Allgemeine Zeitung

ER STRAUSS: MUSIK IN NEW YORK

Zwei Tage später spielte William Steinberg dasselbe Werk in seinem ersten Konzert als Leinsdorfs Nachfolger mit den Boston-Symphonikern. Nach der Pause wurde angekündigt, daß Steinberg, der vor kurzem operiert wurde, sich nicht wohl fühle und daß daher der zweite Teil von seinem 24 Jahre alten Assistenten Michael Tilson Thomas übernommen werde. Dieser Teil bestand aus einem modernen Werk, dem Konzert für Violine, Cello und Orchester von Robert Starer und Strauss' „Till Eulenspiegel". Thomas hatte in den letzten zwei Jahren einige Male das Schülerorchester in Tanglewood geleitet und war Assistent von Boulez für die Bayreuther „Parsifal"-Aufführungen 1966. Es war erstaunlich, zu sehen, mit welcher Sicherheit und Selbstverständlichkeit dieser junge Mann das Orchester nicht nur leitete, sondern tatsächlich befeuerte. Er hatte einen Riesenerfolg, und das Orchester weigerte sich wiederholt, daran teilzunehmen. Viele Hörer erinnerten sich, wie der damals 25-jährige Leonard Bernstein vor 25 Jahren für den erkrankten Bruno Walter als Assistent der New Yorker Philharmoniker einsprang und dadurch berühmt wurde.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 413,000

NOV 8 1969

63.

Music to My Ears

Irving Kolodin

Thomas for Steinberg; Stokowski for The Juilliard

WHAT BEGAN in Philharmonic Hall as an auspicious evening for the familiar figure of William Steinberg in his new guise as music director of the Boston Symphony Orchestra ended with the debut of the unfamiliar Michael Tilson Thomas as his deputy. After a somewhat protracted intermission, the orchestra took its place, followed by Manager Thomas Perry. He announced that Steinberg was not feeling well enough to continue, and Michael Tilson Thomas, his assistant, would conduct the remainder of the program.

This was an inferential tribute to the thoroughness of Bostonian staff methods, for the first work Thomas (a second-generation descendant of the famous East Side theatrical family of whom the patriarch was Boris Thomashefsky) was called upon to direct was Robert Starer's new Concerto for Violin and Cello. Thomas, a slender young man with an engagingly modest manner (he took his first New York bow standing beside soloists Joseph Silverstein, violin, and Jules Eskin, cello, then hopped onto the podium), gave ample evidence of familiarity with the score—doubtless gained by doing his homework at rehearsals—and a capable plan for dealing with it.

This was no easy assignment, for Starer (of Israeli background and American citizenship) is a composer with an unconventional mind and a personal sense of tonal combinations. Furthermore, a concerto with two soloists poses rather more than twice the difficulties of the ordinary sort. Wise performers that they are, the Bostonians—which includes the soloists, who are leaders of their respective sections of the orchestra—gave no indication of special attention in the special circumstances. Doubtless there was a more than normal amount of sidelong glances from the corners of the eyes, and careful counting during rests. In all, the results did not deviate from expectable BSO excellence.

Starer's previously noted unconventional mind and personal sense of tonal combinations did, however, produce something of an inversion of expectable values. Rather than stating his premises clearly and then proceeding to argue their validity, he began with a rather fragmentary, non-consecutive kind of (seemingly) improvisatory rumination. It gathered organic unity as the first movement progressed, and added laughter to its virtues in a sprightly Scherzo with some jazz-derived elements. Artfully, Starer put the expressive emphasis just where it should be, in a well-formulated Andante that was joined without pause to the finale.

The Andante abounded in long-flowing lines for the two solo strings that evolved into a persuasive kind of nocturnal reverie. Here the fluttering background for muted strings in their highest registers suggested faint, cricket-like chirpings in the distance. It is difficult to recall anything as imaginative in this vein since Bartók wrote into the slow movement of his Piano Concerto No. 3 the sounds of the birds he heard twittering during a visit to the lulling surroundings of Asheville, North Carolina, in 1944. Starer's invention reached its height here, and it may be enough to keep interest in the work alive until all the ingenuities of his writing and the skill with which the work is constructed have a chance to assert their more subtle appeals. As a performance, it profited from the discipline of the soloists and their relationship to the orchestra as well as from the musicianly resource of Thomas.

Appeals to hindsight are always difficult to resist, and the facts of Steinberg's indisposition may or may not have been involved in some characteristics noted in the evening's opening works. These (Beethoven's *Consecration of the House* Overture and the Second Symphony of Brahms) were polished and full of finely drawn details, but with not quite the vitality that the orchestra and its conductor have produced in other circumstances. The rousing applause for the tumultuous climax of the last movement of the Brahms may belie this statement, but it could be interpreted as an effort of the will to provide a lift where it had not been present previously. It was achieved with seasoned professionalism.

By the Saturday night program in Carnegie Hall, Thomas was also further on the way to seasoned professionalism than he had been on Wednesday, as Steinberg's physician decreed a period of rest before he resumed conducting (it was said that he had had an operation during the summer and was not yet at top strength). Thus Thomas carried on at a Thursday-night concert in Villanova, Pennsylvania, with a repetition of Wednesday's program in Philharmonic Hall on Friday night. This was followed by his first appearance in Carnegie Hall, which involved not merely a change of locale, but a total change of content: a sequence of symphonies by Benjamin Lees (No. 2), Haydn (No. 55), and the Schubert C-major.

Or, it should be added, that was what the audience expected. What it received was a mixture of elements included in a program conducted by Thomas in Boston several weeks before: Ives's *Three Places in New England,* Stravinsky's Variations ("Aldous Huxley in Memoriam"), the Haydn Symphony No. 98 (in B flat), and Debussy's *La Mer.* Here, with the benefit of a pre-concert rehearsal, Thomas was more on his own resources, which provided more variable results. Best of them, to this taste, came in the brief Stravinsky tribute, which was concise, well articulated, and effectively controlled. The Ives tended to the bombastic (especially in the middle section called "Putnam's Camp, Redding, Connecticut"), the Haydn to the laconic and impersonal. (*La Mer* I did not hear.) On the whole, Thomas earned honors for resourcefulness in a situation where some might have panicked.

tionen) überzeugte durch die klare Linienführung, und am Ende war man überwältigt von der Darbietung der Zweiten von Brahms, die man noch selten so stimmungsvoll, erfüllt von herber Schönheit und herbstlicher Resignation gehört hat.

the village VOICE, November 13, 1969

On October 24, as assistant, Michael Tilson Thomas, took over the Boston Symphony Orchestra for the convalescing William Steinberg at Philharmonic Hall and proved himself a real conductor. Robert Starer's Double Concerto for Violin and Cello, with Joseph Silverstein and Jules Eskin as the respective soloists, is an almost-new work of bristling complexity as well as sustained, jagged power, and Mr. Thomas handled it with gratifying aplomb. He also offered a vigorous, healthy, and altogether engrossing Brahms Second Symphony, and when was the last time this warhorse was altogether engrossing? Richard Strauss's "Till Eulenspiegel" was full of sparkle and orchestral elan, and the final cheers were more than justified.

—Leighton Kerner

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

DEC 1969

If throughout his career Michael Tilson Thomas displays the imagination and brilliance he showed during the conducting of the Boston Symphony Orchestra at its Philharmonic Hall concert on October 23, his contribution to music should be exceptionally rewarding.

The twenty-four-year-old assistant conductor of the Boston Symphony Orchestra stepped in to replace William Steinberg on the podium when the regular music director was taken ill. Making his Boston debut only two weeks previously, Mr. Thomas completed the program with confidence and precision.

64.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

NOV 7 1969

Music Last Night

Boston Symphony Gives Second Concert of Series

By RUTH TRIPP

Carlo Maria Giulini was guest conductor for the second concert of the Boston Symphony Orchestra series here last evening at Veterans Memorial Auditorium. A large and enthusiastic audience gave the conductor a standing ovation at the close of the concert.

The program was interesting, the playing was superior on all counts and the evening was a tremendous musical success. What we heard was the result of creative conducting, the sort which inspires the musicians to play as they did and the sort which leaves the audience spellbound.

The opening work was a "Concerto a quattro" in D, Op. 11, No. 8, by Francesco Bonporti. It is wholesome music, written with skill and interpreted with exactly the right style for the era. The small ensemble of strings, with harpsichord for the continuo, provided an excellent background for the first desk soloists. The three movements were well contrasted and the beautiful Largo had a spiritual quality about it. It was in this work that the effective results of the conductor's expressive and well-controlled gestures first became apparent.

A splendid interpretation of Schubert's Symphony No. 4 in C minor came next and for color contrast and expert phrasing, it was captivating. The beauty of the Andante was outstanding and all the while its melodious measures were unfolding, thoughts of Schubert's great gift made the playing all the more absorbing. There was not a tiresome moment in the entire symphony.

The Prelude to Ildebrando Pizzetti's opera, "Fedra" was new to this listener. The composer, an Italian of contemporary fame, died in 1968, at the age of 88. His style is agreeable and not too dissonant and the conductor made the most of the beautiful content.

The final offering was Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition." The Promenade theme, and each of the pictures in succession, came to life vividly for us and of all the innumerable times we have heard this piece there never has been a better interpretation of the "Ballet of the Chicks." Without doubt, the finale, "The Great Gate at Kiev" was a brilliant display of the virtuosity of these musicians. Giulini gave it a splendid performance and the audience appreciated every note of it.

Music In Review

Boston Symphony Exciting Under Roman Director

Carlo Maria Giulini, guest conductor with the Boston Symphony Orchestra Thursday evening in Veterans Memorial Auditorium, Providence, may come back to Providence at any time and he will undoubtedly be rewarded with the same vociferous acclaim that he received Thursday.

The former director of the Rome Opera Company, tall, slender and emotionally persuasive, has the delicate gift of translating the imagery and moods of the composer and presenting them in luminous eloquence without it seeming to be a performance.

Without ostentatious motions, gesticulations and posturing, his podium mannerisms are readable and admirable to his musicians and audience alike.

This was thrillingly evident in his evoking the marvelous melodies and themes in Pizzetti's "Prelude to 'Fedra' " and in the tonal coloring and shading of Mussorgsky's "Pictures At An Exhibition" with its grotesque, distorted chords in "The Gnome," the gay, laughter and brilliance of "Children In The Tuileries," the ponderous rumbling and plodding pace of "The Oxcart," and the macabre chords "The Catacombs."

These built up with the dissonances, clatter and haggling of the marketplace to the grandeur of the sound and fury of the "Great Gates of Kiev," a majestic interpretation that brought the audience to its feet with cheers and prolonged handclapping.

Other works, that served only to build up the intensity of the grand climax were Bonporti's "Concerto A Quattro In D" and Schubert's "Symphony No. 4 in C-Minor" that was trite in the opening movement, sorrowful in the second, animated in the menuetto and almost gay in the closing movement.

C. H. L.

TIMES
PAWTUCKET, R. I.
(E) 38,693

NOV 7 1969

Across the Podium, Darkly

One of the most interesting pieces of carpeting in Providence is that which goes edge-to-edge on the podium used by the baton twirlers who lead the Boston Symphony Orchestra at the Veterans Auditorium. You can accurately gauge the force and tempo and decibel volume simply by closing your ears and watching the clouds of dust come out of the rug as the conductors foot out the beat.

The other evening, when Carlo Maria Giulini was cranking up the Bostons for the rousing climax of the Ravel-Moussorgsky *Pictures at an Exhibition*, the effect was that of a dust storm in Kansas. Something might go out of the excitement of the performance, especially for those in the front rows, but after all, there are vacuum cleaners.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

NOV 13 1969

RECORD, WEDNESDAY, NOVEMBER 19, 1969 Page 5

Boston Symphony Concert

The Boston Symphony Orchestra can play stunningly at times, and its last concert in Providence was-a frustrating combination of relatively uninteresting music played well and familiar music, given new shape, played either excellently or relatively poorly. The program included Francesco Bonporti's *Concerto a quattro* in D major (*op.* 11, no. 8; c. 1715), Franz Schubert's *Symphony no.* 4 in C minor ("Tragic"; 1816), Ildebrando Pizzetti's *Prelude* to the opera, *Fedra* (1915), and the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition.*

Bonporti's *Concerto* is, frankly, boring music, although pleasant. Nevertheless, it was played beautifully with some stunning solo work by Joseph Silverstein, concertmaster, with his concertino colleagues from the other string sections. The orchestration was too heavy to allow the keyboard continuo to emerge clearly as would be stylistically accurate, but this did not detract from the clarity with which the strings phrased, contrasted, and passed their lines from one section to another or from the larger ripieno orchestra to the members of the *concertino* quartet.

As a boy of nineteen, Schubert wrote his *Fourth Symphony* for an amateur group to which he belonged. As one might suspect, it does not merit the description of "Tragic". Rather, it seems imprecise, musically verbose, and lacking in the controlled intensity we were to receive from Schubert eleven years later in the great C major symphony. The orchestra, again, played beautifully, and the audience was pleased — but then who can say no to Schubert's ingenuous charm even when he says nothing?

It should be noted here that the conductor of this concert was Carlo Maria Giulini who, previous to his recent appointment as principal guest conductor of the Chicago Symphony Orchestra, has been primarily an opera conductor with the La Scala and Rome companies. The first half of the program, which we have discussed, did not bear what could be recognized as his "stamp". But is was obvious that this tall, lorg-armed, sometimes awkard looking conductor (reminiscent of Liszt and Paganini) both knew the music and commanded the warm respect of the orchestra.

The second half of the concert began with the prelude to Pizzetti's opera, *Fedra*. The piece began with a beautiful recitive for the violas, magnificently played. The music is more related to Debussy *via* Resphigi than to the Austrian contemporary school after Mahler, with melodic rather than harmonic cadences and a comparative lack of thematic development. Unfortunately, I do not know the opera and can not discuss the musical relation of prelude to opera. Pizzetti, who died in February of last year, is among the front rank of twentieth-century Italian composers, and this first exposure to him was stimulating.

It was during the Mussorgsky that the most irritating and most rewarding moments came: irritating in that the woodwinds and horns were often out of tune, the usually excellent alto saxophonist appeared to have a bad reed, and the orchestra c'd not always appear settled in the broader,more sustained approach called for by Giulini. When the orchestra and conductor were together, however, his concepts were beautifully expressed, particularly in the opening trumpet promenade, the tuba's solo depicting the passage of the ox-cart, and in the delicately playful (not frantic) ballet of chicks in their shells. There was a falling off from this standard during the dialogue between Samuel Goldenberg and Schmuyle, but all was back in place for the market scene in Limoges. From this point on the playing was excellent, particularly in the sublime impression of the drawing of the proposed Great Gate of Kiev. This interpretation was worth every bit of frustration caused by the less well played section. Giulini and the BSO moved far beyond the notes in their recreation of the impressions Mussorgsky felt when he saw Hartmann's drawings exhibited. At this point criticism is damned. This was the most convincing concept of *Pictures* that I have heard.

It would be nice to have more substantial fare on these concerts than was represented in the first three pieces, but one cannot always have what he wants in a money world. Apparently, also, we are going to have to wait until March for a good shot of twentieth-century music. Others have argued these causes, so I will only second them here. Nevertheless, this orchestra, despite some reports, can play (when it wills) in a class by itself. We were fortunate to have one such moment in this concert.

—John Duffy

The Boston Symphony Orchestra's second tour of the 1969-70 season opens Monday evening with a concert at the Academy of Music, Philadelphia.

Erich Leinsdorf, who retired as the orchestra's music director last August at the end of the 1969 Tanglewood season, will conduct an all-Beethoven program including Symphony No. 6 "The Pastoral" and Symphony No. 3 "Eroica." This marks the final week of Leinsdorf's three-week guest appearance with the orchestra. Tuesday evening he will conduct in a concert at Woolsey Hall, New Haven, and on Wednesday and Friday evenings at New York's Philharmonic Hall. The Thursday night concert will be at the Brooklyn Academy of Music and Saturday night at Carnegie Hall, New York City.

ITEM
LYNN, MASS.
(E) 38,000

DEC 4 1969

THE BOSTON Symphony's second tour of the 1969-70 season opens Monday evening in the Academy of Music with Erich Leinsdorf guest conducting in an all-Beethoven program. On Tuesday the orchestra will be in New Haven, Wednesday and Friday the Philharmonic in New York City, Thursday at the Brooklyn Academy of Music, and Saturday at Carnegie Hall. Solosits will be soprano Evelyn Lear, and pianist Malcolm Frager.

GAZETTE
WORCESTER, MASS.
(E) 94,901

DEC 5 1969

Boston Symphony in B'klyn

The Boston Symphony Orchestra, with Erich Leinsdorf conducting, will perform works by Berg, Beethoven and Tchaikovsky in the Academy Orchestra Series at the Brooklyn Academy of Music Thursday at 8:30.

New York Post
D. 708,180 SAT. 369,902

DEC 5 1969

Eric Leinsdorf and the Boston Symphony will take over the Academy on the 8th as part of the All-Star Forum Series, which will also be presenting the young Soviet pianist, Alexander Slobodyanik on Dec. 7 at 3.

CENTER CITY
PHILADELPHIAN
PHILADELPHIA, PA.
MONTHLY - CIRC. N. AVAIL.

DEC 29 1969

The Boston Symphony visits Philadelphia for a guest appearance at the Academy of Music, December 8 at 8:30 p.m., with Erich Leinsdorf conducting. This concert is sponsored by All Star-Forum. Instrumental concerts elsewhere this week include one by the Munier Mandolin and Guitar Orchestra, sponsored by the American Institute for Italian Culture, December 7 at 2 p.m., in the Museum of the Civic Center; and another by violinist Geoffrey Michaels and pianist Vladimir Sokoloff, on Dec. 10 at 8:30 p.m. at

WHERE MAGAZINE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.

DEC 13 1969

WHERE MAGAZINE
PHILADELPHIA, PA.
W. - CIRC. N. AVAIL.

DEC 6 1969

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.

DEC 5 1969

Three Events At Carnegie Hall

The Composers String Quartet will perform at Carnegie Recital Hall Sunday, Dec. 7 at 8:30 P.M. All seats to the program, "The Continuing Avant-Garde," are $3.00.

"Music and Motion" is the opening event in the series, "Ideas from Interlochen," scheduled for Carnegie Recital Hall Monday, Dec. 8 at 8:30 P.M. Participating artists include dancers and instrumentalists from the Interlochen Arts Academy. All seats are $3.00.

The Boston Symphone Orchestra, Erick Leisdorf conducting, will perform in the second concert of a series of four at Carnegie Hall. Remaining seats are $7.50, $7.00, $6.00, $4.50 and $3.50.

Tickets for all three programs are available in advance at Carnegie Hall or on the night of the concert. For further information call 247-1350.

PHILADELPHIA DAILY
NEWS
D. 231,762

DEC 6 1969

ERICH LEINSDORF
. . . Beethoven concert

THE BOSTON SYMPHONY, under Erich Leinsdorf's direction, will give an all-Beethoven program at 8:30 P. M., Monday. The program will consist of Symphony No. 6 in F major, Opus 68, "The Pastorale," and Symphony No. 3 in C minor, Opus 37, "The Eroica." The concert is in recognition of the 200th anniversary of the Bonn master's birth.

The Boston Symphony Orchestra had an unusual beginning. Whereas most of this country's orchestras have been organized by a committee of interested citizens, Boston's orchestra was started by one man. This same man — Major Henry Lee Higginson — guided it personally and paid all its debts from his own pocket for nearly 40 years.

THE FIRST CONCERT, under the direction of Georg Henschel, took place in the Boston Music Hall on Oct. 22, 1881. Leinsdorf began his term as music director in the fall of 1962. He remained at the helm until the end of last season, when he was succeeded by William Steinberg. He will guest conduct the orchestra during its local engagement.

HERALD
FAIRFIELD, CONN.
(S) 35,000

DEC 7 1969

Dec. 9 - 8:30 p.m. Concert. The Boston Symphony Orchestra, Eric Leinsdorf, conductor. Woolsey Hall, New Haven.

65.

Beethoven To Get Boston Symphony Treatment

PHILADELPHIA —The Boston Symphony under Erich Leinsdorf's direction will give an all-Beethoven program at the Academy of Music, Monday, Dec. 8, at 8:30 p.m., on the All Star-Forum Series.

The program will consist of Beethoven's Symphony No. 6 in F Major, Opus 68, "The Pastorale," and the Symphony No. 3 in C minor, Opus 37, "The Eroica." This focus on the Bonn master takes recognition of the 200th anniversary (in 1970) of Beethoven's birth.

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Major Higginson

The Orchestra's founder was Major Henry Lee Higginson. He has been called a typical Bostonian, with regard to his strong convictions and ideals, his love of music, his loyalties and personal courage.

He was thwarted from becoming a pianist himself by a hand injury during his student days. For 20 years afterward he labored in the Boston financial world, losing one fortune and amassing another, always nourishing a dream to provide Boston with a great symphony orchestra like those of the European capitals he knew so well.

The first concert took place in the Boston Music Hall on October 22, 1881.

The Orchestra's Boston concerts were played in the Music Hall for nearly 20 years, until the present Symphony Hall was opened in 1900.

Tradition

In those years the German tradition in music prevailed, with its devotion to Beethoven, Mozart and Schubert, and the early Boston Symphony conductors were German.

Georg Henschel was its first conductor, from 1881-1884. Then followed Wilhelm Gericke, 1884-1889 and again from 1898-1906; Artur Nikisch, 1889-1893; Emil Paur, 1893-1898; Karl Muck, 1906-1908; Max Fiedler (no relation to Arthur Fiedler), 1908-1912; and again Karl Muck, 1912-1918.

The First World War brought enormous changes to the Orchestra. The strong anti-German feeling which was then prevalent resulted in the unfortunate dismissal of Doctor Muck and some of the players.

At this time Major Higginson was then in his eighties and he recognized the burden of carrying the Orchestra was too much for him.

In 1918 he entrusted the Boston Symphony Orchestra to a Board of Trustees for the first time, and in so doing handed over a greater measure of responsibility to the citizens of Boston.

Devoted Patrons

Several devoted patrons immediately came to the financial rescue, and the Trustees engaged the French conductor Henri Rabaud to lead the Orchestra through the season of 1918-1919. In the five seasons following, 1919-1924, Pierre Monteux undertook the rebuilding of the ensemble. At the end of his term he had received much critical acclaim for having restored the Orchestra to its former capabilities.

A new era began with the advent of Serge Koussevitzky. His particular combination of intellect, dramatic flair, electric enthusiasm, and cosmopolitan taste in music proved to be so enduring that he served an unprecedented term of twenty-five years, 1924-1949. During his tenure the Orchestra responded to the challenges of a rapidly changing world.

Esplanade Concerts

In 1930 the free Esplanade Concerts on the Charles River embankment began under the leadership of Arthur Fiedler. In 1936 Koussevitzky and the Orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Mass. In 1940 Doctor Koussevitzky realized his dream of many years when the Orchestra founded Berkshire Music Center at Tanglewood.

LEVITTOWN, PA.
COURIER TIMES
D. 50,000

DEC 3 1969

COMING TO PHILADELPHIA — Eric Leinsdorf conducts the Boston Symphony next week at the Academy of Music in a program of Beethoven, marking the composer's 200th birthday anniversary.

Koussevitzky retired as Music Director of the Orchestra in 1949 but continued as Director of the Berkshire Music Center until his death in the summer of 1951. Charles Munch began his thirteen-year tenure as Music Director in the 1949-50 season. He continued the policy of giving strong support to the music of contemporary composers, and introduced much music from the French repertoire to this country. During Doctor Munch's term the Orchestra made its first tours abroad, under the auspices of the United States Government.

Munch retired at the end of Leinsdorf began his current term in the fall of 1962.

Leinsdorf remained at the helm until the end of last season. The new music director of the Boston Symphony is William Steinberg. But Leinsdorf will conduct the Philadelphia concert as guest.

Leinsdorf came to Boson with a brilliant record in the opera. As music consultant and conductor of the Metropolitan Opera, Leinsdorf established an eminent reputation as a conductor of German opera. In addition, in the period of nine years priord to returning to the Metropolitan in 1957, Erich Leinsdorf brought the Rochester Philharmonic into prominence among the country's orchestras.

Before coming to this country the Vienna-trained conductor studied with Bruno Walter and Arturo Toscanini.

An appointment as music director and conductor of the Cleveland Orchestra in 1943 was interrupted by service in the United States Army following which he accepted appointment as conductor in Rochester. In 1956 Mr. Leinsdorf returned to New York as director of the New York City Opera before resuming his career with the Metropolitan.

Man Founded, Guided Boston Symphony Orchestra's First 40 Years

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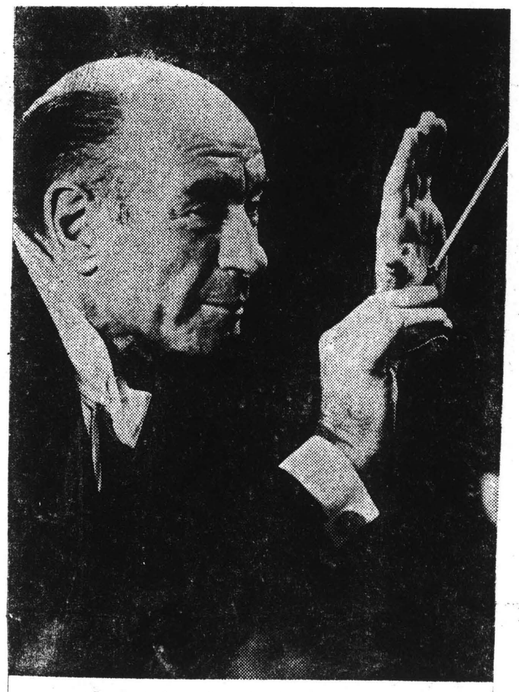


Boston Symphony's Erich Leinsdorf

WILLINGBORO, N. J.
TIMES
(PHILA.-CAMDEN MARKET AREA)
D. 27,500

DEC 3 1969

BSO Here Tuesday

Marking the third event of the current Woolsey Hall Series, the Boston Symphony Orchestra comes to Woolsey Hall Tuesday evening for its annual local appearance. Although he retired last season as Music Director of the 110-member musical body, Erich Leinsdorf will be on the podium for this concert, he being the guest conductor for a number of concerts by the Bostonians this month including the three New York appearances later this week.

Tuesday's program will be one of the most interesting the famed orchestra has presented here. Mozart's Overture to "Die Entfuhrung aus dem Serail" will open the evening of great music. Next to be heard will be Berg's Altenberg Lieder, op. 4, and excerpts from 'Wozzeck,' bringing to a close the first half of the program. Evelyn Lear, soprano, will be the artist in the Berg selections. After intermission Beethoven's Symphony No. 3 ("Eroica") will conclude the performance.

The Woolsey Hall Series programs resume on January 6, when the London Symphony Orchestra under the baton of Andre Previn makes its first visit to New Haven. Then in the following order come Sviatoslav Richter, Soviet pianist, January 20, the Cleveland Orchestra on February 17, and violinist Henryk Szeryng on April 7.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

DEC 7 1969

66

Boston Symphony at Academy of Music

Leinsdorf Leads Salute to Beethoven's 200th Year

By DANIEL WEBSTER
Of The Inquirer Staff

The Boston Symphony Orchestra missed its scheduled concert last year but made up for it Monday when it returned with a Beethoven program at the Academy of Music.

Erich Leinsdorf came back, too, though no longer as music director but as guest conductor for a dozen concerts.

The program, made to honor Beethoven, whose 200th year begins Dec. 16, made the point rather than Beethoven should be honored with a single work. Leinsdorf led the Symphony No. 6 and the Symphony No. 3. They could hardly be more different in mood, but in these performances there was a weighty sense of sameness through the evening that made some in the audience view the anniversary date with resignation.

Leinsdorf's approach Monday was ebullient, yet his interpretations were tightly held, the notes tended to be clipped and the phrasing terse. It was an approach that avoided the excesses that Beethoven as fallen victim to, but it also robbed the "Pastoral" Symphony of its expansiveness.

In that work, the Symphony was troubled, too, by faltering ensemble in the usually unshakable wind choir. The oboe was problematical through the exposed solos, and a feeling of tension rose in the other winds that expressed itself clearly across the apron.

Leinsdorf developed clear, cool tempos for the piece, some of which were refreshing for the way they opened a familiar score to an untraditional reading. He kept a firm hand on dynamics through the early movements to allow the winds to speak clearly through the strings. It was successful through two movements.

veloped in the third, and Leinsdorf presided over some tattered playing during the storm section.

The "Eroica" proved the better of the symphonies. Leinsdorf was still in a didactic mood, an dhe formed the work from laconic phrases and clipped chords — even those tow at the outset. It was characteristic that he hurried from important moment to important moment with only cursory attention to the playing in between.

The orchestra was kept bright, the strong tone a surface tone and the winds and brass brilliant. In the first movement's development, where chords announce a series of new keys, the conductor bit them off very short. The effect was one of Beethcosmic.

The Funeral March, on the other hand, was a big conception, and the playing was long-lined, brooding, broadly expresssive.

The fugue at the end was played with dry correctness, but it salvaged the structure and contour intact.

The final two movements missed the broad approach of the second. In them, the horns lacked assertiveness and even close ensemble, and the conductor tended to rim off the high and low points of this heroic score. Presumably Leinsdorf finds the Symphony much as he knew it as music director, but this performance left room for doubt that the Symphony is thriving under its caretaker kind of interim administration.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458
DEC 9 1969

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741
DEC 9 1969

This Week's Music

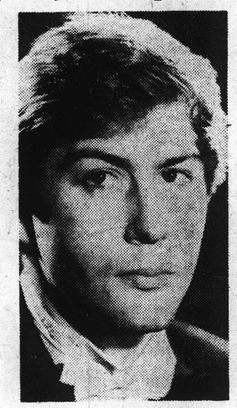
New Russian Pianist in Solo Recital; Boston Symphony Led by Leinsdorf

A RUSSIAN pianist in solo recital and the Boston Symphony in an all-Beethoven program will join the Philadelphia Orchestra as the leading attractions at the Academy of Music this week.

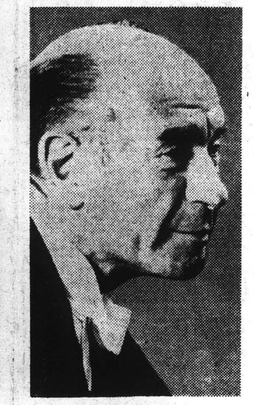
Alexander Slobodyanik, 27, is the latest pianist to join a hit parade from Russia that began with Emil Gilels and continued with Sviatoslav Richter and Vladimir Ashkenazy. He won praise on his first American tour last year and will appear in his local debut here this afternoon in the All Star-Forum keyboard series.

A native of Kiev, Slobodyanik's success in America could hardly have surprised his countrymen. Within a short time he won a position as one of the Soviet Union's most exciting young musicians. His mentor at the Moscow Conservatory, the distinguished Prof. Heinrich Neuhaus, described him as "endowed with enormous innate talent," and the Soviet press has acclaimed his brilliant technique and his "striking passionate temperament."

Something of a maverick, Slobodyanik has, from his teens, created a stir in Russian music circles by his individual approach to the wide range of music in his repertoire, going so far as to argue heatedly with the celebrated musicians who were his teachers.



Alexander Slobodyanik



Eric Leinsdorf

After studying the piano under his mother's guidance at age five, he was sent to the Central Music School in Moscow at 12 to prepare for the Conservatory.

At 16 he was determined to compete against many of the world's outstanding pianists in the Warsaw Competition and, on his own, prepared a difficult program and won the right to participate. In that distinguished company, he placed seventh.

Deeply discouraged and disappointed, the youngster refused to practice even for Prof. Neuhaus and was expelled from the Conservatory. But his deep love for the piano won out and he was readmitted to the Conservatory to study with Vera Gornostayeva with whom he still works.

Three years ago, with his self-confidence restored, he gave concerts in the Soviet Union and in 1967 made his first appearances in Western Europe where he was hailed roundly. During this period impresario Sol Hurok, met him at the home of Sviatoslav Richter, heard him and arranged to bring him to this country in the fall of 1968.

Following his American success he returned to the Soviet Union for concerts and also made a tour of Italy.

His program this afternoon consists of Haydn's Sonata No. 48 in C, Chopin's Polonaise in E-flat minor, also a group of Etudes and Mazurkas by Chopin, Bartok's Sonata (1926) and Liszt's Sonata in B Minor.

• • •

WHEN the Boston Symphony plays here tomorrow night Erich Leinsdorf will be on the podium, although he is no longer its principal leader.

After quitting as permanent conductor at the end of last season (he said there were too many concerts for one man to conduct), Leinsdorf was succeeded at least temporarily by William Steinberg, who also retains his post as conductor of the Pittsburgh Symphony.

To compound confusion slightly, Steinberg took ill while leading the Boston Symphony in New York this fall. A few days later The Bostonians played at Villanova University under their new assistant conductor, Michael Tilson Thomas, 24, who made a bril-

Continued on Page 6, Col. 1

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 697,004
DEC 7 1969

Pianist, Leinsdorf at Academy

Continued From Page 3

liant impromptu debut at that time.

Ever since its founding in 1881 by philanthropist Henry Lee Higginson, the orchestra has been influenced by the nationality of its conductors. Thus a "German" period was felt under Georg Henschel, Wilhelm Gericke, Artur Nikisch, Emil Pauer, Max Fiedler and Karl Muck.

The "French" influence began with Henri Rabaud and Pierre Monteux. It continued under the Russian Serge Koussevitzky, whose 25-year tenure from 1924 to 1949 was invigorating and glamorous. Charles Munch continued in the same vein until 1962, when Erich Leinsdorf brought back a Germanic slant that continues to this day under Steinberg.

Leinsdorf came to Boston with an excellent background in opera. As a conductor at the Metropolitan Opera he established a reputation as a conductor of German opera. Before coming to the Met from Vienna he had studied with Bruno Walter and Arturo Toscanini.

He led the Cleveland and Rochester orchestras before going to Boston. He returns this week as a guest conductor.

The all-Beethoven program, consisting of the Symphony No. 3 ("Eroica") and Symphony No. 6 ("Pastorale"), takes recognition of the 200th anniversary — in 1970 — of the Bonn master's birth.

• • •

ZUBIN MEHTA concludes his present term as guest conductor of the Philadelphia Orchestra at subscription concerts this Friday and Saturday evenings.

The 33-year-old director of the Los Angeles Philharmonic will offer his own interpretation of Beethoven's "Eroica" Symphony, as well as Mozart's Symphony No. 36 ("Linz") and Anton Webern's Six Pieces for Orchestra (Op. 6).

• • •

BARBARA NISSMAN, talented young Philadelphia pianist who will make her first European tour next year, will be heard in recital on Sunday afternoon, Dec. 14, at the Settlement Music School, 4th and Queen sts.

She is appearing for the third time for benefit of the University of Michigan Club of Greater Philadelphia's scholarship fund, of which she was a recipient.

Erich Leinsdorf will conduct the Boston Symphony Orchestra in a special concert at Woolsey Hall tonight at 8:30. The retired conductor will make a guest appearance to lead a program which will feature works by Mozart, Berg, and Beethoven.

Boston Symphony Plays Tonight In Woolsey Hall

By RICHARD M. SCHWARTZ

One of the world's great orchestras, the Boston Symphony, will perform tonight at 8:30 in Woolsey Hall.

Erich Leinsdorf, retired music director of the Boston Symphony, will be guest conductor.

Leinsdorf will lead the orchestra in performances of the Overture to "Die Entfuhrung aus dem Serail" by Mozart, the Altenberg Lieder by Alban Berg, excerpts from "Wozzeck" by Berg, and the Symphony No. 3 by Beethoven.

Evelyn Lear will sing soprano in the Berg selections.

Leinsdorf is a well-known figure to most concert-goers. He began his conducting career over three decades ago, as assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival.

After moving to America, the Vienna-born conductor first appeared with the Metropolitan Opera, before joining the Cleveland Orchestra and then the Rochester Philharmonic.

He returned to the Met in 1957, becoming music consultant and conductor. In 1962 he was music director of the Boston Symphony, retiring at the conclusion of last summer's Berkshire Festival at Tanglewood.

Leinsdorf will conduct the orchestra tonight in a concert of German music.

"Die Entfuhrung aus dem Serail" is a three-act comic opera written by Mozart in 1782.

The overture is a short, brisk work which establishes the Turkish atmosphere of the setting and introduces the theme of the aria which directly follows the overture.

(continued on page 3)

YALE DAILY NEWS
NEW HAVEN, CONN
(E) 3,200
DEC 9 1969

Leinsdorf Conducts

(continued from page 1

The Altenberg Lieder is one of Five Orchestral Songs, Op. 4 by Berg. The work was written following rules of atonality developed by Berg's teacher, Arnold Schoenberg.

"Wozzeck" is Berg's greatest opera, standing in the Wagnerian tradition of German music drama.

"Wozzeck" tells the tragic story of an oppressed soldier who kills his sweetheart and then himself.

The final selection of tonight's concert will be the popular "Eroica" Symphony of Beethoven, dedicated to the memory of a great man.

A Beethoven Concert

DEC 9 1969

Leinsdorf Conducts Bostonians

By MAX de SCHAUENSEE
Bulletin Music Critic

ERICH LEINSDORF is an intellectual man; therefore, he is also an intellectual conductor. He sees to it that every note is in its proper place and in its proper relation to the whole. You may differ with his interpretations, but you will also be aware that his is a far-reaching overall plan when it comes to shaping the music.

Last night, Mr. Leinsdorf brought his distinguished Boston Symphony Orchestra to the Academy of Music under the aegis of the All-Star Forum series. It is the Boston Symphony's 89th season of music-making.

The conductor presented two of Beethoven's longest symphonies, beginning with the No. 6 ("Pastoral") and ending with the No. 3 ("Eroica"). The big audience seemed to relish the program and to lavish applause on the Boston conductor.

• • •

PERSONALLY, I found Mr. Leinsdorf's "Pastoral" too matter-of-fact for my taste. The symphony was played with unrelenting speed and forward thrust so that even the lovely "at the brook's edge" (second movement) had little relaxation or poetry. This is the opposite type of interpretation from what one remembers of Bruno Walter's. Here was a case where more "spirit of the musiic" and less "letter of the music" might have been desirable.

Erich Leinsdorf

The "Eroica," on the other hand, was given a superb reading. The clarity of the music's texture, even in forte passages, not only showed Mr. Leinsdorf at his best but also what a great body of players are at his command. The Funeral March sounded impressive after the big build-up at the end of the first movement.

The scherzo proved masterly in execution and so were the arresting fugal passages of the wonderful fourth movement, which were admirably articulated. The conductor set himself a nice lilt in some of the measures that lead up to the heroic finale. There was no doubt as to the audience's pleasure in this all-Beethoven offering.

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350
DEC 10 1969

Woolsey Fans Treated By Boston Symphony

The Boston Symphony Orchestra paid its annual visit to New Haven Tuesday night with a full house to greet it in Woolsey Hall. Under the skillful baton of Erich Leinsdorf, the musicians presented a varied program which included a seldom-heard work by Mozart, excerpts from Berg's Opera "Wozzeck" and Beethoven's "Eroica," Symphony No. 3.

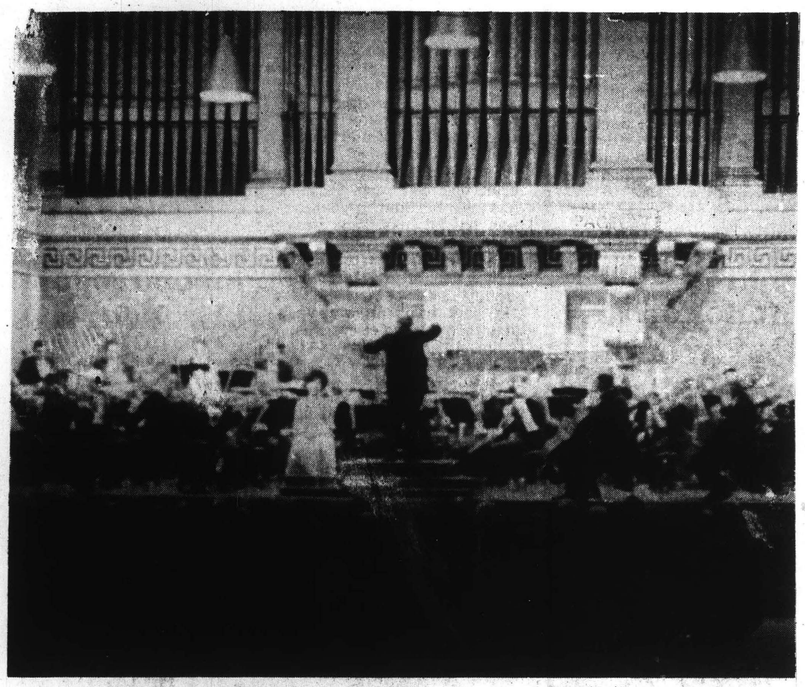
Music In Review

The "big" work of the evening was the "Eroica."

With special feeling for the eloquence of the famous Funeral March, Leinsdorf and his men moved majestically through the musical concept of sorrow and then burst into the brilliance of the welcome scherzo movement and the elaborate vibrations which close the work.

Up to a year or so ago the Boston paid New Haven two visits each year, but now it is a single performance in the Woolsey series — an event always looked forward to with relish by music lovers. Tuesday's program was one of the best, a bit of departure from the usual program, but heartily enjoyed.

D.B.J.



Leinsdorf Conducts

Erich Leinsdorf and the Boston Symphony Orchestra captivated an over-capacity audience yesterday night in Woolsey Hall. The highlight of the evening was the performance of Beethoven's "Eroica Symphony Number 3." The concert opened with Mozart's "Overture toThe Abduction from the Serraglio" and was followed by several selections by Alban Berg, featuring Evelyn Lear as Soprano Solo. (There will be a complete review of the performance in tomorrow's NEWS.)

YALE DAILY NEWS
NEW HAVEN, CONN.
(E) 3,200

DEC 10 1969

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175

YALE DAILY NEWS
NEW HAVEN, CONN.
(E) 3,200

DEC 11 1969

Reviewer's Stand

Leinsdorf In Woolsey

By RICHARD M. SCHWARTZ

Under the brilliant direction of retired Music Director Erich Leinsdorf, the Boston Symphony Orchestra played competently, solidly and beautifully a diverse program of German music, Tuesday evening in Woolsey Hall.

Also featured in the concert was soprano Evelyn Lear, who sang two difficult excerpts from Berg's "Wozzeck" in addition to his "Altenberg Lieder."

The program opened with a sparkling performance of the Overture to the three-act comic opera "Die Entfuhrung aus dem Serail" K.384 by Mozart.

Leinsdorf is quite at home conducting Mozart opera. His interpretation of the Overture was sprightly and highly spirited, yet relaxed.

Dynamic Contrast

Use of dynamic contrast in the Overture was excellent, and the Orchestra played precisely and in perfect balance.

The presence of percussion instruments, employed by Mozart to establish the Turkish atmosphere of the opera, was highly pronounced and very effective.

The music of Berg comprised the middle section of the concert. The works heard were the five "Altenberg Lieder" Op.4 and excerpts from "Wozzeck" Op.7.

The "Altenberg Lieder" are a series of five brief poems set to music. They are intensely emotional poems, conceived of as a cycle but capable of being played independently of one another.

Miss Lear sung the "Lieder" articulately and emotionally.

"Wozzeck" stands as one of the most important works of the twentieth century. Musically, "Wozzeck" represents a synthesis of Wagnerian music drama with atonality.

The story is one of profound depression. Wozzeck, an ignorant soldier, is a complete victim of his environment.

The three excerpts performed Tuesday included the lullaby scene, the Bible reading scene, and the finale, which featured the voice of William Wright as boy soprano.

Miss Lear was consistently excellent in both her solo scenes. Her voice was intense, well-projected, and was very effective dramatically.

The Orchestra played well, especially in the prelude to the lullaby song, when they sounded like a marching band out of a Kurt Weill score, and in the finale, when the many different musical lines seemed well articulated.

The orchestral highlight of the evening was the performance of Beethoven's Symphony No. 3 Op.55, the "Eroica."

Strings Outstanding

The Boston Symphony's performance of the "Eroica" clearly indicated the superiority of the string section over any other section in the orchestra.

The strings were outstanding in the Scherzo movement in particular.

The Brass, however, especially the Horns were quite dissappointing until the last movement. The Horn trio in the Scherzo seemed out of balance as well as out of style.

Leinsdorf's supurb control of the Orchestra throughout the Symphony is a testimonial to his great skill as a conductor.

New York Post
D. 708,180 SAT. 369,902

DEC 11 1969

NEW YORK POST, THURSDAY, DECEMBER 11, 1969 78

Words and Music

By Harriett Johnson

Leinsdorf Leads Lear in Berg

Composer Alban Berg, conductor Erich Leinsdorf and soprano Evelyn Lear formed a persuasive trio last night for many at the Boston Symphony concert in Philharmonic Hall. For others the all-Berg part of the program before the intermission was puzzling and disconcerting.

"I like modern art but I don't like modern music," one listener said as he went up the aisle at intermission. "This music should be performed in a smaller hall," was another remark.

The Berg works heard were: Three movements from "Lyric Suite," arranged for string orchestra, originally composed as a string quartet, 1926; arranged for string orchestra, '28-'29 . . . Five Altenberg Songs, Op. 4, 1912 . . . Excerpts from the opera, "Wozzeck," composed 1917-21.

Thus the latest in date of composition was 40 years ago. There is no denying the emotional power of the music. It is revealing, however, that after this long a period the style and idiom remain, to some, esoteric.

The lack of a secure harmonic tonal center in all of his later music and the absence of tonality in some of it for whatever reasons, is still unsettling to the listener unaccustomed to a diet of these sounds.

Wozzeck's Hopelessness

Byron once said: "I have learned to love despair," and in a sense, Berg did too. There is a hopelessness in Wozzeck, the paranoid common soldier beaten by life, unable to meet his problems. Eventually he is maddened, murders his mistress, Marie, then drowns.

The music is far more noble than the story. It breathes mystery and melodic sensuousness. Leinsdorf knows its qualities very well and re-created them with a charity and blend of line which made the instrumental fabric a fascinating web of interacting lines.

Miss Lear's singing, both in the songs and in the opera, was stunning. Her voice was suspended for action every moment so that when she took a big leap from one note to another—leaps which could have sounded awkward—instead these came out naturally and easily.

The five short songs, to poems by Peter Altenberg, whose poetry has been called "over-sensitized, benefit in their portrayal of poignant moods by Berg's special genius. The composer's own super-sensitive nature understood depth in human, and subtlety in literary values so that his music vividly heightened the melancholy fantasy of the texts. Miss Lear sang them with quickened imagination and a vocalism reflecting the strangeness of it all.

Leinsdorf's exaggerated podium gestures were distracting, but his projection of the songs was masterful. Tchaikovsky's "Pathetique" Symphony No. 6 in B Minor, Op. 74, closed the program.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

DEC 11 1969 DEC 12 1969

Boston Symphony Stirs Emotion With Excerpts From 'Wozzeck'

By THEODORE STRONGIN

The atmosphere outside Philharmonic Hall last night was cool and dripping wet with rain. Inside it was dripping wet, too, but not from humidity—from emotion. Inside was the wringing - wet, superintense world of Alban Berg as played by the Boston Symphony led by Erich Leinsdorf and sung by the soprano Evelyn Lear.

Berg, when done at his best, as happened with the orchestra, Mr. Leinsdorf and Miss Lear last night, is a tremendously absorbing composer. The three movements from the "Lyric Suite" for string quartet arranged for orchestra are feverishly lyrical. The five "Altenberg Songs" for soprano and orchestra, rarely heard, are concentrated gems of romanticism.

Miss Lear sang them thrillingly, with full attention to their dense drama. She did the same for three excerpts from Berg's opera "Wozzeck," in which all forces at hand performed with supple agreement.

Mr. Leinsdorf, with his usual care for details of texture, fussed over every inner voice and every minute accent like a worried parent. Berg takes to this treatment.

The orchestra's strings sounded especially all of a piece during the "Lyric Suite" excerpts, which often becomes less individual and more bland when a lot of violins, violas and cellos play it rather than just one man to each part as in the original. Mr. Leinsdorf managed to keep the beautiful, big Boston strings from overwhelming Berg's restlessness and litheness. It was a most sensitive performance.

Tchaikovsky's "Pathétique" Symphony rounded out the evening.

DEC 10 1969

At The Concert

The Boston — And Berg

Erich Leinsdorf brought the Boston Symphony to New Haven Tuesday evening for the third concert in the current Woolsey Hall Series. The featured composer was Alban Berg with his "Five Altenberg Songs, op. 4" and "Excerpts from Wozzeck" appearing on the program. Evelyn Lear, soprano, was the soloist as she will be on Wednesday and Friday evenings when the orchestra repeats these selections in New York's Philharmonic Hall.

The "Altenberg Songs" are over a half century old (1912) yet they must have sounded quite modern to many in the audience. There were the usual grumps issuing from those who cannot abide anything post-Debussy. In actuality, the songs are excessively mild, and not terribly interesting. The orchestra tends to get in the way of the singer, both covering her dynamically and drawing attention from her solo line. Evelyn Lear has the voice for this type of dramatic, often "song-speech", style of music, but she failed to project the poetry, the personality, if you will, of the songs.

* * *

The "Wozzeck" excerpts fared better, and it is better music, matching as it does the intense, deeply tragic, even pathetic tale of a murder-suicide which leaves a child an orphan. The orchestra is even more overpowering here, but because its part is more familiar, and almost Wagnerian in scope, it seems to support the singer rather than vie with her for dominance. Even so, I think this music is best dramatized, the acting, scenery, and lighting would contribute significantly to Berg's intended effect.

As if to mollify any who might have been offended by the Berg, the symphony gave a spirited, sprightly paced "Eroica" after intermission. Beethoven will be much with us this year; his third symphony Tuesday and his ninth coming on Saturday are merely harbingers of a long bicentennial year in 1970.

Leinsdorf seems to enjoy his conducting. He pirouettes athletically, now facing the strings, now the brass, with elbows jutting horizontally and feet spread wide. Only at well spaced moments does one feel that he is really affecting the performance — the Boston musicians would sound extremely well even if someone just got them started. Be that as it may, Leinsdorf has polished the "Eroica" and it did shine brightly on Tuesday, and in fairness, his crisp and often exuberant conducting style is not distracting or offensive.

The concert opened with Mozart' "Overture from the Abduction from the Seraglio" which, being somewhat less familiar, was welcome and illustrated a faddish side of Mozart not commonly noted. His use of drums, cymbols, and triangle to produce a "Turkish" effect was catering to a practice in vogue at the time. Even so, it had the Mozartian charm and grace, and it was cleanly performed.

The long line of disappointed concert-goers waiting for tickets at the box office attests to the popularity and prestige of Boston's superior orchestra. Those of us fortunate enough to have heard it will now have a chance to compare it with both the London Symphony and the Cleveland Orchestra coming in January and February, respectively.

—Harmon Diers

Academy Orchestra Series Features Boston Symphony

The Boston Symphony Orchestra, William Steinberg, Music Director, will perform in the Academy Orchestra Series at the Brooklyn Academy of Music on Dec. 11, at 8:30 p.m. Erich Leinsdorf will conduct the program which will include Two Movements from the "Lyric Suite" arranged for string orchestra by Alban Berg, Beethoven's Piano Concerto No. 4 in G.Op. 58 with Malcolm Frager, soloist, and Tchaikovsky's Symphony No. 6 in B Minor, Op. 74, the "Pathetique."

Mr. Keinsdorf's tenure as Music Director of the Boston Symphony Orchestra ended last August after seven years with the Orchestra. After his appearances this week with the Orchestra, Mr. Leinsdorf goes to Amsterdam, where he will conduct the Concertgebouw Orchestra for two months. Later plans include appearances in Milan, Warsaw and London.

Malcolm Frager has appeared with the world's major orchestras and given extensive recital tours in Europe, South America and the Far East. Before his most recent appearances with the Boston Symphony Orchestra at the Berkshire Festival last August, he gave a series of concerts in Australia.

Future performances in the Academy Orchestra Series are on Thurs., Feb. 5, Boston Symphony Orchestra, Claudio Abbado, conducting, with Alexis Weissenberg, soloist; Thurs., Feb. 26, Boston Symphony Orchestra, Colin Davis, conducting, with Lukas Foss, Bernard Goldberg and Fritz Siegal, soloists.

Starting time for all Orchestra Series performances is 8:30 p.m. Ticket prices are $6.00, $5.00, $4.00, $3.00 and $2.50. Telephone reservations accepted. For further ticket information call the Box Office at the Brooklyn Academy of Music at 783-2434. For special buses and other travel information, call 857-1575

BROOKLYN, N. Y.
KINGS COURIER
(NEW YORK CITY MARKET AREA)
W. 5,000

BROOKLYN, N. Y.
FLATBUSH LIFE
(NEW YORK CITY MARKET AREA)
W. 16,000

DEC 13 1969 DEC 13 1969

Miss Lear, Boston Click

NEW YORK—Soprano Evelyn Lear shone with Erich Leinsdorf and the Boston Symphony, which devoted the first half of their concert at Philharmonic Hall, Dec. 12, to Alban Berg. The second half, which consisted of Tchaikovsky's "Symphony No. 6 (Pathetique)," supplied a real surprise as Leinsdorf drove the warhorse, which has been recorded by the Boston for RCA, to an exciting peak. The third movement even drew heavy applause, which had to be cut short by Leinsdorf's beginning of the Finale.

Miss Lear, who records for Deutsche Grammophon, was in top form and voice as she sang Berg's "Five Altenberg Songs" and three excerpts from "Wozzek." She has recorded the opera for DGG, which next summer gains the Boston, which currently records for RCA. Leinsdorf, who resigned as the Boston's conductor effective this season, superbly conducted his old forces, beginning with Berg's "Three Movements from the 'Lyric Suite' arranged for String Orchestra." FRED KIRBY

DECEMBER 27, 1969, BILLBOARD

BILLBOARD
NEW YORK, N. Y.
W. 24,000

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849

DEC 27 1969

DEC 12 1969

Bostonians Here

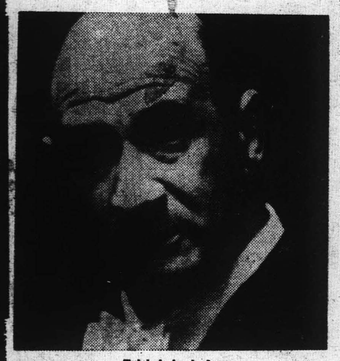
Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert at 8:30 p.m. tomorrow at Carnegie Hall.

68.

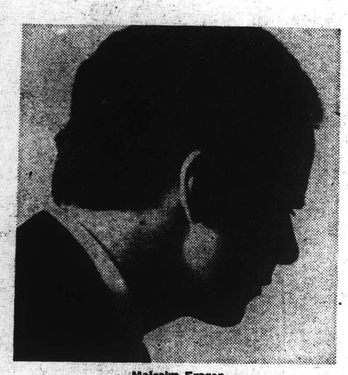
ABRAHAM & STRAUS

Enjoy

THE BOSTON SYMPHONY TOMORROW NIGHT AT THE BROOKLYN ACADEMY OF MUSIC



Erich Leinsdorf



Malcolm Frager

Erich Leinsdorf
is the conductor . . . and Malcolm Frager,
is the piano soloist

PROGRAM AT 8:30

BERG, ALBAN—Two movements from "Lyric Suite"
BEETHOVEN—Concerto No. 4 in G for Piano and Orchestra
TCHAIKOVSKY—Symphony No. 6 in b minor "Pathetique"

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$6 Orchesta; $5, $4 Mezzanine; $3, 2.50 Balcony
For further information, call ST 3-2434

The Brooklyn Academy of Music is at 30 Lafayette Avenue . . . it is a department of The Brooklyn Institute of Arts and Sciences, which also operates the Brooklyn Museum, Children's Museum, and Botanic Garden.

FRANKFURTER ALLGEMEINE ZEITUNG

Mittwoch, 31. Dezember 1969 / Nr. 306 / Seite 11

Gastspiele und Debüts

Bemerkenswertes aus New Yorker Konzertsälen

Die New Yorker Carnegie Hall setzt in diesem Winter ihr „International Festival of Visiting Orchestras" fort und bringt hervorragende Ensembles und Dirigenten in die Stadt. [illegible] harmonisch beendet (er wird im Frühjahr nochmals auf vier Wochen kommen). Es gab u. a. Beethovens Neunte und Mahlers Sechste, die Wiedergaben [illegible] von minutiöser Klarheit und

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BULLETIN
PROVIDENCE, R. I.
(E) 150,032

JAN 15 1970

JOURNAL
PROVIDENCE, R. I.
(S) 208,349

JAN 11 1970

New England Newsclip

Insights and Outsights

By EDWIN SAFFORD

'Manfred'—a fresh horse from a tired stable

WE KNOW ALL too well orchestras have not given up Tchaikovsky. Audiences will not allow it. So William Steinberg will conduct his *Manfred Symphony* with the Boston Symphony Orchestra Thursday evening at Veterans Auditorium.

Yet there are numbers of music lovers who would just as soon chuck most of his works right out the window. They are tired to death of those last three symphonies and particularly of over-roasted chestnuts such as the *1812 Overture* and the *Marche Slav*. They say there is no relevance in such composition in this post-serial, electronic age.

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It may be worth remarking that Tchaikovsky, nearly at the end of that century (1885), was still using materials dear to the hearts of its first half. This is one reason he is hard to take seriously today. He dated himself so completely with his time modernists find him tiresome and even trivial.

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Movement two is a prime example of the 19th century affection for the fabulous. Manfred flings a handful of Alpine water into the air and the Fairy of the Alps appears, briefly, to interrupt his loneliness.

In part three, a pastorale of sorts, Manfred solitarily observes the Jungfrau at dawn. The finale has a bacchanal (not in Byron), a vision of the hero's unattainable beloved, Astarte, and his ultimate payment of death.

With orchestral coloring which suggests the Victorian age's garnet reds, plum purples and rich browns, you just cannot get this kind of music any better. It is not perfect, having the usual Tchaikovsky chains of echo writing for development. But it does have his genius for melody and emotionally dramatic climaxes.

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Friday evening, with the Philharmonic's Youth Orchestra, under Joseph Conte's direction, the conductor-pianist will perform Mendelssohn's G minor concerto. This annual winter concert, at Veterans Auditorium, is sponsored, as it has been for the past 10 years, by the Outlet Company. Tickets are free and available at each of the Outlet stores.

* * *

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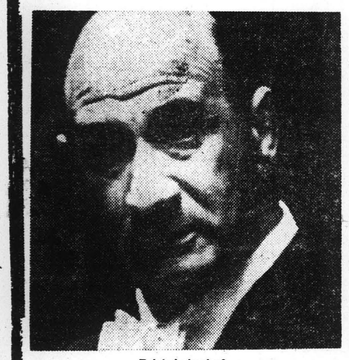
68.

ABRAHAM & STRAUS

Enjoy

THE BOSTON SYMPHONY TOMORROW NIGHT AT THE BROOKLYN ACADEMY OF MUSIC



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Mittwoch, 31. Dezember 1969 / Nr. 302 / Seite 11

Gastspiele und Debüts

Bemerkenswertes aus New Yorker Konzertsälen

Die New Yorker Carnegie Hall setzt in diesem Winter ihr „International Festival of Visiting Orchestras" fort und bringt hervorragende Ensembles und Dirigenten in die Stadt. Besonders gefeiert wurde zuletzt Rudolf Kempe mit dem Royal Philharmonic Orchestra. Vor Jahren lernte New York Kempe als einen ausgezeichneten Operndirigenten (Wagner, Strauss) kennen. Das Wiedersehen mit ihm als Leiter eines symphonischen Konzerts brachte ihm bei Hörern und Presse einen Erfolg, der als einzigartig zu bezeichnen ist. Die New York Times schrieb: „Er ist ein Meister — ein Dirigent mit Kontrolle und Gehör, ein schöpferischer Musiker." Kempe war in New York als Orchesterdirigent unbekannt. Ein weiteres Konzert brachte Erich Leinsdorf als Gastdirigenten des Bostoner Symphonie-Orchesters. Nach Mahlers Dritter Symphonie gab es die Achte von Bruckner. Bernstein hatte bis jetzt lediglich die Neunte gedeutet. [illegible] in der letzten Zeit [illegible] Bruckner sich hier durchgesetzt, früher klagte die Presse über die Länge der Sätze, und das Publikum [illegible]. Jetzt sind die Konzerte mit Symphonien von Bruckner ausverkauft, und jüngere Generation [illegible] Musikkritiker rühmt die mystische Tiefe und den [illegible] reißenden Jubel dieser Musik.

George Szell hat seine ersten [illegible] Wochen als Leiter der New York Philharmoniker beendet (er wird im Frühjahr nochmals auf vier Wochen kommen). Es gab u. a. Beethovens Neunte und Mahlers Sechste; die Wiedergaben waren von minuziöser Klarheit und vollendeter Technik.

Hervorzuheben ist auch der Klavierabend des amerikanischen Pianisten William Masseros in Carnegie Hall, der eine neue Form des Musikangebots zu erproben schien. Es gab fünf, durch Pausen getrennte Abschnitte des Programms. Das Konzert begann mit Musik von Rudhyar und Ives, vierzig Minuten später folgten Werke von Webern, Copland und Ben Weber; dann gab es Schumanns Davidsbündlertänze, gefolgt von Saties „Sports et Divertissements", nach der letzten Pause konnte man schließlich noch Chopins f-Moll-Konzert hören. Viele Hörer erschienen [illegible] Beethovens Konzerte, das als solches gut [illegible] war und den Hörer [illegible] und auf alle Fälle [illegible] bekannt [illegible].

Außerhalb gab es noch das New-[illegible] Kammerensemble Collegium [illegible] Konzertsaal Colgate [illegible] sich in der [illegible] Hall im Lincoln Center [illegible] das Quartett [illegible] Tons in Werken von Bach, Beethoven und [illegible] einen schönen Abend.

WALTER STRAUSS

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JOURNAL PROVIDENCE R.I.
JAN 1970
New England Newsclip

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Music Last Night

Hub Symphony Orchestra Conducted by Assistant

By EDWIN SAFFORD

Michael Tilson Thomas is the Boston Symphony Orchestra's new assistant conductor this year. More than once he has stepped in for William Steinberg, the orchestra's music director, owing to the latter's indisposition. Last evening Mr. Thomas did it again, at Veterans auditorium and under the same circumstances.

Although this meant changing the program more than a little, a disappointment for not being able to hear what Mr. Steinberg might deliver, there must have been few saddened hearts at the end. The younger man has an enormous amount of spirit and personality to offer.

The one scheduled work he included was Robert Starer's double concerto for violin and cello in which Joseph Silverstein and Jules Eskin were the soloists. Everything else was changed from previous plans for this third concert of the orchestra's Providence series.

Mr. Thomas' performance, of course, held the greatest interest, if only because it was his local debut. His assurance was all the time keenly evident. The podium manner he displays is not unrestrained, but it has few wasted gestures and he appears to be on top of what he expects all the time.

This made the prelude to Wagner's "Die Meistersinger," Charles Ives' "Three Places in New England" and "La Mer" of Debussy, the only work conducted without baton, all well proportioned. The concert opened with considerable impact and ending having impetus.

"La Mer," for example, was given a coloristic treatment that never showed a sign of dreamy mushiness. Details in the orchestration were most distinct, yet in a way that was impressionistically right. The whole thing fused, in other words, in its accumulated points.

The Starer concerto was given as careful a treatment. On first hearing in live concert it does not leave too strong an impression. Its effects are contemporary enough as it is tight thematically, almost constricted.

But its substance is not. The roots go right down to the 19th century, via brief suggestions of William Walton at one section. Joseph Silverstein and Jules Eskin played the piece with full bodied tone, each of them. This is the only manner for it, obviously, and they did not hesitate.

The big news of the evening, however, remains Michael Tilson Thomas. We may hope he will be assigned the final concert of the season here as well, and as scheduled, just to prove the good impression he leaves is correct.

JOURNAL
PROVIDENCE, R. I.
(S) 208,349
New England Newsc
JAN 16 1970

TIMES
PAWTUCKET, R. I.
(E) 38,693
JAN 16 1970

Young Assistant Conductor Spurs Boston Symphony

Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, in the absence of William Steinberg, directed the orchestra in a stirring concert Thursday evening in Veterans Memorial Auditorium.

Featured in the program were Joseph Silverstein, principal violinist, and Jules Eskin, cellist, in Starer's "Concerto for Violin, Cello and Orchestra," an ultra modern work that was marked (some said marred) by solid thuds of percussion, fragments of non-melody and an air of competition between the featured artists while the remaining 100 instruments shouted their own cheers and jeers. From the outset, the listeners' ears waited expectantly for the slightest bits of lyricism, and at the closing phrase, they were still waiting.

The more musical works remaining were brilliantly guided by the masterful direction and phrasing of Mr. Thomas who presented one of the finest performances of Debussy's "La Mer: trois esquisses symphoniques" it has been my good fortune to enjoy. The brilliance of the imagery in "Dawn to noon on the sea" was dazzlingly bright and merry and led to "Jeux de vagues" (playing on the waves) depicting in flowing and surging sound the chop of "whitecaps," the break of the rollers, the reach of the waves and the receding rush of foam. He climaxed this beautiful pictorial imagery with "Dialogue between the wind and the sea" with the deep-voiced ocean answering the piercing shrillness of the wind until, tiring, each subsided into the calm smoothness of both.

Another work, "Three places in New England" by Ives was three musical pictures, the St. Gauden's statue of Colonel Shaw and his colored regiment, that was heroic in mood; General Putnam's Camp at Reddington, Conn., a martial rhythm with themes like "Yankee Doodle" augmented and decorated to sound like the half-time show in the Rose Bowl, and the scenic pastorale, "From the Hoosatonic to Stockbridge."

The opening work, Wagner's "Prelude to Die Meistersinger von Nurnberg" completed a program of superlative music played by this superb orchestra under the inspired hands of a young musical genius.

C.H.L.

Journal-Providence 1-23-70

Housekeeping Note

The *Journal's* editorial page on November 13 last noted, not in ire but with charmed amusement, a trifling phenomenon observed at the November concert here of the Boston Symphony. It was a good concert and the band was led by an athlete named Carlo Maria Giulini, a guest conductor who, especially during the Ravel-Moussorgsky *Pictures at an Exhibition*, stamped about the podium with such vigor that he whomped up a dust storm. To whoever has charge of such matters, we suggested that maybe a vacuum cleaner could be used before the next concert.

Well, the next concert was just the other evening. The leader was an able youngster, Michael Tilson Thomas. He didn't tromp around on the podium with the elan of Maestro Giulini, but his footwork was sufficient to raise some dust from the podium carpeting if there had been any. There were no motes among the notes. Bravo. The January concert was an example of superb musicianship—and good housekeeping.

Brooklyn Academy of Music

CHORALE SOCIETY—Brooklyn Philharmonia. Meets at the Academy every Tues. at 7:45 p.m. Sidney Landau, director; Sidney Morrow, Asst. Conductor. Concerts planned. Interested invited to attend rehearsals. No. adm.

BROOKLYN PHILHARMONIA. 16th consecutive season. Siegfried Landau, conductor. Jan. 17 - all Beethoven program, featuring the Beaux Arts Trio. Feb. 21, violinist John Pintavalle as soloist. March 14 -"The Creation" by Haydn. May 9 (in Philharmonic Hall, Lincoln Center) - pianist Lili Kraus as guest soloist. For information, call ST 3-0482.

B'KLYN MUSIC TEACHERS GUILD—meetings in the Art Room of the Academy. Thurs., Jan. 22, 10 a.m., guest speaker - Burt Konowitz. Feb. 19, 10 a.m., guest speaker - Dennis Agay. March 19, 10 a.m., Edith Kornfeld, pianist and teacher; April 16, 10 a.m., Hilda Novick speaking on "Israeli Music." May 21, 10 a.m., Paula Stark, singer. Public invited to all sessions. No adm. charge.

ORCHESTRA SERIES. Thurs., Feb. 5, Boston Symphony Orchestra, Claudio Abbado, conducting; Alexis Weissenberg, soloist Thurs., Feb. 26, Boston Symphony Orchestra, Colin Davis, conducting; Ingrid Haebler, soloist. Thurs., April 16, Pittsburgh Symphony Orchestra, Lukas Foss conducting; soloists Lukas Foss, Bernard Goldberg, Fritz Siegal. 8:30 p.m. events. Call ST 3-6700.

LUNCHEON-LECTURE SERIES, sponsored by the Friends of the B'klyn Academy. "The Performing Arts." Jan. 16- Clive Barnes on Dance. Feb. 13 - William Woodruff on opera. March 13- Henry Butler on the creation of "Mourning Becomes Electra." April 10- Michael Kutza on films. Call 783-6700 ext. 18.

MERCE CUNNINGHAM and Dance Co.—final entry in Festival of Dance, Thurs., Jan. 15, 8:45 p.m. - Theatre Event - total "Canfield." Fri., Jan. 16, 8:30 p.m., "New Work I," "Crises," "New Work II." All performances in Opera House. Information: 783-6700.

CHELSEA THEATER CENTER—resident theater company of the Academy. 2nd season. Third Theatre. "The Brass Butterfly," a special production project. Fri. & Sat., Jan. 23, 24, 30, 31. Third Theatre. 8:30 p.m. Adm.-donation $1.50. Reservations-783-5111.

LITTLE ORCHESTRA SOCIETY — Sun., Jan. 25, 2:30 p.m., Opera House. Two atmospheric English operas - Holst's "At the Boar's Head" and Vaughan - Williams' "Riders to the Sea." General adm. - $2.00.

NEW YORK, N. Y.
EAST SIDE NEWS
W. - CIRC. N. AVAIL.
JAN 30 1970

BROOKLYN, N. Y.
KINGS COURIER
(NEW YORK CITY MARKET AREA)
W. 5,000
JAN 31 1970

Affado Conducts Boston Symphony

The Boston Symphony Orchestra, William Steinberg, Music Director, will perform in the Academy Orchestra Series at the Brooklyn Academy of Music on Feb. 5, at 8:30 PM. Claudio Abbado will conduct the program which will include Donatoni's Puppenspiel (Puppet Show) No. 2 for flute, piccolo and orchestra with Doriot Anthony Dwyer, soloist; Bartok's Piano Concerto No. 2 with Alexis Weissenberg, soloist; and Schumann's Symphony No. 4 in D minor, Op. 120.

Born in Milan, Claudio Abbado attended the Berkshire Music Center, the summer academy maintained by the Boston Symphony at Tanglewood, during the summers of 1958 and 1959. As a scholarship student he studied conducting under Eleazar de Carvahlo and was awarded the Serge Koussevitzky Memorial Award for the outstanding conductor during the summer of 1958. In 1963 Mr. Abbado won the Dimitri Mitropoulos Competition in New York for which he conducted the New York Philharmonic. Since then he has conducted widely in the United States and Europe.

Alexis Weissenberg, born in Bulgaria, has apeared as soloist with most major orchestras including the Berlin Philharmonic, Philadelphia Orchestra, de Paris, Vienna Symphony, Royal Philharmonic, Bayerische Rundfunk and Milan's La Scala Orchestra.

Future performances in Academy Orchestra Series are on Thursday, February 26, 1970, Boston Symphony Orchestra, Colin Davis, conducting with Ingrid Haebler, soloist; Thursday, April 16, 1970, Pittsburgh Symphony Orchestra, Lukas Foss, conducting, with Lukas Foss, Bernard Goldberg and Fritz Siegal, soloists.

BROOKLYN, N. Y.
BAY NEWS
(NEW YORK CITY MARKET AREA)
W. 14,000
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Starting time for all Orchestra Series performances is 8:30 p.m. Ticket prices are $6, $5, $4, $3, and $2.50. Student tickets at $1 each are available oxe half hour before curtain with student I.D. card. Telephone reservations are accepted. For further ticket information, call the Box Office at the Academy at 783-2434. For special buses and other travel information, call 875-1575.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS
(NEW YORK CITY MARKET AREA)
W. 3,000
JAN 29 1970

Boston Symphony

The Boston Symphony Orchestra, William Steinberg, Music Director, will perform in the Academy Orchestra Series at the Brooklym Academy of Music, 30 Lafayette Ave., on Thurs., Feb. 5, at 8:30 p.m. Claudio Abbado will conduct the program which will include Donatoni's Puppenspeil (Puppet Show) No. 2 for flute, piccolo, and orchestra with Doriot Anthony Dwyer, soloist; Bartok's Piano Concerto No. 2 with Alexis Weissenberg, soloist; and Schumann's Symphony No. 4 in D minor, Op. 120.

Starting time for all Orchestra Series performances is 8:30. Ticket prices are $6, $5, $4, $3 and $2.50.

New York Post
D. 708,180 SAT. 399,902
JAN 28 1970

Boston Symphony In Brooklyn

The Boston Symphony Orchestra will perform in the Academy Orchestra Series at the Brooklyn Academy of Music Feb. 5 at 8:30 p.m. with Claudio Abbado conducting a program of works by Donatoni, Bartok and Schumann.

Concert on Way

The Boston Symphony Orchestra, under the direction of Claudio Abbado, will be on hand at the Brooklyn Academy of Music, 30 Lafayette Ave., on Thurs., Feb. 5, 8:30 p.m., in the Opera House. Soloist for the night will be Alexis Weissenberg. For information, call ST 3-6700.

BROOKLYN, N. Y.
FLATBUSH LIFE
(NEW YORK CITY MARKET AREA)
W. 16,000
JAN 24 1970

BROOKLYN CANARSIE DIGEST
Saturday, January 24, 1970

BROOKLYN KINGS COURIER
Saturday, January 24, 1970

BROOKLYN KINGS COURIER
Saturday, January 17, 1970

BROOKLYN CANARSIE DIGEST
Saturday, January 17, 1970

N. Y. EAST SIDE NEWS
Friday, January 30, 1970

Two Programs At Carnegie Hall

Friday, Feb. 6, 1970, 8:30 P.M. Carnegie Recital Hall. The Junior Mance Trio. Opening concert of the series, "Jazz—The Personal Dimnsion." All sats: $3. Tickts available in advance at Carnegie Hall box office or, on night of concert, at Carnegie Recital Hall box office.

Saturday, Feb. 7, 1970, 8:30 P.M. Carnegie Hall. Boston Symphony Orchestra ,Claudio Abbado, conducting. Third concert in the Boston Symphony Orchestra Series. Remaining sats: $7.50, $7.00, $6.00, $4.50, $3.50. Tickets available at Carnegie Hall box office.

70

Trenton Evening Times
TRENTON, N. J.
D. 81,853

JAN 30 1970

Boston Symphony To Perform

Rutgers Opens 2d Concert Season

NEW BRUNSWICK — The second half of the 1969-70 concert season at Rutgers University will begin next week with the opening performances of the popular "Jazz —the Personal Dimension" series Tuesday on Feb. 3 and another annual festival of music by the Princeton Chamber Orchestra, Wednesday, Feb. 4.

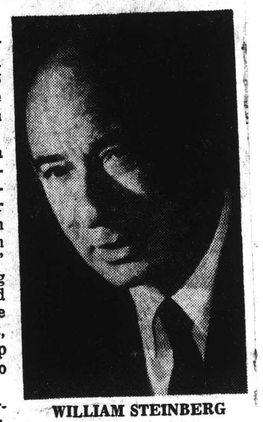
Both series are among the highlights of the concert season that will also include a major performance April 2 of Beethoven's "Missa Solemnis" by the Boston Symphony Orchestra under the direction of William Steinberg, and the Rutgers University Choir.

See notices on p. 73

Subscriptions are currently available for the four-part jazz program and the three-part Festival of Three Cities from the University Concerts Office, 542 George St., this city. Deadline for buying a jazz subscription is Feb. 2, while the Festival subscription drive closes Feb. 3. Concerts begin at 8:30 p.m.

The Junior Mance Trio will open the Jazz series Tuesday in Kirkpatrick Chapel. Headed by Pianist Mance, the trio includes Martin Rivera on the bass and Oliver Jackson on drums.

A Chicagoan, Mance began his career backing such artists as Charlie Parker, Coleman Hawkins and Lester Young. Later he worked with vocalist Dinah Washington and with the "Cannonball" Adderly quintet. After touring with the Dizzy Gillespie band and a stint with the Eddie Davis-Johnny Griffin quintet, Mance formed his own group and toured as accompanist to singer Joe Williams.



WILLIAM STEINBERG

The Princeton Chamber Orchestra, which will also perform in Kirkpatrick Chapel, opens its third annual festival at Rutgers. The series will salute the music of Vienna, London and Paris in successive concerts.

The opener will highlight Vienna with a nod toward Budapest. Assisted by pianist Evelyne Crochet, the orchestra will play Mozart's Divertimento in D Major, Bartok's Divertimento, five German dances by Schubert, and Mozarts's Concerto in A Major, all under the direction of Nicholas Harsanyi.

Remaining events in the jazz series are the Herbie Hancock Sextet March 3; the Freddie Hubbard Sextet March 31; and the Jaki Byard Quartet April 28. The Princeton ensemble will salute London Feb. 18 and Paris March 11.

Music: Boston Symphony

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

FEB 6 1970

Abbado Gives Hearing to Donatoni Novelty

By HAROLD C. SCHONBERG

WEBERN's Five Pieces for orchestra had been scheduled, but Franco Donatoni's "Puppenspiel" No. 2 instead turned up. Claudio Abbado, guest conductor of the Boston Symphony Wednesday night in Philharmonic Hall, made the last-minute substitution.

Mr. Donatoni is a 43-year-old Italian composer of the post-Webern, as they say, persuasion. His "Puppenspiel" (puppet show) is scored for flute, piccolo and small orchestra. It is one of those let's-re-examine-our-resources kind of piece, making vague noises, occasionally breaking out of pianissimo patterns, and much too thin for its 12 minutes.

But it does have a virtuoso part for flute and piccolo, both played by the admirable Doriot Anthony Dwyer of the Boston Symphony. In this "Puppenspiel" the old "Dies Irae," for some reason, pops up toward the end. Add it to your list of pieces, from the Berlioz "Fantastique" on, that make use of the theme.

•

The big excitement of the evening came with Bartók's Piano Concerto No. 2, played by Alexis Weissenberg. This concerto does not turn up very often, and one wonders why. It has drive and color, a lot of flashy piano work, and all the ingredients for popular success. Bartók at this stage of his career had not broken entirely free from Stravinsky primitivism, and this work has echoes of "Petrouchka" and "Le Sacre," especially the "Russian Dance" of the former. But it is a Magyar Petrouchka that is heard here, full of Bartók's particular kind of driving rhythm and nationalistic melodies.

The Program

BOSTON SYMPHONY ORCHESTRA, Claudio Abbado conducting, with Alexis Weissenberg, piano. At Philharmonic Hall.

Puppenspiel No. 2 ..... Donatoni
Piano Concerto No. 2 ..... Bartok
Symphony No. 4 ..... Schumann

It would be hard to imagine a more athletic, sinewy performance than the one Mr. Weissenberg played. He is very successful in music like this, where his wonderful hands can create clear patterns, and where he does not feel the need to pause and reflect. There was never a doubt that he was complete master of the concerto. The playing had a combination of finesse and power, smoothness and elegance. At one point there was the fastest, most evenly articulated trill heard since the days of Levitzki or Lhevinne.

Mr. Abbado gave Mr. Weissenberg an alert collaboration in the concerto, and then the conductor was on his own in the Schumann D minor Symphony. This he conducted very well, in a traditional manner without much of a feeling of personality. Everything went logically and in the first movement warmly, but Mr. Abbado has not as yet put his mark on the music.

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Perhaps he was wise to avoid too much personal involvement. The Schumann D minor Symphony has many pitfalls, and only the most experienced conductors can take liberties with it and yet retain its structure. Mr. Abbado is a talented conductor who sounds more mature each time he turns up, and he eventually will get to the point where he will be able to filter Schumann's personality through his own vision and instincts. In the meantime, this performance can stand as a faithful, literal reading, one in which the Boston Symphony followed him faithfully to the wire.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849

FEB 7 1970

The Boston Symphony Orchestra will perform at Carnegie Hall at 8:30 tonight. Claudio Abbada will conduct.

NEW YORK NEWS
Sunday, February 8, 1970

Bostonians Here

The Boston Symphony Orchestra will appear at Carnegie Hall at 8:30 p.m. Saturday.

The Record
HACKENSACK, N. J.
D. & SUN. 147,484

FEB 17 1970

Boston Symphony Is Due Feb. 24

HACKENSACK — The Boston Symphony Orchestra will perform at Orrie deNooyer Auditorium Feb. 24 as part of the Fairleigh Dickinson University concert series.

Guest conductor Colin Davis will present Tchaikovsky's Fourth Symphony and Sir Michael Tippett's Second Symphony, which the Boston orchestra will premiere in this country Friday in Boston.

The same program will be repeated the following three days at Philharmnic Hall of Lincoln gcenter.

At the Brooklyn Academy Feb. 26, and Feb. 28 at Carnegie Hall, pianist Ingrid Haebler will be the soloist in another program featuring Mozart's Piano Concerto in D, Mozart's Idomeneo overture, and Elgar's Symphony No. 1.

The Carnegie Hall appearance Feb. 28 will be part of the Festival of Visiting Orchestras.

The Fairleigh Dickinson University concert was arranged by John Harms of Englewood.

RIDGEWOOD, N. J.
HERALD-NEWS
(NEWARK-NYC MARKET AREA)
W. 16,000

FEB 19 1970

Boston Symphony Will Perform In Hackensack

The Boston Symphony, conducted by Colin Davis, British conductor, will appear Tuesday at 8:30 p. m. at the Orrie de Nooyer Hall in Hackensack.

This is the third offering of the Fairleigh Dickinson University concert series, under the direction of John Harms and the third appearance of the Boston Symphony in Bergen County.

The program will consist of the five cherzo a la Russe by Stravinsky, Symphony No. 2 by Michael Tippett, the British composer, and the Fourth Symphony of Tchaikovsky.

Born in Weybridge, Surrey, Colin Davis studied at the Royal College of Music in London, then joined the profession as a clarinetist. He first conducted the Kalmar Orchestra, then the Chelsea Opera Group. Davis is now a frequent visitor to the United States, and has conducted the orchestras of Philadelphia, Montreal, Toronto, Los Angeles, and

COLIN DAVIS

New York, as well as at the Metropolitan Opera. He becomes musical director of the Royal Opera House, Covent Garden, in the fall of '71. Davis records for the Philips label, and appears with the Boston Symphony for the third successive season.

For 17 years John Harms brought his chorus to Town Hall and Carnegie Hall for performances of Verdi's "Requiem," Bach's "St. Matthew Passion," Mendelssohn's "Elijah," the world premiere of Jaromir Weinberger's "Ecclesiastes," as well as programs of general choral literature. Now in its 30th season, the chorus has presented over 300 concerts and well over 1,000 soloists.

In 1958 John Harms brought to Bergen County the Philadelphia Orchestra under the direction of Eugene Ormandy, marking the first appearance of one of the nation's great orchestras in the county.

His full musical schedule at present consists of being director of music at Trinity School (21 years) in New York City; organist and choir director at Christ Episcopal Church, (9 years) in Ridgewood, and at Temple Emanu-El (18 years) in Englewood; director of the Fairleigh Dickinson University Concerts and the John Harms Concerts (22 years); founder and conductor of the John Harms Chorus (30 years); and summer organist and choir director of St. Mary's Episcopal Church at Northeast Harbor, Maine, where he also conducts the Mt. Desert Summer Chorale.

Harms has recently been appointed as director of music at the New York Cultural Center at Columbus Circle in New York City.

Concert Proves Superb

By WILLIAM NEWMAN
Music Reviewer

The Boston Symphony Orchestra under the direction of Colin Davis gave one of its usual superb concerts last night at Orrie De Nooyer Auditorium in Hackensack. A large audience was lavish in its appreciation of the Fairleigh Dickinson University concert.

Colin Davis has an exceptionally fine group of musicians at his command and he gets the most possible from them by his firm and recognizable beat. A great understanding exists between conductor and orchestra, with both responsive to each other. Their finished product is vibrant, colorful, and penetrating.

Tchaikovsky's Symphony No. 4 was the big attraction for the evening and bright under the baton of Colin Davis.

His tempi were interesting and a bit on the fast side. He accentuated certain instruments to bring different tones to the fore. The scherzo undulated with shimmering shading and the first two movements were exceedingly smooth and effortless in their power. The finale was developed in such a way to build to a mighty climax.

The second major work was the Symphony No. 2 of Sir Michael Tippett. There was an impetuosity coupled with brilliant flashes of strange harmonics and colorations which never permitted attention to lag. In fact, after listening for a time, it seemed that various motifs stimulated thoughts of many 20th century schools of music. It was all very original and very palatable with romantic overtones.

Opening the evening was a crisp Scherzo a La Russe by Stravinsky.

The Record
HACKENSACK, N. J.
D. & SUN. 147,484

FEB 25 1970

BILLBOARD
NEW YORK, N. Y.
W. 24,000

MAR 14 1970

Davis Shows His Mastery

NEW YORK—Colin Davis was the masterful conductor of the Boston Symphony at Philharmonic Hall, Feb. 27. The program included Michael Tippett's "Symphony No. 2," which had received its New York premiere two days earlier with Davis and the Boston.

The symphony, which Davis has recorded for Argo Records with the London Symphony, is surprisingly conventional, but has interesting sections, especially in the last two movements. It was played beautifully.

Tchaikovsky's "Symphony No. 4," which the orchestra has recorded under its RCA Records contract, was excellently played as was the opening "Scherzo a la ruse" of Stravinsky. Davis, who now records primarily for Philips, also was boosted in a L'Oiseau Lyre Records program ad by London Records.

FRED KIRBY

New York Post
D. 708,180 SAT. 369,902

71.

FEB 26 1970

Words & Music

HARRIETT JOHNSON

Colin Davis Leads Bostonians

The Boston Symphony's concert on paper last night promised during the first half to be spirited, possibly convivial. Britain's Colin Davis, for the third successive season was guest maestro bringing with him Stravinsky's "Scherzo a la Russe," which the composer wrote originally for a projected film that never materialized.

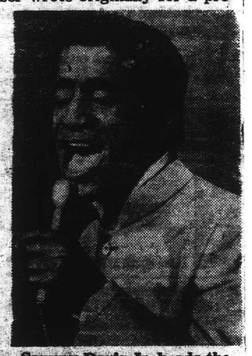
Sir Michael Tippett's Symphony No. 2 in its first local hearing followed. Tippett's very name suggests something breezy and when the 38-minute piece began, the music took off with zest and clarity. A program note by the composer, however, carried with it a suggestion of foreboding: "I prefer to invent the work's form in as great a detail as I can before I invent any sounds whatsoever."

It would seem that the form of a piece should grow out of the ideas in it and be inspired by them to the point of inevitability which is, in essence, the base of all great musical architecture.

Stravinsky Like Russian Fair

The sense of spontaneity emerges from the feeling the composer gives that every theme goes its way because it can't go any other. This is an illusion which tests the degree of the composer's craft, and of course, more deeply, his art.

Tippett, born in London and a composer of considerable distinction, can arrange pure sound in an engaging manner. His use of the piano in combination with the harp and other instruments was bright and ingenious. But despite the clever orchestration, the development of the symphony's ideas lacked the inventiveness which should have made them lively.



Sammy Davis Jr. heads the twin performances tomorrow at 8:30 and midnight at Carnegie Hall with William B. Williams as emcee, plus Sunday's Child and a 25-piece orchestra conducted by George Rhodes.

Built around reiterated notes inspired by some Vivaldi music long before he wrote the symphony (completed in late 1957), the piece seemed endless and a considerable bore. David and the orchestra played it very well.

Stravinsky's "Scherzo," however, succeeded where Tippett failed. Reminiscent of a portion of "Petrouchka," it retained a pert individuality. Some of the transparent instrumental effects from the harp and piano were similar to those that Tippett used. The "Scherzo's" mood, reminiscent of a Russian Fair, conjured up a picturesque kaleidoscope of sights and sounds.

The program closed with Symphony No. 4 in F Minor by Tchaikovsky. The Bostonians will play tonight in the Brooklyn Academy of Music, tomorrow night in Philharmonic Hall, and Saturday night in Carnegie Hall. At the Brooklyn and Carnegie events, Ingrid Haebler, pianist, will be soloist in two different Mozart Concertos.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000

MAR 14 1970

Music: Tippett Premiere

Colin Davis Conducts Briton's Symphony No. 2

By HAROLD C. SCHONBERG

It is expected that British conductors do something about British music, and Colin Davis did not disappoint, last night in Philharmonic Hall. He conducted the Boston Symphony in the New York premiere of Michael Tippett's Symphony No. 2, a half-hour-long work in four movements that was composed in 1947.

Mr. Tippett is one of the older generation of British composers. He was born in 1905, and thus represents a different approach to music than the current Young Turks of the British post-serial movement represent. His most famous work has been an oratorio called "A Child of Our Time." This dates back to 1944 and is a very individual treatment of the baroque form.

But the Second Symphony has none of that personality. It is a logical, bustling, well-written orthodox work, with well-defined tonal centers, which for all the world reminds one of a British Hindemith. This music represents manipulation rather than feeling, and is singularly inexpressive. Lines rise and fall, but there is little feeling of melody; elements are neatly juxtaposed, but there is little feeling of individuality. It is a dry, dry work, with the composer methodically munching on his material.

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The performance sounded fine, much as one could judge from a first hearing. Mr. Davis is a very sound conductor, as he has demonstrated so many times in the past, and as he immediately demonstrated last night with the opening work, Stravinsky's little "Scherzo à la russe," all four minutes of it. The music itself is unimportant, sounding like a discarded sketch for "Petrouchka," but Mr. Davis conducted it with wonderfully supple rhythm, a good deal of wit and even more color.

The warhorse on the program was the Tchaikovsky Symphony No. 4, and Mr. Davis led this with a great deal of exuberance. It was a very literal reading that he gave, and in some spots in the first movement it was too literal. Here Mr. Davis got involved with defining the rhythmic problems of the text rather than attending to the over-all line, and the interpretation sounded a little picky.

On the whole, though, the symphony received a well-planned and handsomely executed performance. It was a modern kind of approach that Mr. Davis represented, meaning that the rhythms were straightforward and that no liberties were taken with the agogics. Even in places where most conductors—even the young ones—insert a ritard or some kind of expressive device, Mr. Davis went severely along.

What saved the interpretation was the genuine ebullience of the playing — the propulsive rhythm, the carefully built climaxes that sounded big and never hysterical, the drive that pushed the symphony along without altering its shape. Mr. Davis agoin proved that he is the most exciting British conductor to have appeared since the days of Sir Thomas Beecham.

Colin Davis

The Program

BOSTON SYMPHONY ORCHESTRA, Colin Davis, conductor. At Philharmonic Hall.
Scherzo a la Russe ..... Stravinsky
Symphony No. 2 ..... Tippett
Symphony No. 4 ..... Tchaikovsky

The New York Times
NEW YORK, N. Y.
D. 875,105 SUN. 1,415,507

FEB 26 1970 & 27

Los Angeles Times CALENDAR, SUNDAY 3-8-70

Youngish Guest Conductors

Meanwhile, at the recently refurbished Philharmonic Hall of Lincoln Center (better sound, uglier decor), the Boston Symphony and New York Philharmonic both play host to youngish guest conductors. Colin Davis coaxes clean, luxurious sounds from the noble Bostonians, and Claudio Abbado stresses elegant theatricality with the New Yorkers.

The Davis program begins with the frisky charm of Stravinsky's four-minute Scherzo à la Russe and ends with a gratefully understated Tchaikovsky Fourth. The raison d'etre for attendance, however, is the New York premiere of Sir Michael Tippett's 13-year-old Second Symphony. It is a conservative, superbly crafted, essentially cerebral essay. The final allegro may be a bit forced, and the lyric expansion of the adagio may seem a bit inhibited, but Tippett's refinement and imagination are striking. His general neglect in America is hard to explain.

Abbado chose an all-Viennese program embracing such interesting disparities as a Mozart concert aria (the ornate "Vorrei spiegarvi o dio"), Berg's "Lulu" Suite, and Bruckner's First Symphony. The orchestra played with exceptional lucidity and fine emotional tension, especially in the Berg. The soprano soloist, Catherine Gayer, a UCLA graduate now active in Germany, brought melting lyricism and a few squeaks *in altissimo* to the Mozart, dramatic thrust and accuracy to the Berg.

England's Colin Davis celebrated his third year as an adopted cousin of New England by directing the Boston Symphony Orchestra in a Philharmonic Hall visit that beamed particular attention on the Second Symphony of Michael (now Sir Michael) Tippett. Previously unheard in New York, it gradually established a series of identities with other works (including the opera *King Priam*) heard here and abroad, or from recordings, that defined Tippett as a creator of consistency with a recognizable musical imprint.

No large work of Tippett I have encountered has aroused more than a healthy respect for his command of musical materials and his sense of structure. The Second Symphony sustains consistency in this respect also. Its plan and logic are clearly defined, but the content and substance convey somewhat the aspect of a well-built house still awaiting tenants. Tippett's words in the program book about inventing the work's form before inventing any sounds invite the invidious, but, with or without them, the totality of the work, with its widely spaced string writing, high woodwinds supported by deep brass, involved my attention more than the ideas being expounded. At times, especially in the finale, the sound of the playing gave an impression of an orchestra not absolutely sure of what it was doing, but Davis appeared highly satisfied with the outcome. The evening began with Stravinsky's *Scherzo à la russe* and ended with the Fourth Symphony of Tchaikovsky.

72.

New York Post
D. 708,180 SAT. 369,902
FEB 20 1970

Ingrid Haebler Returns

Ingrid Haebler, Vienna-born pianist who made her American debut in 1959, returns here as soloist with the Boston Symphony Orchestra, William Steinberg director, in the Academy Orchestra Series at the Brooklyn Academy of Music Feb. 26 at 8:30. Colin Davis will conduct the program which will include Mozart's Overture to "Idomeneo," Mozart's Piano Concerto in D. K.537, "Coronation" with Miss Haebler, soloist, and Elgar's Symphony No. 1 in A Flat Op. 55.

Haebler at Academy

Pianist Ingrid Haebler will appear with the Boston Symphony Orchestra, Colin Davis conducting, at 8:30 p.m. next Thursday at the Brooklyn Academy of Music.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849
FEB 20 1970

Leon Bates, Pianist, Is Soloist With Symphony of New World

Rachmaninoff's "Rhapsody on a Theme of Paganini" is the ideal introduction piece for a young pianist: tender and rugged by turns technically demanding in a flashy and crowd-pleasing way, full of Romantic hit tunes.

Leon Bates, a 20-year-old Temple University student, ripped into the work confidently yesterday afternoon at Philharmonic Hall and performed it with individuality and flair, an affecting lyrical impulse and enough sensitivity to make one curious about what he might do in more substantial music.

Mr. Bates, who may be the next black concert hero, soloist with the Symphony of the New World under Benjamin Steinberg's direction. He did not project a rich tone in this hall, and one would like to have heard him dig into the keys more deeply in scales and extended arpeggios. But his was an assured, musical performance.

Orchestra 1/3 Black

The Symphony of the New World is an integrated orchestra (about one third black), and it regularly demonstrates the validity of is position in a largely lily-white symphonic world.

For the Brahms Double Concerto for Violin, Cello and Orchestra, Mr. Steinberg dipped into his orchestra and drew out two excellent young soloists, Marilyn Dubow, who is white, as violinist, and Ronald Lipscomb, ho is black, as cellist. Individually and in tandem, they played with artistry and technical distincition. Mr. Steinberg's conducting, which seemed to aim at good housekeeping rather than knitting together a dramatic performance, proved the weakest link in the Brahms.

The program also contained the world premiere of Howard Swanson's Third Symphony, commissioned by the orchestra. Mr. Swanson, a 60-year-old black composer, strung out his material to greater length than was best for the work's success. Written in an academic style much admired 20 years ago, the work was weak in its ideas and uninventive in its workings-out.

DONAL HENAHAN.

Ingrid Haebler Heard With Boston Symphony

Ingrid Haebler, the Austrian pianist, played Mozart's "Coronation" Concerto with the Boston Symphony Orchestra at Carnegie Hall Saturday night, in a concert conducted by Colin Davis. Since she is often identified as a Mozart specialist, and has made numerous recordings of his music, her interpretation on this occasion was disappointing for this listener who found nothing special about it.

It was acceptable as a literal, four-square performance in which the playing was generally crisp and precise, but it offered nothing in the way of extra brilliance, excitement, warmth or insights into the music.

Since the concerto, which was rather dry, was preceded by the Overture to Mozart's "Idomeneo," a work that is hardly the most beguiling in the repertory, the magnificent broad melody that opens Elgar's Symphony No. 1 came as a welcome relief, when that work began following intermission.

Mr. Davis's interpretation of the Elgar was as fervent and cogent as one could wish for, and those who did not tire of the composer's discursive ruminations, which stretch the Symphony No. 1 to uncommon length, must surely have been gratified by the performance.

ALLEN HUGHES.

Piano Debut Is Made By Eddy Kronengold

Although Eddy Kronengold has participated in New York ensemble programs for some years, the Belgian-born pianist only yesterday came around to making his solo debut at Carnegie Recital Hall. It was a somewhat unsettling event, because Mr. Kronengold has so many positive attributes and so few of them were fully realized.

The opening Allemande of Bach's French Suite in G made it clear he can produce a warm, mellow keyboard sound, and play with considerable dynamic sensitivity. Already in the second-movement Courante, however, the tempo became erratic, the feeling of line was lost.

It was like that all afternoon. Moments of genuine lyricism would be followed by a scramble; bright passages would turn nervously disjointed; sometimes, as in the Scherzo of the Brahms Sonata in F sharp Minor, the rhythmic pulse all but disappeared.

This lack of discipline was least harmful in a pair of compact 20th-century suites: Schoenberg's six Little Pieces (Op. 19), and three Piano Miniatures, written in 1963 by Joan Franks Williams. Here, sound, rather than form, is of the essence, and especially in Miss Williams' pointillistic etudes, Mr. Kronengold played with understanding and assurance.

ROBERT SHELTON.

THE SUNDAY RECORD, MARCH 8, 1970

Sex Appeal Bows At Carnegie Hall

The Classics

Mark Stuart

There was enough sex appeal on stage at Carnegie Hall last Saturday night to charge up a Hollywood sound studio.

Colin Davis, suave, sleek, darkly handsome, and dynamic led the Boston Symphony in a warmup performance of Mozart's overture to "Idomenco, King of Crete." It was workmanlike, a nice showing of a rarely played piece.

Then came Ingrid Haebler, and boy, is she stacked. She has to be the Raquel Welch of the piano virtuosae. When she walked out in a handsome greenish sort of gown, her blonde hair piled up in a becomingly modish bun, her svelte figure caused the young cats in front of me to sit bolt upright in their seats.

Then she sat down to Mozart's "Coronation" concerto. She plays every bit as well as she looks.

Miss Haebler seems to have Mozart bred in her bones, and it's no wonder. Born in Vienna, she grew up partly in Lodz, Poland, but her formative years were spent in Salzburg where she attended the Mozarteum. In the showy shadow of Wolfgang Amadeus's castle you absorb the Mozart flavor. If you have the technical equipment to produce what is bred in, you have to be good.

Miss Haebler is good.

There is feeling, understanding, poise, and depth to her playing, rare in one so young. Some have it, some try but don't. Miss Haebler has it.

There have been critics who carp that Miss Haebler doesn't give them anything new when she plays Mozart. Isn't it better to have the tried and true played well and truthfully rather than poorly, but with showmanship?

To get the full flavor of her understanding of Mozart one has only to listen to a recording (Philips PHS2906) Miss Haebler did of four concertos, including the famous background music for the film, "Elvira Madigan", the concerto No. 21. The others, Nos. 20, 23, and 26 may not be as familiar to the average listener as the "Elvira Madigan" concerto, but if you've heard them played before you've seldom heard them played better.

Colin Davis is no stranger to Mozart either. He had his first big conducting hit substituting on short notice for Sir Thomas Beecham at Glyndebourne for "The Magic Flute", and his Angel recording of nine Mozart opera overtures (S 60037) is another dilly.

Davis is one of those exciting Englishmen who can move a crowd the way Leonard Bernstein can capture a children's audience. He showed in doing Elgar's First Symphony that night, after Miss Haebler departed, that he can offer the big sound as well as the delicate. But anyone who saw him conduct an Albert Hall full of teen-agers in "Rule Britannia" on a recent TV program knew all about that.

* * *

The musicians are given a pension benefit concert every year in New York, and Tuesday night they caught the big prize. Davis Oistrakh came over to do both the Mozart and Beethoven violin concertos in D major. It was an experience.

When Oistrakh finished the Mozart the crowd broke into frenzied applause. As one listener said: "I knew he was great. I didn't know if he was great enough to play the Mozart well. Now I know."

When the chubby little Russian (he looks so much like Ed Begley playing William Jennings Bryan in "Inherit the Wind"), finished the Beethoven the crowd jumped up with a roar that sounded like nothing else but the crowd coming to its feet after a game-winning World Series home run.

Oistrakh is older, more mellow; he even smiles benignly now at the audience instead of scowling all the time. In the old days you could forgive him the scowl because his playing would melt your heart. With his new blander mien he kills the people.

Claudio Abbado substituted for an ailing George Szell as conductor, and the fiery young Italian did remarkably well, especially in the Hindemuth "Symphonic Metamorphoses of Themes by Carl Maria von Weber". This is a Hindemuth that few people are familiar with—jazzy, syncopated, tuneful, playful, and great. Abbado, who strides to the podium, plants his feet like Atlas holding up the world, and launches right into the business at hand, did well.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600
MAR 2 1970

Music In Review

Young Man With Baton Extracts Fine Music

Michael Tilson Thomas, young "assistant-assistant" conductor of the Boston Symphony Orchestra, conducted a splendid program of Beethoven, Sibelius, Schoenberg and Wagner Thursday night in Veterans Memorial Auditorium, Providence.

From the opening "Egmont Overture" by Beethoven to the closing "Dawn" and "Siegfried's Rhine Journey" by Wagner, the concert progressed from pleasing to magnificent.

Maestro Thomas is a fine, unostentatious conductor who asks for, and gets, the best in tone, precision and force of utterance from these matchless musicians.

The Sibelius Fourth Symphony was brooding in mood in the beginning, then balanced by bright and perfect chords in the brasses and woodwinds, expansive volumes of pure harmonies, enlarged to surges that seemed to overwhelm, then retreating to a pin point perspective, then returning with tender caressing sounds that embraced the listener.

The vast spaciousness of its range made it a massive canvas of tone painting of shadow and sunshine.

The "Five Pieces for Orchestra" by Schoenberg had two redeeming features — they were miniatures and there were only five. The twelve-tone harmonics were torutous, too absurd to be worthy of jeers, too weird to even be musical caricatures.

But the Wagner works were glowing with a richness of golden chords in the brasses, rapturous with woodwind melody and counterpoint, and clothed with the colorful and silken sounds of the strings, shaped and molded into a sculpture of magnificent sound by the hands and baton of a young master.

C.H.L.

TIMES
PAWTUCKET, R. I.
(E) 38,693
MAR 6 1970

Music Last Night

Boston Symphony Conducted By Michael Tilson Thomas

by RUTH TRIPP

Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, made his second visit to Providence last evening to preside over the fourth concert of the series here. His conducting was easy to watch and fascinating to hear. The audience at Veterans Memorial Auditorium heard nothing louder than a full, resonant forte, until the Wagnerian finale. But we heard every variety of tone color in between.

In the opening Beethoven Overture to Goethe's "Egmont," every phrase was drawn with artistic devotion and the interpretation was subdued and appealing. The presentation was a gentle one for a Beethoven overture.

The Sibelius Symphony No. 4, a seldom heard work, at least in this area, was given an inspired performance. The cold, forbidding themes, repeated with the insistence of a Sibelius score, was warmed by the beauty of tone from the solo instruments, cello and flute. The deeply introspective mood of the first movement was lightened somewhat in the rhythmic change of the second but the overpowering feeling of an unending search, with fragments of unanswered questioning, held one's interest throughout. The last time I heard this work was in Symphony Hall with Koussevitzky conducting. It was enigmatic then, as now.

The tone color and mood of the Sibelius carried over into the five Schoenberg Pieces for Orchestra, his Opus 16. Here the orchestral tone color was magnificently contrasted. Patterns were as unpredictable as those in a batik-dyed scarf. The color was as exotic. Thomas was completely absorbed in his artistic task and if this work was provocative now, think what it must have been when it was written in 1909. Thomas used the score revised by the composer for a 1922 performance.

The finale of the concert was the familiar, melodious "Dawn" and "Siegfried's Rhine Journey" from "Die Goetterdaemerung." We had brilliant brass ensemble themes and several passages for full orchestra. It was fitting to have a Wagnerian work close this colorful program. It was his controversial writing which upset many of the well-known sounds of his era.

Young musicians are completely absorbed with variety and depth of sounds. Michael Thomas has shown us many delicate sound effects, with this concert. It will be interesting to hear him when he can afford to let the music have full sway and come over to the listeners not so completely chaperoned by his studious baton.

JOURNAL
PROVIDENCE, R. I.
(M) 66,726 (S) 208,340
MAR 6 1970 New

Symphony Drops Out but Show to Go On

Despite the cancellation of the "Missa Solemnis" concert by the Boston Symphony Orchestra, the Rutgers University Choir has decided that the performance must go on.

The choir will perform the Beethoven work in a special two-piano version on Thursday, April 2, at 8:30 p.m. in the Rutgers Gymnasium. The concert will be free and open to the public.

The Boston Symphony was forced to cancel its part in the scheduled performance because of the continued illness of William Steinberg, its musical director.

The University Choir, which has been preparing for the performance for more than a year, will perform the work accompanied by two pianists and local soloists.

Joseph Bloom, the choir's regular accompanist, has prepared a special piano transcription of the orchestral parts of the great choral work. Bloom and Arlene Portney will accompany the choir during the performance.

Soloists will include three members of the faculty of the Douglass College Department of Music: Valerie Goodall, soprano; John Powell, bass, and Joseph Kovacs, violin. Other soloists will be Ruth Mattern, contralto, and Martin Lies, tenor.

The choir will be conducted by Dr. F. Austin Walter.

While the performance will be free, voluntary contributions will be accepted after the concert.

Newark Sunday News
NEWARK, N. J.
SUN. 429,830

MAR 29 1970

Concert Slated At Rutgers Gym

NEW BRUNSWICK — Despite the cancellation of a performance by the Boston Symphony Orchestra, a concert will be held Thursday at the Rutgers gymnasium as scheduled at 8:30 p.m.

The Rutgers Choir will perform a special two-piano version of Beethoven work, for which the pianists and soloists have been preparing for a year.

The Boston Symphony was forced to cancel its part in the performance because of the illness of Director William Steinberg.

The Home News
NEW BRUNSWICK, N. J.
D. 50,927 SUN. 52,421

MAR 26 1970

on the billboard

By GEORGE PHILCOX

Despite the cancellation of the "Missa Solemnis" concert by the Boston Symphony Orchestra, the Rutgers University Choir has decided that the performance must go on.

The Choir will perform the Beethoven work in a special two-piano version Thursday at 8:30 p.m. in the Rutgers gym. The concert will be free and open to the public.

The Boston Symphony was forced to cancel its part in the scheduled performance because of the continued illness of William Steinberg, director.

EAST BRUNSWICK, N. J.
SENTINEL
(NEWARK-NYC MARKET AREA)
W. 1,000

APR 1 1970

Michael Tilson Thomas, only 25, will be conducting the Boston Symphony Orchestra in its concerts here Monday and Tuesday nights.

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

NEWS
WASH., D. C.
(E) 217,494

STAR
WASH., D. C.
(E) 318,026 (S) 362,408

MAR 27 1970 MAR 28 1970

MAR 31 1970

Boston Symphony's Young Conductor

One of the youngest conductors ever to lead the Boston Symphony Orchestra made it clear last night in Constitution Hall that he is old enough and good enough to lead one of the world's great orchestras.

The newcomer is Michael Tilson Thomas, whose good fortune this season began with his being assistant conductor of the Boston Symphony the year that its new music director, William Steinberg, was forced by ill health to forego a substantial percentage of the concerts he was scheduled to conduct with the Boston and the Pittsburgh Orchestras, both of which are in his charge.

At 25, Thomas is a graduate of the University of Southern California, a pianist and a conductor with four or five years experience on the west coast. Last night's program demanded a wide range of stylistic awareness from Thomas as well as the particular skill of accompanying a soprano in Mozart's solo motet, "Exsultate, Jubilate."

Opening with Stravinsky's Symphony in Three Movements and closing with the First Symphony of Tschaikowsky, it tested Thomas in a contemporary masterwork, in early Mozart and in a symphony whose unabashed romantic flavor needs equally unabashed fervor from the conductor.

Thomas came off well in every department. True, the players of the Boston Symphony are experts of the highest caliber, capable of playing handsomely if given even the barest cues. But there is a great difference between minimal playing and the poised, informed and strongly directed music-making heard throughout last night's program.

The Stravinsky Symphony was introduced to Constitution Hall by the composer himself in 1948 on the National Symphony series. So had an early Tschaikowsky symphony been. Thus the pairing of these pieces last night had fine historic precedent.

More than that, they enjoyed something of the same kind of clear, beautifully proportioned readings Stravinsky gave them, allowing for the difference between today's Boston Symphony and the National Symphony of 1948. Thomas touched every essential key in unlocking both spirit and feeling of the elusive Stravinsky symphony. With beautifully pointed work from the orchestra's pianist and harpist, and indeed from the entire ensemble, he read into the music the glow that is its rightful property, but of which it is often robbed.

Benita Valente was the Mozart soloist, lustrous in sound, fluent in technique and radiant in style. The reduced orchestra, buoyed by a fine Marshall Stone organ, offered the finest support.

The Tschaikowsky is a tough piece. It is made of lovely stuff, full of wistful thoughts, brash asseverations and little structural steel. Called "Winter Dreams," it carries subtitles like "Daydreams on a winter road." It has to be allowed great latitude in mood, but must not be permitted to sag, lest it fall apart.

Thomas carried it through with fine poetry in the slow movement, an excellent brightness in the scherzo and all the bigness its finale can stand. Only the first movement could have carried more drama in the trumpet calls, which are, after all, just as exciting as those in later, more famous pages.

The Boston is here to repeat the program on Tuesday night. If you can get a seat, you are lucky.

—*Paul Hume*

NEWS OF MUSIC

Boston's Conductor, 25, Is Viewed as a Comer

By IRVING LOWENS
Music Critic of The Star

Boston Symphony Orchestra, Michael Tilson Thomas, conductor. Soloist: Benita Valente, soprano. Constitution Hall. Presented by the Washington National Symphony. Program: Symphony in Three Movements, Stravinsky; Exsultate, jubilate, K. 165, Mozart; Symphony No. 1 in G minor, Op. 13 (Winter Daydreams), Tchaikovsky.

It's still the Boston Symphony Orchestra, but last night at Constitution Hall, there were several other things for listeners to focus their attention on.

For one thing, there was young Michael Tilson Thomas, the 25-year-old assistant conductor of the orchestra, who was thrust into sudden prominence this year when music director William Steinberg was incapacitated by illness. Washingtonians were getting their first look at him.

For another, there was a rather unusual program, put together in a rather unusual way — a Stravinsky symphony to start out with, a virtually unknown Tchaikovsky symphony to finish with and in the most prominent spot, the well known "Exsultate, jubilate," written by Mozart when he was a lad of 16 as a display piece for a famous castrato of the time.

And for a third, there was soprano Benita Valente (who is not unknown locally) to sing the Mozart.

Miss Valente sang the "Exsultate, jbuilate" prettily, for the most part, but without any real brilliance or conviction. This is not a church work, to be approached with reverence. It is a flashy concerto for voice. The soloist missed the point, and as a consequence, the motet seemed like something of a valley between two smallish hillocks.

I hesitate to call the Tchaikovsky Symphony No. 1 a mountain-peak of the literature, since for all the anguish it costs the composer, it is one of his weakest orchestral compositions.

As for the Stravinsky Symphony in Three Movements, that,too, has never struck me as one of its composer's finest achievements. With its short-winded, fragmented and asymmetrical themes, it is a cold, edgy and nervous work, using the idiom that Stravinsky was to bring to a peak of expressiveness half a dozen years later in "The Rake's Progress."

Thomas is plainly a gifted musician, and it was evident that he was enjoying himself hugely on the podium. However, he is not yet a master of his craft, and I found the entire evening unpleasantly lacking in chiaroscuro. The general outlines were there all right, but the internal shadings, the subtleties of phrasing were absent, and I have an idea that the Boston could have done almost as well with an automaton programmed to give correct cues and to beat time accurately.

There is one technical flaw in Thomas' equipment that bothered me — he accentuates with a horizontal rather than a vertical beat, something that is very conducive to ragged releases, as the players cannot perceive the end of the beat as clearly as they should. This seemed to bother the Bostonians less than it bothered me, to tell the truth, and this is testimony to the quality of the individual players in that ensemble.

And I wouldn't give up on Thomas on the basis of this appearance, even though it leads me to believe that he is a few years away from the top rank. He'll be there, especially with such valuable experience as he is now getting with the Boston.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 217,494 SAT. 169,405

MAR 31 1970

The Evening Star
WASHINGTON, D. C.
D. 316,026 SUN. 362,408

MAR 31 1970

Youthful conductor scores

Michael Tilson Thomas, 25-year-old assistant conductor of the Boston Symphony, made a strongly favorable impression in his Washington debut at Constitution Hall last night.

Substituting for the orchestra ailing musical director, William Steinberg, Mr. Thomas was completely authoritative in a program that had no sure-fire items.

It consisted of two infrequently performed symphonies — the Stravinsky in Three Movements and the Tchaikowsky Symphony No. 1 in G minor — and the Mozart "Exsultate jubilate" motet for soprano and small orchestra, which is also not heard too often.

Mr. Thomas had complete command of all three, widely ranging, works. The Stravinsky was bright, incisive, and sensitively balanced.

The Mozart was everything it should be, with the soloist, Benita Valente, singing superbly. The young conductor, whose style is reminiscent of Leonard Bernstein's, and orchestra partnered her impeccably.

The audience which almost filled the hall warmly applauded with some giving forth with "bravos." The Boston Symphony which displayed its traditional virtuosity in the Stravinsky and the Mozart, also revealed its great sound in its exciting performance of the Tchaikowsky.

The program will be repeated tonight at 8:30 for subscribers to the Washington National Symphony's Tuesday night series.

—M.B.

NEW YORK POST, THURSDAY, APRIL 2, 1970 64

Words & Music

HARRIETT JOHNSON

Thomas Leads Boston Symphony

Michael Tilson Thomas, born in 1944, is an infant as conductors go, and except for music director William Steinberg's illness, he might have continued indefinitely his relatively passive role of assistant conductor.

When however, he replaced Steinberg last December on short notice, he measured up, and from then on he has been busier than he had expected. Last night he returned to lead the final pair of Philharmonic Hall concerts this season with the Boston Symphony.

His program offered more than usual interest: Symphony for Double Orchestra in E Flat Major, Op. 18, No. 1; Stravinsky's Symphony in Three Movements (completed between 1942-45;) Tchaikovsky's Symphony No. 1 in G Minor, Op. 13, "Winter Daydreams."

Tilson has a swinging air about him, bounding cheerily on and off the podium, and hailing the concertmaster as his friend; [illegible] showing his proficiency immediately once the music starts.

It is easy to see and hear that his considerable opportunity and extensive experience (despite his youth) were not acquired by luck.

Grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theater in this country, Thomas gives no idea that he is a frustrated actor. His podium technique is relaxed, and not without the few histrionics which almost inevitably accompany the man, both athlete and musician, who wields the baton. Yet Thomas is a sensitive stylist—for the music. He knows what he is about.

The Bach was well articulated with the double orchestra clearly differentiated and interestingly so. Stravinsky's Symphony, which has moments looking back to "Le Sacre du Printemps" and ahead to "The Rake's Progress," is a piece whose drama is heightened by its free-wheeling form. A stentorian salute from the Horns accents the beginning but the Symphony continues with some of Stravinsky's most delicately intricate writing, notably the "Andante," highlighting the harp and flute.

While Thomas didn't achieve all of the ironic sharpness and wit of the music, especially in the opening string motif of Movement II which uses a theme, as John Burk points out in his program notes, associated with both Mozart's and Rossini's operatic barber, he made the formal patterns immensely alive.

The Tchaikovsky "First" is seldom heard in concert, and with some reason, though its folk-like themes are melodically endearing like all later Tchaikovsky. Taking 40 minutes to play, it goes on too long today for most sophisticated ears as its development is far more obvious than Tchaikovsky's treatment in his later works. Yet the Symphony is worth programming, and its interest is certainly more than merely historical. The interpretation lacked something in subtle contrasts of color and dynamics; possibly something in smoothness of transition, but the performance was, on the whole, excellent. The program will be repeated tomorrow, Saturday night the orchestra performs in Carnegie Hall. The program includes excerpts from Wagner's "Goeterdaemmerung" and Sibelius' Symphony No. 4.

Music: Thomas and Boston Symphony

Young Leader Shows Abundance of Talent

By HAROLD C. SCHONBERG

BECAUSE of the continued illness of William Steinberg, the 26-year-old Michael Tilson Thomas continues to flourish on the podium of the Boston Symphony Orchestra. Last night he conducted the players at Philharmonic Hall in a program that consisted of J. C. Bach's Symphony for Double Orchestra in E flat, Stravinsky's Symphony in Three Movements and Tchaikovsky's Symphony No. 1.

Earlier this season Mr. Thomas made his debut in a completely unscheduled manner, stepping in where Mr. Steinberg could not complete the last half of a program. This time, presumably, Mr. Thomas had had the benefit of plenty of preparation, including run-throughs of this program at Symphony Hall.

He is an engaging figure on the podium—slim, intense youthful, with something of the charisma of a young Bernstein. And he makes music in an equally ardent way, though in his own manner. He still has a bit to learn about the ultimate subtleties of stick technique, though his beat basically is clear and firm, and he still is capable of a few rhythmic errors. Some occurred during the Stravinsky.

But there is talent to burn, and in one of the works on the program, the Tchaikovsky, it was hard to fault his work. He was a little less satisfactory in the work by Johann Christian Bach. Here he made the expected obeisance to authenticity, by reducing the strings and having a harpsichord plonk along. But there still were too many strings, and the sounds that were produced were much more in the 19th-century romantic vein than in the "style galant."

Nor did the Stravinsky entirely come off, though there was much to admire in the brightness and alertness of the interpretation. The big problem in conducting this work, aside from balancing out Stravinsky's meticulous sonorities, is in the rhythmic groupings, and here Mr. Thomas was a little unsure of himself. Sometimes there were accented upbeats that threw the patterns a little off, and at other times the shifting rhythms were not clearly defined.

Yet the interpretation did move smartly along, and Mr. Thomas had the men playing for him. Where everybody really dug in was in the Tchaikovsky First, the "Winter Daydreams" Symphony. Mr. Thomas's work here suggested that he might be that rarity among young conductors, one with a real feeling for the post-romantic style.

Without any eccentricity, without trying to underline the music, without trying to make it his piece, Mr. Thomas conducted an authentically big version of the score. The music proceeded in a natural, lyric manner, beautifully planned, handsomely accomplished. In this work there was absolutely no sense of the rhythmic strain that hte more difficult Stravinsky had posed. Instead there was a continuous forward movement, a big line, and an honest feeling for Tchaikovsky's youthful lyricism.

It also is nice to see the first three symphonies of Echaikovsky investigated. Up to the last movement, with its dreadfully awkward contrapuntal passages, this symphony is a jewel—lovely, sad, richly orchestrated, full of the combination of Weltschmerz and the world of the Imperial Ballet that was going to be so typical of Tchaikovsky's later symphonic music.

NEW YORK TIMES THURSDAY APRIL 2 1970 3 Ses.

The Program

BOSTON SYMPHONY ORCHESTRA, Michael Tilson Thomas, conductor. At Philharmonic Hall.
Symphony for Double Orchestra in E flat ..... Bach
Symphony in Three Movements Stravinsky
Symphony No. 1 ..... Tchaikovsky

Tchaikovsky's First Is Done With Sympathy

74

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 6 1970

CRITIC-AT-LARGE by Byron Belt

'Sun-Treader' Explodes

Carl Ruggles' "Sun-Treader" burst from the Carnegie Hall stage Saturday night with the spectacular beauty and power of a rocket launching into space. Matching the music's stupendous power all the way, Michael Tilson Thomas and the Boston Symphony Orchestra scored one of the season's most significant triumphs.

Ruggles is the iconoclastic Yankee composers who was born in 1876 and is still very much alive. As more of his music receives the calibre of performances Lucas Foss provided for his recent Buffalo Philharmonic presentation of "Men and Mountains," and Thomas accomplished Saturday, Ruggles will be recognized as the master he is.

With the disciplined intellectual language of Schoenbergian atonality, the sensitive lyricism of Alban Berg and the muscular thrust of a man storming the heavens, Ruggles has made "Sun-Treader" into one of the half dozen or so major orchestral scores of this century. It is, quite simply, marvellous music, and it was pedformed to a faretheewell by the aristocratic Bostonians.

Readers should shortly be able to discover how cautious we are really being in our enthusiasm, for "Sun-Treader" has been recorded by the Boston symphony under young Thomas, and if the grooves can contain it, it should be a conic explosion to clean out the cobwebs from the most timid ears.

Due to the unfortunate illness of music director Wililam Steinberg, assistant conductor Michael Tilson Thomas has been pressed into service to a degree which might frighten a more experienced conductor. Judging from performances of the Sibelius Fourth Symphony, the Ruggles, and "Dawn" and "Siegrfied's Rhine Journey" by Wagner, the young musician has the respect of his colleagues. And the ability and insight to make music of utmost beauty.

BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG
Music Director

TWO CONCERTS
This
WEDNESDAY and FRIDAY
April 1/3 at 8:30 P.M.
PHILHARMONIC HALL LINCOLN CENTER
MICHAEL TILSON THOMAS Conductor

J.C. BACH:
Sinfonia for double orchestra
STRAVINSKY:
Symphony in three movements
TCHAIKOVSKY:
Symphony no. 1

TICKETS AVAILABLE AT PHILHARMONIC HALL BOX OFFICE
TICKETS: $4, 5, 7, 7.50, 8.50, 9.
Baldwin Piano TELEPHONE—TR 4-2424 RCA Records

Thomas Clicks With Boston

NEW YORK—Michael Tilson Thomas continues to impress as a conductor. Conducting the Boston Symphony at Philharmonic Hall, April 3, the 26-year-old artist securely handled J.C. Bach, Tchaikovsky and Stravinsky.

While Bach's "Symphony for Double Orchestra, Op. 18, No. 1" and Stravinsky's exciting "Symphony in Three Movements" were handily directed, it was in Tchaikovsky's "Symphony No. 1 (Winter Daydreams)" that Tilson Thomas' feel for the music was most in evidence.

The illness of William Steinberg, the Boston's music director, has afforded Tilson Thomas more conducting opportunities than expected this season, and he has come through expertly. He clearly is tomorrow's conductor today. The Boston currently records for RCA Records, but is switching to Deutsche Grammophon. Tilson Thomas also is the pianist with the Boston Symphony Chamber Players and has recorded as a pianist for Angel. **FRED KIRBY**

BILLBOARD
NEW YORK, N. Y.
W. 24,000

APR 18 1970

NEW YORKER
NEW YORK, N. Y.
W. 473,000

APR 11 1970

THE twenty-six-year-old conductor Michael Tilson Thomas is an extraordinary phenomenon. Not that twenty-six-year-old conductors haven't shown remarkable technical accomplishments in the past, as well as a remarkable command of the qualities of leadership that a virtuoso conductor must have. But Mr. Thomas is different. He is, apparently, a fully mature maestro. He does not need any theatrical effects to get himself noticed. His podium demeanor is serious, earnest, unexhibitionistic, and masculine. His beat is clear, and since I last watched him it has become more reserved and modest—or perhaps it has merely become more assured; on that occasion he substituted at the last minute for William Steinberg and may have been nervous and overanxious. At any rate, here is a young conductor with everything the profession demands, and I shall watch his career with special interest.

Last Wednesday evening, Mr. Thomas appeared in Philharmonic Hall as conductor of the Boston Symphony—a post he has been filling during the illness of Mr. Steinberg. His program involved three entirely different kinds of music, and he seemed equally at home in all of them. He started off with Johann Christian Bach's not very often played Symphony for Double Orchestra in E Flat, Opus 18, No. 1. It is a work of Mozartian character, except that very little use is made of the wind instruments. They are limited, virtually all of the time, to supporting roles. As a consequence, strings dominate all movements. It is nevertheless a quite engaging composition in the classical manner—formal and melodious—and Mr. Thomas, to my mind, did it full justice. Then came Stravinsky's Symphony in Three Movements, a work dating from 1945 and containing almost all the basic elements of the Stravinsky style, varied and eclectic though that style has been from time to time. It is a strong composition and an intricate one, admirably clear, and free of stuffing of any kind. It even contains some charming moments in the interlude of the adagio. The outer movements have some of that pounding, machine-like character that is typical of much Stravinsky. But one only need compare Stravinsky's pounding with, say, Honegger's to see immediately how superior in every way Stravinsky's is. And then there are those off-balance rhythmic techniques by which Stravinsky leads you to expect a strong beat and then fools you. I enjoyed hearing the Symphony, and I thought that Mr. Thomas's handling of it was expert. It is, by the way, a completely tonal composition.

After the intermission, Mr. Thomas conducted Tchaikovsky's not very often heard First Symphony, and showed that he is a capable Romantic as well as a classical and twentieth-century conductor. This is, in general, an appealing work, though I find its last movement a bit long and tedious. There are passages that recall Rachmaninoff until one realizes that Rachmaninoff must have got *his* ideas from Tchaikovsky, who thought them up much earlier. The Russian folk idiom is prominent here—stronger, in fact, than it is in some of Tchaikovsky's later and more popular symphonies. Taken as a whole, the evening was an enjoyable one, and it showed that Mr. Thomas has considerable skill in building interesting programs, along with all the other skills he seems endowed with.

75

CHAMBER REVIEWS

CONCERTS GIVEN DURING THE 1969-1970 SEASON BY THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *double bass*
DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
GINO CIOFFI *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *percussion*
MICHAEL TILSON THOMAS *piano*

October 12 – Pequot Library, Southport, Connecticut p. 75
November 2 – St Mark's, Southboro, Massachusetts
March 1 – University of Connecticut, Storrs

BEETHOVEN	Trio in C minor op. 1 no. 3
SCHOENBERG	String trio
MOZART	Divertimento in E flat for string trio K. 563

October 15 – St Botolph Club, Boston

PISTON	Trio for flute, clarinet and bassoon (1926)
PERSICHETTI	Pastorale (1943)
TAFFANEL	Quintet

December 7 – Sanders Theater series (1) p. 76

BEETHOVEN	Piano quartet in E flat op. 16b
SCHOENBERG	String trio op. 45 (1946)
STREET	String trio
SCHUMANN	Piano trio in D minor op. 63

January 14 – St Botolph Club, Boston
with Ann Hobson *harp*

DEBUSSY	Sonata for cello and piano
	Sonata for flute, viola and harp
	Sonata for violin and piano

January 18 – Sanders Theater series (2) p. 77
with John Holmes *oboe*
Pasquale Cardillo *clarinet*
Ernst Panenka *bassoon*
Harry Shapiro *horn*

BEETHOVEN	Rondino in E flat for wind octet op. 146
BUDD	New work, no. 1
PISTON	Trio for flute, clarinet and bassoon (1926)
MESSIAEN	'Le merle noir' for flute and piano
MOZART	Wind serenade in C minor K. 388

January 25 – Pine Manor Junior College, Chestnut Hill
with Bethany Beardslee *soprano*
Max Hobart *violin*
Ann Hobson *harp*
Arthur Press *percussion*
Charles Smith *percussion*

PISTON	Trio for flute, clarinet and bassoon (1926)
LERDAHL	'Wake' for string trio, percussion, harp and voice *conducted by David Epstein*
DEBUSSY	Sonata for flute, viola and harp
DVOŘÁK	String quintet in G op. 77

February 15 – Sanders Theater series (3) p. 77
with Ann Hobson *harp*
Arthur Press *percussion*
Charles Smith *percussion*

DEBUSSY	Sonata for cello and piano
	Sonata for flute, viola and harp
	Sonata for violin and piano
LERDAHL	'Wake' for string trio, percussion, harp and voice *conducted by Michael Tilson Thomas*
STOCKHAUSEN	'Kontakte' for piano, percussion and prepared tape

March 1 – Wheaton College, Norton

DANZI	Quintet in G minor
PISTON	Trio for flute, clarinet and bassoon (1926)
POULENC	Trio for horn, trumpet and trombone
ANDRIESSEN	Trio for flute, oboe and bassoon
TAFFANEL	Quintet

March 8 – Union College, Schenectady, New York

DANZI	Quintet in G minor
PISTON	Trio for flute, clarinet and bassoon (1926)
POULENC	Trio for horn, trumpet and trombone
ANDRIESSEN	Trio for flute, oboe and bassoon
ETLER	Wind quintet no. 2

March 15 – Sanders Theater series (4) p. 78
with Max Hobart *violin*
Robert Levin *harpsichord*

MOZART	Adagio from Divertimento in E flat for string trio K. 563 *in memory of Mrs Talcott M. Banks*
TELEMANN	Quartet for flute, oboe, violin and continuo
CARTER	Sonata for flute, oboe, cello and harpsichord
ETLER	Wind quintet no. 2
DVOŘÁK	String quintet in G op. 77

April 19 – Sanders Theater series (5)

BEETHOVEN	Serenade in D for flute, violin and viola op. 25
ROCHBERG	Duo for oboe and bassoon
BEETHOVEN	Septet in E flat op. 20

April 26 – Newton Junior College, Newtonville

BEETHOVEN	Trio in C minor op. 1 no. 3
SCHOENBERG	String trio
MOZART	Divertimento in E flat for string trio K. 563

April 28 – University of Massachusetts, Amherst

SCHUBERT	String trio no. 1 in B flat D. 471
POULENC	Trio for horn, trumpet and trombone
ANDRIESSEN	Trio for flute, oboe and bassoon
BEETHOVEN	Septet in E flat op. 20

BOSTON STRINGS IN AREA CONCERT

The first in a series of three chamber music concerts sponsored by the Pequot Library association will take place Oct. 12 at 4 p.m. in the library auditorium, 720 Pequot road, Southport.

The Boston Symphony String trio will perform Beethoven's "Trio, No. 3 in C Minor Opus 1 No. 3," Schoenberg's "String Trio, Opus 45" and Mozart's "Divertimento in E Flat for String Trio."

Tickets, at individual, subscription or student rates, may be purchased at the library or at the door on the afternoon of the concert. Further information may be obtained by contacting the library.

Sunday's three performers are members of the faculty at the New England Conservatory of Music.

Joseph Silverstein, the concertmaster, joined the Boston Symphony orchestra in 1955 at the age of 23. He has taken part in two competitions, one of which was the 1959 Queen Elizabeth of Belgium International competition. He was the only American in the top ten competitors and won third place.

Mr. Silverstein, who also won the Walter Naumburg award in 1960, is a member of the American Academy of Arts and Sciences and an avid golfer.

Burton Fine, principal viola, came to the Boston Symphony from the National Space and Aeronautics administration where he was a research chemist.

He has played with various chamber music ensembles and holds a PhD from the Illinois Institute of Technology. Mr. Fine also studied four years at the Curtis institute.

Jules Esken, principal cello, is a winner of the 1954 Naumburg Foundation award. He also has studied at the Curtis institute. Prior to joining the Boston Symphony orchestra he played with Casals in Puerto Rico and Marlboro.

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000

OCT 3 1969

Ballet, String Trio Feature Area Weekend Cultural Fare

Dance and chamber music constituted the principal cultural fare during the weekend, with the Ballet Brio opening the Milford Community Concert season Saturday evening in Jonathan Law auditorium, and the Boston String Trio playing a Sunday afternoon concert in the Pequot library, Southport.

In the course of a program of short ballets by their artistic director and Choreographer, Thomas Andrew, members of the pocket sized dance company (there are six on its performing roster), established themselves as competent and engaging young artists. As is frequently the case, the best roles were assigned to the ballerinas, rather fortunate in this instance because they were, individually and as a group, superior to their male colleagues.

A Regal Ballerina

Although insecurity stemming from insufficient resin on stage prevented the company from putting forth its best effort during the introductory 'Segments For Six', the feminine members of the company executed subsequent dances with a beguiling exhibition of lyric grace and technical assurance. Foremost among them was Rose Marie Menes, a regal young women whose superbly detailed interpretative movements of hand, foot and limb, joined with effortless, lofty elevations, yielded many rewards and won much admiration.

Not so arresting visually or technically as Miss Menes, Sandra Balesti demonstrated a very uniform style, good rhythmic sense, and evinced a fetching sprightliness, employed to particularly good advantage in humorous moments.

Weights, rather than wings, might have been attached to the heels of the gentlemen. Although Gaudio Vacacio and Conrad Peterson were not incompetent or bare of authority, the male dancers generally were inclined to choppy phrasing and less technical refinement. I suppose one might have said it was ladies' night at the ballet.

Armed with scores from Beethoven, Mozar and Schoenberg, the fiddlers three from Boston scored a complete victory. Rarely, but rarely, have American chamber musicians functioned with such technical finesse, appealing tonality, and emotional conviction. All members of the Boston Symphony orchestra, they are Joseph Silverstein, violinist, Burton Fine, violist, and Jules Eskin, cellist.

They opened with Beethoven's early String Trio No. 3 in C minor, a key for which the composers's affinity is well known. Before the agitated first movement was concluded, the musicians' rapport with the material at hand and each other, their easy precision and observance of small detail, had secured my whole hearted approval. The second movement was sublime, and the finale possessed a marvelous air of fluidity. So rich and cohesive was the reading that, with eyes closed and imagination working just a trifle, one could believe that a string quartet, not a trio, was holding forth. Naturally, we must not overlook the facility of the composer in the matter.

Centrally placed was Schoenberg's String Trio, Opus 45, a late work in one movement dating from 1946. With the composer's habitual perpetual variation, textural variety, and the free flowing rhapsodic character of the composition, the challenges posed were perhaps the most technically formidable of the afternoon. But, once again there was absolute unanimity, for a reading of lyric outpouring and high tension.

Last, but certainly not least, was Mozart's Divertimento in E flat, K. 563, the composer's sole work for string trio and one of his most profound and dramatic statements. The poetry of the first movement was suprebly realized, while the second acquired a poignant sweetness. The minute was a model of graceful buoyancy, the folk tune variations jubilant, and the closing rondo recalled a sun-drenched mountain stream. It was one of the most beautiful chamber concerts in my experience. Hats off to the men from Boston!

—RICHARD DAY

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000

OCT 13 1969

Boston Trio Sunday

The first of the Pequot Library Concert Series will take place tomorrow afternoon at 4 p.m. in the auditorium of the Pequot Library in Southport with the performance of the Boston Symphony String Trio. The players are Joseph Silverstein, violin; Burton Fine, viola and Jules Eskin, cello in a program including Trio No. 3 in C minor, Op. 1 No. 3 by Beethoven; String Trio, Op. 45 by Arnold Schoenberg and Divertimento in E for String Trio, K. 563 by Mozart.

Tickets may be purchased from the Pequot Library or at the door before the concert.

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OCT 11 1969

76.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY CHAMBER PLAYERS

Principals of the Boston Symphony Orchestra

SANDERS THEATER SERIES

3 p.m.

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Schoenberg: String trio op. 45
Street: String trio
Schumann: Piano trio op. 45
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Chamber music at Harvard

This afternoon at 3 in Sanders Theater, Cambridge, the Boston Symphony Chamber Players will give the first in a series of five Sunday afternoon concerts.

Most programs will include one or more works by composers associated with Harvard. The opening program, for example, will include the String Trio by Arnold Schoenberg, commissioned for the symposium on music criticism at Harvard in 1947, and the String Trio by Tison Street, a graduate student at Harvard and a pupil of Leon Kirchner. Today's program also will include Beethoven's Piano Quartet in E flat, Op. 16b, and Schumann's Piano Trio in D minor, Op. 63.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 7 1969 New England

MONITOR
BOSTON, MASS.
(M) 210,850
DEC 9 1969

Chamber players

By Louis Snyder

Cambridge, Mass.

Perhaps the proximity of announcement to first performance in the Boston Symphony Chamber Players' 1969-70 series accounts for the less-than-capacity house that heard the opening concert on Sunday afternoon in Sanders Theater. Regrettable, because this was an occasion for fine playing and concentrated listening under exalted auspices—Harvard's Department of Music and the Boston Symphony Orchestra.

Participants in the series are the orchestra's first desk players, with other colleagues joining when needed, and it is a purpose of these concerts to present contemporary works in balance with classics on its programs.

On Sunday the players were Joseph Silverstein, violinist; Jules Eskin, cellist; Burton Fine, violist; and Michael Tilson Thomas, pianist—a talented group to encounter under any circumstances.

Beethoven's Piano Quartet in E flat opened the program, and Schumann's Piano Trio in D minor closed it. Being the grandly classic and suavely romantic pieces they are, they provided the most uncomplicated listening. Since it had been the less known musical quantity hereabouts until Sunday, the extraordinarily distinguished and sensitive playing of Mr. Thomas was an added bonus to the familiar sounds of the BSO's three first string men.

Musical messages

Between came two string trios—the first by Arnold Schoenberg (his opus 45 of 1946), and the other by Tison Street, a degree candidate at Harvard, and also a violinist. Both gave the chamber music devotee chances to test his investigative powers, particularly since the performances were models of precision and clarity. Neither employs a musical idiom that gratefully fits the ordinary ear, but they are hardly of the same caliber, even in their abstruseness.

Just how much pleasure the Schoenberg is able to give the most receptive auditor is questionable. One wonders if attention is allowed to wander purposefully so that it can be brought up short by such a wonderful passage as the beginning of the third movement, all gossamer texture and bizarre sound. In any case, it doesn't deliver its message readily, and of course there's no reason why it should.

Mr. Street's short Trio is also of the heavy-going persuasion. Again, the first-time listener is hard put to it to know whither it's bound before it reaches a sudden end. Vitality and some interesting devices squeeze between the handfuls of notes, but Mr. Street is asking a lot of his audience to swallow all of this inspiration at once. He was there to accept the cordial applause directed at his work and its three skilled exponents.

The four concerts remaining in the series (Jan. 18, Feb. 15, March 15, and April 19) will cover a variety of chamber works for many different instrumental combinations. On the basis of this auspicious opener, it would be a disservice to oneself to miss them.

Arts & Amusements (12-4-69)

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 8 1969 New England

Chamber group offers first concert

By Michael Steinberg
Globe Staff

This year the Boston Symphony Chamber Players are giving a series of five Sanders Theater concerts in co-sponsorship with the Harvard Music Department. The programs, individually and as a series, are the most interesting the Chamber Players have offered.

It is a great pity, then, that the concerts have been planned so as to add further to the overcrowding of the Sunday afternoon calendar. Specifically, the first four concerts in the series conflict with concerts in Boston by the Beaux Arts Quartet, Sviatoslav Richter, David Oistrakh, and the Juilliard Quartet. That, as management, is neither clever nor considerate.

The music at the first concert yesterday afternoon was all for strings and piano. The players were violist Joseph Silverstein, violist Burton Fine, cellist Jules Eskin, and, in his first appearance here with the Chamber Players, Michael Tilson Thomas, the Symphonys' assistant conductor, as pianist.

Thomas was disappointing. He has lots of keyboard facility, and it is clear from his conducting that he is a first-rate musician; he ought, therefore, somehow to play better. What we got Sunday, however, aggravated no doubt by the diffuse acoustics of a nearly empty Sanders Theater, had litle character, color, or clarity. At its best, Thomas's playing was smoothly elegant in a way that matched the string playing. But that still failed to buoy it up and invigorate it as the playing of two of his predecessors, Claude Frank and Richard Goode, used to do.

There were two pieces with piano. One was Beethoven's Quartet, Opus 16b, an arrangement of his Quintet for Piano and Winds. I like the arrangement, for its actual sound, and not least because it calls less attention than the original to the Mozart Quintet that Beethoven used as a model, thus allowing one to be more aware of the character and the strengths of this youthful piece of Beethoven. The concert ended with Schumann's D minor Trio. The Beethoven got a superficial reading that just about went; the Schumann was performed too insipidly to engage the attention or even, at times, to make complete sense.

The most rewarding part of the concert was Silverstein's, Fine's, and Eskin's performance — a superb one in their characteristically restrained and elegant manner — of Schoenberg's String Trio. There is in that wonderful music a mastery and, at times, a serenity that took 72 years of living and half a century of composing to produce. Yet there is no work in which Schoenberg is younger, more forward-looking.

The trio is, for me, the only one of Schoenberg's 12-tone works that recaptures the spontaneity, the sense of grappling with an overwhelming flood of invention, the immediacy and intensity of communication, that characterize his music until the early 1920s.

To hear it — and there have been quite a few opportunities in Boston in recent years — is always exciting. A case could be made for a harder, riskier sort of performance, but this one was the most "audible" of any I have heard and in all respects unusually beautiful.

There was also a performance of a String Trio written about six years ago by Tison Street, then a 20-year-old undergraduate at Harvard. It seems in a way to continue Schoenberg's Trio, both heard directly and through the filter of Street's teacher, Leon Kirchner. Hearing it again after some years, I found it still interesting to listen to, expressive, assured, a bit stiff in form perhaps and rather careful, but the work of a real composer. It had a good performance, smooth, and perhaps not quite so interesting as a more sharply profiled one I remember hearing at Marlboro in which the composer played the violin part.

Symphony Chamber Players in Concert

The Boston Symphony Chamber Players, principal players of the Boston Symphony Orchestra, announce the second program of a special five concert series at Sanders Theater, Harvard University, Cambridge, to be given on Sunday, Jan. 18 at 3 p.m.

The program includes Beethoven's "Rondino in E flat for wind octet;" Piston's "Trio for flute, clarinet, and bassoon;" Messiaen's "Le merle noir," for flute and piano; Mozart's "Wind serenade in C minor," Michael Tilson Thomas conducting; and finally "New work" by Harold Budd, a young composer from California.

The Sanders Theater series is sponsored by the Harvard University Department of Music and the Boston Symphony Orchestra. Tickets may be purchased in person or by mail from the Symphony Hall Box Office, from the Harvard Coop the week preceding the concert, and at the door the day of the concert.

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JAN 8 1970 New England Newsclip

Chamber Concert

The Boston Symphony Chamber Players, principal players of the Boston Symphony Orchestra, will hold the second program of a special five concert series at Sanders Theater, Harvard University, Cambridge, on Sunday, Jan. 18 at 3 p.m.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 4 1970 New England Newsclip

BSO Players In 3d Concert On Feb. 15

The third concert of the Boston Symphony Orchestra Chamber Players' Sanders Theater series will be held Sunday afternoon, Feb. 15 at 3. The program consists of Debussy's Three Sonatas, Lerdahl's "Wake" and Stockhausen's "Kontakte."

Soprano Bethany Beardslee and conductor Michael Tilson Thomas appear in the Lerdahl piece, and New York City-based Filmore East's famed Joshua Light Show appears in the Stockhausen work. Debussy's Three Sonatas were written in the three years preceding the composer's death in 1917.

The second piece on the program, Fred Lerdahls' Wake" for string trio, percussion, harp and voice, is based on a text from James Joyce's "Finnegan's Wake." It contains highly concentrated serial writing in a dramatic form. Noted soprano Bethany Beardslee appears as soloist and Thomas conducts.

The final of the program is the German composer Karlheinz Stockhausen's "Kontakte" for electronic tape, piano and percussion. The work is the composer's first large scale piece written primarily for the electronic media.

With the tape recorder are two parts for live musicians, piano, to be played by Thomas, and percussions, played by Everett Frith, principal timpanist of the Boston Symphony Orchestra. The piece will be performed in the mixed media format now approved by Stockhausen, and includes light show visuals by the New York-based Joshua Ligh show.

Symphony chamber players —with a conductor

CSM 20 1/20/70

By Allan Sly

Cambridge, Mass.

The Sanders Theater Series of the Boston Symphony Chamber Players, sponsored by the Harvard University Department of Music, attracted a medium-sized but enthusiastic young audience on Sunday afternoon. The Beethoven Rondino, Opus 146, engaged pairs of oboes, clarinets, bassoons, and horns; the same forces concluded with Mozart's Serenade, K. 388. Michael Tilson Thomas conducted these works, though without successfully demonstrating, to this observer, why. It may have saved rehearsal time (tidy ensemble is hard for eight players to achieve among themselves); it may have added possibilities of expansiveness in Beethoven's later, at times reflective—even ruminating — style; it may have achieved heightened dramatic effects in the Mozart; but it also may have inhibited the spontaneity of potential soloists so that the normal inward glow of chamber music was not often evident.

Some years ago, on the same stage, the late Melville Smith guided eight players through the Hindemith octet. Memories of that event persist: large chamber music is better guided than controlled; the conductor's usual function needs to be transcended, surpassed by wise and patient counseling in the act of performance, the initiative being passed around according to the composer's thought.

Cerebral basis

Between these two classic bulwarks came three engaging works of today: In Harold Budd's "New work no. 1" Ralph Gomberg (oboe), Sherman Walt (bassoon), and Mr. Thomas (piano) showed chamber music playing at its best. The two winds sat back to back—which seemed to emphasize the cerebral rather than visceral basis for what they were doing. In Walter Piston's Trio for flute (Doriot Anthony Dwyer), clarinet (Gino Cioffi) and bassoon, the listener had an easy time admiring both the writing and the playing. In Messiaen's "Le merle noir" Mrs. Dwyer and Mr. Thomas collaborated so successfully that the audience insisted on hearing the work twice. It seemed to be concerned with birdsong, also with rhythmic and tonal designs quite aurally acceptable while mentally challenging.

Mr. Thomas's piano playing in the Budd and the Messiaen showed him to be easily among the very best exponents of today's frontier styles. We may confidently follow where he leads. His intentions in the classics were similarly irreproachable—it's only the conducting of chamber music that is called in question. We still have not really heard what some of our city's celebrated orchestral soloists might say for themselves in a chamber music context.

Boston Symphony Chamber Players perform

By Michael Steinberg
Globe Staff

For their concert in Sanders Theater on Sunday afternoon, the Boston Symphony Chamber Players put an interesting, if excessively long, program together: all three Debussy Sonatas, Fred Lerdahl's "Wake," and Stockhausen's "Kontakte."

Debussy's final illness and death kept him from realizing a fantastic project of six sonatas for various instruments. He was able to write three, for cello and piano; for flute, viola, and harp; and for violin and piano; the three others, for oboe, horn, and harpsichord; for trumpet, clarinet, and bassoon; and last a kind of "grand piece de concert" for all the instruments used in the first five sonatas plus double bass, are nothing but a tantalizing notebook entry.

It is clear, specifically from the "special" instrumentation of four of these works and more generally from what the rest of Debussy's late music is like, that he meant his sonata cycle to become an exploration of texture and color as prime compositional elements. That is evident in the flute, viola, and harp piece, but the rare occasion of hearing all three sonatas in immediate succession revealed fascinatingly how deeply textural concerns determined the outcome in the two conventionally scored sonatas as well, the play between piano staccatos and cello pizzicatos in the second movement of the first sonata presenting the most obvious, but by no means the only example.

Moreover, for all the differences among their surfaces, the three sonatas seem to inhabit a unified expressive world. It is one defined by a sense of reseve, by the suggestion of masked players of games, by the constant condition of flux that is produced now mercurially and now by the subtlest transformations, and there is something mysterious and a bit carnivalesque about it all. The performances (Jules Eskin, cello, Michael Tilson Thomas, piano, Doriot Anthony Dwyer, flute, Burton Fine, viola, Ann Hobson, harp, Joseph Silverstein, violin), were careful, but, except for that of the Violin Sonata, rather lacked in animation.

Lerdahl is a composer in his 20s, now at Berkeley. My perception of "Wake," which is written for voice, string trio, harp, and percussion, was prejudiced first by someone's decision that it was more useful to put an advertisement for the next concert on the free page of the program than the text for this one, and then because the way soprano Bethany Beardslee sang, I could not understand more than five or six of the words, and never more than two in a row.

The changing vowels and consonants became part of the colristic components of the music, but I was left hungering for the meaning that I presume the text of "Wake" carries, and distracted by the effect of straining to hear it. I was left with a strong impression of a piece of considerable expressive intensity as well as of precision and delicacy of facture, of something altogether interesting, but the experience was frustratingly incomplete. Michael Tilson Thomas conducted, the percussion parts were played by Everett Firth, Arthur Press, and Charles Smith, and I should add that apart from the verbal lack Miss Beardslee's singing was impressive.

Stockhausen's "Kontakte" dates, I believe, from the early sixties. The 30 minutes or so of "Kontakte" provide a couple of engaging outbursts and a really beautifully imagined transition from sound to silence at the end, but mostly it strikes me as lazy, self-indulgent, and tedious. It was to have been served with a contribution by the Joshua Light Show; the bad weather, however, left some of the Joshuas stranded somewhere in Connecticut, leaving "Kontakte" to be revealed in its awful musical emptiness.

GLOBE
BOSTON, MASS.
(M) 237,987 (E) 194,700
(S) 56[illegible]
FEB 16 1970
New Engla

Debussy loses at hands of BSO Chamber Players

Boston Globe WEDNESDAY, FEBRUARY 25

by Stephen Smoliar

It may be accepted as a necessary evil that the Boston Symphony Orchestra is intolerant of advanced music but when it reaches the point where they cannot—or will not—handle Debussy properly, it is time to raise a cry of protest.

With the heritage of Pierre Monteux behind them, one should have been able to anticipate great things in the Boston Symphony Chamber Players performance of Debussy's three sonatas at their Feb. 15 concert. Admittedly, these are rather advanced works, written in the last years of the composer's life (not after his death, as the dates on the program might lead you to believe). Nevertheless, they are musically sound—certainly not (shudder) "avant-garde"—and they merely deserve a decent amount of rehearsal time which, apparently was not accorded them.

To begin the program, Jules Eskin performed the 1915 sonata for cello and piano accompanied by Michael Tilson Thomas. Anyone familiar with Debussy knows that clarity is of the utmost importance in any performance of this composer's music, and clarity was most severly lacking in Eskin's playing. Whenever he had to play more than 30 notes a minute, his articulation became muddled to the brink of indistinguishability. Combine this with a most awkward sense of timing which completely upset the dramatic spirit of the piece (Debussy had proposed the programmatic title *Pierrot fache avec la lune*) and you have an embarrasing injustice to a great composer.

Under such circumstances, Michael Tilson Thomas may well deserve a medal for service above and beyond the call of duty. Perhaps it was the experience of rehearsal which enabled him to keep up with Eskin's vagaries, or perhaps he is just one of the few musicians in Boston who plays with his ears open. Whatever the case, he served as an excellent accompanist—fully comprehending the performance situation, however disasterous, at all times.

The second sonata was composed for flute, viola, and harp in 1916. Here it was flautist Doriot Anthony Dwyer who was amiss in articulation, although not as critically, while violist Burton Fine and harpist Ann Hobson handled their parts relatively capably. But again the performance suffered from awkwardness in timing—making for phrases which were practically devoid of any sense of breath. It was the sort of performance one might have expected from an extraordinarily good sight reading—which is to say the work was probably under-rehearsed.

The violin sonata, performed by Joseph Silverstein with Thomas again accompanying, was by far the most satisfactory presentation of the program. While Silverstein's performing without music may have been a bit showy (and he *is* a ham of the first order), it at least displayed a familiarity with the score, which is more than can be said of the preceding performances. The only annoying factor was an almost malicious tendency of Silverstein's to hasten to retune his instrument at the end of each movement—abruptly shattering the spell of Debussy's magical writing.

There isn't much that can be said about Fred Lerdahl's *Wake* except that it was performed by string trio (Silverstein, Fine, Eskin), percussion trio (Everett Firth, Arthur Press, Charles Smith), harp (Ann Hobson), and soprano (Bethany Beardslee—all under the direction of Michael Tilson Thomas. No one line of the work could be said to be articulate, nor did the work appear to possess any particular textural qualities. One can only hope that, as in *Finnegain's Wake* (from which the text was drawn) an intensive analysis will yield far more interesting fruits, but on first listening, the piece was quite tedious.

The program concluded with Stockhausen's *Kontakte* which was supposed to have featured special lighting effects by the Joshua Light Show. "Inclement weather" put an end to that, however; and so one was forced to pay attention to the music. It would be nice to be able to comment on the relative merits of this work in the field of electronic music (particularly since Stockhausen's four-channel tape entailed some beautiful spatial effects) were it not for the ineptness of the "live" performance by Michael Tilson Thomas and Everett Firth. It is reasonable to assume that they read through the work at least once prior to performing it; but with all their overtly panicked glances, they certainly did not display any sort of fluent feeling for the music in their execution. If they hadn't the time for adequate preparation, why didn't they just strike the work from the program? As it was, the concert ended with a hesitant sizzle by both performers, sustained by each staring at the other in an attempt to ascertain when to stop.

Good-night, Michael.
Good-night, Everett.

THE CHRISTIAN SCIENCE MONITOR Tuesday, February 17, 1970

Din is light enough

By Louis Snyder

Cambridge, Mass.

Bad weather en route prevented the Joshua Light Show from keeping its engagement Sunday afternoon as part of the Boston Symphony Chamber Players' series at Sanders Theater, but the large audience that did make it heard (and saw) an unusual and diverting program, even without benefit of mixed media.

It started with a large but pleasant helping of Debussy—three beautiful sonatas in three different instrumental combinations, expertly and beautifully played: Jules Eskin and Michael Tilson Thomas, the sonata for cello and piano (1915); Doriot Anthony Dwyer, Burton Fine, and Ann Hobson, the 1916 trio sonata for flute, viola, and harp; and Joseph Silverstein and Mr. Thomas, the violin and piano sonata (1916-17). Performing honors were even, and the less often heard trio was especially welcome in a tasteful finished rendition.

Harbinger of things to come was the appearance of soprano Bethany Beardslee, for whom the newest music holds no terrors. Surrounded by the Silverstein-Fine-Eskin strings, three percussionists (Everett Firth, Arthur Press, and Charles Smith), Miss Hobson at her harp, and Mr. Thomas as conductor, she launched into Fred Lehrdahl's "Wake," a composition left to make its way alone to the audience without program notes, text words (". .to me," ". .tell me," "my branches," beside the river," "it's ended now," ". . .never"), or any other easily assimilable identifying devices.

Miss Beardslee's voice, which remains a lovely facile organ in spite of the stringent demands of a career in contemporary music, trilled like a modern Lucia. She projected her words as best she could through a tight mesh of instrumental sound, and held her place valiantly in the ensemble of her similarly hardworking colleagues. Their efforts were generously appreciated by the audience, but what was being purveyed — a "Wake" of eye-opening persuasion or the traditional Irish variety — was anybody's guess.

After intermission, BSO manager Thomas D. Perry Jr. announced the absence of the Joshua Light Show and its equipment, but by this time everyone's interest had been absorbed by a stageful of gongs, woodblocks, wind-chimes, drums of every variety, cymbals and other percussion musts. In the midst of all this stood Mr. Firth, while at the piano sat Mr. Thomas, with what appeared to be a red velvet tray of oversized dentist's tools at his side, along with a tam-tam, bamboo bells, and an asbestos ice pitcher. There were two loud speakers onstage, too, and in the shadows stage left, Richard Kay, on signal from Mr. Thomas, set the electronic tape in motion.

Michael Tilson Thomas

. . . appeared as pianist, conductor, and juggler par excellence in Sunday's concert in the Boston Symphony Chamber Players series.

Well! For the next 34 minutes one and all were treated to Karlheinz Stockhausen's "Kontakte," which must be the loudest, busiest, if not the funniest, thing to happen before the public since that late lamented vaudeville extravaganza, "The Plasterers." This is no deprecation. Timing of the split-second variety was essential in both cases, and Mr. Firth and Mr. Thomas produced what must be one of the most accurate realizations of this "score" that has ever occurred. Their poise and ease as they performed against a background of taped wheezes, snorts, rings, buzzes, whirrs, beeps, burps, grunts, whistles, hisses, jet, wind, and cricket sounds, was a marvel of rhythmic and tonal coordination.

How did it sound? Interesting at first in its ingenuous use of timbres, progressively less as the minutes lengthened. Tiresome long before it slowed to a pianissimo halt. Many listeners sat it through, but don't let anyone tell you that the enlightened have an indefinite span of attention, light show or no.

Patriot Ledger Jan. 20, '70

. . . Chamber Players' Contemporary Offering

By Dorothy Newell

Time was when a program of orchestra or ensemble music might include as a token one of those contemporary pieces that can best be described as snatches of sound with no apparent relationship to each other.

The Boston Symphony Chamber Players, in their debut of the decade Sunday afternoon, switched the program about, giving the entre and benediction alone to tradition. The token has taken over.

The winds were segregated from this celebrity-stuffed group for the concert in Sanders Theatre, Cambridge. The only brass were the sweet-toned horns, and the only percussion-strings, the piano.

Harold Budd's "New Work" for oboe, bassoon and piano set the tone for the January program. Ralph Gomberg and Sherman Walt sat back-to-back. Pianist Michael Tilson Thomas was also conductor for the traditional pieces. The winds passed bits and pieces back and forth, now a sustained note that whipped off into a frenzy in highest, then lowest range. The piano simply added accent.

More understandable were two pieces featuring the flute (Doriot Anthony Dwyer), Piston's Trio for Flute, Clarinet and Bassoon, and Messiaen's "Le Merle Noir," for flute and piano.

There were shades of similarity in the Trio's three movements. The flute and clarinet (Gino Cioffi) were in close harmony — though at different speeds — for the Allergo scherzando and Lento, with Walt providing a methodical um-pah for effect. The flute was like a bird's song in the Allegro, with the other two winds breathing accompaniment.

Miss Dwyer was called for an encore for her blackbird's song. She played it twice, apologizing, "It might not be the same bird." But if it wasn't the same it was the sister of blackbird No. 1, complete to the fascinating triple-time trill.

Gomberg was predominent in the players' finale, Mozart's Wind Serenade in C minor K. 388. The only flaw was a rattling bassoon in low-loud range in the Allegro. Sweet tone in the top scale was compensation enough.

Pine Manor To Present Chamber Players Jan. 25

A concert by the Boston Symphony Chamber Players will be presented on Sunday, January 25, at 3 p.m., in Ellsworth Hall, the new performing arts center of Pine Maro, Junior College in Chestnut Hill. The concert, which will be open to the public, will be the first event in the Ellsworth Hall Dedication Series. Miss Bethany Beardslee, soprano, will be the guest artist.

Tickets without charge for the January 25 concert may be obtained by writing to Ellsworth Hall, Pine Manor Junior College, 400 Heath st., Chestnut Hill, Mass. 02167, and enclosing a self-addressed, stamped envelope for the return of the tickets.

Other events in the Ellsworth Hall Dedication Series, also open to the public, will be:

First Chamber Dance Company, 8:30 p.m., Thursday, February 19; Lillian Gish and the Movies, 8:30 p.m., Wednesday, March 4; The Barrow Poets, 8:30 p.m., Sunday, April 19.

CHAMBER CONCERT

The Boston Symphony Chamber Players will present a concert today at 3 p.m. at Pine Manor Junior College in Chestnut Hill.

SUNDAY FORUM
BRAINTREE, MASS.
(S) 5,000
JAN 25 1970

TOWNSMAN
WELLESLEY, MASS.
WEEKLY 8,600
JAN 15 1970

78.

Boston Symphony Quintet to Play Sunday Night at Watson Auditorium

GAZETTE
TAUNTON, MASS.
(E) 13,611

FEB 26 1970

NORTON — The Boston Symphony Quintet will present a public concert on Sunday at 8 p. m. in Watson Auditorium, Wheaton College.

The program will consist of works by Danzi, Piston, Poulenc, Andriessen and Taffanell.

The artists are all principal players with the Boston Symphony Orchestra.

Doriot Anthony Dwyer, flutist, joined the Boston Symphony Orchestra in 1952 as the first woman to be engaged by the orchestra as a principal. Mrs. Dwyer's teachers included Ernest Liegl, Georges Barrere, William Kincaid, and also Joseph Mariano at the Eastman School of Music, of which Mrs. Dwyer is a graduate.

Before coming to Boston she was a member of the Los Angeles Philharmonic and was chosen by Bruno Walter as first flute with the Hollywood Bowl Symphony the year he was musical director there. Since her appointment to the Boston Symphony she has served on the faculties of the Berkshire Music Center, the New England Conservatory, and Boston University.

Ralph Gomberg, oboe, studied under Marcel Tabuteau. Following his studies at the Curtis Institute, he was appointed by Stokowski as principal oboe of the Baltimore, New York City Center (under Leonard Bernstein), and Mututal Broadcasting Orchestra in 1949 under Charles Munch. Gomberg teaches at Boston University, the New England Conservatory, and at Tanglewood.

Gino Cioffi, clarinet, was born in Naples where he studied at the conservatory with Piccone and Carpio, celebrated clarinetists under Toscanini. Following his graduation at the age of 17, he performed with the outstanding opera, ballet, symphony and chamber orchestras of Italy. Since his arrival in America, he has been the principal clarinetist with the Pittsburgh Symphony under Reiner, the Cleveland Symphony under Rodzinsky and Leinsdorf, the NBC Symphony under Toscanini, and the New York Philharmonic. In addition to his current responsibilities with the Boston Symphony Orchestra, which he joined in his present post in 1950, he is a member of the faculties of the New England Conservatory, Boston University and the Berkshire Music Center.

Sherman Walt, bassoon, received his musical education at the University of Minnesota before his move to the Curtis Institute where his teachers included Ferdinand Del Negor and Marcel Tabuteau. Military service during World War II, in which he won the Bronze Star, interrupted his career, but upon returning to civilian life he became principal of the Chicago Symphony where he remained until he joined the Boston Symphony as principal bassoon in 1952. Walt is a teacher at the New England Conservatory and the Berkshire Music Center and devoted considerable time to chamber music.

James Stagliano, horn, has been the principal horn in the St. Louis, Chicago, and Los Angeles orchestras. Prior to coming to the Boston Symphony in 1945, he was with the Cleveland Orchestra under Erich Leinsdorf with whom he was reunited in 1962 when Leinsdorf was appointed music director of the Boston Symphony. In 1949 at Tanglewood he played the first performance of the Strauss Horn Concerto No. 2.

CHRONICLE
WILLIMANTIC, CONN.

FEB 25 1970

Ensemble Will Perform Here On March 1st

STORRS — Three of the mainstays of the Region's leading orchestra will perform here as a chamber ensemble March 1, when the Boston Symphony String Trio appears at the University of Connecticut.

The performance, which is scheduled at 8:15 p.m. in the Von Der Mehden Ricital Hall, will consist of Beethoven's "Trio in C Minor," Opus 1, No. 3; Schoenberg's "String Trio," Opus 45; and Mozart's "Divertimento in E Flat Major for String Trio," K.563.

Members of the trio are violinist Joseph Silverstein, concertmaster; Burton Fine, principal violist, and Jules Eskin, principal cellist.

Silverstein joined the Boston Orchestra in 1955 at the age of 23, becoming concertmaster seven years later. He has appeared frequently as soloist with the BSO and the Boston Pops. He teaches at the New England Conservatory of Music and is chairman of the Berkshire Music Center faculty.

Fine joined the Boston Symphony as second violinist in 1963, after nine years as a research chemist with NASA. He assumed his present chair at the start of his second year after winning extensive auditons in competition with orchestral and chamber music players across the nation.

Eskin joined the BSO from the Cleveland Orchestra where he had been principal cello three years. He has studied under Gregor Piatigorsky, Leonard Rose and Janos Starker, and won the 1954 Naumburg Foundation Award.

Each of the trio members studied at the Curtis Institute of Music.

Three of the mainstays of the region's leading orchestra will perform at Storrs as a chamber ensemble Sunday when the Boston Symphony String Trio appears at the University of Connecticut. The performance is scheduled at 8:15 p.m. in the Von der Mehden Recital Hall. Members of the trio are violinist Joseph Silverstein, concertmaster, Burton Fine, principal violinist, and Jules Eskin, principal cellist.

Office of Dr. John W. Suplicki, closed until Friday March 13th. Adv.

BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

FEB 25 1970

MAR 4 1970

Boston String Trio Offers Fine UC Recital

By The Chronicle Music Critic

A very fine offering of the chamber music series at the University of Connecticut took place on Sunday evening. The Boston Symphony String Trio consisting of Joseph Silverstein, concertmaster, Burton Fine, principal viola, and Jules Eskin, principal cello, presented a program consisting of Beethoven, Schoenberg, and Mozart. This trio of instrumentalists have fine tones individually and they blend together into an excellent chamber organization.

The program opened with the Beethoven Trio in C minor. (Some checking of references would indicate an error in the opus number as listed in the program.) It is an early work, easy to listen to, and shows the composer's sense of form even before he began his great series of quartets. Particularly interesting is the spirited and yet delicated Menuetto which the Boston Trio performed with fine contrast.

The Schoenberg String Trio, Opus 45 (1946), a trio in one movement, followed next. It probably should be stated that the music of Schoenberg is a matter of individual taste. Another was to state it would be that it appeared to one listener, at least, as a composition without much musical substance, or much to do about nothing. For those who like it, fine.

It was with a sense of relief and a brightening horizon that the Trio turned to the music of Mozart following the intermission and performed the Divertimento in E flat major for string trio, K. 563. This is a long trio, but fine Mozart all the way.

The opening Allegro is almost quartet writing in its style and scope. The Adagio which follows is powerful with the considerable depth of feeling which often was seen in many of Mozart's chamber works. A classic Menuetto is followed by two more short movements before the familiar Allegro finale which bounces along in the composer's finest style.

This is one of those choice Mozart melodies which can make an audience leave the recital hall whistling what they have just heard. The Boston Trio was very good, indeed, in the Mozart; the forward movement of the music was excellent, the balance was fine.

An enthusiastic applause was rewarded with an encore in the form of the Andante of the first string trio of Beethoven. This was the first visit of the Trio to the University and it was a considerable success.

Boston Chamber Players Appear at Union Sunday

The Boston Symphony Chamber Players, an ensemble of the Boston Symphony's principal artists, will appear in concert at the Union College Memorial Chapel at 7:30 p.m. Sunday.

* * *

Their appearance is sponsored by the Union College-Schenectady Museum Concert Committee as part of its 1969-1970 music series.

Now in their sixth season, the Chamber Players have well achieved the symphony's goal of introducing its members to the public as individual artists of considerable merit.

Appearing in Sunday's concert will be Gino Cioffi, clarinet; Doriot Anthony Dwyer, flute; Armando Ghitalla, trumpet; William Gibson, trombone; Ralph Gomberg, oboe; James Stagliano, French horn; and Sherman Walt, bassoon.

Beides appearing in many states in this country, the group has played in London and has toured Germany and the Soviet Union. In 1966, their first recordings received the coveted "Grammy" award.

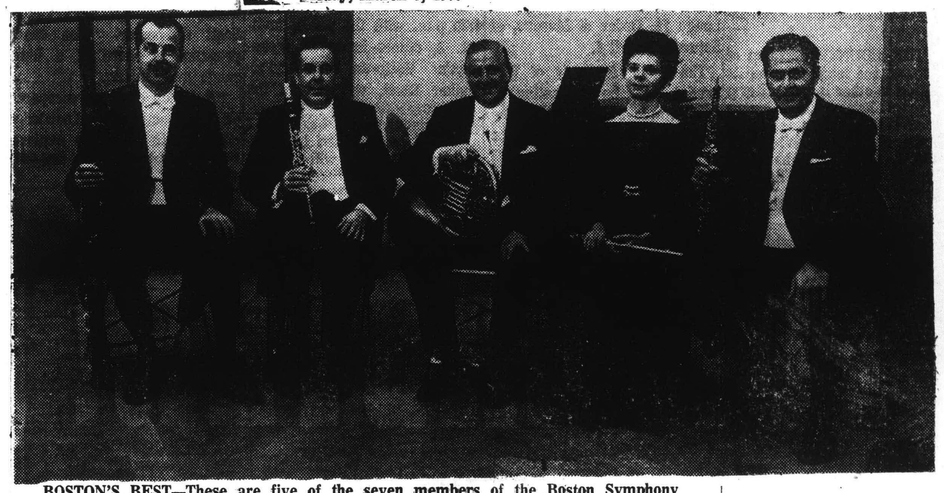
* * *

Sunday's program will feature "Woodwind Quintet in G minor," by Franz Danzi; "Three Pieces for Flute, Clarinet, Bassoon," by Walter Piston; "Trio for Horn, Trumpet, Trombone," by Francis Poulenc; "Trio No. 4 for Flute, Oboe, Bassoon," by Jurriaan Andriessen; and "Quinter for Wind Instruments," by Paul Taffanell.

Tickets, at $3 for adults, $1 for students, will be available at the door or in advance at the Schenectady Museum.

SCHENECTADY GAZETTE
Tuesday, March 3, 1970

Albany Knickerbocker News
Friday, March 6, 1970



BOSTON'S BEST—These are five of the seven members of the Boston Symphony Chamber Players, members of the Boston Symphony Orchestra, who will play Sunday at 7:30 in Union College's Memorial Chapel. The program will include works by Danzi, Piston, Poulenc, Andriessen and Taffanell.

Weekend chamber music

BSCP

By Louis Snyder

Cambridge, Mass.

The pleasurable rewards of chamber music, expertly and lovingly played, were liberally dispensed by the Boston Symphony Chamber Players on Sunday afternoon in Sanders Theater. Four string players — Joseph Silverstein (violin), Burton Fine (viola), Jules Eskin (cello), and Henry Portnoi (bass), and four woodwind players — Doriot Anthony Dwyer (flute), Ralph Gomberg (oboe), Gino Cioffi (clarinet), Sherman Walt (bassoon), and James Stagliano (horn), were joined by two associates, Max Hobart (violin) and Robert Levin (harpsichord), for something newer by Elliott Carter and Alvin Etler, and something older by Telemann and Dvorak.

There were four fine sounds (flute, oboe, violin and harpsichord) for the Telemann Quartet which rippled and sang and only briefly put on a serious face. The Carter Sonata, however, which uses the same instruments except cello instead of violin, is a large order to play and to hear. Rhythmically intricate, it seems composed of an infinite number of fragmentary ideas, none of which is held on to long enough to be assimilated. Can one learn to love this piece? Time will tell. (The musicians came through it with flying colors.)

Two quintets

Mr. Etler's Wind Quintet No. 2 is a congenial work from the outset, knowledgeably scored for the woodwind family and handsomely played by five of its most distinguished members. It ends with a jolly Vivace preceded by an impressive Adagio, both of which built a solid foundation for the rousing reception it received.

There was another rousing reception for the Dvorak String Quintet in G, which also was given a stunning performance. By turns fiery, solemn, exhilarating, and continually melodious, the five movements were exquisitely played, each seemingly more than the last.

The concert began with a finely etched performance of the Adagio from Mozart's Divertimento in E-flat, played in memory of Mrs. Talcott M. Banks, late friend of the orchestra, by Mr. Silverstein, Mr. Eskin, and Mr. Fine.

NEWS
FRAMINGHAM, MASS.
(E) 19,654

MAR 9 1970

Symphony Players In 4th Concert

BOSTON — The Boston Symphony Chamber Players, a group composed of the principals of the Boston Symphony Orchestra, give the fourth of their five concert series in Sanders Theatre, Harvard, Sunday, March 15, at 3 p.m.

This series is sponsored jointly by the Harvard University Dept. of Music and the Boston Symphony Orchestra and includes in each program at least one work of a Harvard or regional composer.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 16 1970

BSO Chamber Players perform Mozart, Hindemith

The comparatively small audience that attended the Boston Symphony Chamber Players concert yesterday at Sanders Theater was treated to an afternoon of very enjoyable music and fine ensemble playing. The variety of instruments and styles made this program a particularly interesting one.

In memory of Mrs. Talcott M. Banks, Mozart's Adagio from the Divertimento in E Flat for string trio, K.563 opened the program. Although stripped from the other movements, this Adagio communicates the deep pathos and drama that prevail in Mozart's later works.

The Telemann Quartet for flute, oboe, violin, and continuo was well played in general, but it lacked, at times, the rhythmic vitality that is so essential to the Baroque style.

The high point of the program was the Elliott Carter Sonata for flute, oboe, cello, and harpsichord (1952). The choice of instrumentation here was an especially felicitous one. In the first movement the "metrical modulation" technique that Carter frequently uses was most apparent. The slow movement of the piece is hauntingly expressive with the cello, flute, and oboe making short epigrammatic statements set against the predominantly harpsichord writing.

The end of this movement is cut suddenly by a short, rhythmic toccata-like utterance only to return to the original mood. The harpsichord introduces a lyrical waltz-like section in the last movement, which later becomes more complex and contains vertical and horizontal textures that lead up to a climactic orgy of sounds. The playing was clear and exciting, particularly in the harpsichord (where the writing was not very idiomatic) and in the difficult flute passages.

The Alvin Etler Wind Quintet No. 2, which opened the second half of the program, conveyed strong overtones of Hindemith. One cannot avoid comparing the work with the Carter Sonata, which is such a uniquely individual piece. Both works were composed in the early 1950's. Etler's woodwind writing, however, is very effective (since he is an oboist himself.

The final composition on the program was Dvorak's String Ouintet in G (1875). Although this piece bears the opus number 77, it was originally composed earlier as Opus 18. The later version, Op. 77, contains only some minor changes. This is a delightful and charming piece with a strong Bohemian flavor. It shows traces of the influence of Schubert and Brahms and foretells Dvorak's later and more mature quartets and especially the piano quintet. This particular quintet received a spirited, intense performance filled with vigor and spontaneity — a fitting end to a highly successful concert.

HUSNU ONARAN

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80

Festival Quartet gives Hub Concert

By Michael Steinberg
Globe Staff

The Festival String Quartet, which gave a concert in Jordan Hall yesterday afternoon, is made up of four of the youngest players in the Boston Symphony Orchestra: violinists Christopher Kimber and Ikuko Mizuno, violist Yizhak Schotten, and cellist Jerome Patterson.

It is a good quartet. I remember that it made a strong impression on the audience at the finals of the state Arts Council sponsored Young Musicians: Performance in Prospect competition last December — though not unfortunately on the jury — and it was interesting and rewarding to have a chance to hear them in a full concert of their own. The program: Leon Kirchner's String Quartet No. 1, the Beethoven F major, Op. 59, No. 1, and, with Victor Rosenbaum, Schumann's Piano Quartet in E flat, Op. 47.

The four players are strong and sure as instrumentalists. Their sound is brilliant and transparent, they don't scratch, and they play admirably in tune. They are good musicians, too.

Their ideas are seriously considered and they make sense. Moreover, unlike many of the chamber ensembles that the Boston Symphony has spawned — and I am thinking particularly of the Boston Symphony Chamber Players — the Festival Quartet is evidently a responsible group that is willing to work hard to achieve real ensemble. They know that chamber music involves rehearsing beyond that minimal point at which one can be sure that the performance won't actually break down, and new as they are, they already sound like a real and unified quartet.

The indebtedness to Bartok is at times so obtrusive as to be disturbing in Kirchner's 1949 Quartet, but the work has enough invention, intensity of feeling, and vitality, to overcome that problem and to emerge as one of the most appealing of contemporary quartets. I thought the Festival Quartet stated the case for it brilliantly and compellingly.

Their Beethoven performance was sometimes hot, sometimes cool, not often warm. It was coherent and lucid, completely absorbing to listen to, and I was glad to hear the first movement played as a real Allegro, not as the solemn Andante that has become so fashionable as a mode of misrepresenting the big first movements of Beethoven's middle period. The performance was just a little treble-heavy — the first violinist's tone and phrasing are exceptionally intense and the cellist needs to compensate for this rather more than he now does — and I hope that the players will catch on to the fact that a pianissimo in Beethoven means something more than a slighter softer piano, that it implies a distinction in kind and character much more than merely one of dynamic degree.

This is not the BSO Chamber Players, but rather BSO musicians who formed another group. Another review may be found on page 181.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAY 5 1970 Ne

BSO Chamber Players will appear here

The Boston Symphony Chamber Players will present a concert in Chapin Hall on the Williams College campus May 18 at 8.30 p.m.

Sponsored by the Council on the Arts and Humanities in cooperation with the Boston Symphony Orchestra, the concert is one of a series to be presented this spring in six Massachusetts communities. Also included is a concert set for May 19 at 8.30 p.m. at Berkshire Community College in Pittsfield.

The Boston Symphony Chamber Players were formed in 1964 by the Boston Symphony Orchestra to provide a new performing experience for its first desk members. Under the management of the orchestra the chamber players offer numerous concerts of chamber music to the public, in Boston and across the country.

The members of the chamber players are: Joseph Silverstein, concertmaster; Burton Fine, principal viola; Jules Eskin, principal cello; Henry Portnoi, principal bass; Doriot Anthony Dwyer, principal flute; Ralph Gomberg, principal oboe; Gino Cioffi, principal clarinet; Sherman Walt, principal bassoon; James Stagliano, principal horn; Armando Ghitalla, principal trumpet; William Gibson, principal trombone; and Everett Firth, principal timpanist. Their pianist is Michael Tilson Thomas, the orchestra's assistant conductor.

TRANSCRIPT
NORTH ADAMS, MASS.
(E) 13,500

MAY 4 1970

Chamber players . due in 6 towns

The Boston Symphony Chamber Players will give concerts in six communities, presented by the Council on the Arts and Humanities in cooperation with the Boston Symphony Orchestra.

All concerts will be given free, and will be held in the following places:

Lawrence (the Bruce School), at 6:30 p.m., May 16.

Lawrence (the Kane School), at 6:30, May 17.

Williamstown (Chapin Hall, Williams College), at 8:30, May 18.

Pittsfield (Berkshire Community College), at 8:30, May 19.

Orleans (the Nauset Regional High School), at 8:20, May 20.

Falmouth (the Lawrence High School), at 8:20, May 21.

Barnstable (the Barnstable High School), at 8:20, May 22.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAY 5 1970 N

Boston Symphony Chamber Players In Free Concerts

785

The Massachusetts Council of the Arts and Humanities, in cooperation with the Boston Symphony Orchestra, will present a series of free spring concerts by the Boston Symphony Chamber Players in six Massachusetts communities.

They are Lawrence, May 16, Bruce School, 6:30 p.m.; Lawrence. May 17, Kane School, 6:30 p.m., Williamstown, May 18, Chapin Hall, Williams College, 8:30 p.m.; Pittsfield, May 19, Berkshire Community College, 8:30 p.m.; Orleans, May 20, Nauset Regional High School, 8:30 p.m.; Falmouth, May 21, Lawrence High School, 8:30 p.m. and Barnstable, May 22, Barnstable High School, 8:20 p.m.

Boston SymphonyPlan Concerts

785

BOSTON —The Council on the Arts and Humanities, in cooperation with the Boston Symphony Orchestra, will present a series of spring concerts by the Boston Symphony Chamber Players in six Massachusetts communities: Lawrence, Williamstown, Pittsfield, Orleans, Falmouth, and Barnstable.

Regional Sponsors

The concerts are being organized in each community by regional sponsors. The South Mountain Association of Berkshire County has arranged two concerts, one with the Department of Music at Williams College and one with the Berkshire Community College.

The Boston Symphony Chamber Players were formed in 1964 by the Boston Symphony Orchestra to provide a new performing experience for its first desk members.

They are more flexible than a single ensemble with a fixed number of performers. They take advantage of their special situation to draw upon the wide variety of instrumental combinations available among the orchestra's virtuoso principal players. This enables them to present chamber music which is not frequently performed, from duos to septets and nonets, as well as works for the more standard ensembles.

The schedule of concerts in Western Massachusetts is as follow: Williamstown, May 18, Chapin Hall, Williams College, 8.30; Pittsfield, May 19, Berkshire Community College, 8.30.

All concerts are being given free of charge.

UNION
SPRINGFIELD, MASS.
(M) 77

MAY 6 1970

GAINESVILLE, FLA.
SUN
D. 21,000 S. 22,000

MAR 1 1970

The Boston Symphony Chamber Players, the first-desk players from all of the sections of the Boston Symphony Orchestra, will be in residence during the week of May 4 on the university campus, sponsored jointly by Student Government Productions with the aid of a grant from the National Foundation on the Arts and the Humanities, administered through the Fine Arts Council of Florida. The chamber players will present four concerts Tuesday through Friday, May 5-8. In addition, they will present more than 20 master classes, or clinic-workshops, for musicians on the University campus and from the surrounding community. Please mark these outstanding events on your calendar and plan to attend and to participate.

Boston Chamber on Cape

Three concerts by the Boston Symphony Chamber Players will be presented on the Cape by the Council on the Arts and Humanities, in cooperation with the Boston Symphony Orchestra. They are sponsored by the Cape Cod Conservatory of Music and Arts.

The Chamber Players, headed by Joseph Silverstein, concertmaster, will perform at Nauset Regional High School in Orleans on May 20 at 8:20 p.m.; Lawrence High School in Falmouth, May 21, 8:20 p.m.; and Barnstable High School on May 22 at 8:20 p.m.

Audiences that rarely have the opportunity, will be able to enjoy these fine concerts free of charge.

ADVOCATE
PROVINCETOWN, MASS.
WEEKLY 3,345

MAY 7 1970 Ne

BOSTON SYMPHONY CHAMBER PLAYERS

Presented by the Cape Cod Conservatory of Music and Arts, the Boston Symphony Chamber Players will appear in invitation concerts on the Cape. On Wednesday, May 20, at Nauset Regional High School in Orleans, at 8 p. m. and on Friday, May 22, at Barnstable High auditorium at 8:30 p. m., featured works by Schubert and Beethoven and a wind quintet by Alvin Etler will be played.

The Chamber Players, comprising the principals of the Boston Symphony Orchestra, were established as a separate ensemble in 1964 and have since toured extensively in this country and Europe. They include Joseph Silverstein, violinist and concertmaster, Burton Fine, viola; Jules Eskin, cello; Sherman Walt, Bassoon; Henry Portnoi, bass; James Stagliano, horn; Doriot Anthony Dwyer, flute; Gino Cioffi, clarinet, and Ralph Gomberg, oboe.

Receptions are planned following each of the concerts: the Lower Cape reception at Wequasset Inn on Pleasant Bay, East Harwich and the Midcape reception at Holiday Inn in Hyannis.

Regional volunteer committees are in charge of all arrangements. The Rev. C. David White is general chairman for the Lower Capel and Mrs. William C. Lundquest of West Hyannis Port and Mrs. John Bambara of Osterville are co-chairmen of the general committee for the concert and reception in Hyannis. Friends of the Conservatory who have received invitations are urged to mail their returns promptly so that any available seats can be assigned to persons whose names are on waiting lists.

ORACLE
ORLEANS, MASS.
WEEKLY 10,206

MAY 14 1970

81.

radio & television

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

SEP 11 1969

New England Newsclip

Four-Channel Stereo For BSO Broadcasts

A unique cooperative venture between two Boston radio stations begins Sept. 27 when WGBH-FM and WCRB AM-FM join forces to broadcast all Saturday night Boston Symphony concerts in four-channel stereo.

Marking William Steinberg's first concerts as music director of the Boston Symphony Orchestra, the program will include the overture "Consecration of the House" by Beethoven, Shubert's Symphony No. 9 (The Great), Six pieces for Orchestra by Webern and Richard Strauss' "Til Eulenspiegels's Merry Pranks".

WGBH and WRCB will continue to air all Saturday concerts in four-channel stereo; WGBH will also broadcast Friday afternoon programs, live and in 2-channel stereo starting at 2 pm Friday, Sept. 26.

Owners of mono sound systems can achieve the stereo effect by using two ordinary monaural radios, one tuned to WGBH, the other to WCRB.

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

SEP 10 1969

IN BOSTON . . .

Paul Steele, former producer director at WBZ-TV, joined WKBG-TV . . . Unique co-op venture between two radio stations starts Sept. 27 when WGBH-FM and WCRB-AM-FM join forces to broadcast all Saturday night Boston Symphony concerts in four channel stereo . . .WEEI radio newsman **Howard Nelson** back from working vacation in Switzerland where he attended International Youth music festival as trustee of Boston Youth symphony . . . WBZ-TV's "Eyewitness News" and "New England Today" prepping series on college campus mood for telecasting week of Sept. 14 . . . N.Y. Post sports columnist **Larry Merchant** doing twice a week sports commentary for WBZ-TV, and femme pro football expert **Elinor Kaine** returns to Group W station with gridiron commentary . . . **Gene Davis,** adpromo chief WOWO Ft. Wayne, named audience promo manager at WBZ-TV . . . New tv station, WXPO-TV (Ch. 50), Lowell, starts full programming Sept. 28 . . . **Helen Peters,** p. r. director for WGBH-TV, holding NET previews Sept. 25 for 1969-70 new programs . . . WEEI give away of cameras hit the 100 mark in a promotion in which entrants match final zip code digit with last telephone digit of caller on air when prize alarm sounds.

GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 22 1969

Upcoming Concerts

William Steinberg, newly appointed music director of the Boston Symphony, will conduct the first live televised concert of the season at 8:30 p.m. Oct. 7 on channel 2. It will telecast direct from Boston's Syphony Hall in color.

In another concert, at the other end of the musical spectrum, folksinger Judy Collins and jazz trumpeter Don Ellis and his orchestra are presented in a concert recorded by WGBH this summer at Tanglewood. You can see and hear it on channel 2's "N.E.T. Festival" at 8 p.m. Oct. 8.

Announcements of specific live broadcasts (such as these announcements) will be found with the program announcements & reviews of those concerts.

BSO on TV

William Steinberg, recently appointed music director of the Boston Symphony Orchestra, will conduct the first ~~live~~ televised concert of the season Tuesday, Oct. 7 at 8:30 p.m. on Channels 2 and 44.

Concert will be broadcast direct from Symphony Hall in color and will be aired simultaneously in stereo by WGBH radio 89.7 FM). Program includes Haydn's Symphony No. 55 (The Schoolmaster). Concerto for Violin, Cello and Orchestra by Robert Starer (Joseph Silverstein, violin; Jules Eskin, cello) and Elgar's Symphony No. 2 in E Flat, Op. 63.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

SEP 25 1969

ALBANY TIMES UNION
Friday, September 19, 1969

047

Compass Points Of Capitaland

By Barnett Fowler

Friday Musical: Quite obviously a strong source of public opinion has been trapped in the desire of many for a radio station devoted to far better music than that offered generally by Marconi outlets in this area. Mail volume has gone up insofar as we're concerned and we are under the impression that many also are sending letters of support to Channel 17 Sch'dy, in its efforts to obtain FCC approval for a non-commercial station, to be devoted to sounds better than the current squeals, grunts, groans, sobs and tonal butchery which greet most of us—if and when we turn the knob.

It is not the desire of this column to pit one station against the other. We have, in the past, brought out the fact that WAMC, the FM radio station of Albany Medical College, broadcasting at 90.3 MHZ, has done yeoman duty in its offering of classics. The following, therefore, will be of interest:

Spec:

Channel 17 putting in for an FM station to broadcast classical music is about like WAMC filing a TV application so Misterogers can be seen in this area.

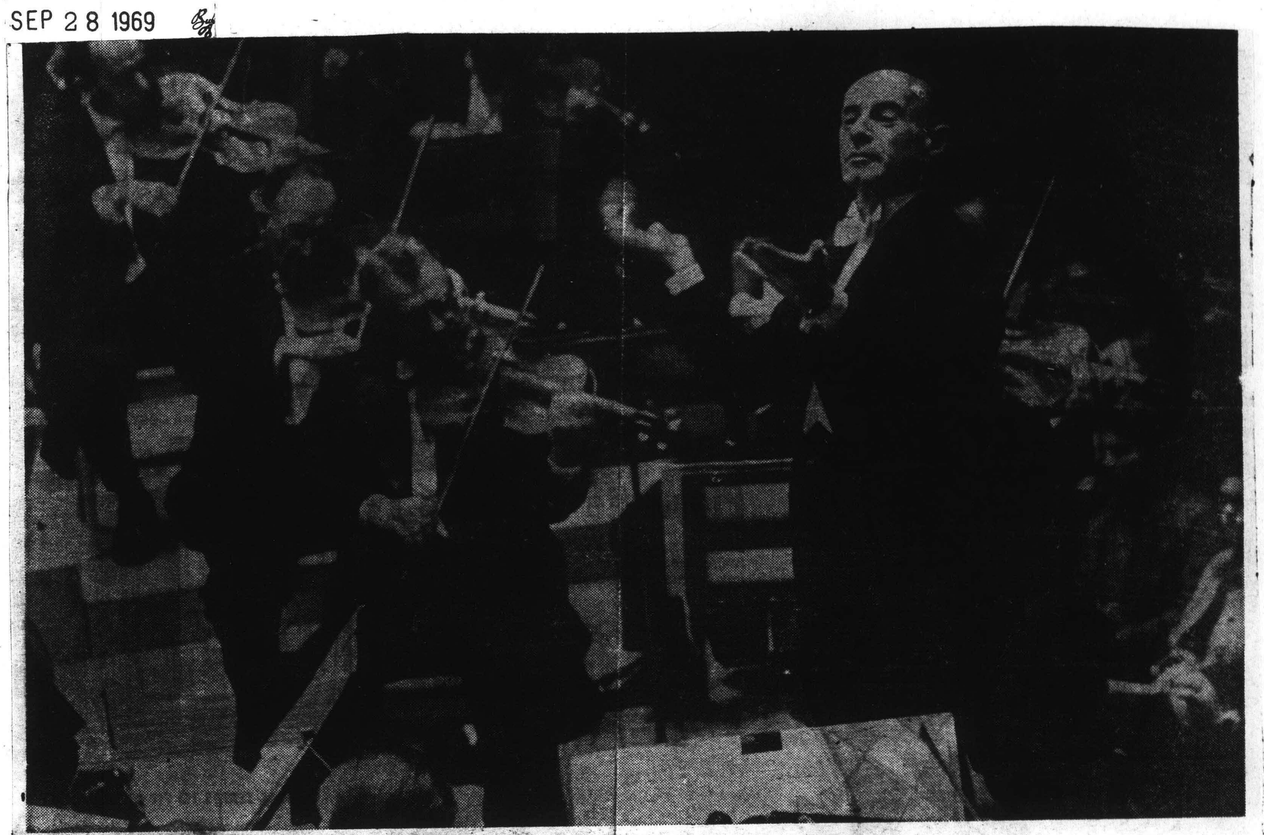
By Sept. 30, we will have broadcast approximately 152 hours of classical music this month, including the first LIVE concerts of the new season by the Boston Symphony Orchestra: two programs produced by us from the South Mountain concerts; another locally produced program from the Albany Chamber Music Society—not to mention weekly broadcasts from the New England Conservatory of Music, Radio Nederland, Deutsche Welle, the Canadian Broadcasting Corp., the French and German Broadcasting Systems, the Gardner Museum concerts from Boston, the Pan American concerts from Washington, the radio piano course of Prof. Findlay Cockrell of SUNY-Albany, and, for good measure, Ed Beach, who does the finest jazz show on anybody's air.

It's apparent readers bewailing loss of the Troy Station as the loss of ALL classical music in this area, just don't know what they're talking about; I can only assume they've become so conditioned to scratchy phonograph records and malaprop c[illegible] on them, that they've lost the incentiv[illegible] thing better.

Although WAMC is oper[illegible] by the Albany College for Medical

LAS VEGAS, NEV.
SUN
D. 33,500 S. 32,000

SEP 28 1969



BOSTON SYMPHONY — Tonight Inga Swenson will be featured on the "Boston Symphony Orchestra" on Channel 5. Erich Leinsdorf, conductor, and the Boston Symphony will present Brahms, "Variations on a Theme of Haydn" and Mendelssohn's Overture" (Op. 21), and Incidental Music to "A Midsummer Night's Dream" (Op. 61). The Overture, Scherzo, Nocturne, and Wedding March will be performed. Miss Swenson will be the speaker.

Radio To Air BSO Concerts In 4-Channel Stereo Sound

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 16 1969

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 26 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 18 1969

NEWS
FRAMINGHAM, MASS.
(E) 19,654

AUG 21 1969

The Boston Symphony Orchestra and radio stations WCRB and WGBH plan to broadcast the Saturday evening concerts of the Boston Symphony during the orchestra's coming winter season in four-channel stereophonic sound. These broadcasts will be the first public presentation anywhere of a new technique which brings realism and concert-hall dimension to reproduced sound.

The broadcasts from Symphony Hall in Boston will begin with the concert of Sept. 27, and will continue each Saturday at 8:30 p.m. through April 25. On those weekends when the orchestra is not playing in Boston, specially prepared tape recordings of other actual Boston Symphony concerts in four-channel stereo will be presented by both stations in synchronization.

Loud Speakers

These special programs will be transmitted by WGBH-FM at 89.7 mc and WCRB-FM at 102.5 mc in fm multiplex. Stereo receivers tuned to each station will be needed to reproduce the four channels of sound.

The stations recommend that listeners place their additional two loud-speakers in the rear corners of their listening rooms, with WGBH's "left" channel at their left rear, WGHB's "right" channel at their left front, WCRB's "left" channel at their right front, and WCRB's "right" channel at their right rear. The broadcasts are designed to allow a number of satisfactory two-channel stereo reception possibilities in addition to the four-channel sound. Listeners who do not have two multiplex stereo receivers may obtain two-channel stereo by receiving either station alone in fm multiplex or by receiving both stations on monophonic receivers with WGBH on the left. It will also be possible to use a receiver tuned to WGBH-FM and one tuned to WCRB (AM) at 1330 kc. Mono reception will be possible from any of the stations.

82

BAY STATE BUSINESS WORLD
NORWOOD, MASS.
W.-CIRC. 5. AVAIL.

OCT 8 1969

Radio stations **WCRB** and **WCBH** will broadcast the **Boston Symphony Orchestra's** Saturday evening concerts during this Winter season in four-channel stereophonic sound. This new sound reproduction technique was developed in part by **Acoustic Research, Inc.**, Cambridge, sponsor of the broadcasts.

To reproduce the four sound channels in concert-hall dimensions, you will need stereo receivers tuned to each station—WGBH-FM at 89.7 Mc and WCRB-FM at 102.5 Mc.

Listeners who do not have two multiplex stereo receivers may obtain two-channel stereo from either station alone in FM multiplex or can receive both stations on monophonic receivers, with WCBH on the left.

Conventional monophonic or stereophonic recording is generally thought to record the instruments being played, for which the speaker systems are then substitutes. The new four-channel recording aims at recording the exact sound, direct and reflected, heard in a certain location in the concert hall.

Four-channel stereophonic reception requires a sizable amount of equipment, but the result, for those who prefer to listen at home, should be well worth it.

by Ian Alberts

Has Success Spoiled FM?

THE BIGGEST NEWS in FM broadcasting these days, certainly where lovers of concert music are concerned, has been the advent of four-channel stereo FM transmissions. In the Boston area this fall two stereo FM stations, WCRB and WGBH, are regaling listeners with live and taped quadriphonic broadcasts of Boston Symphony Orchestra concerts. The concerts can be received in mono or stereo by listening to either station. But if you receive both stations, and play them through stereo systems on opposite sides of your listening room, you will be hearing four separate and distinct channels of musical information: four-channel stereo, in fact, which adds a new and dramatic sense of realism and "hall ambience" to the program heard at home. The system was worked out jointly by engineers from the two stations, Acoustic Research, Inc. (which will sponsor the broadcasts), and the Boston Symphony Transcription Trust.

Whether or not this system becomes widely used in other communities, it does represent, and in a big way, FM on the move. And move it must, since technical improvements are badly needed. Of the three basic program sources—FM, disc, and tape—FM gets the lowest grade for sonic quality by a substantial margin. What progress has been made in the last few years has applied mostly to the receiving, rather than to the broadcasting, end.

It has been significant progress, though. In fact, many experts now allow that the best of today's stereo tuners and receivers are capable of receiving better sound than is customarily being transmitted. [See "How We Judge Stereo Tuners" in this issue.]

There also has been progress in antenna designs. The more highly directional an antenna, the less likely it is to pick up reflected signals coming from other directions. Antenna design is very esoteric—understandable mainly to a few engineers and war-

BILLBOARD
NEW YORK, N. Y.
W. 24,000

NOV 1 1969

Boston Concerts' Unique Hookup

BOSTON — Two Boston operations have teamed to present the Saturday night Boston Symphony concerts in unique four-channel stereo. Stations are WCRB, WCRB-FM, and WGBH-FM. The transmissions are reportedly compatible in ordinary stereo for people with only one FM stereo receiver. But those who own two FM stereo receivers supposedly benefit from a sense of presence when setting a dial to each station.

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254

NOV 15 1969

New England Newsclip

Boston Symphony Orchestra Concert Due on Tuesday

The brilliant young Japanese-born conductor Seiji Ozawa will lead the Boston Symphony Orchestra in Carl Orff's "Carmina Burana" to highlight the second live Symphony color telecast of the season Tuesday at 8:30 P.M. on Channel 2.

The full program will be telecast live from Symphony Hall and broadcast simultaneously in stereo by WGBH-FM.

The concert opens with November Steps No. 1 by Takemitsu, followed after intermission by Orff's Carmina Burana, a work of dramatic vitality that demands virtuoso singing from soloists and chorus alike. For the performance guest conductor Ozawa, music director of the Toronto Symphony has invited soprano Evelyn Mandac, tenor Stanley Kolk, baritone Sherrill Milnes and the New England Conservatory Chorus.

Television producer for this Symphony telecast is Jordan Whitelaw, William Cosel is the TV director. Symphony announcer is William Pierce.

SYRACUSE HERALD JOURNAL
Wednesday, November 19, 1969

CLASSICAL MUSIC: Erich Leinsdorf will conduct the Boston Symphony in Stereo. Selections are Varese's Deserts for Orchestra and electronic sound; Beethoven's Piano Concerto No. 4 in G, and Stravinsky's "The Firebird," Ballet Suite. 8 p.m., WONO-FM.

IN SPITE OF CRITICISMS of the Boston Symphony Orchestra lately, the highlight of my viewing is attending a concert via TV cable. Those evenings don't come often enough for me. Bob Hope's Christmas Special is an annual star performance, and never fails to bring tears to my eyes.

TRANSCRIPT
PETERBOROUGH, N. H.
WEEKLY 4,150

JAN 15 1970

N Eng

RECORDER-TRANSCRIPT
JAFFREY, N. H.
4,100

JAN 15 1970

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OV 1969

nhn New Hampshire Network Highlights

NHN's Column Eight looks at "The State of the State" in an interview with J. Oliva Huot, newly named chairman of New Hampshire's Democratic Party, conducted by Jack Hubbard and Neal Seavey today at 7:30 p. m. on Channels 11 Durham, 15 Hanover, 40 Berlin, 49 Littleton and 52 Keene. The program will be repeated Friday, Dec. 12 at 3 p. m. and Sunday, Dec. 14 at 7:30 p.m.

Soames files for divorce, naming Jo in his suit; June and Jolly go to South Africa to aid victims of the Boer War in "The Forsyte Saga" Sunday, Dec. 14 at 9 p.m. The continuing drama, produced by the BBC and based on the novels of John Galsworthy chronicling the lives of one of Britain's most influential families, is repeated Mondays at 2:30 p.m. and Thursdays at 9 p.m. on NHN.

NET Journal presents the dramatic odyssey of a man searching through Israel for a friend with whom he survied his detention in a German concentration camp, titled "Kaddish," Monday, Dec. 15 at 9 p.m. on NHN.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

DEC 11 1969

New Engl Jour

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New Hampshire Network programming is telecast on Channel 11 Durham, Channel 15 Hanover, Channel 40 Berlin, Channel 49 Littleton, Channel 52 Keene and cable television systems throughout the state.

Classroom TV Music Series Using Contemporary Format

BLOOMINGTON, Ind. — A rock 'n' roll group will star in a proposed series of educational television programs available to schools next year in an unprecedented effort to present music in U.S. classrooms through modern electronic communications. The program has the backing of widely recognized music educators and the American Music Conference (AMC) and is budgeted at $523,000. AMC executive vice-president James Bixby is asking members of the music industry to help fund the project which is being produced by the National Instructional Television Center (NIT) here.

Said Bixby: "The 16-part mu- a variety of instrumentation, including keyboard and all families of brass, woodwinds, strings and percussion. The programs are beamed at youngsters at an age level when they are most seriously motivated to become involved in music."

The program, which grew out of a 1967 study by the Tanglewood Symposium, will involve WGBH-TV, Boston, which will put on staff a rock group in the 17-19-year-old age bracket worksic program series, that includes the indoctrination of classroom teachers, is of particular significance, we believe, because of its broad range of instruction involving all forms of music and ing with jazz and classical musician and teacher Newton Wayland. "We aim to lead a student

(Continued on page 68)

BILLBOARD
NEW YORK, N. Y.
W. 24,000

DEC 13 1969

Classroom TV Music Series

• Continued from page 66

into an understanding of his teacher's jazz and classical music and to give the teacher an understanding of his students' love of rock music," said Bixby, describing the philosophy of the series.

Those wishing to contribute or obtain additional information may write: Larry Walcoff, program associate, National Instructional Television, Box A, Bloomington, Ind. 47401 or phone (812) 339-2203.

locks—but it seems reasonable to assume that there will be improvements here too.

The same basic idea—improving the signal going into the tuner—lies behind the growth of cable FM. A properly designed cable system is immune to multipath problems, and just about any form of interference. In addition, the signals of stations too far away for reception on home antennas can be picked up and piped in—which accounts for the cable's popularity in suburban and rural areas. In urban centers the main demand for a cable has to do not with the desire for more stations but with cleaner reception of the stations already available.

But cable FM is still in its early stages. Indeed, it is usually considered merely as an added attraction that cable-TV operators can add at little extra expense. As such, it may receive far less attention than the TV signals that pay its way on the cable. FM pickup, for example, often is managed with a single, relatively modest antenna—as opposed to the array of highly directional jobs that pick TV signals, channel by channel, from the ether. So, while cable FM reception may be better than home antenna reception, it often could stand improvement.

What is most distressing is that even with a "perfect" tuner and a "perfect" antenna or cable system, the sound quality of FM would be inferior to tapes and records. This has nothing to do with inherent limitations on the potential quality of a broadcast signal. It's just that most FM stations seem to have discouragingly low standards. Any really good home stereo system is sure to have better record-playing equipment than you'll find in many radio studios. One of the reasons is that the finest phono cartridges are much too delicate to put up with demands made by professional use. And the sturdy equipment doesn't always have the highest fidelity.

As home audio equipment improves, some pressure for improvement may begin to be felt by the broadcast industry. At present, there isn't much pressure. Signal quality is "adequate," and there doesn't seem to be much prospect of significant improvement in the near future. Broadcasting traditionally has shown little inclination to be ahead of its audience. But home equipment is getting better and will continue to get better, so the radio stations are bound to get better too. When the general public has learned the gospel of high fidelity, it will start demanding good sound. Till then—well, the sound *is* adequate.

Signal quality also can be limited by program sources of course; and those sources reflect station programming policy which, in turn, reflects the economics of broadcasting. And in FM, the economic realities have changed radically in the last few years. In some cities, FM set penetration has reached nearly eighty per cent. Between 1960 and 1967, the number of FM receivers in the country increased by 670 per cent. And during the same period, FM time sales increased by a healthy 326 per cent. Again, while the single most important reason for this growth is FM's potential for quality sound, the sound is nowhere near as good as it could be. But it is mile ahead of AM, the clincher being the introductio of stereo FM.

The figures make clear just how fast the growt of stereo broadcasting has been. In June 1961, ther were only two stations broadcasting in stereo. B the beginning of this year, there were 738. Mos experts believe that the number will soon reac 1,000. AM shows no signs of dying out, but if FM keeps on growing at its present rate it may becom the predominant broadcasting medium. It is this tre mendous audience growth, plus the effects of som recent government decisions, that are going to hav the major impact on FM's development during th next few years.

Uncle Sam Steps In

The precise role of the government—or more exactly, of the Federal Communications Commission—is hard to pinpoint. In the past, the FCC has seemed unsure of just what it wanted to do. Perhaps this uncertainty doesn't really matter much, though, since most of the government decisions had results quite different from those expected. Sometimes the FCC has acted as if it were "out to get" FM. Take, for example, what happened in 1945: the FCC decided that the band of frequencies being used by FM should be given over to television, and every FM receiver in the country instantly became obsolete. The effects of more recent decisions haven't always been very much better, but at least the FCC's intentions have been good.

Since there was little money to be made in FM in its early years, there was a need for the cheapest possible programming. This encouraged the practice of "simulcasting"—transmitting the same material over both the AM and FM outlets of the same broadcasting company. As far as advertisers were concerned, the FM audience was simply thrown in as a bonus. The FCC finally concluded that this was a waste of valuable air space. There are just so many broadcast channels to go around—using two of them for the same programs seemed rather profligate.

Furthermore, the FM picture was beginning to look rosy around the edges. Some stations had found that the quality-sound medium could be used effectively to sell quality goods and services. To put it bluntly, FM had snob appeal. Its audience tended to have a higher median income—and more disposable dollars—than AM listeners, and comprised a higher proportion of college graduates and professional people. Airlines, gourmet restaurants, mutual funds, cultural institutions, and distributors of specialty products were finding that they could reach a fertile upper-middle-class urban and suburban market through FM. It seemed apparent that FM, freed of simulcasting, could develop this audience profitably while AM went its mass-appeal way.

So, in 1964, the FCC handed down the word: in cities numbering more than 100,000 souls, jointly owned AM and FM stations would be required to have independent programming for at least half of their air time. There was just one problem: profit and quality programming did not always go hand in hand, particularly when the operating economies of simulcasting were no longer available. So the rush was on to find the *next*-cheapest possible programming. The result has been an increase in automated—"canned"—material, often making use of vast libraries of background music recorded on slow-speed tape supplemented with specialty items recorded on endless-loop tape cartridges. In other words, simplicity even at the expense of fidelity. But the savings in eliminating disc jockeys and program directors alone would make any accountant happy. The figures have a horrifying charm all their own. In 1966, roughly twenty per cent of the stations used canned programming. By 1967, the figure was up to twenty-five per cent. And last year, a full thirty-eight per cent were automated.

For those stations that found automation unacceptable, there was the alternative of using one or another of the services that offer prepackaged, sometimes virtually mass-produced programming. Some of the prepackaged programs are similar—or even identical—to those used by automated stations. Others can be extremely high in quality. The trancription services of some major symphony orchestras are an example of packaged programming at its best. In 1968, twenty-four per cent of the FM stations were using such a program service.

These statistics point out how unpredictable are the effects of FCC dicta. And even if it were easy to forecast the influence of the commission's actions, it's all but impossible to tell what those actions may be. One move that has been under consideration for some time would prohibit common ownership of more than one broadcast outlet—AM, FM, or TV—in the same market. When you consider the power and influence a company can have when it controls a newspaper, a local television station, and an AM/FM operation, all aimed at the same community, the prohibition appears to be a potentially valuable move. But again, practice may prove otherwise.

The FCC's first step toward banning joint ownership was an announcement that it planned to prevent sale to a single owner of AM and FM operations in the same market. Within a few days, KFAC-AM/FM in Los Angeles, the city's long-time good-music outlet, requested FCC permission for the sale of the operation. The FCC refused, pending a decision on its proposed rule, which would of course prohibit the sale. The station countered by running an ad in the *Los Angles Times* explaining why, in its view, single ownership of both its AM and FM outlets is necessary if KFAC is to continue offering the kind of programming on which its reputation—and its audience—has been built. Some 12,000 letters from listeners—almost all of them in support of the station—poured into KFAC as a result of the ad and were forwarded to the FCC with a petition to allow the sale of the station, whatever the rules might ultimately turn out to be (remember that the commission had announced only its *intention* to make a rule). That was months ago, and the FCC, at this writing, has yet to take action on the matter.

Another move soon expected from the government is a law requiring all radios sold in the country to have both AM and FM sections—a law comparable to that causing all television sets sold to have UHF in addition to the conventional VHF band. Obviously such a law would result in even greater penetration for FM. But what the results of *that* would be are impossible to predict.

Government's search for ways to put AM and FM on equal footing emphasizes a fact that has become increasingly obvious: FM is turning into a true mass medium. Other mass media have shown a natural tendency to become even more so: that is, to appeal to an ever larger part of the audience. In television, this tendency has led to programs of stupefying banality. FM has been a minor cultural haven for years. But recently it hasn't done too well in resisting the economic blandishments of its mass appeal.

A recent study by the National Association of FM Broadcasters showed that only six per cent of FM stations had classical music as a major programming category. (I suppose things could be worse—only five per cent of the records sold in a year contain classical music.) The biggest single category was "middle-of-the-road," which added up to a resounding forty-seven per cent. This was followed by "beautiful music"—simply a euphemistic name for background music. It collected twenty-five per cent. Third, with eleven per cent, was "modified contemporary," generally known as "easy listening." These three categories add up to eighty-three per cent of the "major programming" offered by FM stations.

There are some minor bright spots, principally the "underground rock" stations. For what it's worth, there are as many of them as there are "top 40" rock stations. Not quite so minor is the persistence of noncommercial radio. The three Pacifica stations (KPFA-Berkeley, KPFK-Los Angeles, and WBAI-NY) are perhaps the best known. Despite low budgets and the resulting slipshod quality of much of the programming, these three stations have produced an amazing number of excellent and provocative shows. And noncommercial radio extends well beyond Pacifica. In New York City, for example, some half-dozen stations are run by colleges, one is run by the city, and another by a church. It may be unfortunate that noncommercial stations are needed. But at least they are there.

In its rather short career, FM has withstood all sorts of indignities—including patent fights, unfortunate government decisions, and so on. Prediction may be uncertain, but one question must be answered—can FM stand success? At the moment, the answer seems to be no. And that is a damn shame.

The author's work, both as writer and as editor, has appeared in publications devoted to high fidelity and FM programming.

BILLBOARD
NEW YORK, N. Y.
W. 24,000
NOV 1 1969

Boston Concerts' Unique Hookup

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SYRACUSE HERALD JOURNAL
Wednesday, November 19, 1969

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IN SPITE OF CRITI
phony Orchestra lately,
is attending a concert v
don't come often enough
mas Special is an annual
fails to bring tears to my

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY
NOV 1969

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UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003
DEC 11 1969

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(Continued on page 68)

BILLBOARD
NEW YORK, N. Y.
W. 24,000
DEC 13 1969

Classroom TV Music Series

• Continued from page 66

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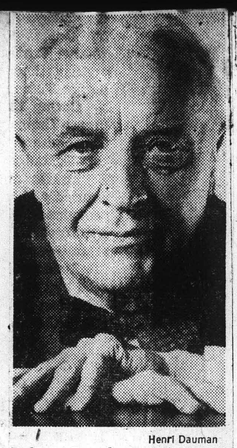


Henri Dauman

Robert Casadesus, pianist, is the guest on WQXR's "Boston Symphony Orchestra," tonight at 8:06 P.M.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JAN 4 1970

Berkshire Center's 'Wozzeck' on the Air

The August 1969 Berkshire Music Center production of Alban Berg's opera "Wozzeck," will be broadcast on Sunday Feb. 8 at 3 p.m. by radio stations WCRB and WGBH-FM.

Wozzeck was produced at Tanglewood as part of the Berkshire Music Center's 1969 Festival of Contemporary Music. Conducted by former Boston Symphony Music Director Erich Leinsdorf, the production included members of the Berkshire Music Center Orchestra and members of the Center's Vocal Music Program under the direction of Charles Wilson. Concert staging was by Joseph Gifford and Andrew Raeburn. Musical preparation was by Michael Tilson Thomas.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

JAN 10 1970

Carlo Maria Giulini is guest conductor of Boston Symphony on WFLN-FM Tuesday at 8:05 P. M.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458

JAN 18 1970

WOZZECK ON FM

Alban Berg's opera "Wozzeck" will be on WCRB-FM (102.5mc) and WGBH-FM (89.7 mc) in four channel stereo, Sunday, Feb. 8, 3-5 p.m. Performance was recorded at the 1969 Berkshire Festival and features Erich Leinsdorf and the Boston Symphony Orchestra.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 29 1970

Erich Leinsdorf conducts varied program on WXPN Tuesday night, midnight to 3 A. M.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458

FEB 1 1970

The Boston Symphony Orchestra will open its two-hour concert-broadcast on WQXR and WQXR-FM tonight at 8:06 with Carter's Holiday Overture. Aaron Copland conducts.

Other works to be featured on this recorded program are:

Pelleas and Melisande Suite .....Faure
Sinfonia India ..... Chavez
Inscape .....Copland
Ode .....Stravinsky
Billy the Kid Suite .....Copland

Newark Sunday News
NEWARK, N. J.
SUN. 429,829

FEB 8 1970

Leinsdorf To Lead Symphony

WFTL-FM will feature Erich Leinsdorf conducting the Boston Symphony at 8 p.m. Sunday.

The program opens with two numbers by Berg: "Three movements from the Lyric Suite arranged for String Orchestra" followed by "Five Altenberg Songs Op. 4" with Evelyn Lear as soprano.

The program concludes with Berg's "Three excerpts from the opera Wozzeck Op. 7" with Evelyn Lear and William Wright as soloists followed by Tchaikovsky's "Symphony No. 6 in B Minor Op. 74" (Pathetique).

★ ★ ★

The Works of Mendelssohn, Chopin, and Tchaikovsky will be featured on the Studio Concert at 8 p.m. Monday on WFTL-FM-Stereo.

The program opens with Leonard Bernstein conducting the New York Philharmonic in Mendelssohn's "Hebrides Overture" followed by Chopin's "Fantasia in F Minor for Piano" with Gina Bachauer as pianist.

The program concludes with Otto Klemperer conducting the Philharmonic Orchestra in Tchaikovsky's "Symphony No. 6 in B Minor" (Pathetique).

Fort Lauderdale News
FORT LAUDERDALE, FLA.
D. 83,316

FEB 13 1970

83.

Cambridge, Mass.

An article on page 3 of your issue of December 1 carries a headline and begins with a lead sentence which are both untrue. The first regular 4-channel stereo broadcasts were presented early in October 1969 by Acoustic Research through the facilities of FM stations WCRB and WGBH here in Boston. Production of the broadcasts and development of the 4-channel technique involved considerable testing and preparation by the broadcast staff for the Boston Symphony, as well as considerable effort by the WCRB and Acoustic Research staffs.

The series consists of the entire Boston Symphony season, broadcast every Saturday night.

I believe that it would be a service to your readers as well as an act of fairness to all of those who helped to pioneer these broadcasts if you made clear to your readers that the programs mentioned in your article are not the "first regular 4-channel stereo broadcasts" as the article incorrectly states.

Robert Berkovitz
Acoustic Research, Inc.

AUDIO TIMES
NEW YORK, N. Y.
SEMI-MONTHLY 9,000

MAR 1 1970

boston arts FM program guide

APRIL

WTBS 88.1 WERS 88.9 WGBH 89.7 WBUR 90.9

APRIL PROGRAM SCHEDULES

WEDNESDAY 1

WCRB-AM/FM

10:05 Morning Concert
Schumann: Genoveva, Op. 81 (A); Corelli: Con. Grosso, Op. 6, No. 7 (A); Prokofiev: Peter and the Commissar

2:00 Afternoon Symphony
Handel: Oboe Con. No. 1 (A); Pergolesi: Fl. Con. No. 5 (L); Haydn: Sym. No. 82 in C (C)

8:00 Evening at Symphony
Handel: Two Horn Con. in F (Vx); Chadwick: Sym. No. 3 in F (Mia)

WGBH-FM

7:00 Morning Pro Musica (S)
Joseph Krauss, Funeral Can.; Rameau: Les Indes Galantes; Tchaikovsky: Manfred, Symphonic Poem, Op. 58; Hindemith: Opera "Cardillac."

2:00 Fred Calland Presents (S)
Telemann: "The Patient Socrates" Musical Comedy in 3 acts; Gounod; "Faust," scenes

7:30 Music for Small Ensemble (S)
Brahms: Horn Trio, Op. 40.

8:00 Ba-Ta-Clan
Offenbach's operetta about a mythical island and its improbable inhabitants. Simulcast

WHRB-FM

9:00 Evening Concert (S)
Piston: The Incredible Flutist Suite (Hanson) (M); Couperin: 25th Ordre (Marlowe) (D); Beethoven: Piano Con. No. 1 (Barenboim, Klemperer) (A); Rachmaninoff: Cello Son., Op. 19 (Shapiro, Wild) (None); Telemann: Con. Grosso in D (Ormandy) (V)

11:00 Great Singers
A program of surprises!

THURSDAY 2

WCRB-AM/FM

10:05 Morning Concert
Vivaldi: Vl. Con. No. 6 (A); Dvorak: Slavonic Dance, Op. 46 No. 7 (C); Bach, J. C.: Hps. Con. Op. 7 (C)

2:00 Afternoon Symphony
Dvorak: My Home: Over. (L); Mozart: Adagio and Fugue, K. 546 (A); Bach: Suite No. 2 in b minor (L)

8:00 Evening at Symphony
Bach: Triple Con. in a (None); Beethoven: Sym. No. 1, Op. 21 (E)

WGBH-FM

7:00 Morning Pro Musica (S)
Tolar: Son. for 4 trumpets, 4 bassoons and continua; Dag Wiren: Serenade for strings, Op. 11; Prokofiev: Piano Son. No. 6 inA and Sym. No. 3.

1:00 From the Center
"Technology and the Ethics of Glut" Pros and cons of population and product control (from the Center for the Study of Democratic Institutions)

2:00 Fred Calland Presents (S)
Bach: Son. No. 1 in G for solo violin; Salamone Rossi: Madrigals, Motets and Sinfonias; Bloch: Sacred Service; Kosa: Sym. No. 8

7:30 This Week at Symphony
Andrew Raeburn, program editor, Boston Sym.

8:30 Concerts from the New England Conservatory of Music (S)
Claude Helffer, piano. Berio: Sequenza IV; Amy: Son.; Ravel Gaspard de la Nuit; Bartok: Son.

FRIDAY 3

WCRB-AM/FM

10:05 Morning Concert
Handel: Con. Grosso, Op. 9, No. 6 (L); Haydn: Notturno No. 3 (None); Bruch: Kol Nidre, Op. 47 (A)

2:00 Afternoon Symphony
Debussy: Prelude to the afternoon of a Faun (Cross); Mozart: Pf. Con. No. 11, K. 413 (E); Bach: Brandenburg Con. No. 2 (Van)

8:00 Evening at Symphony
Foote: Suite in E, Op. 63 (V); Hartmann: Sym. No. 4 (DGG)

WGBH-FM

7:00 Morning Pro Musica (S)
J. S. Bach: Harpsichord recital by Fernando Valenti; Wieniawski: Violin Con. No. 2; Spanish guitar music played by Rey de la Torre; Roussel: Bacchus & Ariane Suite No. 2

2:00 Boston Symphony Orchestra (S)
(recorder at Sym. Hall)
William Steinberg, Cond. David Oistrakh, violin soloist. Berlioz: Over. to "Benvenuto Cellini"; Mozart: Violin Concerto in A-major, K. 219; Brahms: Violin Con. in D-major, Op. 27

4:00 Fred Calland Presents (S)
Milhaud: Con. for Viola and orch. "Les Amours de Ransard," Con. for harp and orch.

7:00 Music for Small Ensemble (S)
Brahms: Clarinet Trio, Op. 114

8:30 Chamber Music from the Library of Congress (S)
The Mozarteum Woodwind Qnt. of Argentina, Haydn: Divertimento; Maragno: Divertimento; Carter: Etudes Nos. 1, 4, 5, 6, 8, and a Phantasy; Danzi: Qnt. Op. 56, No. 1; Villa-Lobos: Quinteto en forma de choro

WHRB-FM

1:30 Special Afternoon Concert (S)
Hindemith: "Cardillac" (Dietrich-Dieskau, Leonore Kirchstein, Donald Grobe, Karl Christian Kohn, Kolner Rundfunkchor and Kolner Rundfunk-Sinfonie-Orchester, Joseph Keilberth Cond. (DGG) Beethoven: Trio No. 4 in D, Op. 70, No. 1 (Suk Trio) (Cross); Boyce: Sym. No. 4 in F (English Chamber Orch., Hurwitz cond.) (L); Bruckner: Qnt. in F (Amadeus Qnt. with Cecil Aronowitz) (DGG); Haydn: Sym. No. 43 in E-flat, "Mercury" (Little Orch. of London, Jones cond.) (None)

SATURDAY 4

WCRB-AM/FM

10:05 Morning Concert
Beethoven: Leonore Over. No. 2; Weber: Cl. Con. No. 1, Op. 73 (A); Britten: A Simple Sym. (Ph)

2:00 Afternoon Symphony
Live from Lincoln Center
Bellini: Norma

8:27 Boston Symphony Orchestra
Program to be announced
Live 4-channel stereo (With WGBH-FM from Symphony Hall

WGBH-FM

7:00 Morning Pro Musica (S)
Vivaldi: C-major Con. for 2 trumpets; Haydn: Con. in E-flat for trumpet; Scarlatti: Son. for harpsichord; Schubert: Oct in F-major

5:00 The German Radio Hour
Neue deutsche Texte: Peter Handke, Franz Lehar-Oscar Strauss—"Der Letzte Walzer."

6:00 This Week at Symphony
Andrew Raeburn, program editor, Boston Sym. Orch.

8:00 The Poet Speaks
Martin Robbins interviews Robert Fitzgerald, Boylston Professor of Rhetoric at Harvard

8:30 Boston Symphony Orchestra
Live from Sym. Hall in four-channel stereo with WCRB (see Friday, 3rd 2 p.m. for program)

SUNDAY 5

WCRB-AM/FM

3:00 Sunday Afternoon Symphony
Dvorak: Dance, Op. 72, No. 7 (C); Mozart: Sym. No. 36 (01); Lalo: Vcl. Con. in C (E)

5:05 Boston Pops
Shostakovitch: Festive Over.; Wagner: Traume; Chopin: Pf. Con. No. 1, Op. 11; Leigh: Man of La Mancha: exc.

11:05 Night Music

ANCHORAGE, ALASKA
TIMES
31,500

JUL 18 1970

Beethoven Festival Broadcasts Continue

The Boston Symphony's Beethoven Festival continues with this week's live performance broadcast of the Boston Symphony Orchestra, heard on KNIK-FM at 8 p.m. this Sunday. Max Rudolph will conduct the program.

The program opens with Beethoven's Overture "Leonore no. 2", followed by the "Piano Concerto no. 1 in C," with Rudolf Serkin as soloist. The concluding number will be the "Piano Concert no. 3 in C minor," again with Serkin as soloist at the Steinway piano.

Tuesday's live performance broadcast of the Boston Pops Orchestra will open with Elgar's "Pomp and Circumstance," Mascagni's Intermezzo from "Cavalleria Rusticana" and other numbers.

The program continues with Prokofieff's "An Old Time Fairy Tale—Peter and the Wolf", with Mrs. Joan Kennedy as narrator. Closing numbers will include traditional Pops encores, among them Lehar's "Merry Widow Watlzes," Raskin's "Those Were the Days," and "Stars and Stripes" by Sousa.

George Szell will conduct Thursday's live performance broadcast of the Cleveland Orchestra, at 8 p.m. The program will include Weber's "Oberon Overture," Beethoven's "Piano Concert No. 2 in B flat," and two works of Dvorak: "Two Slavonic Dances," and the "Symphony No. 8 in G."

Live performance broadcasts of the Boston Symphony, the Boston Pops and Cleveland Orchestras are heard each Sunday, Tuesday and Thursday evening at 8 p.m. on Knik-FM Stereo, 105.5 Mhz.

(M) Dave Mach...
The Revolving Door
Contemporary Concert
Blues
(Th) Bird Nests and Weird

6 PM
WBUR 6:30 Festival of Foreign Music
WBZ News
6:30 Just Jazz.
WCRB 6:00 News
6:15 Candlelight Serenade
WGBH Que Tal, Amigos
6:30 Reading Aloud
WHRB (M, W, F) The Cool And The Quiet
(T) Things Ain't What They Used To Be
(Th) Impressions
WTBS (F) M.I.T. This Week

WGBH Ne...
12:30 Ne...
WKOX (M) ...
(T-F) Brother D...
"All-Hit Radio Show"

1 PM
WBUR (Th) the Early Concert
WCOP Simulcast

FM GUIDE
NEW YORK, N.Y.
MONTHLY CIRC. N. AVAIL.

JUN 1970

(COURTESY OF DR. WALTER P. SHEPPARD) KOUSSEVITZKY

SERGE KOUSSEVITZKY CONDUCTS THE BOSTON SYMPHONY ORCHESTRA IN "THE PASSION OF OUR LORD, ACCORDING TO ST. MATTHEW" BY BACH TONIGHT AT 8:30 P.M. ON THE RIVERSIDE RADIO (WRVR 106.7). THE HARVARD GLEE CLUB AND THE RADCLIFFE CHORAL SOCIETY ARE FEATURED SINGERS.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

APR 9 1970

ST. LOUIS

James R. Herd was named v.p. and general manager of KPLR-TV (an indie), replacing **Michael McCormick** who is going to WOR-TV New York. Herd was formerly station manager at KPLR-TV. McCormick had held the top position since March 1966 . . . KMOX-TV (CBS o&o) bought a package of 39 pix from 20th-Fox TV. The pix have seen prior network duty . . . **Gordon L. French'** new g.m. of KMOX-TV, was guest of honor at a meeting of St. Loo chapter of the Emmy Academy . . . St. Louis Variety Club's annual telethon for handicapped children got $250,000 in pledges. KPLR-TV aired marathon over recent weekend with **David Canary** of "Bonanza," **Shari Lewis, Maureen Arthur** and **Smilin' Jack Smith.**

Russ Carter's young-folk oriented "St. Louis Hop" will mark its 13th anni on KSD-TV with a special hour on Saturday (21) that will have **Mark Lindsay** and **Freddie Weller** ("The Games People Play") as co-hosts. Russ claims his "hop" is one of the longest-running of the genre in the country . . . **David Layman** joined KPLR-TV's news staff, coming from WGEM-TV Quincy, Ill. . . . KSD-TV purchased a series of 14 one-hour programs featuring the Boston Symphony Orch. Series will be recorded this spring at Boston's Symphony Hall, and station here will air it next fall

TV-Radio Production Centres in the U.S. and Abroad

VARIETY
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

MAR 4 1970

WGBH Awarded Grant To Continue 'The Advocate'

NEW YORK (AP) — The Corporation for Public Broadcasting has awarded a grant of about $1.5 million to WGBH, Boston, and KCET, Los Angeles, for continued production of a public affairs program "The Advocates."

The two stations also received grants of $750,000 each to produce 19½ hours of national programs.

The grants were announced yesterday by John V. Macy Jr., chairman of the public broadcasting corporation, in a speech to the 1970 Public Television Conference.

They were among more than $17 million in grants to the nation's educational television stations.

WGBH also received $500,000 for a 13-week series of hour-long concerts of the Boston Pops Orchestra, to be broadcast this summer.

84.

RECORDINGS

RCA has released the following recordings by the Boston Symphony Orchestra since May 1969:

RED SEAL ALBUMS

under the direction of Erich Leinsdorf

BEETHOVEN	Symphony no. 1 in C op. 21 Symphony no. 8 in F op. 93	92 pp. 89, 94, 95, 97
	Symphony no. 6 in F op. 68 'Pastoral'	pp. 86, 91, 95
	Symphony no. 9 in D minor op. 125 (Marsh, Veasey, Domingo, Milnes, Chorus Pro Musica, New England Conservatory Chorus) Symphony no. 5 in C minor op. 67	85 pp. 87, 88, 91, 92, 94, 95, 96, 98, 101, 103
SCHOENBERG	A survivor from Warsaw op. 46 (Milnes, New England Conservatory Chorus)	
BRAHMS	Ein deutsches Requiem op. 45 (Caballé, Milnes, New England Conservatory Chorus) Four serious songs op. 121 (Milnes, Leinsdorf *piano*)	pp. 92, 93, 94, 96, 98, 99
MOZART	Symphony no. 36 in C K. 425 'Linz' Symphony no. 39 in E flat K. 543	94 & 95
PROKOFIEV	Piano concerto no. 5 in G op. 55 (Browning)	pp. 86, 91, 96, 97, 98
WEILL	Kleine Dreigroschenmusik	
SCHARWENKA	Piano concerto no. 1 in B flat op. 32 (Wild) Piano works by Glinka-Balakirev, Medtner, D'Albert (Wild)	pp. 89, 92, 93, 94, 96, 97, 98, 99

under the direction of William Steinberg

SCHUBERT	Symphony no. 9 in C 'The great'	pp. 99, 101, 102

under the direction of Georges Prêtre

BERLIOZ	Symphonie fantastique op. 14a	pp. 87, 91, 92, 94, 95, 96, 98

VICTROLA ALBUMS

under the direction of Charles Munch

BEETHOVEN	Overtures (Coriolan, The creatures of Prometheus, Fidelio, Leonore nos. 1 and 3)
	Piano concerto no. 1 in C op. 15 (Richter) Piano sonata no. 22 in F op. 54 (Richter)
SCHUMANN	Symphony no. 1 in B flat op. 38 'Spring' Symphony no. 2 in C op. 61

The following recordings by the Boston Pops Orchestra, Arthur Fiedler *Conductor*, have been released by RCA since May 1969:

RED SEAL ALBUMS

Chet picks on the 'Pops'
Motion picture classics
Arthur Fiedler and the Boston Pops play the Beatles
Carmen ballet (Bizet-Shchedrin)
Fiedler's choice

VICTROLA ALBUMS

Grand Canyon suite (Grofé)
An American in Paris (Gershwin)

Orpheus in Hades
Offenbach favorites

The following album by the Boston Symphony Chamber Players has been released by RCA on the Red Seal label:

BRAHMS	Piano trio in B op. 8	pp. 87, 88, 89, 93, 94, 96, 97, 99
DAHL	Duettino concertante for flute and percussion	
MARTINU	Nonet	
POULENC	Sextet for piano and woodwind quintet	
SCHUBERT	Quintet in A op. 114 'The Trout'	
WEBERN	Concerto for nine instruments op. 24	

Wagner - Orches. Selections
Leinsdorf - p. 87

Stravinsky - "Rite of Spring"
arr. for piano duet - Thomas + Grierson (Angel) - p. 88.

Coupling Schoenberg And Beethoven

By HAROLD LUNDSTROM
Deseret News Music Editor

MUSICAL WHIRL

ON RECORD — RCA-Victor has brought together in one two-record package, three vitally important musical statements of the human condition.

Schoenberg

The coupling, for the first time, brings Schoenberg's "A Survivor from Warsaw," Opus 46, with Beethoven's "Symphony No. 5" and "Symphony No. 9." ("Choral Symphony").

The package begins with one of the important works of this century concerned with the spirit of man: Schoenberg's "A Survivor from Warsaw," which is narrated by Sherrill Milnes and features the men of the New England Conservatory Chorus. The dramatic impact of the brutalization of man, as told in this contemporary work, ends like Beethoven's "Ninth," in the affirmation of the human spirit.

Erich Leinsdorf performed this combination of works at his farewell concert in Boston as music director of the Boston Symphony last April. Of the performance, Michael Steinberg, music critic of the "Boston Globe" and a guest critic at the Utah Symphony Orchestra's Festival of Contemporary Music three seasons ago, wrote, "Leinsdorf's 'A Survivor from Warsaw' will be remembered as one of the most valued, distinguished and exciting achievements in (the conductor's) seven-year directorship."

Of Milnes' narration, Mr. Steinberg said: "It was one of the greatest vocal performances I have ever heard."

Performing with the Boston Symphony in the last of Beethoven's nine symphonies are Jane Marsh, Josephine Veasey, Placido Domingo, and Sherrill Milnes, along with the Chorus Pro Musica and the New England Conservatory.

Miss Marsh made her orchestral debut in 1965 with Mr. Leinsdorf and the Boston Symphony in a performance of the Beethoven "Ninth," a few months after making her operatic debut in Spoleto as Desdemona in "Othello." Since catapulting to fame after winning first prize for singers in 1966 in Moscow's Tchaikovsky International Music Competition, Jane Marsh has become a leading soprano of international scope.

Josephine Veasey, a leading mezzo at Covent Garden, made her debut at the Metropolitan Opera last season in Von Karajan's production of "Das Rheingold." Later she sang the Dricka in "Die Walkure," and in 1970 she is scheduled to make her debut at La Scala.

Placido Domingo also made his Metropolitan Opera debut in 1968, unexpectedly advanced and unanimously acclaimed in "Adriana Lecouvreur." Previously, the Spanish-born, Mexican-reared baritone - turned - tenor has been best known to New York opera audiences for his roles at the City Opera.

Sherrill Milnes is, of course, one of the leading baritones with the Metropolitan Opera, where he made his debut in December, 1965. His association with the Beethoven "Ninth" goes back eight years when he participated in Fritz Reiner's recordings of the same work — as a member of the chorus.

The package also includes Leinsdorf's conducting the Boston Symphony in a new recording of the most popular of all the Beethoven symphonies, the "Fifth." A century and a half after it was written, the "Fifth" remains the most frequently played work in the symphonic literature.

The two-record album was recorded in Boston Symphony Hall.

MUSICIANS ODYSSEY — John Chatelain, who served as concertmaster, and Norma Lee Madsen, who served as assistant concertmistress of the Utah Symphony this past week, have recently returned from the 32nd annual Carmel Bach Festival that was conducted by Sandor Salgo.

Both John and Norma Lee were listed on the concert programs as assistant concertmasters of the Bach Festival Orchestra, and they alternated in the various programs. Norma Lee was also one of the three soloists in the "Brandenburg Concerto No. 3" which requires three soloists — "and all this was on the 24th of July" Norma Lee notes, "which was very appropriate!" . . .

Deseret News
SALT LAKE CITY, UTAH
D. 84,855

AUG 12 1969

THE LP
Shaping Things to Come

"I don't know how we ever did without the LP," says Composer Roy Harris. "It is to music what the printing press was to literature."

Comparing the influence of the long-playing record to Gutenberg is not as far-fetched as it sounds. When they were first put out in 1948, LP records seemed to offer only an assortment of mechanical advantages: economy, convenience, less surface hiss. Like the 78 r.p.m., though, the LP at first was still just that —a record, a means of preserving for posterity some of the leading concert-hall interpretations of the day. Twenty-one years later, all that has changed. In a McLuhanesque transformation of musical culture, the LP is no longer a mere documentary device. For composers, listeners and musicians, it is a dramatic shaper of musical progress.

Part of the LP's influence has to do with distribution. Today virtually every form of sound known to and made by man, from primitive African chants to serialistic chamber music—"the old, the new, the modern, the academic, the screwball," as Conductor Erich Leinsdorf puts it—is easily available to increasingly sophisticated listeners. What the composer writes is indelibly affected by that fact. Italy's Luciano Berio notes that Debussy was influenced by Javanese music, but had to discover it by pure chance. If it had not been performed at the Paris Universal Exhibition in 1889, he would never have known of its existence. "Today," adds Berio, "recordings provide a constant Universal Exhibition."

Beyond the LP's value as a source of information, however, is the precision and virtuosity of LP recordings as a means of encouraging and communicating difficult new pieces of music. Today's stereo records capture details often missed in the auditorium, and for many of the complex scores now being written that kind of clarity is its own kind of reward. Composer Elliott Carter admits that such works as his Pulitzer prize-winning *Second String Quartet* (1959) and the *Double Concerto for Piano and Harpsichord* (1961) were initially written with stereo in mind. In the dense antiphonal *Double Concerto*, for example, each solo instrument is set off against the other—one to a stereo channel—and each has its accompanying coterie of winds and strings. The resulting dialogue is almost Joycean in its plural textures and moment-to-moment subtleties. Recording studios also offer new technical means of composing, through such devices as the echo chamber, multi-track recording and tape superimposition. "In this way," says Poland's Krzysztof Penderecki, "the process of recording itself has become a means of composition as well as communication." Of course, none of this technical expertise would be possible without tape, on which all LPs are originally recorded. And there are those who see tape—especially video tape, with which the home listener may some day be able to see as well as hear an opera—as the LP of the future.

Different Esthetic. There was a time when the thrill of a composer's life was a concert performance of one of his works. Now most composers see the concert hall and the LP as separate, but equally rewarding, mediums. Penderecki prefers to hear romantic music in the concert hall, but listens to Bach and Handel in the quiet and privacy of his home. As for his own music, he thinks the dramatically extroverted St. Luke Passion belongs in the auditorium because it should involve people as a group. When it comes to such works as *Polymorphia* and *Dies Irae*, Penderecki believes that they sound better on LP because they explore instrumental and vocal techniques in a new way; he does not want listeners to be diverted from the music by extraneous theatrical matters.

The ultimate creation of the recording process are composers who create only for the electronic idiom. To them, composition means either recording real-life sounds on tape and then transforming them electronically (*musique concrète*), or starting from scratch with an electronic sound synthesizer like the Moog (TIME, March 7). Electronic composers "write" on tape; their music was never intended for the traditional concert hall. "The trouble with the concert hall," says California's electronic composer Morton Subotnick, "is that it requires a social and theatrical esthetic that really has nothing to do with our music." Germany's Karlheinz Stockhausen, who today works primarily in the electronic idiom, agrees: "I make everything for stereo records. The record is the document of how I want my music to sound."

What pleases all composers is the way the LP has broadened the taste and intelligence of the listener. "Once only kings made love to music," says Berio. "Now everybody does." Adds Germany's Hans Werner Henze: "Audiences have learned to hear pieces of music more than once and thus have acquired a training in hearing musical structures." That kind of knowing audience has made possible a new mode of composition in which snippets from, say, the Baroque, French Impressionism and Viennese post-Romanticism are pasted into surrealistic aural collages that would lose much of their point for anyone who had not heard LPs of the originals. Perhaps the outstanding example of that style is Berio's four-movement *Sinfonia*, a great critical success last fall when premièred by the New York Philharmonic (TIME, Oct. 18). This week *Sinfonia* comes out on a superbly engineered Columbia LP. Even though Berio conducted the première, he believes that the LP release will probably be a more satisfying event. From a purely esthetic point of view, the work will be clearer and more forceful than any concert-hall performance so far. A concert, moreover, is heard today and gone tomorrow. But the LP *Sinfonia* will be sold, perhaps for years, all over the world.

VITTORIANO RASTELLI

CARTER AT PIANO
Encouraging Joycean dialogue.

KLAUS BARISCH

STOCKHAUSEN WITH ELECTRONIC EQUIPMENT
Writing directly for stereo.

TIME, AUGUST 29, 1969
TIME
NEW YORK, N. Y.
W. 3,473,000

AUG 29 1969

FROM THE EDITOR:

OFFICIAL announcements have not been received at this writing, but it can be reported with certainty nevertheless that the Boston Symphony (and also its springtime alter ego, the Boston Pops), after an aggregate of something over a half-century with RCA (née Victor), will join the roster of Deutsche Grammophon Gesellschaft upon the expiration of current contracts in 1970. More about this extraordinary development in due course. Meantime, an all-BSO release next month will pretty much exhaust the accumulation of Leinsdorf recordings. But naturally there will be further Boston material from RCA under the incoming William Steinberg; a Schubert C major Symphony, I see, has been scheduled for later this year. . . Speaking of Boston, I hear that Columbia—a label not generally associated with that metropolis—has been up there for an extensive Ives chamber-music project. Gunther Schuller, now head of the New England Conservatory, reconstructed several of the scores not previously performable. . . Operaphiles will be reassured to hear that the Leontyne Price *Aida*, about to be withdrawn by RCA pursuant to a decade-old agreement, will be right back again on the London label come September. (Likewise the Sutherland *Norma*, but that will not return until sometime next winter.) On the other hand, RCA Victrola will release in September what may be the all-around best *Aida* recording of them all: the old mono-only Rome performance under Jonel Perlea featuring Zinka Milanov, Jussi Bjoerling, Leonard Warren, Fedora Barbieri, and Boris Christoff. . . The RCA schedule for September includes an Ormandy/Philadelphia Mahler First, an all-Takemitsu program by the Toronto Symphony under Seiji Ozawa, and an item entitled "The Moog Strikes Bach [*sic*]. . . To Say Nothing of Chopin, Mozart, Rachmaninoff, Paganini, and Prokofieff". The foregoing is taken from the release sheet verbatim, ellipsis and all. What it portends for our delectation, I do not dare to conjecture. But "Switched-On Bach" (Columbia) *has* sold a million copies.—J.L.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JUL 1969

85

RECORDINGS

BSO, Pops to record only with Grammophon

The Boston Symphony Orchestra and Deutsche Grammophon Gesellschaft (DGG) of Hamburg, Germany, have jointly announced that the Boston Symphony and Boston Pops orchestras will record exclusively with DGG at the end of the orchestras' present contracts with RCA Victor, in September, 1970. The Boston Symphony's recording contract with the latter company began in 1917.

The decision was reached after several months of discussions between representatives of the two groups in Hamburg and New York. Talcott Banks, president of the Boston Symphony trustees, and Kurt Kinkele, deputy managing director of DGG, said a basic agreement has been reached and that details are being worked out.

Jerry Schoenbaum, president of Polydor, Inc., DGG's New York-based subsidiary in this country, commented that the moves ". . . adds greatly to DGG's roster of international artists. Of special significance, too, is the Boston Pops Orchestra, which fills a gap too long neglected in our catalogue."

Banks paid tribute to DGG as one of the pioneers of the recording industry and added that he looks forward to the challenge of the new relationship. He expressed gratitude as well to RCA for the orchestra's long, successful collaboration with that company.

Kinkele stated that it has long been the wish of DGG to have an exclusive contract with a first-rank U.S. orchestra, adding: "We are delighted to have come to an understanding with the great Boston Symphony."

The new contract is the second recent recording shift among major Eastern symphony orchestras. After years of recording on the Columbia label, the Philadelphia orchestra returned to RCA Victor last year. The New York Philharmonic remains affiliated with Columbia.

The ARTS

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

AUG 9 1969

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

AUG 9 1969

BSO and Pops Sign New Pact For Recordings

The Boston Symphony Orchestra and Deutsche Grammophon Gesellschaft of Hamburg, Germany, have jointly announced that the Boston Symphony and Boston Pops orchestras will record exclusively for the Deutsche Grammophon label following the conclusion of the orchestras' present contracts with RCA Victor Records in August 1970.

BSO recording contract

Announcement has been made jointly by the Boston Symphony Orchestra and the Deutsche Grammophon recording company that as of September, 1970, Boston Symphony and Boston Pops will record exclusively for the German firm.

According to Talcott M. Banks, president of the BSO trustees, and Kurt Kinkele, deputy managing director of the recording company, a basic agreement has been reached with details to be worked out before the expiration of the BSO's present contract with RCA Victor in August, 1970.

Of particular significance is the opening up of a large foreign market for recordings by a first-rank American orchestra, and the addition to the Hamburg-based company's catalog of Pops albums long neglected among its listings.

MONITOR
BOSTON, MASS.
(M) 210,850

AUG 11 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 9 1969

Symphony, Pops To Record for German Label

TANGLEWOOD, Lenox—The Boston Symphony and Boston Pops orchestras will record exclusively for Deutsche Grammophon Gesellschaft of Hamburg, Germany, following the conclusion in August 1970 of the orchestra's present contract with RCA Victor records.

In making the joint announcement, Talcott M. Banks, president of the trustees of the Boston Symphony and Kurt Kinkele, deputy managing director of Deutsche Grammophon, said that details of the contract were currently being worked out.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

AUG 9 1969

Boston Symphony to Record For Deutsche Grammophon

The Boston Symphony Orchestra will record exclusively for Deutsche Grammophon beginning in September, 1970. The announcement was made yesterday by Talcott M. Banks, president of the trustees of the Boston Symphony, and Kurt Kinkele, deputy managing director of Deutsche Grammophon.

No details concerning conductors, soloists or repertory were available yesterday from either the orchestra or the recording company.

86.

Boston Symphony Joins DGG in '70 And Ends a 50-Year Link with RCA

The oldest continuous relationship between a recording group and a disk company, the 50-year-old tie between the Boston Symphony and RCA, comes to an end August, 1970, when the orchestra moves under the wing of Deutsche Grammophon Gesellschaft. Deal was wrapped up by Jerry Schoenbaum, prexy of Polydor, the U.S. subsid of DGG.

Exit of the Boston Symphony from the RCA roster underscores the tight economic situation in the classical disk market. RCA now has a longterm deal with the Philadelphia Orchestra and apparently was unable to foot the bill for another major symphony organization.

The classical squeeze has become particularly painful in light of the sharply higher recording costs involved in the recent pact with the American Federation of Musicians. Scales are now heading over $90 per man per three-hour recording session.

For DGG, the Boston Symphony represents the first American symphonic recording venture. It also brings to DGG the highly successful Boston Pops, the light classical symph which has racked up strong sales under the baton of Arthur Fiedler.

It's believed that Fiedler's continuing role as Boston Pops conductor was an essential condition of the DGG deal. William Steinberg will be conductor of the Boston Symphony next season.

The Boston Pops will be filling a gap in the DGG catalog in the American market and will give the label's other merchandise a wedge into areas where DGG was unable to enter heretofore.

DGG will record the Boston Symphony in America. Up to now, DGG has recorded exclusively in Europe even though it has numerous American talents on its roster.

Arg. Disk Best Sellers

Buenos Aires, Aug. 12.

Shivering ..... Donald (RCA)
Rose Rose ..... Sandro (CBS)
Again on Tracks .. Naufragos (CBS)
I Give You Eyes ... G. Ferri (RCA)
It's Already Cool ..... Nada (RCA)
Long Live Life ..... Ortega (RCA)
Goodbye ..... Mary Hopkin (EMI)
Away from Eyes ... Django (RCA)

VARIETY
NEW YORK, N. Y.
WEEKLY AMUSEMENTS

AUG 13 1969

GAZETTE
WORCESTER, MASS.
(E) 94,901

AUG 12 1969

★ ★ ★

The Boston Symphony Orchestra and Boston Pops Orchestra will record exclusively for the Deutsche Grammophon label following the conclusion of the orchestra's contract with RCA Victor. It is an extremely good label and may well be just as good for the orchestra as RCA. Incidentally, the RCA has signed The Philadelphia Orchestra. It was formerly with Columbia.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

AUG 17 1969

Exclusive for Deutsche

The Boston Symphony Orchestra and Deutsche Grammophon Gesellschaft of Hamburg, Germany, have jointly announced that the Boston Symphony and Boston Pops Orchestras will record exclusively for the Deutsche Grammophon Label following the conclusion in August, 1970, of the orchestra's present contract with RCA Victor Records.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

AUG 21 1969

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 100,181

AUG 24 1969

Records in Review

BSO Goes to Deutsche Grammophon

By WILLIAM A. STORRER

One year from now the Boston Symphony and Pops orchestras will end their long association with RCA Victor and enter the fold of Polydor. New releases will appear on Deutsche Grammophon, top-of-the-line label from this German-based company that ranks with British Decca (London in the USA), Philips of Holland, Columbia, EMI (Electrical Musical Industries of England, Angel here) as the world's leading recording organizations.

One might have expected the RCA-Boston split since Erich Leinsdorf came to Boston. Leinsdorf's appointment as artistic director of the BSO was clouded with many rumors, chief of which was that his position was dictated from RCA. Rumor also had it that RCA had specifically vetoed Pittsburgh's Steinberg and had demanded Georg Solti in Chicago. Boston took Leinsdorf and kept RCA. Chicago did not get Solti and lost RCA. Now Boston has Steinberg, but no RCA, while Chicago has obtained Solti, and gotten both London and Angel in the bargain.

So Boston may not have "lost" RCA, but gained Deutsche Grammophon. Technically the step up the ladder cannot be faulted. Poor quality pressings have bothered critics and audiophiles alike for many years. Discs come through with the center hole so off-center that pitch varies noticeably with every revolution. Surface noise from dust particles is so loud that one cannot detect the wonderful effects of Dolby noise reduction in the master. If any company consistently licked these problems, it has been Deutsche Grammophon. It will be a welcome change to hear the Boston musicians without snaps, crackles but only as "Pops" and Symphony.

In the early part of this decade American companies recorded the Boston, New York, Philadelphia, Cleveland, Chicago, Detroit, Eastern-Rochester and Minneapolis orchestras. No American orchestra was under contract to a non-American company. Now it is the last year of the decade and we see the Los Angeles Philharmonic recorded on London for the past few years. Chicago recording with Angel and London, and the Boston Symphony going to Deutsche Grammophon. Columbia ha sgiven up Philadelphia and RCA Boston.

These changes in recording contracts are only the superficial manifestations of deep-seated problems within the American recording industry and in the whole problem of America's consistently poor support of serious art, a problem which, and we can say it with pride, does not generally afflict the readers of the Advocate. Let us all hope that the new affiliation between Boston Symphony and Pops with Polydor and their DGG label will be a fruitful one and return to glory the name of Boston on the international recording scene, a glory the likes of which has hardly been known since the halcyon days of Koussevitzsky.

* * *

DGG Signs Boston Symphony

In a sensational swoop, Polydor Incorporated has captured the Boston Symphony and Boston Pops Orchestras, according to Jerry Schoenbaum, Polydor President. Schoenbaum announced the agreement today, simultaneously with Hamburg and Tanglewood, where the orchestra is performing for the remainder of August.

This arrangement marks the nature by Deutsche Grammophon, parent company of Polydor Inc. The wooing was mutual, as Deutsche Grammophon has been interested in forming such a liaison since it opened Polydor Inc. in this country. Hitherto the Hamburg-based firm has recorded only in Europe, although numerous American talents are on its roster.

It is not yet known what repertoire may be involved, though actual albums will be released on the Deutsche Grammophon label and distributed in this country by Polydor Inc. The agreement has been made, but actual details remain to be worked out. In any case, the orchestras' current obligations run through August 1970.

BERKELEY, CALIF.
GAZETTE
D. 14,500

AUG 18 1969

A Switch In Labels

By JOHN THORNTON

THE DECISION of the Boston Symphony to record exclusively for Deutsche Grammophone Gesellschaft is a precedent shattering move for a major American orchestra.

At one time serious consideration was given to the orits records with RCA-Victor. To be sure, not all contract negotiations were conducted happily, but the two parties had signed on the dotted line every few years for decades.

at one time serious consideration was given to the orchestra making tapes with its own engineering staff and farming out the masters. This would have allowed greater freedom of recorded repertoire, but for various economical reasons the plan was abandoned.

Later, when RCA and BSO trustees disagreed on guarantees, London Records made a strong bid for the Boston contract. That was after Munch had succeeded Koussevitzky and when Reiner had replaced Kubelik at Chicago.

RCA romanced the Reiner-Chicago Symphony combination and for two years made relatively little with the BSO. As record royalties and musician recording fees are an important part of an orchestra's economy, relation between Boston and New York became strained.

RCA won again and quickly made more albums with Munch. Then came the sad day when Munch retired and Leinsdorf took over at Boston. The early days of that joining were ecstatic, causing one writer to state: "Never did such a man need such an orchestra; nor such an orchestra need such a man."

BY 1968 THE BLOOM was off the rose. Nor were BSO LP's with Leinsdorf exactly breaking sales records.

Leinsdorf's subsequent resignation, the disagreement between conductor and trustees carried in Boston press and finally the appointment of William Steinberg, has diminished the kind of image the B.S.O. enjoyed in the Golden Era of Koussevitzky.

For years Steinberg, who will also remain music director and conductor of his Pittsburgh Symphony, has recorded with Capitol and other companies. His codirection at Boston does not mean much commercially, since Steinberg's albums have never been runaway best sellers.

To be blunt: trustees like to make appointments for their orchestras that will charm the record buying public. Lots of sales means lots of royalties to treasuries in sore need of replenishing. And Steinberg, although a conductor of great talent, does not have the commercial attraction of Eugene Ormandy or Leonard Bernstein. Besides, he comes to Boston as a divided man, half of him belonging to Pittsburg, a situation that does not please the Hub Old Guard.

Never in its history has the Boston Symphony signed up a music director who shared his talent with another orchestra. That must be considerd estill another factor in the break betweeen RCA and the BSO.

RCA on the other hand finally succeeded last year in wooing the Philadelphia Symphony back to the fold, thus taking from Columbia Records one of its chief assets. It is natural to assume RCA will record and promote its "new" orchestra to the extent it will receive a lion's share of attention.

The Chicago Symphony since the death of Reiner is no longer a valued commercial property, at least not until it engages a strong personality. If Solti finally takes over, that situation will change.

BSO trustees, who do not talk much to the press about their recording interests, no doubt saw some handwriting on the wall and after consulting the sales returns of the last few years decided to make the break that came as a stunning suprise to most collectors.

AFTER MONTHS of talks in Hamburg and New York, final agreement was reached between Talcott M. Banks, president of the board of trustees, and Kurt Kinkele, deputy managing director of Deutsche Grammaphon. A basic contract has been agreed upon with details to be finalized.

This marriage between DGS and the BSO could turn out very happily. DGS is an excellent company with a reputation for superior engineering. Its LPs produced in Germany are better than the U.S. product. Whether DGS pressings will be made abroad or in this country has not yet been announced. An import tax may make it impractical to press in Hamburg.

The biggest question(What will be the recorded repertoire? What artists will be engaged? Will, for example, Von Karajan be able to conduct the BSO in a number of releases? Such a combination offers great commercial possibilities.

It is surprising that Columbia Records, after losing its Philadelphia property, to RCA did not contract with the BSO. Its major orchestra is of course the New York Philharmonic. But will Pierre Boulez "sell' like Leonard Bernstein? Columbia will become very busy recording top orchestras in England and Europe and further develop the Cleveland Symphony.

In August of 1970, RCA's agreement with the Bostoners comes to an end It would be normal for RCA to ease up on future issuance of BSO recordings, except to fullfill the conditions of its contract.

Record collectors should rejoice over this news. DGS, anxious to make good on the first major agreement between atop ranking American orchestra and a foreign manufacturer, will spend lots of money and time to release a quality product, both musically and technically.

Another powerful factor is that the Boston Pops Orchestra is included in the agreement. Arthur Fiedler's releases have made lots of money for the organization and certainly DGG is aware of the enormous profits to be made from producing Pop's records.

DGG's whole sales framework may change as a result of this unique contract. BSO and Pop's recordins under its leadership will be widely exploited in the European market as well as in the United States.

Schoenbaum Directs Polydor Policy Of Creating Hits, Not Typing Music

NEW YORK — "Too much emphasis is being placed on giving music readily identifiable names such as rock, jazz, folk," says Jerry Schoenbaum, president of Polydor Records, and he is setting out to operate his label in a manner that does not "type" music. "If it's good, it will sell," he says, "and the barriers between forms are rapidly diminishing. Our concept is to have a wholly creative record company with priority given at the A&R end where the sound and quality is what counts."

Polydor, the independent American subsidiary of the huge European Polydor label, bowed on the American market a few months ago. The label's first hits were "Good Old Rock 'n' Roll," by Cat Mother And The All Night News Boys, and the follow-up album, "The Street Giveth And The Street Taketh Away," which is currently experiencing strong chart action.

Polydor recently concluded a deal for the Boston Symphony and the Boston Pops Orchestras to record for the classical Deutsche Grammophon label, beginning about a year from now. Deutsche Grammophon, subsidiary of European Polydor, is a specialist in recording German ensembles and has long provided American listeners with German classical recordings of high quality. With the signing of the Boston orchestras, it is expected that the label will be able to reach areas in the U.S. that never before handled the line. The Boston signing is expected to take Deutsche Grammophon out of its specialized category and permit it to compete with labels long recording national orchestras and also make the diskery more sought after by young American talents who previously may have shied away because of the European connotation.

Working closely with Jerry Schoenbaum are Andy Miele, Jr., director of marketing and merchandising for the Polydor label, and Jim Frey, director of marketing and merchandising for the classical division, which, besides Deutsche Grammophon, includes the Archive and Heliodor labels. Miele and Frey lend important assistance to Schoenbaum in the development of American Polydor.

Schoebaum is busy looking for talent to sign. He recently inked British blues great John Mayall, whose first Polydor album is due for release this week. Jerry Corbitt, formerly of the Youngbloods, will make his Polydor debut with an album due out in a fortnight. Jazz drummer Tony Williams and his group, Lifetime, will have a set out soon. A new group, Area Code 615, is being introduced on Polydor in the near future.

Famed European bandleader James Last, a solid artist on European Polydor, interprets the Broadway smash, "Hair," on a forthcoming album set for release here, and a potpourri album of hit tunes performed by the Gunter Kallman Chorus is also in the works.

New and forthcoming albums from Deutsche Grammophon include: a deluxe seven-record edition of "Mozart's Great Symphonies," played by the Berlin Philharmonic, Karl Boehm conducting; a set containing Dvorak's Cello Concerto and Tchaikowsky's Rococo Variations, performed by Russian cellist Mstislav Rostropovich and the Berlin Philharmonic Orchestra, Herbert Von Karajan conducting; and "Siegfried," the third package in Von Karajan's series of albums devoted to Richard Wagner's operatic tetrology, "The Ring Of The Nibelung."

Polydor is also thoroughly involved in tapes (see the tape section in this issue for details).

All in all, Polydor has established a footing in the U.S. that indicates that it is a label to be watched closely.

CASH BOX
NEW YORK, N. Y.
W. 16,000

AUG 30 1969

The Detroit News
D. 702,591 SUN. 953,929

AUG 27 1969

The Boston Symphony will start recording for the Deutsche Grammophon label after its contract expires with RCA in 1970. DGG will record the Boston Pops as well as the Boston Symphony and the records will be distributed in this country by the German firm's subsidiary, Polydor.

The new Boston Symphony-DGG agreement ends speculation that began when the Philadelphia Orchestra rejoined RCA last year. RCA also records the Chicago Symphony. This is DGG's first American recording venture.

Boston Symphony music director Erich Leinsdorf will relinquish his post at the end of this summer's Tanglewood series. Leinsdorf resigned more than a year ago, blaming overwork. William Steinberg will take over this fall and Leinsdorf will return as guest conductor.

86a.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

AUG 14 1969

BSO International

LENOX (UPI) — The Boston Symphony Orchestra next year will become only the second American orchestra to sign a recording contract with a foreign company. The Boston Symphony and Boston Pops orchestras will start recording in late 1970 for Deutsche Grammaphon Gesellschaft of Hamburg, Germany.

Deseret News
SALT LAKE CITY, UTAH
D. 84,855

AUG 23 1969

LOUD & SOFT — In a sensational swoop, Polydor Incorporated has captured the Boston Symphony and Boston Pops Orchestras from RCA Victor. The scoop marks the first American recording venture by Deutsche Grammophon (DGG), parent company of Polydor Inc. Of special significance is the Boston Pops Orchestra, which will now fill a very essential gap, too-long neglected in the DGG catalog. . . .

BOSTON TO DGG —INCLUDE POPS

BOSTON—Deutsche Grammophon has signed the Boston Symphony, effective August 1970, which will end the orchestra's 52-year association with RCA. Included will be the Boston Pops.

The orchestra is the first U.S. ensemble ever signed by DGG, which is distributed by Polydor, Inc., in this country. The planned recording sessions will be the first by DGG in the U.S.

BILLBOARD
CINCINNATI, OHIO
W. 24,000

AUG 16 1969

CASH BOX
NEW YORK, N. Y.
W. 16,000

AUG 16 1969

DDG Inks Boston Pops, Symphony

NEW YORK — DGG Records has signed the Boston Symphony & Boston Pops Orchestra, according to an announcement by Jerry Schoenbaum, president of Polydor Records, the DGG unit in the U.S. Both orchestras have recorded for many years on RCA Records. Arthur Fiedler is conductor of the Boston Pops, while Erich Leinsdorf is the Boston Symphony's present conductor, although he leaves the post at the end of this summer season. Signings are DGG's first of an American orchestra.

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089

AUG 31 1969

* * *

Something akin to renaming Copley Square has come to jar the even way of life in Boston. That is a reshuffling of affiliations by which the records produced by its famed symphony orchestra will appear in the future on the label familiar to consumers as DGG (Deutche Grammophon Gesellschaft).

This clearly is a countermove on the part of the orchestra's management to the undertaking by which RCA acquired the services of the Philadelphia Orchestra some months ago.

It is, however, a shock of sorts, for the Boston Symphony and Victor (later RCA Victor and then RCA) have been synonymous since recordings of orchestras started to be made in the 1915-16 era.

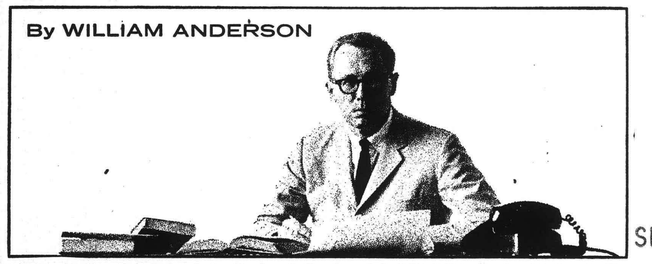
Indeed, the finale of Tchaikovsky's Fourth Symphony, played by the Boston Symphony under the direction of Karl Muck, was among the earliest of such works to be found in American homes. The famed Boston "Pops", will, of course, go along with the parent organization.

* * *

William M. Judd (whose father, George, was for many years manager of the Boston Symphony Orchestra) has decided to leave his long association with Columbia Artists' Management Inc. to open his own artists' management bureau. Judd, who began his career with Columbia in the late 30s, has been identified with such prominent performers as Rudolf Serkin, Claudio Arrau, Jascha Heifetz, and more recently Andre Watts.

Judd's reason for the move he is making is summed up in the words: "I have always considered the personalized guiding of artists' careers the most important aspect of my profession, and, unfortunately, there is increasingly little room for it in this day of conglomerate corporation structure and mass bookings."

Reginald Allen, long prominent in musical affairs of Philadelphia and New York, has been named executive vice president of the American Academy in Rome. Allen has been manager of the Philadelphia Orchestra (during Leopold Stokowski's directorship), a principal officer of the Metropolitan Opera (under the general managership of Edward Johnson as well as Rudolph Bing), and first administrative director of Lincoln Center for the Performing Arts (in association with General Maxwell Taylor during the construction period).



STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

SEP 1969

EDITORIALLY SPEAKING

QUADRASONIC STEREO

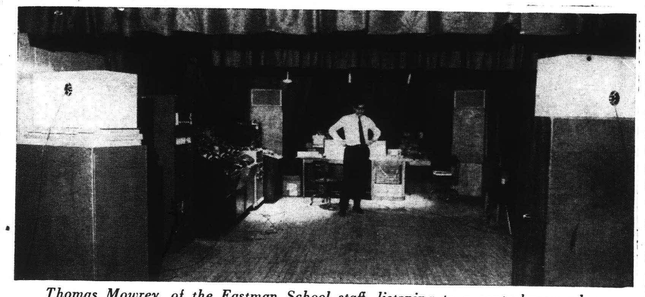
IT MAY sound like heresy, sacrilege, or worse, but I must confess, in all candor, that although I was intellectually impressed by the supreme technical accomplishment that has just put two residents of this planet on the moon, I could not share the emotional responses of wonder, awe, and excitement that gripped many of my friends. I blame this loss of innocence (current pop-psych jargon would call it *Affekt*) on Arthur C. Clarke, Isaac Asimov, Robert Heinlein, and others whose science fiction tales have explored all this ground and more.

To descend abruptly from the celestial to the worldly plane, I blame some of these same prescient gentlemen for spoiling a good part of my pleasure in another area where reality is at last catching up with fiction. In your run-of-the-mill space opera, the pleasures of music usually emanate from a "sound cube" which, when dropped into some little black box or other, immediately produces a sonic envelope that completely surrounds the listener. And "Surround Stereo" is the name Vanguard Records has chosen to give to the first releases of recordings intended for (simultaneous) four-track playback, a system "capable of reproducing music and the acoustical properties of the auditorium in which it was recorded." Risking an ill-omened paraphrase, I can say that I have heard the future, and it works. The four-channel recording technique is, on the face of it, simplicity itself: two microphones pick up ordinary stereo sound from the front while two others pick up hall reverberations from the sides and rear. Playback requires four separate channels of amplification (two stereo amplifiers) and four speakers. There is, of course, more to it than that. Microphone placement even for "simple" stereo still remains, after over a decade of experience, more an art than a science, and the addition of two channels may increase difficulties exponentially rather than arithmetically. In playback too, speaker placement and playback levels (particularly for the two rear channels) are likely to require very nice adjustment in the home.

As for format, Vanguard will release its first recordings (Berlioz's *Requiem* and the Mahler Ninth among them) in reel-to-reel tape. A four-channel disc is technologically feasible (by multiplexing the rear-channel signals on a 25-kHz carrier that many modern cartridges are capable of reproducing), but is not being considered presently. The cassette is also a possibility, but patent-holder Philips (at least for now) is determined to preserve the compatibility of this medium—its licensees are not permitted to depart from the two channels forward, two channels back arrangement nor, indeed, the 1⅞-ips speed. There are several reel-to-reel tape machines currently available that will play back four channels simultaneously, and others can be adapted for the chore rather simply through head rearrangement or addition.

The sonic impression is, I might add, spectacular in its realism: the "hall sound" is palpably there when the whole system is "go," and for an old concert-goer like this one, the experience is gratifyingly musical. Audiophiles blessed with the proper equipment will have an opportunity to check this themselves with the Vanguard releases, and those along the Boston-New York axis can hear it on the air or in audio salons—see page 56 for details.

STEREO REVIEW



Thomas Mowrey, of the Eastman School staff, listening to a control-room playback of an experimental four-channel stereo recording of Warren Benson's Symphony for Drums and Wind Orchestra as performed by the Eastman Wind Ensemble.

FOUR-CHANNEL STEREO

A PROGRESS REPORT BY ROBERT BERKOVITZ

FOUR-CHANNEL (360-degree) stereo has for months been widely discussed—and seldom heard. However, beginning this month, Acoustic Research, Inc. is going to give millions of music listeners in the New York and Boston areas an extended opportunity to hear four-channel stereo. This new—and still experimental—audio technique, which uses four speaker systems in a room for full 360-degree reproduction, will be demonstrated by AR in Boston-area FM broadcasts which properly equipped listeners can hear at home. Four-channel 360-degree tape recordings will also be demonstrated at the AR listening rooms located in New York's Grand Central Terminal and near Harvard Square in AR's home town of Cambridge.

The FM broadcasts represent a significant technical experiment, in addition to their musical importance. The entire twenty-four-concert Saturday-night season of the Boston Symphony will be presented on *two* stereo FM broadcasting stations: WCRB-FM and WGBH-FM. Listeners to either station (in mono or two-channel stereo) will hear the same excellent sound quality as that broadcast in past years. However, those able to obtain an extra stereo receiver and an additional pair of speaker systems can be participants in an extraordinary acoustical experiment, in which the world-famous orchestra will seem to be spread around their listening rooms in the unique acoustical setting of Symphony Hall. There will be no attempt to duplicate the sound field at some hypothetical best seat; the aim will be rather to exploit the sonic potentialities of the new medium creatively. The technique for microphone pickup, broadcast, and listening arrangement was worked out cooperatively by Roy Allison and the writer, representing Acoustic Research; Richard L. Kaye of WCRB-FM; Jordan Whitelaw, Radio and Television Producer for the Boston Symphony; and William Busiek of WGBH-FM. The technique used was arrived at through evaluation of numerous recordings made during actual concerts earlier this year.

In the AR music rooms in New York and Cambridge, the medium will be four-channel, ¼-inch tape. All recording companies now own multi-channel recorders, and units capable of simultaneous recording of twenty-four channels are used regularly in some studios. However, the tapes made on such machines are *not* intended for reproduction by an equal number of amplifiers and loudspeakers; the multiple channels are used to record separately, but simultaneously, different sections of the performing group. The purpose of the multiple-track recording is to provide the producer and engineers full control over instrumental balance when the material is mixed down into the normal two-channel stereo recording released to the public.

The idea of using such recorders experimentally to make true three-, four-, or more-channel recordings for playback through as many speaker systems is not new. A recent article in the *Journal of the Acoustical Society of America* by Marvin Camras of the ITT Research Institute reports on experiments with twelve-channel recording and playback: five speakers in front, two at each side, two at the rear, and one overhead.

AR's experiments, some of which I discussed in an article in the May issue of STEREO REVIEW, began as an investigation of the extent to which two-channel stereo, rather than the quality of the components, is the major obstacle to accurate reproduction of music. And, in part, the experiments also were aimed at discovering what a listener would hear if he were placed, through electro-

(Continued on page 59)

acoustics, in a living-room duplicate of the reverberant field of the concert hall. The recordings were made using multiple microphones, playback being done with the front speakers left in their normal stereo locations and two extra speakers (driven by separate amplifier channels) set up in the upper rear corners of the listening room. The microphones in the concert hall were arranged to provide the most realistic results with such a speaker arrangement.

The idea is not different in principle from that of Camras, or of other experimenters who preceded him in various countries in earlier years. The different element is the new possibility that home listeners might soon be given the opportunity to enjoy such music reproduction. It was for this reason that AR began its experiments with four channels, in the belief that this number represents a practical limit of cost and complexity for most listeners.

Some of AR's first experiments were at the New England Conservatory of Music in the conservatory's Jordan Hall. At the writer's suggestion, Thomas Mowrey of the Eastman School of Music began experimenting with the technique, his efforts culminating in a spectacular recording of "spatial music" by composer Henry Brant, in which the musicians were arranged in various parts of the auditorium. The Eastman tape was played for several interested executives of major recording companies—and provoked considerable excitement.

IN the meantime, Acoustic Research had found an ally in a major recording company which had been investigating four-channel techniques for some time, even to the extent of having commissioned works of music for the medium. That company—Columbia Records—will supply most of the four-channel tapes AR will be demonstrating in its music rooms. Columbia has issued no statement about their experiments and is understood to have no plans to release the tapes commercially. Vanguard Records will soon be releasing the special stereo tapes that were demonstrated to selected members of the New York audio press in semi-private sessions on June 25 of this year. The Vanguard tapes will also be on hand at the AR music rooms.

The system to be used at the music rooms is one in which standard one-quarter-inch tape has four parallel tracks in the same way as the normal four-track stereo tapes. For four-track stereo, all four tracks are recorded simultaneously in the same direction and, of course, they are also played back the same way. Whether the resultant sound will be that of the immediately foreseeable future or not will depend, to some extent, on listeners' reactions to the AR demonstrations.

86b

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

SEP 1969

PROKOFIEV: *Piano Concerto No. 5 in G, Op. 55;* John Browning (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf; **WEILL:** *Kleine Dreigroschenmusik;* Lois Schaefer (piccolo), James Pappoutsakis and Phillip Kaplan, (flutes), Gino Cioffi and Pasquale Cardillo (clarinets), Peter Hadcock (soprano and tenor saxophones), Felix Viscuglia (alto saxophone), Sherman Walt and Ernst Panenka (bassoons), Armando Ghitalla and André Come (trumpets), William Gibson (trombone), Chester Schmitz (tuba), Charles Wilson (piano), Robert Karol (banjo, guitar), Martin Hoherman (accordion), Everett Firth (timpani), Charles Smith and Arthur Press (percussion), conducted by Erich Leinsdorf. RCA Stereo LSC-3121, $5.98. (23, 19¾ mins.)

Prokofiev:
Brendel, Sternberg, Vienna State Op....Turn. 4160
Richter, Rowicki, Warsaw Phil.....DGG ⓢ138075
Hollander, Leinsdorf, Boston Sym....RCA ⓢ2732

ⓢALTHOUGH Browning gives an exceedingly fine and virtuosic performance of the Prokofiev, I much prefer the piano-orchestral balance, favoring orchestral definition, in the earlier Leinsdorf/Boston recording with Lorin Hollander. Too much orchestral detail is lost in the stereophonic recesses of the new release, for Leinsdorf's lightly sketched-in accompaniment needs all the timbre it can get when the piano is going full tilt (as noted in earlier releases of the same Browning/Leinsdorf Prokofiev cycle). It is true that Browning himself frequently plays more delicately than Hollander, and with less pedal. But in the middle of the *Larghetto* movement, for example, where the big unison string theme comes in, *forte*, under the solo piano (cue 70, *molto cantando ed espressivo*), it now sounds miles *behind* the piano, and cannot make the grandiose effect it does in the Hollander version, nor in the equally splendid Richter/Rowicki version on DGG. Rowicki and the Warsaw Philharmonic occasionally inject more sting into the orchestration than Leinsdorf and the BSO. Unlike the other soloists, Browning attacks the *Vivo* while his closing pedal from the *Larghetto* is still down, so there is no dividing band on the record here. And incidentally, Leinsdorf and Rowicki surprised me in that lovely fifth-movement stretto-coda which begins *Allegro non troppo* with a tune strikingly reminiscent of *The Holly and the Ivy* (cue 104). The theme is marked *"con eleganza"*, and unpredictably it is Rowicki who gives it more of that quality. Another fine soloist on a mono reissue, Alfred Brendel, is severely hampered by his accompaniment.

To those previously acquainted with the deleted recordings of Kurt Weill's marvelous concert arrangement of the overture, songs, and finale from *The Three-Penny Opera*, as led by Klemperer (Angel) and Izler Solomon (MGM), Leinsdorf's version must come as a disappointment. Klemperer himself is, of course, steeped in the atmosphere of the late-twenties in Berlin as evoked by Weill (indeed, the composer made the concert suite in 1929 at Klemperer's suggestion). Solomon at least made a highly convincing approximation of it. Leinsdorf just doesn't seem to have the feel of this idiom and its characteristic rhythms in his bones: the Charleston, the fox-trot, the languorously insinuating tango, etc. Have you ever heard a *brisk* tango? Well, here it is. Many of his tempi are too fast both by the score and by ordinary instinct; in the case of the Overture (*Maestoso*), they are 80 per cent too fast! Thus the phrasing often wants bite (e.g. the third number's opening duet for clarinets and trumpet), while crucial bits of color like the tolling of bells in the finale are somehow wholly missed in the recording. To one who has been increasingly distressed by Klemperer's growing rigidity of beat, as I have,

to hear again his delicious flexibility and general know-how in this work, as recorded in 1962, comes as a double treat. And so, although his recording omitted one of the eight pieces—No. 3, *The "Instead of" Song* (Klemperer giveth and Klemperer taketh away)—the new and numerically complete version hardly can be recommended to any one who has known and admired it even though the RCA is, at present, all there is. —J.D.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral").* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 3074 $5.98.

Performance: **Excellent**
Recording: **Good**
Stereo Quality: **Good**

It does not seem to be in style these days to like Leinsdorf, but frankly I think this is a first-class reading of the "Pastoral" and I have no hesitation at all in recommending it to anyone on the lookout for a strong, lyrical, crystalline performance that sounds and moves. The playing is excellent—Boston at its best. All kinds of details shine forth in unaccustomed splendor, but the piece is never allowed to become a mass of finicky details; it moves right along in a stream of beautifully shaped sound. The recording is a bit resonant for my taste and, as is the case so often with recent RCA pressings, the signal-to-noise ratio was not always ideal. But these problems are minor next to the value of the performance. *E. S.*

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

SEP 1969

Artists Return to London As Contract With RCA Ends

PAGE ONE

By FRED KIRBY

NEW YORK — A wealth of material cut by some of the biggest names in the classical field has reverted to British Decca, London's parent company, from RCA. The material, whose production was originally financed by British Decca, appeared on the RCA label through July, when an agreement between the two companies was terminated.

The first album to appear on London from this group is Verdi's "Aida" featuring soprano Leontyne Price, tenor Jon Vickers, mezzo-soprano Rita Gorr, baritone Robert Merrill and Giorgio Tozzi. George Solti conducts the Rome Opera Orchestra and Chorus in the three-LP package formerly on RCA. The set's September release was geared to coincide with Miss Price's opening of the Metropolitan Opera season in "Aida," but the season has been postponed because of stalled contract negotiations with Met unions.

Among the other major artists involved in the massive prod-

(Continued on page 53)

BILLBOARD
CINCINNATI, OHIO
W. 24 000

SEP 13 1969

Disks of Famous Artists Go to London from RCA

• *Continued from page 1*

uct switch are Joan Sutherland, Leontyne Price, Jussi Bjoerling, Birgit Nilsson, George London, Herbert von Karajan, Cesare Siepi, Pierre Monteux, Erich Leinsdorf, Antol Dorati, Leonie Rysanek, Jan Peerce, Zinka Milanov, Leonard Warren, Roberta Peters, Giuseppe di Stefano, Marilyn Horne and Fritz Reiner.

EMI in 1958

A similar transfer of product occurred in 1958, when RCA and EMI severed their relationship. Material, previously on RCA, which switched to EMI at that time included recordings of Puccini's "La Boheme" with Victoria de los Angeles and Jussi Bjoerling, Sir Thomas Beecham conducting; Wagner's "Tristan und Isolde" with Kirsten Flagstad, Wilhelm Furtwaengler conducting; the complete Beethoven piano sonatas by Artur Schnabel; Verdi's "Don Carlo" with Tito Gobbi and Boris Christoff; and Beethoven's "Symphony No. 9" with Elisabeth Schwarzkopf, Furtwaengler conducting.

Another former RCA title slated for release on London's full price line is Bellini's "Norma," which features Miss Sutherland and Miss Horne, were slated to star in a new Met production of the opera this season. Richard Bonynge, who was to have conducted the new production, conducts the London Symphony in the three-LP package.

Tebaldi's Cavalleria

Other product by Miss Price switching over include Puccini's "Tosca" with De Stefano, Giuseppe Taddei and the Vienna Philharmonic, Karajan conducting; and Verdi's "Requiem" with Rosalind Elias, Bjoerling, Tozzi and the Vienna Philharmonic, Reiner conducting.

Miss Tebaldi's set is Mascagni's "Cavalleria Rusticana" with Bjoerling, Ettore Bastianini and the Maggio Musicale Fiorentino, Alberto Erede conducting. The package is completed with a Bjoerling operatic recital. Another Verdi title is "Falstaff" with Geraint Evans, Eva Ligabue, Mirella Freni, Giulietta Simionato, Alfredo Kraus, Merrill and the RCA Italiana Opera Orchestra and Chorus, Solti conducting.

Opera by Miss Milanov are Verdi's "La Forza del Destino" with Miss Elias, Di Stefano, Warren, Tozzi and the Accademia di Santa Cecilia, Rome, Fernando Previtali conducting; and Ponchielli's "La Gioconda" with Miss Elias, Di Stefano, Warren, and the same orchestra and conductor. The latter, which was on Victrola, is among the product which will probably wind up on a low price label, such as Richmond.

Mozart Sets

A package of Mozart's "Don Giovanni" features Miss Nilsson, Miss Price, Cesare Valletti, Siepi, Fernando Corena, and the Vienna Philharmonic, Leinsdorf conducting. Another Mozart opera with Leinsdorf and the Vienna Philharmonic features Miss Peters, Lisa Della Casa, London, Tozzi and Corena.

Two Wagnerian operas in the transfer are "Die Walkuere" with Miss Nilsson, Gre Brouwenstein, Vickers, Miss Gorr, London and the London Symphony, Leinsdorf conducting; and "Der fliegende Hollaender" with Miss Rysanek, Miss Elias, Karl Liebl, London, Tozzi and the Royal Opera House Orchestra, Dorati conducting.

Leinsdorf also conducts the Vienna Philharmonic in Richard Strauss' "Ariadné auf Naxos" with Miss Peters, Miss Rysanek, Sena Jurinac, Peerce, and Walter Berry. Most of the instrumental recordings by Karajan and Monteux that are included are with the Vienna Philharmonic although the latter also conducts the London Symphony and the Paris Conservatoire Orchestra.

Plans call for all product issued on London to be remastered to London's sound standards. During the agreement between RCA and British Decca, the latter financed many recordings and released and pressed RCA product in England and parts of continental Europe. Some recordings, such as "Tosca" even were produced by British Decca personnel.

Delos Smith

Leinsdorf Will Be Missed

NEW YORK UPI — Now that Erich Leinsdorf is no longer music director of the Boston Symphony and merely another entry on the list of available guest conductors, it is time to wonder about his future as a recording conductor.

His tenure as head music man in Boston put him among the most prolific recovers but the record-maker, RCA, has always done much with the orchestra regardless of who was the music director. It may well be Leinsdorf will now have fewer recording opportunities.

But whatever his future, his recent past as recorder is a glorious one, a fact underlined by the newly released record completing his series devoted to Prokofieff's five piano concertos, with John Browning as soloist 3121.

It is of the fifth concerto and again you are given the conviction that conductor and soloist understood the composer precisely the same way other conductor - soloist combination ever did. Leinsfort's strength is in conveying unquestioned authority.

Presumably he has completed the project of recording all the Prokofieff symphonies with the Boston. The 3rd, 5th and 6th he has done and the 2nd is newly released 3061. Also newly at hand are his interpretations of Beethoven's 1st and 8th symphonies, on one record 3098. But he served all the masters, modern and classical, well in Boston and may the recordings long survive!

Sir John Barbirolli is a new torchbearer for oddball Frederick Delius who has had no outstanding popularizer since Sir Thomas Beechan died.

Beecham devoted many an album to his music. In these long-play days Barbirolli needed only one record to survey the tedious but often exquisitely lovely Delius output.

Included are "In a Summer Garden" and "A Song Before Sunrise." Barbirolli conducted them with perhaps a little too much sentiment with the Halle Orchestra, Angel - 36588.

A recommended listing experience: The eloquent baritone, Hermann Prey, singing from Johannes Brahms' collection of German folk songs, "All Mein Gedanken" Deutsche Grammophon, 139375.

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050

BINGHAMTON PRESS
Saturday, August 30, 1969

JAMESTOWN POST JOURNAL
Saturday, August 30, 1969

SEP 3 1969

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 526,111

SEP 3 1969

THE ARTS

Boston Symphony Switches

By Paul Hume

It just isn't safe to go away on a vacation any more. Back at my desk and what do I see?

The Metropolitan Opera has canceled its opening night, set for Sept. 15, and does not know when or even if it will begin the season. The problem revolves around two organizations with whom the management has not been able to come to terms: the Musicians Union, which is to say the orchestra; and the American Guild of Musical Artists, which means the singers. When you think of it, opera is a little tough to put on without singers and orchestral players.

Then comes this news: The Boston Symphony Orchester has signed a contract with Polydor Incorporated and will, starting a year from now, make its recordings for the Deutsche Grammophon label!

The Boston has been an RCA Victor exclusive property since the day in 1917 when Karl Muck took his players down to Camden, N.J., and conducted the first recording ever made by an American symphony orchestra. Playing in the orchestra that day, by the way, was Arthur Fiedler, now the renowned conductor of the Boston Pops.

The new contract does not take effect until September, 1970. But it opens up all kinds of fascinating speculations in which the names of conductors like William Steinberg, the Boston's new music director, and Herbert von Karajan, DGG's top man, stand out in large characters. There is also the German company's superb list of internationally known soloists. The contract is a package affair which includes both the Boston Symphony and the Boston Pops. It does not, however, thus far include the name of Arthur Fiedler.

The new arrangement will leave RCA, at least as of the present time, with the Philadelphia and Chicago orchestras in its stable.

MUSIC NOTES

Cincinnati also provides its share of news. Conductor Max Rudolf has resigned as conductor of the Cincinnati Orchestra immediately, a year ahead of the time his previously announced retirement was to take place.

Giving "complete exhaustion following the orchestra's recent European tour" as his reason, Rudolf has been relieved of all responsibility for the coming season. Thomas Schippers has been named his successor for next year. In the meantime, Erich Kunzel, the orchestra's outstanding associate leader, will take over the approaching year. Cincinnati might find, as Kunzel is given these larger responsibilities, that he has a stature worth greater attention.

Cincinnati is also getting another new music auditorium in the Patricia Corbett Pavilion now under construction in conjunction with the Cincinnati College-Conservatory of Music. The new building, which will include a 440-seat theater, will cost around $3 million, bringing Corbett's contributions to the Cincinnati complex up to something like $9 million in recent years.

Chicago's Ravinia Festival has named Istvan Kertesz principal conductor for the next three seasons. This is the summer festival of the Chicago Symphony Orchestra. Kertesz succeeds Seiji Ozawa in the post.

On the home front: the National Symphony and the Musicians Union have no further news to announce at the moment concerning negotiations for a new contract.

Obituaries: Clarence Dickinson, surely the man entitled to be thought of as dean of church musicians in this country, died on Aug. 2 at the age of 96. He had been organist of Brick Presbyterian Church in New York City for 50 years, plus ten years more as organist emeritus.

CHARLESTON W. VA.
GAZETTE-MAIL
SUN. 107,000

SEP 14 1969

DISC-CUSSION

Sound of the future in Spanish dress

"Moog Espana" RCA stereo.

If you are very much of a hi-fi buff or spend much of your time reading about sound, sound systems and sound equipment, you're probably as familiar with Robert Moog of Trumansburg, N. Y. as I am.

Moog—pronounced Moag, I'm informed — has worked out an electronic synthesizer that can copy any sound on earth and make some that have never been heard before. More importantly, it can combine sounds and come up with some of the weirdest combinations imaginable.

Now all this is done with mathematics and electronics — and a bit of dickering, since Moog's synthesizer is still in the embroyo stage. So far, Moog can't make a chord sound in just one shot, but he can make two or more tapes and overlay them so that you do get a chord.

"Moog Espana" is the result of Andy Wiswell of RCA experimenting on the Moog synthesizer. Jacket notes on the back of the album tell how it was done, but the important thing is what he got.

If "Moog Espana" isn't voted the album of the year, it should be. The titles are all familiar Spanish pieces: 'Espani Cani," "Playera," "Granada," "Mantilla," "Mama Inez," "Malaguena," "Spanish Flea," "Lady of Spain," "Valencia," "Peanut Vendor," and "Ritual Fire Dance."

As you might expect, a record that starts out as a gimmick, sometimes gimmicks the music to death, but tucked away among the gimmicks are some sounds that are beautiful beyond words. And, there are sounds that will make you burst out laughing they are so unique and unexpected. The basses — if your speakers can handle them — actually vibrate you internally. There's one that's best described as Grog (of the comic strip B. C.) belching.

To my mind, the best selection is "The Spanish Flea," easily worth the price of the whole album, which contains a guitar-like twang at the end that is twisted up into silence in a writhing spiral of pure beauty.

This kind of music definitely has a big place in the future.

(HCG)

Triumph of Spirit

"Beethoven Symphonies Nos. 9 and 5; Schoenberg's "A Survivor from Warsaw," Erich Leinsdorf and the Boston Symphony. RCA.

There may be some fresh words to use in describing Beethoven's 5th and 9th symphonies, but they are beyond my meager talent. In his jacket notes on this two-record album, Robert Offergeld dwells briefly on what would be the result if "a giant erasure were somehow to delete the Ninth Symphony from history." Horrible thought!

Offergeld says:

"The eraser that eliminated the Ninth would simultaneously efface, or at least badly blur, innumerable pages of Schubert, Wagner, Brahms, Berlioz and Mahler, not to mention more recent composers less conspiciously affected but nevertheless deeply obligated."

Offergeld says the Beethoven Fifth Symphony "has been exploited on a global scale as a kind of portable, one-work, cultural task force." He says, that, after the wheel, the Fifth "may well be the nearest thing we have to a universally successful product of the mind."

Certainly, these two Beethoven symphonies should be enough for any music lover, deeply moving and human as they are, but as an appetizer, Leinsdorf and RCA have added Arnold Schoenberg's "A Survivor from Warsaw" as a prelude to human triumph over Nazi beastiality. Some appetizer!

"Survivor from Warsaw" is a short, intensely concentrated music drama culminated by the singing of the Shema Yisroel. It was written in 1947, the last orchestral work Schoenberg completed, and he seems to have had the story from an actual Warsaw survivor.

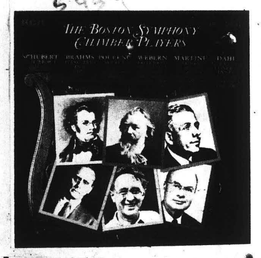
As contrasting works magnifying the human spirit, the selections of this album set some kind of high-water mark. As far as I know, history has provided the only one comparable. That was Warsaw Radio, in September, 1939, endlessly playing Chopin's "Polonaise in A Flat" while the Stukas dive-bombed the city to rubble.

(PC)

CASH BOX
NEW YORK, N. Y.
W. 16,000

SEP 20 1969

Classical Picks



SCHUBERT/BRAHMS/POULENC/WEBERN/MARTINU/DAHL — Boston Symphony Chamber Players — RCA Red Seal LSC 6189

The Boston Symphony Chamber Players offer a program ranging from Schubert's "Trout" Quintet to Ingolf Dahl's Duettino Concertante, written in 1966, in this three-record package. In between are chamber works by Brahms, Francis Poulenc, Anton Webern and Bohuslav Martinu. The variety of and contrasts among the musical styles of the six composers should provide an interesting listening experience for chamber music buffs.

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 46,000

SEP 15 1969

WAGNER. *Orchestral Works; Selections.* Vienna Sym. O. Sawallisch, cond. Turnabout (S only) TV 34246, $2.50;

———. *Orchestral Works; Selections.* New York Philharmonic. Bernstein, cond. Columbia (S only) MS 7141, $5.79;

———. *Orchestral Works; Selections.* Boston Sym. O. Leinsdorf, cond. RCA Victor (S only) LSC 3011, $5.98

While the selections differ, it can be said that these releases share in common the fact that they all are competently conducted and played. The recording jobs on the Bernstein and the Leinsdorf issues are superior to that accorded Sawallisch, though. One need not rush to purchase any one of these, but, at the same time, any one of them would be a fitting addition to a collection. Space limitations preclude a detailed contents; one should see Schwann for this.

Story of Warsaw ghetto

Schoenberg Opus

THE MIAMI NEWS
MIAMI, FLA.
D. 87,421 SAT. 80,390

AUG 27 1969

By TERRY JOHNSON KING
Miami News Music Editor

The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, has recorded two Beethoven Symphonies (5 and 9) for RCA.

But the important portion of the record — for everyone goes the Beethoven route sooner or later — is Schoenberg's "A Survivor from Warsaw, Opus 46."

It is narrated by Sherrill Milnes, backed by Lorna Cooke de Varon conducting the New England Conservatory Chorus — a choral group which contains a sprinkling of very talented Miamians.

The Schoenberg takes as its subject an episode in the Warsaw ghetto. A survivor tells the story of a group of Jews, who, at the moment of their deportation to the death camp, suddenly in a last flaring of spirit and faith burst into singing the prayer "Shema Yisroel."

Schoenberg, who heard the story from an actual Warsaw survivor, wrote the piece in 1947, and it was the last orchestral work he completed. He shaped the narrative so that the singing of the prayer is its culmination.

Milnes' narration is done with no trace of cheap pathos, and it is indeed a powerful work.

★ ★ ★

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036

SEP 14 1969

Boston's Leinsdorf Featured

By LOUIS NICHOLAS

RCA RELEASES this month feature the Boston Symphony Orchestra under the direction of Erich Leinsdorf.

A two-record album has Symphonies 9 and 5, with Schoenberg's "A Survivor from Warsaw" — his last completed orchestral work. This is a brief, powerful work in which the music vividly underlines and amplifies the emotion of the narrative spoken with great dramatic impact by Sherrill Milnes, and culminates in the climactic singing by unison male chorus of the Jewish affirmation of faith — the "Schima Yisroel."

Leinsdorf's concept of the 9th Symphony is one of irresistible force and logic of design, with amazing clarity of textures, even when the tempi are very fast. The slow movement has most carefully adjusted balances, beauty of tone, and depth of emotion.

The last movement starts with a hushed, yet ecstatic quality that rises to a tremendous height of impassioned eloquence.

The soloists of the last movement — Jane Marsh, Josephine Veasey, Placido Domingo and Milnes—all have very fine voices, and they, and the Chorus Pro Musica sing securely and cleanly.

Leinsdorf's account of the 5th Symphony is noble in utterance, and partakes of the same qualities as the 9th.

He plays Symphony No. 1 with point, clarity and elegance befitting its Haydnesque character (LSC-3098), but Symphony No. 8, though played with equal precision, has far less tonal allure, and more than a few hints of roughness and unconcern.

Leinsdorf is in happy vein with the Mozart Symphonies Nos. 36 in C ("Linz"), K. 425, and 39 in E-flat, K. 543, and the Boston Symphony plays its polished best (LSC-3097). Both symphonies are sensitively phrased, graciously paced, and caressingly voiced.

Prokofiev Concertos

With LSC-3121, John Browning, Leinsdorf and the Boston Symphony complete their recording of all five of the Prokofiev Piano Concertos. Except for the desire for completeness, there would seem small reason for this recording of No. 5, though it is competent in every way.

Lorin Hollander recorded this concerto with Leinsdorf and the Bostonians before Browning entered the picture, and his is the more desirable version both pianistically and orchestrally. The Browning version is faster, has less variation in pace when the composer directs it, and is far less expressive. The general effect is blander and far less interesting than the of the earlier recording. Hollander's piano is farther forward, too, and this is an advantage.

But the music from Kurt Weill's "The Threepenny Opera," played by a small group of wind and percussion (banjo, piano, guitar) instruments from the orchestra is entirely delightful with its wry and biting harmonies in the ragtime rhythms of the early thirties.

✦ ✦ ✦

Beethoven's Ninth

Odyssey (32 16 322) brings Bruno Walter's performance of Beethoven's 9th Symphony with the New York Philharmonic and the Westminster Choir. The first three movements were recorded in 1949 and the choral movement in 1953 with a particularly experienced quartet of soloists — Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell. Though these do not, perhaps, have as fine voices as the quartet in the Boston Symphony recording, they sing more expressively and balance ever so much better.

There is less strain evident in the Westminster Choir than in the Pro Musica Chorus, but the work of the latter, as that of the Boston Symphony, is much cleaner than here.

Walter phrases caressingly and gets voluptuous tone in the slower portions, but he is not as rhythmically secure.

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

SEP 21 1969 New England

Records

By STELLA MILLS

LEINSDORF and the Boston Symphony can be acquired in three recent RCA releases: a coupling of the Beethoven First and Eighth Symphonies; a pair of Mozart, No. 36, "Linz" and No. 39, as the Prokofieff Piano Concerto No. 5 with John Browning as soloist, plus music from Weill's "Three Penny Opera." Sad to say, the trio of LP's are marked with mediocre interpretation, listless conducting and automatic performances, except for "Three Penny Opera," which at least sounds as if the musicians were interested.

By sharp contrast, RCA's issue to the Cherubini Symphony in D, with the Haydn Symphony No. 60 "Il Distratto," featuring the late Chamber Symphony of Philadelphia, is a gem. Listening to this reading and its conductor-orchestra rapport provides a real treat.

Anshel Brusilow has proved to be a conductor of sensitivity and imagination. It is a loss to music that the Philadelphia ensemble could not stay together because of financial trouble. Both works are given bustling treatment, especially the little Haydn, which is not a symphony at all, but a collection of charming incidentals taken from his score to play LeDistrait,

The Collegium Aurem is a magnificent little orchestra which has made C.P.E. Bach's Four Hamburg Symphonies for RCA-Victrola. A handful of virtuosi, seven violins, two violas, three cellos, double bass and harpsichord sound like an orchestra twice as large; and the tone is miraculous. Don't be frightened off by the high-sounding title. This is a prize recording, a bargain at any price.

WHEN THE great rash of Mozart recordings reached the market a few years ago, Vox released quite a few with the young pianist Ingrid Haebler, then almost unknown in this country. She now records for Philips, and helped by improved engineering, has made four concertos of Mozart, 21, 23, 20 and 26 in that order.

This time she has the London Symphony for accompaniment and two conductors, Witold Rowicki and Alec Galliera. Haebler is remarkably right for Mozart and her style, always good, has improved with her musical maturity.

Neither Rowicki nor Galliera attempt to cloud her lines with overly loud accompaniment. This is a splendid realization of all four concerti, but restrained, more European than American.

RCA Victor has recorded the Boston Symphony Orchestra, Georges Pretre conducting, the Berlioz Symphonie Fantastique. This is the first of the composers in the symphonic genre and it is an elegant combination of melody and rhythm. The music reaches grand heights and is filled with this melody as well as strange noises which follow the script upon which the work was based. The work is a lovely tone picture.—**Chris Black**

The El Paso Times
D. 58,283 SUN. 85,588

SEP 14 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

SEP 21 1969 New England

Mancini goes 'Pop'

By MICHAEL STEINBERG
Globe Staff

Notes from the Funeral Baked Meats Department: Before the ink was dry — or perhaps before it was even wet — on the contract that shifted the Boston Pops, one of the most Deutsche Grammophon, RCA had invented and signed up something new, the Philadelphia Orchestra Pops, which, with Henry Mancini conducting, has come out with a first album called "Debut!" The music is all Mancini's own and much of it, as titles like "Strings in Fire" and "Drummer's Delight" suggest, is specifically designed to show off the Philadelphia virtuosity.

Disc jockeys also get a record with canned interviews with Mancini. It works a bit like the 9-W game in which you start with the answer, the point being to think of the question that leads to it. Mancini gives answers, some al-purpose ("Well, I'm always happy to talk about something that I'm especially proud of"), some more specific ("Well, I'm fortunate in that I picked a profession that, ah, kinda forces you to go off in different directions. . . ."), some still more so ("Well, I think if there's any section of the Philadelphia Orchestra that has personality . . ."), and the disc jockey feeds the questions. For the DJ who's not too bright, RCA writes out questions the way the Hollywood studios send out reviews with their PR materials.

By way of reassurance, RCA tells the DJs: "This is not an attempt to 'fool' the public into thinking that Henry Mancini is actually there in the studio with you. Instead, we suggest that you promote the interview as 'pre-recorded specially for this program.' This is exactly no more and no less than the fact of the matter."

88

The Oregonian
PORTLAND, OREGON
D. 245,132 SUN. 407,186
SEP 21 1969

IN THE GROOVE

By MADISON DERROW
Special Writer, The Oregonian

Does Anybody Miss Me (United Artists) — Shirley Bassey shows the beauty and quality of her fine voice as she sings "Does Anybody Miss Me?" and follows with nine other beautiful tunes. Shirley grooves along through "We," "Hold Me, Thrill Me, Kiss Me," with such beauty one must hear it to really enjoy this marvelous lady. Other tunes include "I'll Never Fall in Love Again," "Never, Never No," "Picture Puzzle," "I Only Miss Him," "My Way of Life," "Give Me You," and "It's Always 4 A.M." **UAS — 6713.**

Once Upon A Time in the West (United Artists) — Leroy Holmes has done a fine job in selecting tunes for this album that western music lovers are sure to enjoy. I enjoyed listening to 'Ole Turkey Buzzard, a tune long gone but not forgotton. "True Grit" is included along with 11 other western grooves, "The Days of Anger," "Hang 'Em High," "100 Rifles," "The Stalking Moon," and "The Big Gundown." **UAS—6710.**

Love Theme from Romeo and Juliet (United Artists) — Don Tweedy must surely have felt romantic to put together such a love-lovely album. All 12 songs are themes from recent motion pictures and combine to make one album that is ideal for quiet romantic evenings. "Ole Turkey Buzzard," is on this one, too. Other enchanting grooves include "Love Theme from Romeo and Juliet," "Oliver," "Hushabye Mountain," "The Windmills of Your Mind," "Jean," and "The Night They Raided Minsky's." **UAS — 6716.**

Nashville Zodiac (United Artists)—Billy Edd Wheeler really has gone all out to showcase the Nashville sound. "Mississippi Magic" tells a good story in its lyrics about blacks and whites. I hope you can dig it. "Having a Baby" is a unique set of lyrics put to music. Billy does 12 Nashville sides beginning with "The Interstate Is Coming Through My Outhouse," "The Coon Hunters," "Bernard," "Fried Chicken and a Country Tune," "My Uncle Abel," "The Big Put On," "You Fight Your Fight and I'll Fight Me," "Sweet Joe Blon," "Three Fingered Banjo Pickin' Man" and "The Bow of Love." **UAS — 6711.**

Why You Been Gone So Long (United Artists) —. Johnny Darrell comes on strong with 11 deep country tunes in this album. Country listeners are sure to enjoy his singing talent and choice of songs. "Margie's at the Lincoln Park Inn" is a deeply moving song about a man torn between love of family and the girl in the title. Songs include "River Bottom," "Jimmy Jacob," "Hungrey Eyes," "The House on The Hill" and "Ain't That Livin'." **UAS — 6707.**

By HILMAR GRONDAHL
Boston Chamber Players: The principals of the Boston Symphony are busy recording choice chamber music items. The latest RCA Victor album contains Schubert's "Trout" Quintet, the Brahms Piano Trio in B, Poulenc's Sextet, the Webern Concerto, Martinu's Nonet, and a duet for flute and percussion by Ingolf Dahl. This fine ensemble includes concertmaster Silverstein, violinist Eskin, cellist Eskin, flutist Dwyer, oboist Gomberg, hornist Stagliano, etc. Guest pianist is Richard Goode, who is good in the Brahms and Poulenc especially, but overly assertive in the Schubert. Three discs filled with delightful music.

Schumann Songs: Twenty songs by Schumann are on a new DGG disc sung by Dietrich Fischer-Dieskau with Jorg Demus at the piano. None of the cycles here, but a range of individual songs from "Liebesbotschaft" to Chamisso's tragic poem of the tender young maiden and the affectionate lion. Dieskau is ever the expressive musician, and Demus seems destined to become Moore's successor.

Sessions Symphony 3 — A first recording of the Third Symphony of Roger Sessions is on a new RCA-Red Seal disc in a performance by Igor Buketoff and the Royal Philharmonic. Sessions has not been a very prolific composer, but he is a master of orchestration, as one can notice from a single hearing such as this. Discmate is the Benjamin Lees Concerto for String Quartet and Orchestra. It is skillful the way he has set these two forces in contrast and consonance. Nothing avant garde about either of these.

Mozart Concertos — Ingrid Haebler, the Austrian pianist, is heard on a two disc Philips album playing four concertos with the London Symphony. They are No. 20 in D-minor, No. 20 in C (the slow movement of which is the music for Arpino's ballet "Secret Places"), No. 23 in A, and No. 26, the "Coronation." Alec Galliera conducts No. 20, the rest are by Witold Rowicki. Great music, most of its handsomely played, but not always expertly microphoned.

Fantastic Berlioz — At a concert of the Boston Symphony last season the French conductor Georges Pretre programmed the Berloiz Symphonie Fantastique. Thereafter it was recorded for RCA and is now available. It is a surprisingly just and romantic reading from one whose reputation for the flexiblity of direction has not been notable in this style. The orchestral sound is gorgeous, the total effect fine.

COSHOCTON TRIBUNE
COSHOCTON, O.
P.M. & SUN. - CIRC. 10,39?
SEP-24-69 047

NY

Leinsdorf Numbers Available

NEW YORK (UPI)—For his last Boston concert as music director of the Boston Symphony Orchestra last spring Erich Leinsdorf conducted Beethoven's 9th symphony and Schoenberg's "A Survivor from Warsaw."

Now, less than six months later, they're available on two records in a nice album, along with Leinsdorf's interpretation of Beethoven's 5th symphony (7055). RCA usually doesn't work that fast.

It's noteworthy for two reasons. RCA is heavily committed with the Philadelphia Orchestra. Next year it is giving up its generations-long recording command of the Boston.

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His soloists for Beethoven's 9th were Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes, and Milnes was the narrator in Schoenberg's "Survivor," a piece which grows in power with each carefully planned performance such as this one.

Two older recordings of Beethoven's 9th are again available, on budget-price reissues. One has the late Bruno Walter conducting the New York Philharmonic. He recorded the first 3 movements in 1949 and the 4th, the choral movement, in 1953. As is well remembered, Walter was a relaxed rather than a high-tension conductor; his is a meditative 9th (Odyssey 32160322).

The other 9th is the one the late Andre Cluytens made with the Berlin Philharmonic not long before his death in 1967. Like the Walter version it has the advantage of being on one record but Cluytens' manner with it can seem slack rather than relaxed (Seraphim-60079).

Oregon Journal
PORTLAND, ORE.
D. 139,332 SAT. 131,534
SEP 22 1969

These We Like...

By ANTHONY CRESSWELL
Journal Staff Writer

Concert

An entrancing cross section of chamber music is offered in a boxed three-record set by the Boston Symphony Chamber Players under the RCA imprimatur. The six selections are taken from such disparate composers as Schubert, Brahms, Poulenc, Webern, Marinu and Dahl. Further contributing to the variety of the program is the instrumentation — variously for two, three, five, six and nine players. And finally adding to the disparate element is the period of time covered — from the early 19th century (Schubert's "Trout" quintet) to the late middle 20th century (Dahl's Duettino concertante".) RCA, LSC-6189.

DEBUT! HENRY MANCINI is being promoted to the fullest by RCA Records — and with reason. The album is the first recording of the Philadelphia Orchestra Pops, Mancini conducting. Also it is the first recording of some of Mancini's own works. The major original is an autobiographical suite, which for ears attuned to Mancini's time and scene is pleasantly revealing sound. Some contemporary ears perhaps will be startled a bit by the somewhat abrupt introduction of old march-master sounds—shades of Edwin Franko Goldman — but these sounds, surprising perhaps to mod disc hangers-on, are true Mancini sounds. The "sound-master" knew what he was doing when he composed "Beaver Valley — '37." And the Philadelphia Orchestra Pops' master musicians also knew what he was doing. The result is a fresh sounding pops album. It's not Boston Pops. In this one Mancini pops. RCA LSC-3106.

FOR THOSE with an itchy wide band of comic opera in their listening souls "Hary Janos" will be a scratcher. The music is by Zoltan Kodaly and libretto by Bela Paulini and Zsolt Harsanyi. Narrator for this voice-music counterbalanced production is Peter Ustinov. The Edinburgh Festival Chorus, Wandsworth School Boys Choir and the London Symphony Orchestra conducted by Istvan Kertesz make the listener easily both forget and identify with the story of the comic piece. To enjoy fully this two-record album one should read carefully the accompanying libretto. Also keep in mind that Kodaly's music here "consists of 31 numbers, 16 songs, all of them arrangements of actual folksongs which at the time Kodaly wrote the work could all still be heard in the villages of Hungary." The music is very good listening. London, OSA-1278.

Popular

Johnny Mathis is one of those one-of-a-kind singers you can't do certain songs without. The Mathis mood is put to full use in his new album featuring the love theme from "Romeo and Juliet," backed up with "Aquarius," "I'll Never Fall In Love Again," and other favorites. Columbia, CS 9909.

BEN COLDER'S latest, "Have One On Ben Colder," is strictly for the party room. His ribaldry is mild, however, compared to those records in the plain brown wrapper or available under the counter. Selections include Colder's classic "Life Gets Tee-Jus Don't It," and his whimsical wonderment, "Where Does The Light Go (When It Goes Out)? MGM, SE-4629.

LIKE SO MANY new groups, "A.B. Skhy" thinks it must have a gimmicky name to draw attention. It doesn't. The music and interesting arrangements speak loud and clear. Instrumentally, "A.B. Skhy" opens with a heavy drum and moves into a distinctive horn corral that carries the record throughout. Members of the group are Jim Marcotte (bass), Terry Andersen (drums and vocal), Howard Wales (keyboard) and Dennis Geyer (guitar and vocal). The main feature is the horn accompaniment that takes this record out of the ordinary. MGM, SE-4628.

"NOW COUNTRY" with Tompll and the Glaser Brothers is not country music. The offering is sometimes reminiscent of the days when trios, particularly the Kingston Trio and Limelighters, were popular in the mid and late '50s and early '60s. One track, "Wicked California," is a commentary on the hurly-burly life in Southern California. There is a wide variety of tempos and tunes. MGM, SE-4620.

WHEN HANK WILLIAMS died in 1953 at age 29, he was already a living legend in country and western music as both a performer and song writer. Today his records are perhaps even more popular. At least 20 albums have preceded "The Essential Hank Williams," but this one includes 13 of his biggest hits. Included are "My Bucket's Got a Hole In It," and the Williams' lament for the big hearted cigar store Indian. MGM, SE-4651.

Disc Data

Leinsdorf's Finale On Record

By DELOS SMITH

For his last Boston concert as music director of the Boston Symphony Orchestra last spring, Erich Leinsdorf conducted Beethoven's 9th symphony and Schoenberg's "A Survivor from Warsaw."

NG

Now, less than six months later, they're available on two records in a nice album, along with Leinsdorf's interpretation of Beethoven's 5th symphony (7055). RCA usually doesn't work that fast.

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* * *

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* * *

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BUFFALO EVENING NEWS
Saturday, September 27, 1969
JAMESTOWN POST JOURNAL
Saturday, September 27, 1969
THE ADVERTISER TRIBUNE
TIFFIN, O.
P.M. - CIRC 11,284
OCT-23-69

Beethoven records ready

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MIDDLETOWN RECORD
Tuesday, September 23, 1969

record reviews

by Michael Steinberg

Another piano recording of unusual interest and of a very special sort is one of Stravinsky's "Rite of Spring," played in the composer's own arrangement for piano duet by Michael Tilson Thomas, the Boston Symphony's new 25-year-old Assistant Conductor, and Ralph Grierson (Angel). Arrangement is actually not the accurate word: this is really the proto-Sacre as it existed before Stravinsky did the orchestral scoring, and it is the version in which Diaghilev, Nijinsky, Debussy, and Ravel, among others, first came to know the work, to be deeply impressed and excited by it. The performance, with its superbly judged tempi, marvelous clarity and rhythm, is absolutely stupendous.

boston arts

september 75

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 125,376 SUN. 273,394
SEP 28 1969

89

JEWISH ADVOCATE
BOSTON, MASS.
W. 24,000
SEP 25 1969

Records

Mendelssohn's 'Engaging' Music

By Vernon L. Hoyt

MENDELSSOHN'S always engaging, if at times a little common, music was never more ingratiating than it is in "Die Erste Walpurgisnacht," which Lili Chookasian, contralto, Ernst Haefliger, tenor, Herman Prey, baritone, and Raymond Michalski, bass-baritone and the Musica Aeterna Orchestra and Chorus produce for Decca (DL 710164).

From the sprightly overture to the triumphant final baritone solo and chorus, this is a rich, precise, intelligent and realistic performance of both dark and light-textured music.

Handel

Britain's favorite composer, Handel, is heard as an Italianized German youth rather than an English composer in four sonatas for recorder played by Hans-Martin Linde with Gustav Leonhardt at the harpsichord.

Linde and Leonhardt give these so much bounce they're a joyous bit of listening, although nothing much of moment happens at any time on this RCA Victrola (VICS 1429).

Much more happens and a far larger slice of Handel comes forth from "The Royal Fireworks Music" written when Handel was nearing the end of his career. Yehudi Menuhin, directing the Menuhin Festival Orchestra, manages a grand scale presentation of this florid and gaudy stuff on Angel (S-36604).

Paired with the "Fireworks" is the "Violin Concerto in B Flat" by Handel with the brilliance of Menuhin's fiddle always evident; and a slighter yet still significant "Concerto in B Flat" for double woodwind choir, orchestra and organ, with Leslie Pearson at the organ.

Organ

Jean Demessieux, at the grand organ of the Paris Church of the Madeleine, shows a mastery of technique and fine sense of balance in his performance of "Overture of the Twenty-ninth Cantata" by Bach, Liszt's "Prelude and Fugue on the Name of Bach" and Franck's "Grande Piece Symphonique" and "Prelude, Fugue and Variation."

But there are interludes in which he seems to be playing music all from the same composer on this Societe Francaise du Son (115.007), particularly in the Franck prelude sandwiched between the Bach and the Liszt. The reproduction is excellent; the organ is superb.

Beethoven

Erich Leinsdorf brought the First and Eighth symphonies of Beethoven together for RCA (LSC-3089) with the Boston Symphony Orchestra as his instrument. Both symphonies are vivacious to start with and Leinsdorf gives them even more gaiety and sparkle, particularly in the last movement of the Eighth, which is of fun all compact.

Reissue

Nadia Boulanger inspired a fresh look at the music of Monteverdi when she produced his "Madrigals" for vocal and instrumental ensemble.

They are offered again on Seraphim (60125) in a monaural version which is surprisingly clear, in another of the "Great Recording of the Century" series.

20th Century

Commissioned by the Koussevitzky Foundation, four pieces by contemporary composers are expertly put together and comprehensively played but they're not likely to be assimilated by ears which were initiated on classical music.

Richard Tutello conducts, for Columbia (MS 7281), the Festival Chamber Ensemble in "Dorian Horizon" by Takemitsu; "Akrata" by Yannis Xenakis; "Canciones a Guiomar" by Luigi Nono, and "Syzygy" by David Del Tredici. These reflect the appalling influence of Schoenberg and Webern.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
SEP 28 1969

Record Time

Discology

Play it again Richard

By MICHAEL STEINBERG

If I could pick one performance I heard in 1968 to hear again, it might well be the one of the Brahms B. major Trio given on the last Sunday morning at Tanglewood by Joseph Silverstein and Jules Eskin of the Boston Symphony and the pianist Richard Goode. It turns out now that the three did record the Trio, and the recorded performance turns out to be fully as beautiful as the one I remember from the concert 13 months ago. Goode, like Claude Frank, his predecessor with the Boston Symphony chamber Players is an outstanding ensemple pianist, and a player, altogether of remarkable intelligence and with extraordinary control of the instrument.

The very opening is breathtaking, the vastness and the lyrical beauty, to begin with, of Brahms's paragraph, then the grandeur with which Goode launches into it, then his subtle, yet urgent, support of Eskin's noble, gorgeou-toned, beautifully punctuated playing when the cello picks up the melody. What is characteristic of the level of playing being done here is that this is no isolated purple passage, but rather a beginning from which the whole strong and expressive work unfolds splendidly and consistently.

It is, among other things, a classic demonstration of how to play warmly and expressively, but without any nonsense, the exact opposite of the sort of self-indulgent, vulgar, and instrumentally coarse playing to be heard on the recent Barenboim-Du Pre recording of the two Brahms Cello Sonatas.

The Goode-Silverstein-Eskin performance is the finest of the B major Trio that I have heard on records, and that in the face of considerable competition by the Stern-Rose-Istomin Trio (Columbia) and the Heifetz-io (RCA). The new performance is included in the Rubinstein - Feuermann third album by the Boston Symphony Chamber Players (RCA, three records), a release that is better than either of its predecessors, though still, like them, essentially spotty.

The customer is the victim of a nasty packaging and merchandizing system that obliges him to spend money on uninteresting pieces or inferior performances in order to get a couple of things he does want. In Europe, you can, for example, get the superb performance of the Brahms C minor Piano Quartet by Claude Frank with Silverstein, Burton Fine, and Eskin, as a single record; here it is available only in the first of the Chamber Players album, as part of an exceedingly doubtful package. What makes the newest of these albums better is that the proportion of valuable things in it is higher.

There is the Brahms Trio, and next I would recommend the album for its inclusion of Webern's Concerto for Nine Instruments, Op. 24, a really quite accessible bit of neo-Brandenburgiana, witty, and with a quietly and delicately expressive slow movement. The performance is good without being good enough. The music makes more sense here than in any previous recording and comes closer to sounding as attractive as it can, but the playing still leaves much to be desired in matters like sharply profiled phrasing and vividly differentiated dynamics.

Beyond that you get a good performance, a bit on the hard and dry side perhaps, of Schubert "Trout" Quintet; a competent one of Poulenc's Sextet for piano and winds, a work to whose alleged charm I remain impervious; one of a painfully feeble Nonet by Martinu; and an appropriately slick one of a pleasant bit of fluff, Ingolf Dahl's Duettino Concertante for flute and percussion.

24 Young Pianists Await Cliburn Competition

By RAYMOND MORIN
Telegram Music Critic

Some 24 young pianists from the United States and eight foreign countries have been industriously memorizing Norman Dello Joio's "Capriccio on the Interval of a Second," which none of them had seen until a month ago.

It's a required work for the third Van Cliburn International Quadrennial Piano Competition. Five days of preliminary auditions will begin tomorrow on the Texas Christian University campus, Fort Worth.

The 12 survivors will participate in three days of chamber music. On Oct. 10, three finalists will appear with the Fort Worth Symphony Orchestra. The winner will be announced the following evening.

$10,000 Prize

First prize is $10,000. Nine additional prizes total $12,350, plus a $500 gold watch, managerial affiliation and opportunities to give solo recitals and perform with orchestras.

Winner of the 1962 competition was Ralph Votapek, now a member of Michigan State University faculty. Radu Lupu won first place in 1966. He is now "concertizing throughout Europe."

The 1958 Tchaikovsky Competition in Moscow has been far more rewarding to Cliburn than the competition that bears his name has been to its winners.

However, the $10,000 offered in Texas is said to be the largest piano prize in history.

ELECTRONIC MUSIC composer Karl-Heinz Stockhausen will give a series of four concerts at famed Jeita Grotto in Lebanon in November.

These will be noteworthy events because Stockhausen has all but abandoned concert appearances and is now composing almost exclusively for stereo records. He says the resulting record becomes a document of how he wants his music to sound.

Stockhausen has shunned the traditional concert hall in favor of Jeita Grotto because of the latter's giant subterranean lake, caves and caverns.

The November programs will be given on the electric block flute, and electronic sounds associated with what the composer calls "concrete music."

BOSTON SYMPHONY and Boston Pops Orchestra association with RCA Victor Records ends with the conclusion of the present contract in August, 1970. Both orchestras will then record for Deutsche Grammophon of Hamburg, Germany.

THE OSIPOV BALALAIKA Orchestra from Moscow will make its American debut in Symphony Hall, Boston, Wednesday at 8:30 p.m.

Victor Dubrovsky will conduct the 71-member company of singers, dancers and instrumentalists. The Soviet Union's foremost folk singer, Ludmilla Zykina, will be featured, also Valerie Tetrov, described as the "world champion accordionist."

BERKLEE SCHOOL OF MUSIC in Boston has a record

MUSIC

Raymond Morin

enrollment of 1,300 students from this country and abroad. Among the students from this area, enrolled at the famed jazz school, are Stephen B. Ambush, George Evans, Thomas H. Herbert and John C. Pezanelli of Worcester; Jeffrey R. Cobb, Westboro; Stanley B. Aldrich, Joan A. Mazzarelli, and Robert J. Tamagni, Milford; Anthony C. Lada, Webster.

BOSTON WILL be well represented in the national capital's music season which begins officially with the opening concert of the National Symphony, Oct. 14.

Arthur Fiedler will celebrate his 75th birthday year by conducting the orchestra Feb. 3 and 4. The Boston Symphony will make its annual appearances on March 30 and 31.

For the final program of the season, on April 28 and 29, the Harvard Glee Club and Radcliffe Choral Society will sing for the first time with the National Symphony in Belshazzar's Feast by William Walton.

TED SHAWN and John Christian, directors of Jacob's Pillow Dance Festival at Lee, report that this summer's festival had a 10 per cent drop in attendance compared with last season, which was on the upward trend.

However, they describe the festival and the associated University of the Dance as having been "artistically and educationally rewarding." Enrollment for the school was at capacity, with a student body of 78.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
SEP 28 1969
New England

Records in Review

No More Snap, Crackle or Pop?

By WILLIAM A. STORRER

When the Boston Symphony and Pops come under the roof of Polydor next year and recordings start appearing on the Deutche Grammophon label we should experience the end of snaps, crackles and pops. Back in the mid-fifties, DGG recordings were released by American Decca, but when DGG started marketing their own recordings they also started importing them from Germany rather than shipping the master tape to America for local processing. DGG imported pressings have always been noted for more quiet surfaces and freedom from dust than their American counterparts. Boston recordings should profit from this change rather noticeably.

Boston recordings will also appear non-Dynagrooved. This development of RCA was essentially an attempt at negative feedback in the earliest stage of the playback system. The sound was pre-distorted in what was supposed to be exactly the opposite manner from the distortion that would be produced by the playback system. The resultant signal would be a composite of a negative and positive distortion of equal shape and magnitude, or zero distortion. In practice it never worked that way, for no two systems distort the record groove signal the same way or to the same extent. So RCA discs have often exhibited considerably more distortion than discs not "pre-distorted."

The need to eliminate noise of whatever sort on discs, rather than simply cut the price of existing quality discs, has been demonstrated on several fronts. The Dolby noise reduction system made a clearly audible improvement in the direction of natural acoustical environment on even the best of discs. Standardization of the fifteen degree cutting angle reduced both distortion and noise.

What is left to reduce noise? Produce better quality in the pressing. DGG solved that only by pressing in Germany, not America. Now Philips and London seem to be following suit. The former has announced that all classical releases will be pressed in Europe and exported world-wide, including to America. The latter has just announced the release of the Leontyne Price Aida that was originally issued seven years ago by RCA. The discs will be pressed in England and shipped to the U. S. for distribution.

What all these changes both in who records with who and in where the discs are being pressed means is not yet certain. The cost of recording in America is prohibitive for all but a few centers of population that by themselves can offer a large base of sales for the recording of their local orchestra. Apparently it is also cheaper to press the discs in Europe and ship them to America, shipping costs and import duties included, than to try to obtain quality pressings here. American entrepreneurs obviously have an eye to what the public wants and know where they can find quality labor at reasonable prices.

New Releases

More new releases have arrived and are listed below so you may watch for your favorites in the coming issues of the Advocate.

From Mercury comes a disc entitled "Norwegian Rhapsody" featuring music of Scandinavia. The Grieg and Schumann Piano Concerti are performed by Claudio Arrau and Beethoven's Cello Sonatas Two and Five by Casals and Horszowski. In the reissue list are Szerying's accounts of Sibelius and Prokofiev Violin Concerti released as part of a three-disc album a year or so ago and a

CLASSICAL

SCHARWENKA: CONCERTO No. 1 —Wild / Boston Symphony (Leinsdorf).
RCA Red Seal LSC 3080 (S)

Here is a masterful performance of a concerto that is a difficult and showy composition. A brilliant technique is apparent throughout, and is maintained for the very pianistic compositions by Balakireff, Medtner and d'Albert on Side II.

BILLBOARD
CINCINNATI, OHIO
W. 24,000
SEP 27 1969

CLASSICAL

SCHUBERT / POULENC / BRAHMS —Boston Symphony Chamber Players.
RCA Red Seal LSC 6189 (S)

This distinguished unit adds a new dimension to their credits as it displays its skills in a cross-section of music spanning 147 years. Martinu, Webern and Brahms are some of the composers whose works get the blazing brilliance from the group. It's all musical art at its best.

SIGHT AND SOUND
MARKETING
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

OCT 1969

MUSIC... VOICE... VISION

Tape Recording

Four-channel stereo puts you in the middle

by Edwin S. Bergamini

WERE YOU, dear dealer, perhaps looking forward in coming seasons to a comfortable resolution of the conflict between the several tape systems? Were you perhaps prepared to settle down with either cassette or eight-track tape? Or to stock the right amount of each system in the event of no really clear winner, with a proper nod to the industry's continuing state of the art, open-reel tape?

Did it seem that simple? Well . . . complications you may not have heard of are rearing their interesting heads.

The newest development-trend is multi-channel — very likely, four-channel—tape. And just as the advent of stereo gave your customers a quality rise in recorded sound—and indeed meant a long-range stimulus to sales, both of the new recordings and the equipment needed to reproduce them—multi-channel techniques could have a similarly beneficial effect within the next few years. In the meantime, however, it could cause a considerable amount of confusion.

"What's so new about this multi-channel business?" someone may ask. "Haven't various recording companies been making multi-track tapes at their recording sessions?"

We've all very likely heard of elaborate multi-track recording techniques used by one label or another. What is important here is that at least one firm is now offering four-channel tape recordings designed for *home* reproduction.

September's opening release by the Vanguard label offered four-channel, open-reel tapes for play at 7½ ips. For their properties to be appreciated, these tapes must be reproduced over four channels.

This means that for a record/play unit, eight preamplifiers will be required, four record and four playback. (Sound like pretty much? In these days of transistors and integrated circuits, this number of preamps is not an insurmountable obstacle for the equipment manufacturer.) Of course, an additional stereo amplifier and pair of speakers will be needed. The speakers go in the back corners of the room, to match those in the front.

What's on the four channels? In the case of most longhair music, two channels handle the standard left and right of the stereo stage. The two new channels, made from microphones looking away from the stage and back into the recording hall, utilize reverberation from the sides and back, and thus pick up the quality of the recording chamber. The idea is to give the listener, rather more specifically than ever before, the ambiance of Carnegie Hall or Symphony Hall in his own listening room.

One should note there are a few classical scores which can benefit especially from four-channel reproduction, such as the Dies Irae from Berlioz's Requiem, where the composer has special brass choirs placed to the left and right rear. In this application of the four-channel technique, the two rear channels are used, not just for reverberation and ambiance, but to provide distinct musical information from two new areas of origin.

This brings us to the growing catalog of music, including serious stuff, being written for reproduction on four channels (Columbia/CBS is one label sponsoring such composition). Here the listener is emphatically set down right in the center of the doings being reproduced. Action ping-pongs all around him.

Will the four-channel tapes be playable on present equipment? Yes, but the degree of compatibility depends on the type of material being reproduced. A four-channel tape of Beethoven's Fifth Symphony, played on today's two-channel systems, would give us only the two main, or front, channels; but it would sound in stereo as we are used to hearing it, and we would hardly be disappointed.

But where the rear channels have definite information of their own, only four-channel reproduction will do the total recording justice. The recording manufacturer can accomplish a partial compatibility for two-channel reproduction by mixing some of the rear channels' information into his two front channels, but this is a compromise, with the material being recorded determining its success. The Berlioz Requiem's Dies Irae in a normally reverberant hall should work out better here than a

center of the room, the balanced and thoroughly convincing ambiance quickly reasserted itself. Whenever the engineer cut out the two rear channels during the demonstration, one indeed felt deprived.

A quick check around some of the recording labels drew a grab-bag of answers to: "What is your company doing about this or a similar multi-channel system for the consumer?"

Columbia/CBS is readying masters for what its spokesman, Robert Altshuler, referred to as "Quadriphonic Sound," a four-channel system similar to Vanguard's. "When the market is ready, we'll be ready," Altshuler said.

Other labels were less encouraging. Some stated that they definitely had no plans to go into multi-channel recordings for the consumer at this time. Spokesmen for several prominent labels professed no knowledge of their company's plans in this area; one suggested that the move to multi-channel might even added that much to conventional home stereo techniques. His company is not doing anything with consumer multi-channel recordings at present.

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A new breakthrough for stereo?

(*Continued on next page*)

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OCT 1969

Four-Channel Stereo Tape Next Innovation?

Sound Section

by ROBERT ANGUS
Tape & Sound Editor

"Four channel may be just the thing to get the hard-core audiophile back in the store," one tape & sound dealer observes. "In this industry, there's room for a major technological advance every ten of 11 years. In 1951 we had the first prerecorded tape. It took three or four years to catch on. In 1958, the stereo cartridge first came along and it took until 1967 to take over. Now I think the market is ready for four-channel stereo tape and we should expect a break-in period before it catches on with the mass market.

Visitors to the Los Angeles High Fidelity music show got their first chance to listen to four-channel stereo when Acoustic Research Inc., H. H. Scott and Telex, demonstrated the system. "It's like discovering stereo all over again," said one listener, who reported that the effect not only gives width to music, but provides depth as well. According to AR's Bob Berkovitz, the system uses a conventional left and right channel placed in front of the listener, plus two speakers placed left and right behind the listener which reproduce hall reverberation and musical sound picked up by left and right microphones at the rear of the recording studio.

Last month, the Boston Symphony began experimental four-channel stereo broadcasts, using the facilities of FM stereo stations WGBH and WCRB. The broadcasts, which will be carried by the stations every Saturday through April 25, use WGBH to provide left-channel sound and WCBR for the right channel sound. According to spokesmen, the normal WGBH left channel feeds the left rear, or reverberation speaker, while the normal right channel feeds the left front speaker. WCRB's normal left channel feeds the right channel front speaker, while the normal right signal feeds the right reverberation speaker. The stations claim that two mono receivers tuned to the two stations will produce perfect two-channel stereo. or that a conventional multiplex receiver tuned to either station will provide a satisfactory signal.

According to industry insiders, four-channel stereo is feasible on FM by using live program sources, as the Boston stations are doing; on four-track stereo tape; even on stereo records. But they agree that the hardware to make records isn't currently available; and that virtually nobody now has tape playback equipment. The Boston stations have cooperated in the experiment. It was said that by using both supplemental carriers (FM multiplex stations now use one to transmit the difference stereo signal), a single FM station could carry all four stereo channels. However, a new type of receiver would be needed to translate the broadcasts into four-channel programs in the home.

continued on page 76

FOUR-CHANNEL STEREO

from page 68

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Theoretically, four - channel stereo could be matrixed on a record as well as over the air or on tape by utilizing a 25 kc difference signal (a technique originally proposed for stereo records by Jerry Minter of Components Corporation in the mid-1950's). It is said that most of today's stereo cartridges could reproduce the signal satisfactorily. However, many record men wonder, with the problems which already exist in stereo discs, how the quality might stand up.

According to several equipment manufacturers, who declined to be quoted directly, the hardware needed for listening to the WCRB-WGBH stereocasts are two FM multiplex receivers and four loudspeakers. At the moment, although loudspeaker manufacturers may be rubbing their hands with glee at the prospect of a boom in sales, electronics manufacturers are sitting back to see what will happen. A quick check reveals that no manufacturers currently have a four-channel receiver in the works —or if they do, they aren't talking about it.

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The second biggest seller will be black-and-white television. Most of these will be portable sizes. "We sell some consoles, but not many," he said.

Stereo should be about the same as last year, he predicted. Modulars are picking up in demand.

Overall, he expects a good season, despite an anticipated decline of 7% to 10% in color sales.

Early season

Sam Gordon, Madison, New Jersey, believes color buying will be strong and start early. Talk of price increases will prod people who had been holding back.

Most of the sales will be in the middle range—medium-priced consoles and the better portables. The high-end is almost forgotten, he stated.

He takes a dim view about stereo, comparing the current situation to the last year of mono when people knew stereo was on the horizon. "Today they are looking for consoles with cassette or eight-track built in. They don't want a console to be strong. The outlook for modular stereo looks bright, he added. He does not, however, anticipate a boom in either big-screen color television or console stereo.

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23 and 14

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Black-and-white portable television sales have been good. Console sales had been moving but slowed to set one.

Console stereo was not moving and modulars sold "once in a while."

Radio sales were up 25% despite the fact that Bodamer stopped handling $5-$6-$7 transistors. Transistor prices now start at $13. Sales would have been even greater, said Bodamer, if there had not been a forty-two-day bus strike. The walkout hurt sales of pick-up items throughout the department store, he said. People used their own cars to come down for larger merchandise.

Lower dollar tickets

Color television will sell well this fall, but the demand will be for smaller sets with lower tickets, according to **Mort Farr,** who operates under his own name in **Upper Darby, Pennsylvania,** a suburb of Philadelphia. Less than 50% of sales will be 23-inch consoles, he predicted.

"Stereo won't be as strong as it once was," he observed. "Some of the demand will be switched to consoles, but we haven't been strong in that area. Most of this business goes to the dealer who sells components and knows more than his customer

(Continued on page 24)

90.

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Sound Section

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Robert Berkovitz, left, of Acoustic Research discusses his firm's work in four-channel stereo with Edwin S. Bergamini, tape recording editor of Sight & Sound Marketing, *at the AR Music Room in New York's Grand Central Terminal.*

contemporary percussion score recorded in a sound studio, where the directional demands would be starker and much less open to compromise.

At present, the only recording company which has actually announced a four-channel tape release is Vanguard. This label has already intrigued the press with a demonstration of excerpts from its first Surround Stereo release: the Berlioz Requiem, the Third and Ninth Symphonies of Mahler, an album each by Joan Baez and Buffy Sainte-Marie, and "The Amazing Electronic Sound of Jean Jacques Perrey."

At the demonstration, the Berlioz and Mahler Third symphony excerpts impressed more than the synthesized Perrey material. Worth special note was the four-channel sound in the finale of the Mahler. This movement has only reverb information on the two rear channels; but when these were switched in at the event, the difference was considerable, the envelopment exciting.

It was also surprising to discover here the amount of sound emanating from the rear speakers. To the listener seated in the center area of the room, the level from those speakers wasn't obtrusive, but as one approached either rear corner, it was higher than one might have expected. When one returned to the center of the room, the balanced and thoroughly convincing ambiance quickly reasserted itself. Whenever the engineer cut out the two rear channels during the demonstration, one indeed felt deprived.

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Enoch Light of Project Three Recordings said that he had done multi-channel experimenting in the past, but said "we didn't feel it added that much" to conventional home stereo techniques. His company is not doing anything with consumer multi-channel recordings at present.

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A new breakthrough for stereo?

(*Continued on next page*)

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The concept is exciting enough to look like it, one thinks. What system will win is anyone's guess. Vanguard has now staked a claim, however modest. At least one alternative technique (TEAC's) has been suggested. At this point one watches and waits for further developments. While four channels seem to make sense in feasibility (having not a little to do with most stereo tape formats today being in four, or two times four, tracks) it's conceivable that three, five, or *x* channels will be finally found in the New Stereo.

And on open reel? Cartridge? Cassette? Something else? Let's guess that the new technique is best introduced on open-reel, if sound quality is to be kept to the highest standard. But the idea of a cartridge or cassette unit feeding a scattering of small speakers in a module system has to intrigue any but the veriest high fidelity perfectionists. People were bowled over by the way some of the first stereo modular units with good small speakers sounded. And the New Stereo modulars could let many of us in for a new round of amazement.

Want to hear some multi-channel stereo? Acoustic Research is offering a series of broadcasts in the Boston area during the 1969–1970 winter season, using the stereo FM signals of two radio stations, WGBH and WCRB. These live broadcasts will be of the entire twenty-four concert Saturday night season of the Boston Symphony Orchestra. There will also be broadcast four-channel tapes of the orchestra, made last summer at Tanglewood. You'll need a second receiver and pair of speakers to reproduce these broadcasts properly.

Harry Maynard will demonstrate the new system in New York on his October 26 and November 3 "Men of Hi-Fi" broadcasts. Listeners with two FM stereo radios can hear the front channels on WNYC and the rear channels on WKCR. If transmitting equipment is ready in time, all four channels will be multiplexed simultaneously on WNYC.

Acoustic Research has two listening rooms where four-channel demonstrations will be heard this season. One is in Cambridge, Massachusetts, at Harvard Square; the other in New York City's Grand Central Terminal (near the Vanderbilt Avenue entrance).

AR is also working with the Eastman School of Music in Rochester, New York, to produce four-channel tapes of various performing ensembles there in works by Warren Benson, Henry Brant, Krzysztof Penderecki, and others. At this time, however, there are no plans for commercial release of any of these tapes.

Choice of programs

Topping the Lear Jet line of home units is the Model H-460, which includes an eight-track tape player, four-speed automatic phonograph and AM/FM stereo radio.

The set, styled in three-piece modular format, includes matching air suspension speakers. $289.95. *Stereo Division, Lear Jet Corporation,* 13131 *Lyndon Avenue, Detroit, Michigan* 48227.

Half-hour cassette

The 3M Company's Scotch C-30 cassette, using Dynarange low noise tape like the rest of the line, is available in a file album for $2.25 suggested list or in a Post Office-approved mailer for ten cents more. *3M Company, Magnetic Products Division, 3M Center, St. Paul, Minnesota* 55101.

Auto cassette

Sony/Superscope's new Model 20 stereo automobile cassette player features Insta-Load, a foolproof push-in front-loading facility allowing one-hand cartridge insertion by "feel" from a busy driver on the road. There's automatic cassette ejection, a program search capability with fast-forward and rewind, and complete compatibility with any prerecorded cassette.

Eighteen watts (IHF) of dynamic music power make the Model 20,

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The second biggest seller will be black-and-white television. Most of these will be portable sizes. "We sell some consoles, but not many," he said.

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1969

LENOX, MASSACHUSETTS

DGG and Boston

As if the Philadelphia Orchestra's change-over from Columbia to RCA had not been sufficiently startling, we now learn of another big-league exodus in the making. The Boston Symphony and the Boston Pops Orchestras, noted for their long-standing and prolific affiliation with RCA, have announced their plans to record exclusively for the Deutsche Grammophon Gesellschaft label at the conclusion of their present contract with RCA in August 1970.

DGG is no sluggard in recording outside its home country. Witness the recordings made in Poland, or in the Eastern European countries, or, most recently, at the Fonogram studios in Madrid (reported in HF Aug. 1969, "Behind the Scenes"). But their hands-across-the-sea collaboration with the BSO and the Pops gives them what they previously lacked—a tie-in with a major American ensemble. The recordings are to be made in Boston's Symphony Hall, as they were for RCA; but the engineers will be DGG's German team.

The ending of the BSO-RCA union doubtlessly resulted from a number of factors. It is no secret, for instance, that sales of BSO recordings have in recent years been poor in comparison to other major orchestras. Meanwhile, RCA is going all-out in promoting its new Philadelphia Orchestra series.

In view of all this, and with the BSO-RCA contract drawing to a close, one might anticipate a slowdown in recording activity for the Bostonians during the next ten months. It will be a well-deserved rest for the country's most notoriously overworked orchestra.

Nothing definite has been announced regarding what projects the orchestra will undertake when it switches to DGG, but the likelihood seems good of cross-fertilization between it and DGG's roster of star conductors, which includes Kubelik, Maazel, Böhm, and Karajan. One DGG representative contacted was Jerry Schoenbaum, President of Polydor, Inc. (DGG's American affiliate). Mr. Schoenbaum did not mention any specific projects for the Bostonians, but he did express hope that certain gaps in the DGG catalog might be filled—one possibility being music by American composers. He also expressed hope that the Pops albums might widen DGG's network of distribution.

One hopes he is right on both counts. One also hopes that DGG will look over some of the BSO's more interesting past ventures with a view towards possible recording—such ventures as the original versions of *Fidelio* and *Ariadne auf Naxos*. Or Schumann's *Scenes from Goethe's Faust*—a performance which included Beverly Sills and Hermann Prey and has become one of the prizes on the noncommercial market. JACK HIEMENZ

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

OCT 1969

BEETHOVEN: Symphony No. 6, in F, Op. 68 ("Pastoral"). Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal 3074, $5.98.

Leinsdorf's *Pastoral* makes one think more of Boston's Public Gardens than of the Vienna Woods. Everything, to be sure, is certainly pleasing and, to a degree, bucolic; yet the prevailing formality of the execution, the neatly adjusted instrumental balances, and the almost rigorous exactitude of rhythm are suggestive of well-kept lawns and carefully trimmed hedges. In short, then, this recorded Beethoven Sixth is conceived in terms of the strictest classicism along with Toscanini's NBC version, the Dorati/LSO on Mercury, and—in a rather different way—the strangely deliberate Klemperer/Philharmonia performance for Angel.

There is happily little of that lethal stolidity that sometimes creeps into Leinsdorf's work. He seems less literal-minded on this occasion, and even permits himself the liberty of omitting the exposition repeat in the first movement (luckily the more essential third movement repeat is observed). I could have gladly done without those meretricious little ritardandos that the bassoon makes in

Erich Leinsdorf: Beethoven by the book.

the first movement development section, but this is "the tradition" and Leinsdorf is far from being the only sinner in that respect. The conductor gets an excellent sense of flow in the brook scene: there is a real lilt to the rhythm without ever becoming as uncomfortably fast as in the Szell recording. The Peasants' Merrymaking is perhaps a trifle flatfooted but much more animated than Klemperer's account of this section. Leinsdorf's storm is spectacular—easily the most dramatic reading since Toscanini's—and his Thanksgiving captures the necessary clover-scented fragrance. The BSO plays with high polish and, in its disciplined way, with expression too. RCA's sound is bright, clear, and naturalistic. A fine disc. H.G.

EAGLE
CLAREMONT, N. H.
(E) 6,709

OCT 3 1969

Leinsdorf Final Hub Appearance Now on Records

NEW YORK (UPI)—For his last Boston concert as music director of the Boston Symphony Orchestra last spring Erich Leinsdorf conducted Beethoven's 9th symphony and Schoenberg's "A Survivor from Warsaw."

Now, less than six months later, they're available on two records in a nice album, along with Leinsdorf's interpretation of Beethoven's 5th symphony (7055). RCA usually doesn't work that fast.

It's noteworthy for two reasons. RCA is heavily committed with the Philadelphia Orchestra. Next year it is giving up its generations-long recording command of the Boston.

A European record-maker (Deutsche Grammophon) is taking over but it can't be the same. One has to surmise that RCA decided to concentrate on just one name orchestra and chose the Philadelphia over the Boston. Meanwhile, it is cashing in its Boston investments.

Leinsdorf's conductorial management of the Beethoven symphonies or any other dramatic score, such as the Schoenberg, is compelling. His sense of pace and his feeling for climax and his ability to sustain heights are all on the uncanny side.

His soloists for Beethoven's 9th were Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes, and Milnes was the narrator in Schoenberg's "Survivor," a piece which grows in power with each carefully planned performance such as this one.

Two older recordings of Beethoven's 9th are again available, on budget-price reissues. One has the late Bruno Walter conducting the New York Philharmonic. He recorded the first 3 movements in 1949 and the 4th, the choral movement, in 1953. As is well remembered, Walter was a relaxed rather than a high-tension conductor; his is a meditative 9th (Odyssey 32160322).

The other 9th is the one the late Andre Cluytens made with the Berlin Philharmonic not long before his death in 1967. Like the Walter version it has the advantage of being on one record but Cluytens' manner with it can seem slack rather than relaxed (Seraphim-60079).

New Book Lists, Evaluates Low Price Classic Records

By Bert Willard
News-Press Staff Writer

A new and invaluable book, to be published Oct. 10, has come to my attention — and for those who have wanted a guide to low-priced classical records, as well as critical evaluation, this volume certainly fills the void.

Name of the book, which probably will be in local bookstores soon, is **Guide to Low-Priced Classical Records** by Herbert Russcol (Hart Publishing Co., New York, $10 hardcover, $2.95 paperback).

Included in the volume are reviews of more than 3,000 LP records by more than 300 composers, with short biographies of the composers and brief discussions of their works. Russcol's guide deals specifically with classical records selling under $2.50.

HAS CREDENTIALS

You may or may not agree with Russcol's evaluations and preferences, but he has the credentials. He was born in Boston, educated at New England Conservatory of Music and the Tel Aviv Academy of Music. He is a musician; a French horn player formerly with the Pittsburgh Symphony, Boston Pops and Israel Philharmonic, and his written works have included articles on music in High Fidelity, New York Times, Stereo Review, House and Garden, Holiday and Venture.

✓ ✓ ✓

RCA Victor Records, the most venerable in the recording field, has decided to cast its lot with one name orchestra, choosing the Philadelphia over the Boston Symphony which for years has been a bulwark of RCA. Next year, RCA gives up its Boston commitments with a major European record-maker (Deutsche Grammophon) taking over command of the Boston group.

But RCA Victor, like its competitor, Columbia, prefers to cash in on its Boston "investments," and to that end, it has come up with a blockbuster — a recording by the Boston Symphony and Erich Leinsdorf which may make them regret their decision to drop BSO.

LAST CONCERT

For his last concert as music director of the Boston Symphony, Leinsdorf conducted and recorded Beethoven's Ninth Symphony and the powerful and moving Schoenberg classic, "A Survivor From Warsaw" **(RCA Victor 7055.).**

The two-record album has an additional bonus —Leinsdorf's interpretation of the Beethoven Fifth Symphony, one of the finest versions of this old standard I've heard.

Leinsdorf's conducting of the Beethoven works, and of the Schoenberg dramatic opus, is well nigh uncanny and impeccable. His sense of pace and his feeling for climax, together with his ability to sustain the power and drama of the performance, are stunning and sonically superior.

Soloists for the Beethoven Ninth were Jane Marsh, California soprano; Josephine Veasey, Placido Domingo and Sherrill Milnes. Milnes also was narrator in Schoenberg's "Survivor from Warsaw," and he stands out like a beacon.

✓ ✓ ✓

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 38,000 S. 41,000

OCT 4 1969

Your attention is called to attached tearsheet of our record review column as it appears in the current issue of

- ☑ *Senior Scholastic (circ. 500,000)*
- ☑ *World Week (circ. 450,000)*
- ☑ *Practical English (circ. 405,000)*
- ☑ *Science World (circ. 500,000)*
- ☐ *Co-ed (circ. 850,000)*
- ☐ *Junior Scholastic (circ. 1,400,000)*
- ☐ *Scholastic Scope (circ. 650,000)*
- ☑ *Scholastic Teacher (circ. 180,000)*

91.

Newsday
GARDEN CITY, N. Y.
D. 427,270

OCT 7 1969

THE BEST NEW LPs, CASSETTES & CARTRIDGES

DISCUSSIONS

BY ROY HEMMING
with Dave Finkle, Ed Coach

CLASSICAL ALBUM OF THE WEEK

Leinsdorf: matching the noble and ignoble

Beethoven: Symphonies No. 9 & 5 —& Schoenberg: A Survivor from Warsaw—Boston Symphony, Erich Leinsdorf [*RCA Red Seal LSC7055*]. Leinsdorf's just-concluded years as music director of the Boston Symphony were strangely inconsistent ones, especially with regard to his recordings. Often he was disappointing. But when he was good he could be exceptionally good — as with the Prokofieff symphonies, the Bartok *Concerto for Orchestra*, and now this exceptional coupling (2 LPs) of two great Beethoven symphonies with Schoenberg's brief but profoundly moving music-drama about the Nazi slaughter of Warsaw's Jews in 1943.

Both Beethoven's 9th and 5th are performed with the combination of drive and forcefulness, inner clarity and structural strength that represent Leinsdorf at his best. His singers in the 9th — Jane Marsh, Josephine Veasey, Placido Domingo, Sherrill Milnes, and the New England Conservatory Chorus — are all excellent. Milnes is also a powerful narrator (in speech-song style) in the Schoenberg *Survivor*.

The combining of the three works in one album makes a brilliant alliance — posing a starkly gripping depiction of man at his most ignoble with stirring performances of two of the noblest of all symphonic works. All three works have much to say to the 1960's. (R.H.)

Stravinsky: The Rite of Spring (for Piano Duet)—Michael Tilson Thomas & Ralph Grierson [*Angel S36024*]. Somehow the very idea of Stravinsky's *Rite*, with its historically daring orchestral textures, being played on just a piano seems completely wrong — yet then comes the realization that that's the way Stravinsky himself first heard his landmark score. The composer's piano arrangement may not be as overpowering as the orchestral version, but it is fascinating for what it reveals about Stravinsky's rhythmic pulse. The pianists — Canada's Grierson, 27, and California's Thomas, 24 (the latter just recently named Assistant Conductor of the Boston Symphony for 1969-70) — perform admirably in one of the more interesting "curios" of the year. (R.H.)

SEVENTEEN
NEW YORK, N. Y.
MONTHLY 1,362,000

OCT 1969

The dazzling, colorful rhythms of **Prokofiev's Concerto No. 5,** with John Browning (right) at the piano, are coupled with the sardonic strains of **Kurt Weill's Music from "The Threepenny Opera"** by Erich Leinsdorf, who leads the Boston Symphony in a virtuosic musical display. RCA.

CONSUMER BULLETIN
WASHINGTON, N. J.
MONTHLY 110,000

OCT 1969

Beethoven: *Symphony No. 6.* Boston Symphony under Leinsdorf. RCA Victor LSC 3074. $5.98. The *"Pastoral" Symphony* you hear is warmhearted, atmospheric, Mozartean. It builds up to a climactic storm. Others, at times, play with more vigor, but the clear texture of the orchestra, beautifully recorded here, is a joy. AA AA

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

OCT 5 1969

TWO RECORDINGS by the Boston Symphony Orchestra are on the RCA label. Georges Pretre conducts the *Symphonie Fantastique* by Berlioz and every poetic nuance of the score is there. We were fortunate enough to have heard Mr. Pretre here last season with the Boston group. He betrays his French heritage in the interpretation of Berlioz. It is splendid.

Happy 200th Birthday, Ludwig

By Bob Micklin

The year 1970, as all faithful "Peanuts" followers most assuredly know, is the 200th anniversary of the birth of Ludwig van Beethoven. Such an occasion is made to order for the got-to-have-a-gimmick world of the recording industry, which sells classical albums a bit more discreetly but just as competitively as it pushes the pop sounds.

No surprise, then, is the flow of Beethoven works already starting to seep into the retail record racks. Of the albums to grace our turntable, two recent releases stand out as being among the finest Beethoven recordings we've heard in a long while. One, a re-issue in Columbia's Odyssey series, is the 1951 packaging of **Beethoven: The Six Quartets, Op. 18** by the Budapest String Quartet.

The other, on RCA, features Erich Leinsdorf and the Boston Symphony in performances of **Beethoven's Fifth and Ninth ("Choral") Symphonies,** with a bonus of Schoenberg's intriguing music drama "A Survivor from Warsaw" narrated by baritone Sherrill Milnes.

To start with, the Budapest Quartet's three-disc set is simply an indispensible album if one intends to own any Beethoven at all. Included are the six early quartets (about 1798-1800), in F, G, D, C minor, A and B flat, which show Beethoven's youthful admiration of Mozart and Haydn.

At the time of these recordings, the Budapest ensemble comprised violinists Joseph Roisman and Jac Gorodetzky, violist Boris Kroyt and cellist Mischa Schneider. After the death of Gorodetzky in 1955, Alexander Schneider joined the quartet. The Budapest has not changed personnel since.

And may they go on forever. The playing on these recordings is as perfect as one could ever possibly hope to hear. Such great style, such deep understanding of ensemble rhythm and dynamics, such intuitive blending of instrumentation—these are the hallmarks of superior musicians whose empathy has been refined by years of association.

One critical analysis of the recordings has said that "the four instruments sound almost like one," and an interesting footnote to that aspect is that the discs were made with a quartet of priceless Stradivari instruments, now permanently housed in the Library of Congress, where these recordings were made 18 years ago in the Elizabeth Coolidge Auditorium.

The Boston Symphony's double-disc set is also an impressive one, albeit for different reasons. Opening the album is the Schoenberg piecé, a short but powerful musical setting over which is dramatically told the fearful tale of a group of Warsaw Jews about to be executed by the Nazis. Milnes' impassioned narration is excellent.

Immediately following is Beethoven's massive "Choral" Symphony, with Milnes, tenor Placido Domingo, sopranos Jane Marsh and Josephine Veasey and the Pro Musica and New England Conservatory Choruses. In a work of such Olympian size scope, it is all too easy to settle for a series of partial successes. However, Leinsdorf and the Boston are, if anything, Beethoven specialists, and if I were asked to choose any American orchestra to handle this one, I would trust the Boston to do the best job.

As they do on this recording, Leinsdorf conducts his men with just the right degree of restrained authority, and paces the music judiciously so as to capture both the reflective romanticism and churning power of the first three movements. Moreover the final presto movement in which the vocal elements are built in layer by layer to produce the surging, thundering finale, is superbly realized.

There's also a fine reading of that dot-dot-dot-dash Fifth Symphony that makes this album totally satisfying, even if you already own other recordings of the separate works. Especially nice is the live sound of the music, very much as if one was hearing it in a superior concert hall. Once in a while, it's nice to listen to an orchestra on record that doesn't sound like every instrument was miked for stereo in an isolation booth.

* * *

Notes From the Overground: The Philadelphia Orchestra maintains it's magnificent sound and feeling on **Brahms: Variations On a Theme by Haydn and Handel** (Columbia). It's a top effort by Ormandy and his ensemble. Lovely pianistics, impeccably recorded, can be heard on Columbia's Philadelphia Orchestra album of **Schumann's A minor and Mendelssohn's G minor Piano Concertos** with the ageless Rudolf Serkin.

92.

Schoenberg's "A Survivor From Warsaw" takes less than 10 minutes to perform, but is one of the most poignant challenges in the modern repertory. It is a tiny music drama in which a survivor recounts the final moments of a group of Jews as they are deported from the Warsaw Ghetto to a death camp.

The composer utilizes a narrator as the central protagonist, speaking over a marvelously complex yet expressive (12-tone) orchestral structure. At the climax, the moment of deportation, a male chorus in unison rises above the chaos and dissonance in a prayer, "Shema Yisroel."

The narrator's role is a difficult one. Schoenberg prescribed the rhythm of the vocal line exactly, but provided only vague indications of pitch and intervallic relationships. He intended the part to be spoken in an eerie, musically oriented manner, and asked the performer to alter tone quality when he switches from the agonized words of the Survivor to the cruel commands of the Nazi sergeant.

This is "Sprechgesang," to be sure, but not the formalized sort found in "Pierrot Lunaire" and, much later, "Wozzeck."

When Los Angeles last heard the work, performed by Zubin Mehta and the Los Angeles Philharmonic in November, 1968, there arose a bit of controversy regarding the narrator's part. Mehta selected an actor (a fine actor) rather than a musician and permitted him to ignore most of the composer's rhythmic and melodic instructions.

When, in a review of the performance, I complained that there had been too little "Gesang" (singing) and too much "Sprechen" (speaking), the conductor wrote a letter accusing me of misunderstanding Schoenberg's intentions.

The new RCA recording, I am relieved to say, confirms the "Sprechgesang" interpretation. Sherrill Milnes, of the Metropolitan Opera, gives a virtuosic vocal performance, with careful attention to rising and falling inflections and fastidious rhythmic articulation. This not only heightens the dramatic impact of the work, but also imparts to it a stylistic unity damaged when casual speech patterns are substituted.

The conductor on the recording and, presumably, the man to be credited with its stylistic philosophy, is Erich Leinsdorf. He leads the Boston Symphony in a performance that conveys tragedy through clarity of texture and brilliance of orchestral impulse.

The same qualities produce marvelously executed but somewhat impersonal performances of Beethoven's Symphonies Nos. 5 and 9, which probably give the release its commercial raison d'etre. Milnes, incidentally, finds the bass solos in the Ninth uncomfortably low. But his warmth of timbre and superb freedom in the top register are impressively documented on another release, this devoted to arias of Handel, Rossini, Verdi, Wagner, Thomas, Offenbach, Tchaikovsky, Puccini and David Marvin Levy (LSC-3076). The baritone's flair for the conventional operatic challenge makes his success with Schoenberg doubly impressive.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382
OCT 5 1969

LAFAYETTE, IND.
JOURNAL AND
COURIER
D. 45,500
OCT 11 1969

★ ★ ★

Berlioz' "Symphonie Fantastique" has some beautiful passages. It is given a fine interpretation by the Boston Symphony Orchestra conducted by Georges Pretre on an RCA Victor stereo album (LSC-3096).

It is the first of Hector Berlioz' works in the symphonic genre. The first movement opens with a long introduction followed by some excellent developments which involve the flutes and violins. The second movement, "The Ball," is lovely and suggests movement of people across the dance floor. The third movement is in the countryside and the pastoral theme is heard. The fourth becomes a bit more violent and the fifth is a bit more peaceful. The Bostonions really know how to play, and Berlioz surely would have approved.

The Boston Symphony, this time under Erich Leinsdorf, performs almost to perfection Beethoven's Symphonies Nos. 1 and 8 on another RCA Victor stereo album (LSC-3098). The First Symphony is in a cheerful mood, as is the Eighth for that matter. But Beethoven was 30 when the First was premiered in Vienna and it reflects some maturity. He wasn't so serious in this first one as he later became. There is some humor in the Eighth, more so than in the First. Both are an invitation to fun, but especially the Eighth.

KINGSTON FREEMAN
Saturday, October 18, 1969

GAZETTE
TAUNTON, MASS.
(E) 13,611
OCT 11 1969

REPUBLICAN
SPRINGFIELD, MASS.
(C) 113,754
OCT 12 1969

Erich Leinsdorf Revives 'Circus'

By DELOS SMITH

NEW YORK (UPI)—To Earl Wild and Erich Leinsdorf we owe gratitude for reviving a super-spectacular pianistic circus of the late 19th century when such orgiastic displays were a major form of musical entertainment. It is Xaver Scharwenka's 1st piano concerto now recorded by Wild as soloist and the Boston Symphony, Leinsdorf conducting (RCA 3080).

Both Scharwenka and his music are largely forgotten but in his day he was a kingly figure both as piano virtuoso and in the larger world of music. He composed to give himself awesome feats to perform on the keyboard, and to beguile romantically minded audiences with schmaltz.

To current ears his prize showoff piece, this 1st concerto, is much fun and no enlightenment. But what's wrong with that? While laughing at the trickery you can admire Wild for his mastery of it, for his ability not only to play the long piece but to play it well. Also on the record are virtuoso pieces of the same genre, by Balakireff, Medtner and D'Albert.

SCHOLASTIC MAGAZINE
SCIENCE WORLD
NEW YORK, N.Y.
16 TI. a YR. 385,400
OCT 20 1969

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(C) 109,181
OCT 12 1969

Recordings

By STELLA MILLS

LEINSDORF'S farewell concert at Tanglewood consisted of the Ninth Symphony of Beethoven and Schoenberg's "A Survivor From Warsaw," and it was an event that earned warm parting praise from Michael Steinberg, the Boston Globe music critic, who has not always been kind to the conductor. RCA has recorded the same music, with soloists Jane Marsh, Josephine Veasey, Placido Domingo and Sherrill Milnes for the Beethoven, with Milnes also narrating the Shoenberg.

The Ninth is given terse treatment, with the accent on lines, and it leads to a reading of luminous vitality. But as to the Fifth Symphony filling out side four, the question is: Why did RCA see fit to crowd the C Minor masterpiece on one side, with the expected sound deterioration that resulted?

The Fifth does not come off well, but the beginning of side one, devoted to the Schoenberg, is a marvel, with Milnes perfect in the role of this short, tragic testament to the incredible cruelty of "civilized" man.

ANOTHER FINE RCA issue is the Boston Symphony performance of Berlioz "Symphonie Fantastique," directed by George Pretre. While the old, hard to find Munch recording of the same music packed more drive, it also suffered a bit from hysteria. Pretre leads a more controlled account of this masterpiece, releasing its lyrical qualities, holding back over-dramatization.

SCHOLASTIC TEACHER
NEW YORK, N. Y.
WORLD WEEK EDITION
OCT 1969

THE BEST NEW LPs, CASSETTES & CARTRIDGES

DISCUSSIONS

BY ROY HEMMING
with Dave Finkle, Ed Coach

Scharwenka: Piano Concerto No. 1—Earl Wild, Boston Symphony under Erich Leinsdorf [RCA *Red Seal Stereo LP LSC3080*].

History is full of examples of artists who achieved fame in their lifetimes, and then faded into obscurity after their deaths. Scharwenka is such a case — a Polish-born pianist and composer who was once the toast of Berlin, Vienna, and New York (one of his operas was produced at the Metropolitan Opera in 1907). Whoever's idea it was to dig back and dust off this concerto (composed in 1877, when Scharwenka was 27) deserves a medal—for the concerto is a marvelous one in its old-fashioned way. It is full of technical razzle-dazzle, lush harmonies, and rich melody—sort of a combination of Liszt, Saint-Saens, and a gigantic *Warsaw Concerto*. Earl Wild is staggeringly brilliant as the soloist, who gets more of a workout than in two average piano concertos. And Leinsdorf again proves that there are few conductor-accompanists who can match him. Overside, Wild dusts off some similarly neglected solo pieces by Balakireff, Medtner, and d'Albert, playing them with style and aplomb. One of the piano albums of the year. (R.H.)

a Wild workout

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 12 1969

Austere Brahms, Meticulous Strauss

By RAYMOND ERICSON

BRAHMS's "A German Requiem" and Richard Strauss's "Salome" have practically nothing in common, but they lend themselves to joint consideration here for one interesting reason: They have been newly recorded by RCA, and in both works you will hear the singing of Montserrat Caballé and Sherrill Milnes and the conducting of Erich Leinsdorf.

It can be said immediately that A German Requiem comes off the better of the two (two disks, stereo, LSC 7054). Leinsdorf here is conducting the orchestra that, until this fall, was his own, the Boston Symphony. His first-rate chorus is that of the New England Conservatory, whose director is Lorna Cooke de Varon.

*

It is the nature of the work that lends itself so well to Leinsdorf's interpretation. For the Brahms is a relatively austere piece, which represented a kind of neo-classicism in the midst of 19th century's romanticism. Yet the work has its very personal aspects, in the nonsectarian choice of Biblical passages that deal with death and comforting the mourning, in the absence of much drama in the music. Despite a score that is splendidly crafted, Brahms was not out to let it develop any theatrical flourishes. There are contrasting tempos, yet the total effect is slow-moving, and this sets traps for any conductor leading it.

Leinsdorf avoids the traps with a performance that is superbly proportioned. He does not adulterate the slow tempos, but he gives them a simultaneous weight and motion that keep the music both majestic and vital. What climaxes there are arise naturally out of the serene flow of the score. Leinsdorf has often been accused of being an impersonal conductor, but given his skill and care, this "Requiem" profits from these qualities. More emotional performances play havoc with it.

Miss Caballé sings her one soprano solo with a lovely floating tone that is right for this sublime section, and Milnes's two baritone solos have the benefit of his handsome voice and his obvious sympathy for the work and style.

Since the "Requiem" takes only three sides, the album is filled out, appropriately enough, with Brahms's Four Serious Songs, sung by Milnes, with Leinsdorf making a rare appearance as pianist. The virility of the baritone's voice and the ease of his singing in these difficult, wide-ranging songs is a pleasure to hear. Still relatively young, Milnes is, however, no Fischer-Dieskau, and there is not much penetration to his performance. For so intelligent an artist, this will probably follow in time.

For Salome, Leinsdorf conducts the London Symphony Orchestra and a cast that is, in lesser roles, largely English (two disks, stereo, LSC 7053). Technically, the overall performance is a superior one. The playing and singing are polished and sometimes more than that, yet this erotic, kaleidoscopic opera seems studio-bound, lacking the expected theatrical excitement or intense brooding power.

*

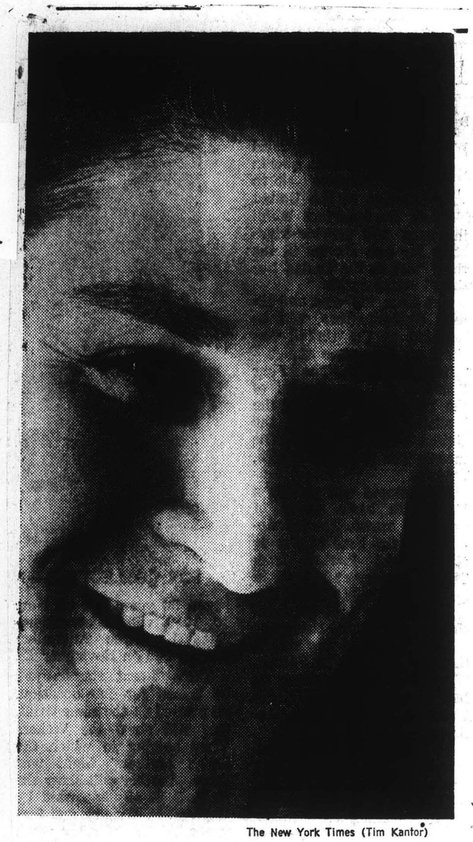
Miss Caballé's performance in the title role is fascinating in terms of her career as Americans know it. In this country she has kept pretty close to the Italian repertory and she made her first sensational appearance here in one of the Rossini operas of the bel canto school. If her voice is not large, it has the concentration of tone that helps it to compete with the orchestra without forcing.

She understands, or intuits, a lot about the tempestuous moods of Salome, and she is surprisingly adroit in coloring the voice to suit a particular line. But it is not, as a whole, a performance that has the electricity or passion of such a Salome as was Ljuba Welitsch's, a soprano with a voice of comparable size. It is good to hear a voice of such lyric beauty in the part, for it suggests the character's youthfulness, but for all her good intentions, Miss Caballé is not consistently compelling in the part.

Milnes, cast as Jokanaan, again offers excellent vocalism and care in his reading of the text. He does not succeed in making the prophet more than a noble bore, whereas a more experienced singer can give both a larger and a subtler dimension to the character.

Richard Lewis plays the part of Herod for its royal dignity rather than its neurotic peevishness, and there is much to be said for this approach, especially since the tenor sings so well and is such a fine artist. Regina Resnik's Herodias has great personal strength. Two of the smaller roles are extravagantly cast and probably have never been better sung, the Narraboth of James King and the Page of Julia Hamari.

Leinsdorf's meticulous treatment of the score is apparent at every point, but "Salome" is not a young lady to be handled quite so immaculately.



The New York Times (Tim Kantor)

Baritone Sherrill Milnes
As Jokanaan in "Salome" he offers excellent vocalism

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
OCT 19 1969

93

Recordings

With Brahms, No One Steals the Show

By THEODORE STRONGIN

An air of infinite leisure surrounds chamber music playing in its truest form. When chamber music players really know what they're doing, they give off a sense of having all the time in the world for the quick, little inner things that release the full warmth of companionable playing.

No matter that those quick inner things—accents, emphases, minute changes of color and so on — demand mutual agreement in advance down to the last detail of nuance, and that a common sense of direction and absolute precision in execution are essential. The best chamber music, no matter how precisely played, has a quality that transcends precision. It is a sort of apotheosis of ease. It seems to be re-creating itself spontaneously every moment.

Two recent chamber music albums illustrate the point, one positively, one negatively. The first, a Deutsche Grammophon Gesellschaft release (139398, stereo), is devoted to Brahms. Christoph Eschenbach, piano, Eduard Drolc, violin and Gerd Seifert, horn, play the Trio (Op. 40) on one side and on the other, Eschenbach, Karl Leister, clarinet and Georg Donderer, cello, play the Trio (Op. 114). On the second album, the Boston Symphony Chamber Players, with Richard Goode as guest pianist, play music of Schubert, Brahms, Poulenc, Webern, Martinu and Dahl (RCA Records LSC-6189, stereo, three disks).

Every one of the musicians on both disks is fully professional. None of them, as individuals, consciously tries to steal the show or call attention to himself at the expense of the composer.

And yet the composer is served differently on each album. The DGG has a true chamber music feel from start to finish, the RCA only rarely so.

The DGG musicians are obviously steeped in Brahms and are rich and sure in every move, separately and together. Both trios are full of happy contradictions in performance — in true chamber music fashion. The players pound away like mad, free as can be, but are so secure with each other that they never miss joint subtleties. The slow movement of the horn trio, for instance, is not only patient, but also fiery. Another example: Eschenbach, in both trios, is not always tidy, although everything he does sounds casual and warm. But when the ensemble demands it, his rhythm is right on the spot, pointed and exact.

In the clarinet trio, there is fond attention to detail, especially where clarinet and cello double each other breezily and where clarinet and piano toss cascading arpeggios back and forth as though playing a game.

The horn part was written for the valveless hunting horn. Seifert is not afraid to abandon the sophisticated vibrato and bolder tone of the modern, valved instrument—badges of virtuosity—in favor of the older kind of sound. As a result, the mellow-sounding horn binds the other instruments together without subtracting from their identity.

Of the two trios, the clarinet one is richer Brahms, but the horn one is much less often heard. A fine pairing.

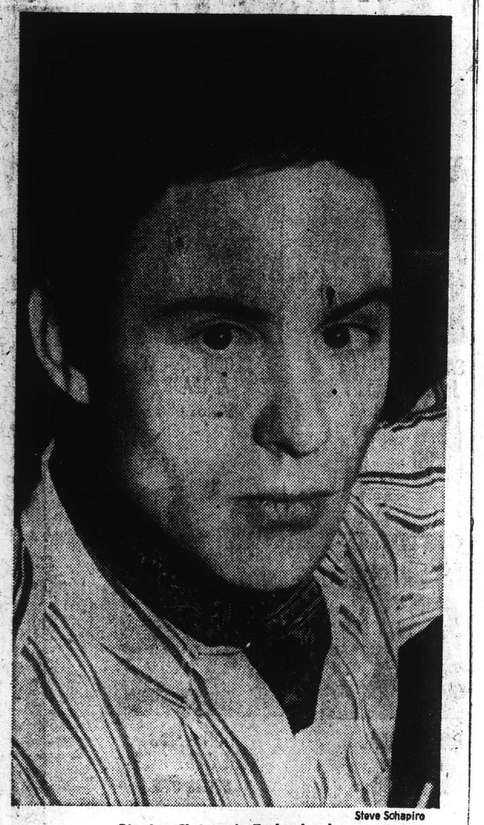
*

In quantity the Boston album is a super concert: Schubert's **"Trout" Quintet**, the Brahms **Piano Trio (Op. 8)**, the Poulenc **Sextet** (piano and winds), the Webern **Concerto (Op. 24)**, the Martinu **Nonet** (winds and strings) and Ingolf Dahl's **Duettino Concertante for Flute and Percussion (1966)**.

The older works—the Schubert and the Brahms — are given with tremendous verve and obvious affection. But compared with the DGG album, there are walls between the performers. They are individually superb but marginally responsive to each other, especially when it counts. The big points are made, to be sure. The little ones are not.

Among the newer works, the Poulenc is typical. Goode is a sensitive pianist, the wind players are among the best in the business, full of assertiveness and solid tone. Together, they capture Poulenc's slapdash, but, glossing over the amenities, they lose his iron wit. Attacks are crisp, passagework is not. Everyone dashes madly along, jostling the composer to the side. Not on purpose, mind you. The basic spirit is there, but not the responsiveness in depth.

The Webern is a total loss. It lacks line, and the microscopic superintensity that makes this tiny piece loom large, is missing. Here, as elsewhere in the Martinu and Dahl, everyone is a genuine individual star. But no one is very luminous as a chamber music player, at least not on this album.



Steve Schapiro

Pianist Christoph Eschenbach
"Casual and warm"

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
OCT 26 1969

Recordings

By STELLA MILLS

ONE OF the prize recordings of the whole year has just been released by RCA: Boston Symphony Chamber Players' mixture of Schubert ("Trout" Quintet), Brahms Piano Trio in B, Op. 8, Poulenc Sextet, Webern Concerto Op. 24, Martinu "Nonet" and Dahl's Duettino Concertante for flute and percussion.

There is not a note nor an accent that is not perfect in this perfect album, and everything in it at the same time is endowed with all the human qualities necessary: love, humour, excitement.

The versatile Boston musicians, Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, Henry Portnoi, bass, Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, James Stagliano, horn, Armando Ghitalla, trumpet, William Gibson, trombone and Everett Firth, percussion, have never sounded better. They are among the greatest orchestra principals in the world.

For the chamber music lover who wants to embrace impeccable performance of music from Schubert to Dahl, and who has a wide open mind for all schools of the art, this album is a treasure.

Bread and Lollipops

by HERBERT WEINSTOCK

In an era during which too-frequent rehearings—in concert, by radio and even television, and through recordings—of established masterpieces of music have deprived many of them of every element of surprise, what could be more natural than for jaded performers and listeners to turn, for the refreshment of adventure, to smaller music not yet or no longer hackneyed? The torrents of performed and recorded music by baroque composers of every size and shape that began a few years ago to answer this question now appear to be receding a little. They too (for too greedy, or gourmand, listeners) have begun to sound hackneyed, the "one concerto six hundred times" of a vicious but not entirely baseless jest about Vivaldi's output. More recently, some performers have begun to explore instead that long-*démodé* era, high nineteenth-century (or baroque) romanticism, and particularly the most despised of its constituents. We have begun to hear such almost troglodytic-sounding names, particularly in solo-piano music and the concerto, as Anton Rubinstein, Kalkbrenner, Pixis, Thalberg, Henselt, D'Albert, and Tausig. Columbia Records has instituted a long-term program for recording several varieties of the music of their period; its guide will be Raymond Lewenthal, who has been largely responsible for bringing back the music of Alkan and of Liszt's operatic transcriptions. We are, it seems, to be permitted to indulge in entertainments that delighted our great grandparents.

Who, for example, was Xaver Scharwenka? Answer: a Polish-German-American pianist of international renown and a minor composer of stylish glitter whose name preceded Rachmaninoff's in being known for both pianism and composition. He was born in unpronounceable Szamotuly in 1850 and died at Berlin in 1924. Now the protean Earl Wild, with Erich Leinsdorf conducting the Boston Symphony Orchestra, has recorded the B-flat minor Piano Concerto that Scharwenka wrote as his Opus 32 when he was twenty-seven. Played for all it is worth, it provides genuine relief from our long-clotted, immobile repertoire. Foolishness would enter in only if someone were to try placing this alternately virtuosic and sentimental, but always craftsmanlike, concerto near the highest level of musical creation. Taken on its own terms, it surely *on occasion* can supply a very welcome replacement for the trillionth hearing of Tchaikovsky's First, Rachmaninoff's Second, even—dare one say so?—Beethoven's Fifth, Schumann's Only, and Brahms's Both. Leinsdorf's conducting and the playing by his Bostonians match the bravura of Mr. Wild's remarkably clean, highly controlled, many-shaded pianism. As lagniappe, the recording (RCA, LSC-3080, $5.98) tosses in Mr. Wild's solo performances of Balakirev's Lisztian "Reminiscences of Glinka's Opera *A Life of the Tsar*," Nikolai Merdtner's *Improvisation* (Opus 31, No. 1), and Eugen d'Albert's *Scherzo* (Opus 16, No. 2), of which only the Merdtner sounds uncomfortable in Scharwenka's company.

SATURDAY REVIEW
NEW YORK, N. Y.
W. 443,000
OCT 25 1969

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111
OCT 19 1969

also on London, on 6473, by Julius Katchen and Jean-Pierre Marty.

The Brahms Requiem and Four Serious Songs are out in a two-record set by the Boston Symphony under Leinsdorf, with the New England Conservatory Chorus and soloists Montserrat Caballe and Sherrill Milnes.

Leinsdorf also serves Milnes as pianist in the songs, all on Victor 7054. Everything in the set is perfectly in place, the singing and playing is unflawed. And the whole thing is bland to the point of being dull.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 19 1969

Leinsdorf conducting Brahms' 'German Requiem'

By GEORGE GELLES
HT Music Critic

CLASSICAL RECORDS

Perhaps the single best performance at Tanglewood season before last was that of the Brahms' German Requiem" led by Erich Leinsdorf. In it, Leinsdorf was at peak form, which he seemed only to reach when faced with later-19th century works with German texts (think also of his fine in-town readings of the opening act of Wagner's "Die Walkuere" or of Schumann's "Scenes from Faust"). And now we have much the same performance on a new RCA release (LSC 7054).

The work itself occupies a special place in the Brahms canon, both by its size and intent. It is the largest canvas the composer left us, and in it he broke decisively with a well-established tradition.

Instead of setting the traditional Roman Catholic rite, Brahms compiled his own text from the German Bible. Whereas the Latin prayer is addressed to the dead, Brahms faces the living with lines of consolation, reconciling them with the idea of suffering and death.

As I said, the reading is first-rate. Leinsdorf sets tempi that are conservatively slow, but the pacing is so sure that there's never any loss of vital rhythmic pulse, never any ebbing of life. Rather, there is great concentration and a real sense of each movement being drawn out and sustained through its full growth.

Wonderful in the live performance was the way Leinsdorf made clear both the musical and philosophical parallels of paired movements (the first and seventh, second and sixth, third and fifth), and in part this quality is lost on record, if for no other reason than the need to flip sides.

Orchestral playing from the Boston Symphony is responsive and beautifully grained throughout, and singing from the New England Conservatory Chorus, trained by Lorna Cooke deVaron, excellent as well.

The soprano soloist is Montserrat Caballe, who seems somewhat of a cold fish. Her tone is lovely, if rather thin, and her intonation secure, but she shows little involvement with the words in her mouth. Sherrill Milnes, the baritone, is more at home in the dramatically more potent (more operatic?) second solo, rather than the first ("Herr, Lehre doch mich"), where his piety sounds false.

RCA should fire somebody for the album jacket, which is in execrable taste, and captures perfectly just that feeling of phony sentiment and maudlin religiosity so studiously shunned by Brahms.

Complimenting the "Requiem" is a release of "Motets and Chorale Preludes" by Brahms (on Argo ZRG 571). The motets are all of a sacred nature, and the range in technique and expression is wide.

In his earliest period, represented here by the "Geistliches Lied" Opus 30, Brahms' speech was lovely and fresh and exuberant, but as the years passed he seems, in his motets, at least, to have turned inward philosophically and to have relied increasingly on compositional devices from an earlier age, on strict canon and fugues. And though the late works (the selection here reaches to the Opus 110s of 1889) are more introspective and restrained than the earlier pieces, they're possibly more deeply felt, as well.

Simon Preston, who plays the organ Chorale Preludes heard here (and plays very well, too) leads the New English Singers. The group makes a lovely sound, but Preston's conducting is often over-articulated and choppy. And the readings were recorded in a far too resonant hall, for there's plenty of echo.

Still, it's valuable to have these pieces on disc, and the performances are never less than sensible and serviceable.

94.

Orchestral Albums Dominate Rush of Classical Releases

By MAX PRICE

Denver Post Staff Writer

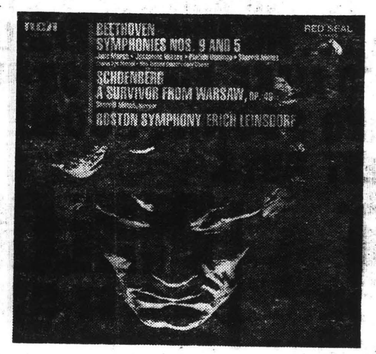
THE PRE-CHRISTMAS rush is not yet upon us, but the avalanche of new classical releases from the major recording companies continues unabated.

The orchestral albums dominate the latest batch, and of these, three "farewell" releases from RCA devoted to Erich Leinsdorf and the Boston Symphony Orchestra stand out. Leinsdorf is ending a memorable association with the BSO, and RCA is bringing to a close a much longer association with the great ensemble. In the months ahead, the orchestra under a new musical director will be making its recordings for Deutsche Grammophon.

Included in the Leinsdorf-BSO collaborations for RCA are a quartet of exceptional performances of Beethoven symphonies. The interpretations are typically Leinsdorf—that is, they are lean, crystalline and impeccably shaped. Most impressive of the group is a two-disc album (LSC-7055) that includes the Symphony No. 9 in D Minor, Op. 125 ("Choral"), the Symphony No. 5 in C Minor, Op. 27, and Schoenberg's short, dramatic "A Survivor From Warsaw," Op. 46. The "Choral" performance draws on the talents of soprano Jane Marsh, mezzo-soprano Josephine Veasey, tenor Placido Domingo, baritone Sherrill Milnes, the Chorus Pro Musica and New England Conservatory Chorus.

LEINSDORF'S second Beethoven album (LSC-3098) offers the Symphonies No. 1 in C, Op. 21, and No. 8 in F, Op. 93. And the final release (LSC-3097) is devoted to Mozart's Symphonies No. 36 in C, K. 425 ("Linz") and No. 39 in E Flat, K. 543. They are, along with "Choral" package, highly recommended. Fine stereo.

Another example of the musical chairs that the recording firms are engaged in is the latest RCA release of Eugene Ormandy and the Philadelphia Orchestra. After many years



with Columbia, which is still producing Philadelphia discs, Ormandy and his orchestra recently switched to RCA. Using a different recording hall, RCA hasn't yet been able to capture fully the rich Philadelphia sound, but it does quite well indeed with Ormandy's vigorous readings of Liszt's Hungarian Rhapsodies Nos. 1 and 2, Smetana's Bartered Bride (Overture, Polka and Furiant) and Dvorak's Scherzo Capriccioso. The disc number is LSC-3085.

DVORAK'S MUSIC also fares extremely well in the hands of three fast-rising young conductors. Zubin Mehta draws an exciting, boldly shaped performance of Dvorak's Symphony No. 7 in D Minor from the Israel Philharmonic. The stereo effects are extraordinary. The two-disc London album (CSA) 2224) also includes a bright reading of Tchaikovsky's Symphony No. 5 in E Minor, Op. 64.

Also from London is a Dvorak concert of overtures (In Nature's Realm, Carnival and Othello) and also the Scherzo Capriccioso. Istvan Kertesz is an ideal interpreter of these works and the London Symphony Orchestra gives ideal performances here. Again, the reproduction for the disc (CS 6574) is first rate.

Not to be outdone, Colin Davis also draws on the London Symphony Orchestra for brilliant readings of Dvorak's Symphonic Variations, Op. 78, and Serenade in E for Strings, Op. 22. The Philips stereo for the album (PHS 900-196) doesn't measure up to the standards of the forementioned London discs, but the release is still exceptional.

SPECTACULAR STEREO is the major selling point of a new London Phase 4 release. Henry Lewis and the Royal Philharmonic Orchestra produce a polished, richly hued performance of Tchaikovsky's Symphony No. 6 in B Minor ("Pathetique"). Unlike earlier recordings in this series, the engineers have remained clear of gimmickry. The disc number is PHS 900-234.

Igor Markevitch has produced a splendid set of readings of Tchaikovsky's symphonies for Philips. He and the New Philharmonia Orchestra also have recorded performances of Tchaikovsky's Francesca da Rimini, Op. 32, and Hamlet, Op. 67a. Again, Markevitch offers surprises, along with a deft touch. The disc (PHS 900-234) has balanced sound.

Along similar lines musically is a new album on Vanguard's Cardinal label. The release (VCS-10060) displays the Utah Symphony Orchestra under Maurice Abravanel's baton to full advantage. Included in the album are robust performances of Rimsky-Korsakov's Antar Symphonic Suite, Op. 9, Ippolitov-Ivanov's Caucusian Sketches, Op. 10 (complete) and Gliere's Russian Dance from the ballet, The Red Poppy, Op. 70. Balanced stereo.

MOVING ON to the efforts of soloists, the new releases focus attention on some of to-

(Continued on Page 15).

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 252,198 SUN. 311,155

OCT 26 1969

Leinsdorf, BSO 'Farewells' Highlight Classical Releases

(Continued from Page 12).

day's leading pianists, including Denver's John Browning. Prokofiev's Concerto No. 5 in G, Op. 55, is the perfect vehicle for Browning's impressive talents. He gets solid support from Erich Leinsdorf and the Boston Symphony. The second side of the album gives the orchestra's first-chair people an opportunity to shine in a fine adaptation of the music from Weill's "The Threepenny Opera." RCA's sound for the album (LSC-3121) gives you the best seat in the house.

Browning collaborates with Seiji Ozawa in a thoroughly engrossing interpretation of Tchaikovsky's Concerto No. 1 in B Flat Minor, Op. 23. In many ways this performance, with the London Symphony, is every bit the equal of Van Cliburn's older celebrated version. RCA's stereo for Browning's recording is sharply focused, and Ozawa's contribution is ideal. The disc number: LSC-3069.

When it comes to Mozart, few of today's younger pianists can match the playing of Vladimir Ashkenazy. In a new London release (CS 6579), Ashkenazy gives performances, that can best be described as definitive, of Concertos No. 20 in D Minor, K. 466, and No. 6 in B Blat Major, K. 238. The backing provided by Hans Schmidt-Isserstedt and the London Symphony Orchestra leaves little to be desired. And London's stereo is up to its high standards.

ALSO OF A HIGH ORDER are the interpretations of Mozart's Concertos No. 15 in B Flat Major, K. 450, and No. 11 in F Major, K. 413, offered by Geza Anda. As in his previous recordings for Deutsche Grammophon, Anda directs (Camerata Academica des Salzburger Mozarteums) as well as performs on the piano. The results are gratifying in both instances. DGG's sound, as always, is excellent for the disc (139 393).

If you like your Mozart a bit on the subdued, ultra-refined side then Ingrid Haebler's fine two-disc album for Philips (PHS 2-906) should be to your liking. The package includes pleasing performances of the Concertos No. 21 in C, K. 467; No. 23, in A, K. 488; No. 20 in D Minor, K. 466; and No. 26 in D, K. 537. Conductors Witold Rowicki and Alec Galliera and the London Symphony Orchestra give her admirable support. Good stereo.

Pianist Bruce Hungerford has produced some extraordinary performances of Beethoven sonatas for Vanguard. He continues his efforts, with the same outstanding results, in readings of Beethoven's Sonatas No. 12 in A Flat Major, Op. 26 ("Moonlight") and No. 25 in G Major, Op. 79. Vanguard's stereo is close up and balanced. The disc number is VCS-10056.

STEPHEN BISHOP impressed this reviewer with his contribution as an accompanist for cellist Jacqueline du Pre. In a new recording for Philips (PHS 900-200), Bishop comes into his own as a soloist with brilliant interpretations of Beethoven's 33 Variations in C, on a Waltz by Anton Diabelli, Op. 120. He gets a fine assist from Philips' engineers.

Another of today's younger pianists who is destined for the front rank is Alexis Weissenberg, who offers superb performances of Debussy's "Children's Corner" Suite, La Fille aux Chevenx de Lin, L'Isle Joyeuse Etude Pour les Arpeges, Suite Bergamasque, and La Plus Que Lente. Each is a gem in his hands. The album (LSC-3090), for RCA, has fine stereo.

The genius of Franz Schubert combined with the genius of pianist Wilhelm Kempff guarantees memorable performances. And that is what you get with Kempff's new readings of the "Wanderer" Fantasia in C Major, D. 760, Op. 15, and Moments Musicaux, D. 780, Op. 94. The recital, on a Deutsche Grammophon disc (139 372), is a sheer delight. Great reproduction.

IN THE REALM of reissues are two albums from London and one from RCA, offering performances worth owning—and at low cost—of the late Ernest Ansermet with L'Orchestre de la Suisse Romande and the late Charles Munch and the Boston Symphony Orchestra.

Ansermet does wonders with Beethoven's Symphony No. 7 in a Major, Op. 92, in a London Stereo Treasury release (STS 15067) that also includes the Fidelio Overture, Op. 72. In the same series, Ansermet offers a balanced reading of Beethoven's Symphony No. 2 in D Major, Op. 36. The disc (STS 15068) has the Leonore Overture No. 2, Op. 72, on the second side.

Munch and the BSO are perfectly at home with Prokofiev's music for the ballet, Romeo and Juliet. The recording (Victrola VICS-1412), cut originally in 1958, has remarkably good stereo effects.

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036

OCT 26 1969

Schubert, Brahms Played Superbly

By LOUIS NICHOLAS

THE latest album from the Boston Symphony Chamber Players (RCA LSC-6189) is a fragrant bouquet of beautiful works superlatively played and unusually well recorded.

Schubert's "Trout" Quintet, Brahms' Piano Trio in E, Op. 8, Poulenc's feather-light and pastel shaded Sextet for piano and woodwind quintet, Webern's terse Concerto, Op. 24 for flute, oboe, clarinet, horn, trumpet, trombone, violin, viola and piano, Martinu's winsome Nonet, and Ingolf Dahl's intriguing Duettino Concertante (1966) for flute and percussion, are played by first chair players of the Boston Symphony and guest pianist Richard Goode in a manner to successfully challenge the very strong competition in the Schubert, Brahms and Poulenc. The Webern is available only in the 4-album Complete Works of Webern (Columbia), and the Martinu and Dahl are not otherwise recorded.

Dayton Daily News
Dayton, O.
P.M.-circ. 162,448
Sun.-circ. 216,401

OCT-26-69

Requiem With Vitality

By BETTY DIETZ KREBS

THE BRAHMS REQUIEM all too often comes off as ponderous, stuffy listening —with a few lovely moments. Then comes a performance like the Boston Symphony's new one for RCA Victor with some of the spine-tingling excitement of the Verdi and you begin to understand. The Brahms suffers from frequently ponderous treatment. This, fortunately, you cannot say of the Boston's performance.

Betty

This is not to say the Requiem has been pummeled and driven to extremes. Instead, Erich Leinsdorf has given to the Brahms Requiem that which it deserves. The result is a sublimely fascinating performance with some moving choral work on the part of the New England conservatory chorus and equally stirring and radiant singing from soloists Montserrat Cabelle and Sherill Milnes.

To fill out the four sides of the album (RCA LSC-7054), Milnes teams up with Leinsdorf at the piano for the Four Serious Songs of Brahms.

A novelty guaranteed to intrigue the purists and the military band buffs is "The Band of Musick"—18th century music and 18th century instruments, a sampling of the era from Colonial Williamsburg. The players are the men of the Williamsburg Fifes and Drums corps.

Classics

The album contains a potpourri of Revolutionary War cavalry marches, retreats, tatoos, etc.

Spectacular Piano Circus Is Revived

By DELOS SMITH

NEW YORK (UPI)—To Earl Wild and Erich Leinsdorf we owe gratitude for reviving a super-spectacular pianistic circus of the late 19th century when such orgiastic displays were a major form of musical entertainment. It is Xaver-Scharwenka's 1st piano concerto now recorded by Wild as soloist and the Boston Symphony, Leinsdorf conducting (RCA 3080).

Both Scharwenka and his music are largely forgotten but in his day he was a kingly figure both as piano virtuoso and in the larger world of music. He composed to give himself awesome feats to perform on the keyboard, and to beguile romantically minded audiences with schmaltz.

To current ears his prize showoff piece, this 1st concerto, is much fun and no enlightenment. But what's wrong with that? While laughing at the trickery you can admire Wild for his mastery of it, for his ability not only to play the long piece but to play it well. Also on the record are virtuoso pieces of the same genre, by Balakireff, Medtner and D'Albert.

virtuoso who uses the single name, Cziffra, is currently exhibiting technique in eight of the more difficult pieces of Franz Liszt. In some of them he also adds depth of feeling. Perhaps its absence from the others is not his fault. It may not be there. (Philips-Ampex tape 9005).

THE ADVERTISER TRIBUN
TIFFIN, O.
P.M. - CIRC. 11,284

OCT-27-69

JOURNAL HERALD
DAYTON, OHIO
D. 111,867

OCT 31 1969

Record Reviews Easy Shirtdress Has 'Confidence'

By Walt Kleine

I have often wondered just why it was that I liked a great deal of what Erich Leinsdorf did before he went to Boston, and relatively little of what he has done with the Boston Symphony Orchestra (BSO). This summer, by way of a couple of Tanglewood concerts and some of his final BSO recordings, I can now pinpoint at least what I don't like.

The concerts were one in which Daniel Barenboim led the BSO in an impassioned performance of the Beethoven Fifth Symphony, probably the best I've ever heard. It wasn't note-perfect nor did it adhere to the letter of the score, but it WAS Beethoven.

Later Leinsdorf gave a concert of the Beethoven Sixth and Third; careful, intellectual, rarefied readings with every note just so and every hair in place—and absolutely bloodless. There was no passion. Bloodless and passionless Beethoven is not.

THUS WITH Leinsdorf's recording of four Beethoven Symphonies, each fails essentially for that reason. None are bad performances; each has much to recommend it; but none allows the release of passion essential to Beethoven.

If you don't share my feeling about Leinsdorf, by all means try these: No. 9 and No. 5 RCA LSC 7055; No. 1 and No. 8 (RCA LSC 3098). His readings of the Mozart Symphonies No. 36 and No. 39 suffer much less, though the effect of intellectual reserve is present and doesn't help.

Despite the lack of final emotional commitment, they are among the better readings of these works and should be heard. I particularly liked No. 39, (RCA LSC 3097).

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

OCT 26 1969

THE BERLIOZ "Symphonic Fantastique," which was the finale of the Friday concert at this year's Worcester Music Festival, is the subject of one of the most eloquent new recordings by the Boston Symphony Orchestra (RCA Red Seal).

Georges Pretre conducts a smooth, refined performance that has just the right amount of dash and bravura to make it a most pleasant listening experience. RCA has given it a live, mellow stereo sound that's quite suitable.

A FESTIVAL soloist this year, Itzhak Perlman has a new recording of the Lalo "Symphonic Espagnole" and Ravel's "Tzigane" with Andre Previn and the London Symphony (RCA Red Seal). Both are quite different from the music Perlman played on Thursday night. The Lalo is a warm, rhythmic, listening treat; the Ravel a virtuoso showpiece. Both come off very well in the Perlman-Previn handling.

HARRY ELLIS DICKSON, conductor of Youth Concerts at Symphony Hall, has managed to blend entertainment with education for the six-concert series beginning Nov. 8.

Opening program has Britten's "Young Person's Guide to the Orchestra," intended for students, grades five to 12. Which may suggest the reason why the same work "laid an egg" at Tanglewood on Parade this summer when narrator Sam Levenson tried to ad lib some of it to his own image.

Other works scheduled for Boston are Saint-Saens' "Carnival of the Animals," "Ballad for Americans," and an assortment of pieces by Stravinsky, Anderson, Milhaud, Haydn — and Gunther Schuller.

First series will be Nov. 8, Jan. 10 and March 14. Second series, Nov. 15, Jan. 17 and March 21 — all Saturday mornings from 11 to 1 o'clock.

Leinsdorf Among The Greats

By FLORESTAN CROCHE

IN 1925, Richard Strauss, then 61 and the Twentieth Century's elder statesman of Romanticism—a musician internationally acclaimed both as conductor and composer—wrote "Ten Golden Rules for a Young Conductor."

Among these he prescribed: You must not perspire while conducting; only the public must get warm.

Direct "Salome" and "Elektra" as if they had been written by Mendelssohn, Elfin music.

If you think that the brass is not blowing loud enough, mute it by several degrees.

It is not enough that you yourself understand the singer's every word, which you know from memory; the public must be able to follow it without effort. If the audience does not understand the text, it falls asleep.

Always accompany the singer so that he can sing without strain.

When you think you have reached the most extreme prestissimo, take the tempo half as fast.

International Cast

Erich Leinsdorf, former conductor of the Boston Symphony Orchestra, has long been an extraordinary interpreter of Strauss's music, and in his direction of "Salome" in its newest recorded version, he demonstrates uncommon obedience to Strauss's conducting commandments.

On an RCA Red Seal recording, he has assembled a stellar international cast. Montserrat Caballe, soprano, is heard as Salome, and Sherrill Milnes, baritone, as Jokanaan, John the Baptist; Richard Lewis, tenor, is Herold, and Regina Resnick, mezzo-soprano, as his wife Heriodas, while James King, tenor, is Narraboth. The soloists are joined by the London Symphony Orchestra (RCA Victor, LSC 7053; two records).

In the title role, Mme. Caballe is both restrained and svelte. She can spin a pianissimo with the naivete of an adolescent, and she can sing with the fury of a woman scored.

Marvelously depicted, too, is Heriodas by Regina Resnick, her portrayal malevolent and intense. She is, in fact, a formidable singing actress; her voice can assume a bright and hard cutting edge, and her accentuation and rhythmic emphasis of the text become themselves not only musical devices but theatrical elements.

And as John the Baptist, Mr. Milnes presents a personality of dignity, his vocalism resonant, at times impassioned, and always elegant.

It is, however, Leinsdorf in the pit whose presence and pacing cause this production to be the most rewarding and sensitive recorded version of Strauss's masterpiece now available. He is able to guide the orchestra with extraordinary flexibility and freedom; he is able to provoke moments of soloistic intensity, but shrewdly, he does so only when no vocalism is indicated in the score.

The moment that the instruments are joined by the vocal soloists, he makes the orchestra subservient in dynamic volume and in plasticity of tempo to the color of the respective voices—and to the text.

NO SALOME in the world can make a super impression with the part unless staunchly supported by a great conductor. Normally, my tastes would not allow me to so characterize Erich Leinsdorf, who conducts Caballe's set. But here he rises to greatness.

One would not have suspected so compelling a performance of "Salome" remembering his recording of an interlude, the dance and the final scene made a few years back with Leontyne Price. It has none of the broad-based excitement with which he lights up every page of the score with Caballe.

SOLTI, OF COURSE, was the ideal conductor for Nilsson. His "Salome" is one possessed, one which rivets a listener. By the same token, Leinsdorf is ideal for Caballe, reenforcing the sensuality of her concept.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 180,656 SUN. 347,939
OCT 19 1969

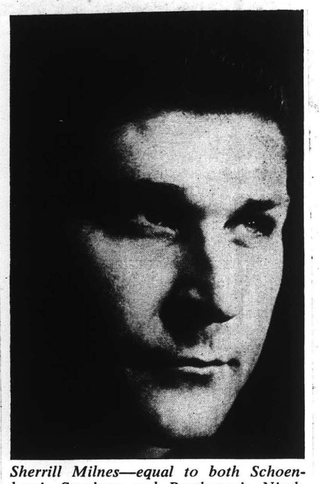
The Dallas Morning News
DALLAS, TEXAS
D. 236,267 SUN. 276,380
NOV 9 1969

Erich Leinsdorf's legacy—a superb feeling for Mozart

LOOKING back over his years in Boston, Erich Leinsdorf pointed with special pride to the improvement in his orchestra's playing of Mozart. This recording is only the most recent evidence of it. Leinsdorf's recording of the *Linz* begins with a brisk and dramatic introduction. At the outset of the *Allegro* one fruit of Leinsdorf's tenure is obvious in the meticulously even balance of the strings. They are notably more peaceful, too, ready to hold a note to its full duration without adding extraneous inflections. The *Poco Adagio* is attractive, though one would hardly call it spacious. As in the first movement the repeat is declined; the turn in the melody is omitted. The Minuet is superbly stylish (a strong, *natural* interpretation), and the phrasing of the Trio is really special. The last movement is well played (the repeat is observed), though I was surprised to hear the bassoon doubling the bass line at the beginning of the movement. Of course the fault is a minor one in the context of such an excellent interpretation; being atypical, it can be easily ignored. The very end of the movement (from the *fortissimo*) is model Mozart, both in the superb playing of the strings and the subtle contribution of the horns. Leinsdorf's performance of the K. 543 is well scaled and well played (listen to the ensemble on the /dumm-dadadumm-dadadumm-dada/dumm rhythm), though other interpreters have dug deeper into the substance of the music. The *Andante con moto*, with a lovely flowing tempo and most cogently phrased, is a beautifully considered interpretation. This, the Minuet and Trio of the *Linz*, as well as both finales, are eloquent testimony to the superb feeling for Mozart now to be found in the Boston Symphony. One hopes that the BSO audiences will remember Leinsdorf well for this; there is no finer gift he could have left them. —M.N.K.

MOZART: *Symphonies No. 36 in C, K. 425 ("Linz"); No. 39 in E flat, K. 543;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3097, $5.98.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1969



Sherrill Milnes—equal to both Schoenberg's Survivor *and Beethoven's Ninth.*

BEETHOVEN: Symphonies: No. 5, in C minor, Op. 67; No. 9, in D minor, Op. 125 ("Choral"). SCHOENBERG: A Survivor from Warsaw, Op. 46. Jane Marsh, soprano; Josephine Veasey, mezzo; Placido Domingo, tenor; Sherrill Milnes, baritone and narrator (in the Schoenberg); Chorus Pro Musica (in the Symphony No. 9); New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 7055, $11.96 (two discs).

BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93. Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 3098, $5.98.

Leinsdorf's Beethoven Symphony cycle ends on a real sardonic note: it is more than a bit sobering to have the Ninth, with its frenzied *Ode to Joy* (on the brotherhood of man) preceded by Arnold Schoenberg's *A Survivor from Warsaw*. Schoenberg wrote the brief work in 1947. It concerns a group of Polish Jews in a Warsaw ghetto facing imminent slaughter at the hands of the Nazis. As they go to their death, the group impulsively starts chanting the ancient prayer *Shema Yisroel*. The admixture of languages and the stark brutality of the setting does not—and was not intended to—paint a pretty picture. Nor does Leinsdorf soften the blow: the orchestral playing and choral singing are obviously inspired, and Sherrill Milnes exhibits impeccable diction and a wonderful sense of timing in his narration.

Leinsdorf sounds inspired too for most of the *Choral* Symphony. His first movement is swift, headlong, and galvanic—very much in the Toscanini tradition. The Scherzo (with the double exposition repeat) is also energetic, though the rhythm almost runs ahead of itself in one or two places. The Adagio is analytical, brightly detailed, and perhaps a bit too dry-eyed and con moto for its own good. The soloists in the fourth movement all acquit themselves with distinction—the two male voices are especially well matched in terms of lean, ringing, incisive vocalism. In one or two spots I felt that Leinsdorf's immense energy was operating in spasmodic fits and starts rather than being driven by a steady impulse as was the case with Toscanini. But perhaps this is merely an impression deriving from the conductor's essentially intellectualized, objective approach to music. Certainly, the present edition of the Ninth is one of Leinsdorf's finest performances on disc.

The Fifth Symphony, on the other hand, gets into real difficulties from such cerebral treatment. The Boston maestro sacrifices everything in order to achieve precisely measured fermatas in that work's first movement. This is the *only* performance of the first movement I have ever heard that is totally devoid of emotional drive. Only the finale generates any kind of vitality, for the Andante goes nowhere while the third movement is a positive dirge. But even the finale is beset with sluggish orchestral playing and indecisive rhythm all the way. This reading is as bad as the Ninth Symphony is good.

The First and Eighth are somewhere in between the two polarities. The tempos of the First are well chosen, but there is a certain stiffness in transitional passages and a neutrality of tone that I find disagreeable. Leinsdorf observes all repeats here, even the unusual one in the Andante. The Eighth gets off to a robust, energetic start but before long, little details of careless ensemble and tiny lapses of rhythmic incisiveness crop up and debilitate the performance. Not really bad, but not very interesting either.

The reproduction is a bit bloodless and over-reverberant. It is at its best and most compact in the Ninth and in the Schoenberg, and at its worst in the Fifth. I wish that the tape editors had allowed a little more breathing space between the movements—for this editorial impatience tends to militate against the cumulative impact of these interpretations. H.G.

Beethoven: Symphony No. 6 "Pastoral." Boston Symphony, Leinsdorf. **RCA LSC 3074 stereo** ($5.98)

Perhaps it was unconscious mental indigestion on my part—but I did not react with any favor to this Sixth Symphony. It is all too American in an opulent sense, played by this self styled "aristocrat of orchestras" in a fashion that somehow says to me, look how good *we* are, how big and powerful, too. It is not, for my ear, dedicated to Beethoven. It is dedicated to Erich Leinsdorf and the BSO.

The whole thing is both too hard and too smooth, too much the mailed fist in the nylon glove. The Pastoral is the toughest of all the Symphonies to project convincingly, for it is both subtle and naive, a wonderfully organized and yet utterly trusting work; it must be approached, somehow, with a compassionate humanity of feeling, in the playing as in the conducting.

Instead, when this disc began to spin I received a strong mental image of the prosperous BSO, best pro players in the world, sitting there sleekly doing their thing, professionally perfect, even if this was the 99th time that old chestnut had hit the Boston boards. An evil approach to any Beethoven, but especially the Sixth. As for Leinsdorf, my inner ear tells me he is fussily self-conscious about effects, exaggerating each *pp*, each *sf*, as though double strength might give double value. The opening movement is pure Madison avenue. The jolly scherzo in the village is violent enough to sweep Beethoven's peasants off their jolly feet. As for the famed storm, it is as you might expect, literally the loudest, fiercest version imaginable—and insincere for it. Beethoven does not make good Berlioz. Only the quiet, gentle finale variations begin to take off into sincere, meaningful musical expression. So I heard it.

Sorry. I'll have to take a tums next time.

Performance: C+ *Sound:* B

AUDIO
PHILADELPHIA, PA.
MONTHLY 21,000
NOV 1969

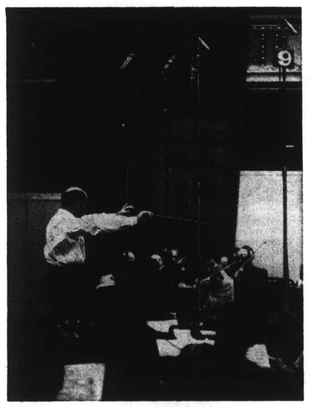
BERIO: Visage—See Webern: Five Pieces for Orchestra, Op. 10.

BERLIOZ: Symphonie fantastique, Op. 14. Boston Symphony Orchestra, Georges Pretre, cond. RCA Red Seal LSC 3096, $5.98.

One of Prêtre's most successful endeavors to date, this *Fantastique* recording offers a far more cogent view of Berlioz than the same conductor's recent *Harold en Italie*. To be sure, temperate refinement is the rule here, rather than swashbuckling bravura, but at least the architectural lines are clean-limbed, dry-eyed, and not permitted to wilt like raspberry ice cream left in 90-degree sunlight. The conductor draws lovely varicolored playing from the Boston orchestra. Everything is very precise, but this is a genteel sort of cleanliness, not that familiar insistent, febrile, hair-trigger excitement. Categorizing performances into generalized groups is always a dangerous (and sometimes misleading) thing to do. Be that as it may, I think it fairly accurate to say that Prêtre's interpretation combines Karajan's smooth-skinned tonal refinement (DGG), a bit of Markevitch's introspection (also DGG), Monteux's poetical classicism (RCA Victrola), with just a touch of Munch's sense of the fantastic (RCA and Angel).

Tempos are rather fast throughout, enabling the slow movement to be contained on one side. There are no cornets in *Un Bal*, and, as usual, the repeats in the first and fourth sections are not observed (Colin Davis' Philips edition remains the only one to offer all of these refinements). The chimes in the *Witches' Sabbath* are a bit weak but RCA's engineering is spacious, velvet-toned, and resonant. H.G.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
NOV 1969



by Paul Henry Lang

Leinsdorf's Mozart, a Feast for the Ear

EVERY ONCE IN a while the maestro of one of our great orchestras, used to the splendors of the hundred-piece band, is permitted the luxury of making music for himself. This opportunity is usually provided by the recording industry and constitutes its most attractive feature. This recording of two Mozart symphonies is such an occasion: Erich Leinsdorf has simply assembled a small group from the Boston Symphony to play, seemingly, for their own delectation, and a delight it is from first to last note. What Leinsdorf does is to let the music speak for itself. Now surely this sounds like a pious truism—but is it? Leinsdorf is a master conductor whose technical prowess is undisputed, and his control of the orchestra is complete in this recording; but he does not wield a whip, does not "interpret." He puts everything in good order, establishes the stylistic guidelines for his superbly trained players, then lets the music unfold naturally. This is a great and near-forgotten art, especially welcome in the presentation of this crystalline music, where balances, accents, and dynamics are measured in milligrams.

In the case of an eighteenth-century symphony, the success of such an undertaking depends on the conductor's ability to make the winds equal partners with the strings, something that a "reduced" (i.e., original) orchestra alone will not insure. Though bona fide orchestral music, much in these symphonies is only once removed from chamber music, requiring close attention to the individual parts. There are in K. 425 only four woodwinds: two oboes and two bassoons; in K. 543 there are only five: one flute and pairs of clarinets and bassoons. Both symphonies also call on the usual pairs of horns, trumpets, and timpani. Every note counts, and in this recording every note is heard. Well, I must qualify this to a certain extent. There is absolutely no flaw in the C major Symphony, but in the E flat, which has more solos than the earlier work, the flute is not always clearly in evidence. When it is, it does not blend well with the other winds; the performance is otherwise equally impeccable. This only goes to show that if a single wind instrument is not on a par with the others, musical intelligibility is instantly in jeopardy. The trouble is that the flutist, though an accomplished artist, steps right out of *The Afternoon of a Faun*—this is French playing, too soft and too liquid for the classical Viennese style.

What a difference it makes when the chord-defining tone is clearly heard! To obtain this in the normal modern concert hall the player must either blow louder than he should, or he must be doubled, or the strings must be kept down; whatever the remedy, it can seldom be carried out with the natural smoothness heard in this performance. The horns, the pedals of the orchestra, are handled with extraordinary finesse, while the trumpets and drums join the ensemble with vigor, as they should, for in this style they are responsible for the delineation of form and the nailing down of the cadences. While everything said above is valid for both symphonies, there is considerable difference between the two works. The *Linz* Symphony is Haydnesque in almost every detail, except in the slow movement, which is pure Christian Bach. While it is a sunny and beguiling work, it only suggests the consummate symphonist that is before us in the E flat Symphony, which is Mozart's *Eroica*. For the first time Mozart uses clarinets in the symphony. He was well acquainted with the instrument and wrote for it felicitously in his operas; but the symphony, always a little behind the more advanced opera orchestra, was just beginning to admit the clarinet to its ranks. Even Mozart was unwilling to abandon the standard five-woodwind arrangement, so he left out the oboes to make room for the clarinets. This change, however, created an altogether new aural situation. In the early eighteenth-century symphony when full four-part harmony was desired from the winds, the usual combination was oboes and horns. Now Mozart shifts to clarinets and bassoons, a warmer and darker sound later much favored by Beethoven; this quartet plays a prominent role in the E flat Symphony. Leinsdorf does not miss the significance of this changed sonority. In the finale, where clarinets and bassoons usher in the recapitulation, all of Mozart's infinite grace and aural imagination are conveyed by the remarkable quartet of woodwinds. Listen to this spot—one of many—and you will realize why this recording is such a feast for the ear. In a large concert hall, so delicate an equilibrium can seldom be achieved. Unfortunately, we never hear Mozart as he should be heard—in a music room like that of the "old Count Thun" for whom the C major Symphony was composed or in a 300-seat concert hall. But this recording gives us a remarkably close approximation; and a memorable achievement it is, to be cherished by all lovers of unadulterated music-making.

MOZART: Symphonies: No. 36, in C, K. 425 ("Linz"); No. 39, in E flat, K. 543. Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal 3097, $5.98.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000
NOV 1969

96.

ENTERTAINMENT WORLD
HOLLYWOOD, CALIF.
W. CIRC. N. AVAIL.

NOV 7 1969

"A GERMAN REQUIEM" by Brahms (Montserrat Caballe, soprano, Sherrill Milnes, baritone, The New England Conservatory Chorus, Boston Symphony Orchestra conducted by Erich Leinsdorf) "FOUR SERIOUS SONGS" by Brahms (Sherrill Milnes, baritone, Erich Leinsdorf, pianist) RCA LSC-7054 Two Discs.

One of the most poignant creations in the romantic repertoire, "A German Requiem" deserves only the best of performances. Unfortunately, Leinsdorf succeeds in only a few respects. His tempi are well chosen, though metronomic, and the orchestral playing is eloquent, but what prevents the performance from capturing the true spirituality of the work is overcaution. Leinsdorf holds back from becoming rhapsodic. This should be a requiem for the dead, not BY the dead. Leinsdorf's is an over-somber treatment, the quiet moments sounding rather sleepy, the dramatic ones ponderous. Inner tension and momentum are lost because of the failure to complete a dramatic statement emphatically. One phrase liquidly runs into the next, then a movement ends and where are we? It is a particularly pale account when compared with Klemperer's grand monumental approach to this music on Angel. His is one of those transcendentally great recordings which realizes the ideal. Leinsdorf does have contributions of excellent vocalism from Caballe and Milnes, but their expressiveness seems inconsistent with the otherwise dull account.

The "Four Serious Songs" are late Brahms works which contain difficult interpretive problems. Few singers combine a convincing balance of restraint, expression and clarity. Milnes' interpretation can compare with the best. Leinsdorf's pianism is delightfully alive—*Alex Segal*

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

NOV 9 1969

MUSIC

Fiery Scharwenka Piano Concerto

Record Player

By Paul Hume

If you took piano lessons a generation ago, the chances are that you may have worked your way through a Polish dance by Franz Xavier Scharwenka. It became such a hit tune with many piano teachers that it sold over three million copies. But that is just about all that anyone heard of Scharwenka for a long time in spite of the fact that he headed a conservatory in Berlin, wrote hundreds of works, and toured this country as a concert pianist.

When he played in New York in January, 1891, just a few months before the opening of Carnegie Hall, Scharwenka played his First Piano Concerto in B Flat. It contains some of the technical fireworks we know from Liszt and Tschaikowsky, but it has its own ideas and they are eminently worth hearing. The orchestra is busy nearly all the time and the soloist busier.

Earl Wild and the Boston Symphony under Leinsdorf have put out a stunning account of the concerto on Victor 3080. The sound is brilliant, and the playing all round is super-duper. It would be great if this concerto were played in place of any by Tschaikowski or Rachmaninoff for the next, say, three years. Wild also plays, in wizard fashion, Balakireff's Reminiscences from Glinka's "A Life for the Tsar," a Medtner Improvisation, and a d'Albert Scherzo that is a barn-burner. The Balakireff comes off with great style. The whole disc is grand.

One of the best current offerings of chamber music is by the leading players of the Boston Symphony Orchestra (Victor LSC-6189). This is one of a series of such albums containing both classic and modern works and is a fine, representative sampling in both idioms.

Considering that these are symphony players with limited time for such music, the readings are remarkable, especially the Schubert "Trout" Quintet. The superlative pianist in this—and the Brahms Piano Trio in B, a Poulenc Sextet and the Webern Concerto for small ensemble—is Richard Goode.

The Webern is "must" listening, for it contains much of what in new is music today—sudden changes, drifting tonality and dramatic percussive effects.

The Poulenc and Martinu Nonet, on the other hand, are ingratiating and full of good humor, while the Ingolf Dahl Duettino Concertante for flute and percussion is . . . well, wow!

Ledger-Star
NORFOLK, VIRGINIA
D. 106,121

NOV 8 1969

THE NASHVILLE TENNESSEAN
D. 141,842 SUN. 234,036

NOV 9 1969

Well Ordered

Yet another version of Berlioz' "Symphonie Fantastique" (RCA LSC-3096) has the Boston Symphony Orchestra conducted by Georges Pretre. It is a well-ordered account, lacking only in the tension and intensity of emotion that some others bring to it.

It is beautifully played, with much elegance, and quite notable tonal clarity and sheen.

Sampling Records

The Evening Press
BINGHAMTON, NEW YORK
D. 79,881 SUN. 83,105

NOV 8 1969

IF YOU HAVE money to splurge on a three-record chamber music album you'll find the new one of the Boston Symphony Chamber Players appealing for its programing as well as for its displays of virtuosity.

It begins with Schubert's "Trout" Quintet, goes to Brahm's delightful piano trio in B, then to a sextet of Poulenc, to Werbern's concerto for nine instruments, Martinu's "Nonet" also for nine and winds up with the 1966 "Duettino" for flute and percussion of Dahl.

From 19th Century romanticism to late 20th Century "modern," from two instruments to nine — those are the jumps (RCA 6189).

HOLLYWOOD, CAL.
ENTERTAINMENT WORLD
W. CIRC. N. AVAIL.

NOV 14 1969

"SYMPHONIE FANTASTIQUE" by Hector Berlioz (Leonard Bernstein, The New York Philharmonic Orchestra). Produced by John McClure. Columbia MS-7278. Compared to the same work performed by Georges Pretre and the Boston Symphony Orchestra. Produced by Peter Delheim. RCA LSC-3096.

Berlioz has more than 25 conductors playing his "Symphonie Fantastique" on discs at last count. Among the foremost interpreters are Barbirolli, Ansermet, Boulez, Rozdestvensky, Davis, Klemperer, Mitropoulos, Munch and Stokowski, each giving an account from his own point of view. RCA's new Pretre version is that label's fourth now in the catalog and, judging by the quality of performance, quite unwarranted. Not that Pretre is a bad conductor, but he is much more convincing in other Romantic repertoire — his Poulenc being one notable example. His Berlioz is mannered, superficially striving for effect by awkward tempo changes and exaggerated dynamics. Occasionally his phrasing is wonderfully graceful, but not always appropriate. Berlioz really did have an architectural plan to his work which reveals itself when every musical element falls into place.

Bernstein comes much closer to achieving a convincing realization than does Pretre, although his performance is characterized by some of the same faults. He can get rambunctious and carried away with the drama in the score, but he maintains a more consistent and cohesive concept. The second movement, "A Ball," is imbued with a rhythmic verve completely absent from Pretre's limp account. "The Witches' Sabbath" is similarly more dramatic than Pretre's, and more sinister. The bells used in this movement differ in the two recordings, Boston's sounding almost like those from an ice-cream wagon compared with the resonance of New York's. The Boston Symphony plays with precision, New York being less accurate but more spirited. Bernstein's Technicolor approach should appeal to many and included with the Columbia album is a 7-inch bonus Lp lecture titled "Berlioz takes a Trip," providing an amusing listening experience. —*Alex Segal.*

Scharwenka's Piano Concerto Recorded

By DELOS SMITH

NEW YORK (UPI)—To Earl Wild and Erich Leinsdorf we owe gratitude for reviving a super-spectacular pianistic circus of the late 19th century when such orgiastic displays were a major form of musical entertainment. It is Xaver Scharwenka's 1st piano concerto now recorded by Wild as soloist and the Boston Symphony, Leinsdorf conducting (RCA 3080).

Both Scharwenka and his music are largely forgotten but in his day he was a kingly figure both as piano virtuoso and in the larger world of music. He composed to give himself awesome feats to perform on the keyboard, and to beguile romantically minded audiences with schmaltz.

To current ears his prize showoff piece, this 1st concerto, is much fun and no enlightenment. But what's wrong with that? While laughing at the trickery you can admire Wild for his mastery of it, for his ability not only to play the long piece but to play it well. Also on the record are virtuoso pieces of the same genre, by Balakireff, Medtner and D'Albert.

One can feel some gratitude to Aldo Ciccolini for recording a review of the piano music of Emmanual Chabrier, including 10 of his "Pieces Pittoresques," "Feuillet d'album," and "Bourree Fantasque." He was an original, both as composer and personality. (Angel-36627.)

Nor should Robert Casalesve and George Szell be overlooked in their collaboration in two Mozart concertos, No. 15 and 17, with a reduced Cleveland Orchestra. Theirs is the correct way to perform Mozart concertos in their opinion. It is possible to take exceptions here and there, but certainly their way is effective and more effective than some others (Columbia-7245).

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 30 1969

DISCOLOGY

BSO's Requiem 'noble'

By Michael Steinberg
Globe Staff

The performances of Brahms' German Requiem in 1962 and 1968 were among the most distinguished of Erich Leinsdorf's performances as Music Director of the Boston Symphony, and it is good to have a recording of the piece from him based on the performances in Boston a year ago (RCA, 2 records). It is good, too, that the recording captures something of the power of the live performances as, for example, Leinsdorf's recording of the Verdi Requiem does not.

What you hear in the new album is a performance that is, above all, superbly paced as a whole, and magnificently sustained. It is noble, but not pompous, and it is gentle, but not sentimental. The playing by the Boston Symphony is beautiful, and there is very good singing by the New England Conservatory Chorus.

The story on the solists is complicated, characteristic for the relations between orchestras and the recording companies with which they have contracts, and typical as well of the kind of thing that drives music directors of those orchestras to the edge of despair. The soloists at Tanglewood in 1968 were Helen Boatwright (singing "Ihr habt nun Traurigkeit" more beautifully than I have ever heard it sung) and Sherrill Milnes. For the long string of performances in Boston in the Winter, Boatwright was replaced by the late Saramae Enrich, and Milnes by David Clatworthy.

Meanwhile, RCA had its own ideas about soloists for the recording, and those were ideas more concerned with promoting RCA singers than with finding the appropriate people for the Brahms Requiem. In the baritone department, the two aspects coincided nicely: Sherrill Milnes sings very effectively, not giving a great performance to be compared, say, with Hotter's on the old Karajan recording, but one that is more eloquent and riper than the one he gave at Tanglewood, and not, I think, inferior to any other currently availablle on records.

In the soprano department, however, RCA was concerned with pushing Montserrat Caballe, and if the result is not quite a disaster, it is still a severe blemish on what otherwise comes close to an ideal recording of the Requiem. The voice is lovely and the phrasing tasteful, though hardly enlivening: the trouble is that Caballe does almost nothing with the words and that she is flat. It is not the persistent, very slight flatness on several of her earlier recordings, but an odd mixture that has her on pitch on the strong beats, but sagging below it the rest of the time. It is no pleasure.

The fourth side of the album is interesting. It has Brahm's Biblical solo cantata, Four Serious Songs, sung by Milnes with Leinsdorf at the piano. Milnes is in rather rough voice, but his singing is otherwise strong and compelling. Leinsdorf's playing has its peculiarities, the most striking of them being the exaggerated articulation of the pairs of quarter notes in "O Tod," but most of the time it is beautiful, informed by a warmth, spontaneity, and urgency that only seldom finds its way into his conducting.

Albany Times-Union News
Friday, November 28, 1969

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 13 1969

By WILLIAM A. STORRER

Georges Pretre's traversal of Berlioz's "Symphonie Fantastique" with the BSO (RCA LSC-3096) seems somewhat undernourished next to the Columbia disc with Leonard Bernstein reviewed a few months back. The comparison left me with much more respect for Bernstein's accomplishments, which, in spite of apparent one-row-deep acoustics, must rate among the most exciting interpretations of this program music. Bernstein's is the red-hot version and Pretre's totally cool.

When the Boston Pops goes to Deutsche Grammophon next year RCA will not be without its Pops orchestra. They have added to their roster the Philadelphia Orchestra Pops which makes its debut under the baton of Henry Mancini (LSC 3106). Mr. Mancini has composed and/or arranged all the items, from Beaver Valley—'37, a suite in three parts which occupies side one, through several short pieces featuring Philadelphia soloists and instrumental choirs in Strings on Fire!, Dream of a Lifetime, and the like culminating in Speedy Gonzales. Lots of fun for the interested.

MIAMI, FLA.
VILLAGE POST
W. CIRC. N. AVAIL.

NOV 1969

Arnold Schoenberg's *A Survivor From Warsaw*, Op. 46, scheduled for the Greater Miami Philharmonic concerts of January 11 and 19, is a terrifyingly dramatic work for narrator, men's chorus and orchestra. It is a 12-tone work of six and a half minutes' duration in which the narrator recounts a horrifying tale from the concentration camp. The Survivor, the narrator, tells his story in speech-song. As the group of Jews is about to be sent to their death, they suddenly begin to sing the Hebrew prayer *Shema Yisroel* in a desperate last minute appeal for salvation. The prayer, sung by men's chorus, is the only part of the work to be sung.

Erich Leinsdorf has just recorded the *Survivor* with the Boston Symphony and Sherrill Milnes as Narrator, for RCA. As in his concert programs, Leinsdorf conducts the Schoenberg immediately before the *Beethoven Ninth Symphony* which begins on the second band of side one. The juxtaposition of a work exemplifying the horror of mankind with one identified with the brotherhood of mankind is startling and stunning. Brilliant programming coupled with the Boston Symphony's dramatic realization of both scores makes this album a must.

The Detroit News
D. 702,591 SUN. 953,929

NOV 23 1969

BERLIOZ: Symphonie fantastique. Georges Pretre conducting the Boston Symphony, RCA 3096. This animated, individualistic and boldly theatrical performance is among the most persuasive in a cluster of fine readings crowding the catalog.

PROKOFIEV: Piano Concerto No. 5. WEILL: Music from "The Threepenny Opera." Erich Leinsdorf conducting the Boston Symphony with John Browning, pianist, RCA 3121. Browning completes his Prokofiev cycle and this final performance is marked by the same characteristics of the first four outings: drive, bite, fleetness and pungent accord between soloist and conductor. The surprise here is the Weill Suite, which Leinsdorf serves up with idiomatic acidity and verve. A strong coupling.

SEVENTEEN
NEW YORK, N. Y.
MONTHLY 1,362,000

NOV 1969

Devoting himself to a quartet of sorely neglected bravura composers of the last century, pianist Earl Wild stars in a triumphant RCA album, playing **Scharwenka's Concerto No. 1** with Leinsdorf and the Boston Symphony, and solo pieces by Balakireff, Medtner, d'Albert

By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Quadrasonic Stereo

Q. I have seen several reports on four-channel stereo techniques in your magazine and others. Assuming that you have had a chance to hear it, would you care to comment on the system in use?

IVAN WRIGHT
Detroit, Mich.

A. *First of all, for those who have not yet heard of the technique, it is necessary to make it quite clear that quadrasonic stereo requires* four *independent channels in the same way that ordinary stereo requires* two *independent channels. These four channels must pass through four separate amplification chains and drive four separate speakers.*

As of this writing I have heard two different demonstrations of the technique: one presented by Vanguard Records to interested parties and members of the press, and the other a private demonstration at Acoustic Research's laboratories in Cambridge, Mass. Both use specially made four-channel tapes playing through a pair of normal stereo amplifiers.

I was not quite as taken with the Vanguard demonstration as some other members of the press seem to have been. What I was hoping to hear was not sound coming both from in front of and from behind me (as though I were seated in the midst of a rather scattered group of instrumentalists), but rather a closer simulation of the live concert-hall sound than can be provided by normal two-channel stereo. This to me would mean that while I would still hear the orchestra as if it were spread out in front of me across the concert stage, the sound coming from the right and left rear speakers would embody delay and frequency-response characteristics typical of sounds reflected from those areas in a concert hall. Ideally, the overall effect would be the replacement of the listening-room's acoustics with the reverberation characteristics (the "acoustic ambiance") of the concert hall. Such an effect could occasionally be heard with the Vanguard tapes, and, when present, it certainly demonstrated the potential of the four-channel technique. I asked the Vanguard people how the microphone positions had been established—the answer was by extensive trial and error. But Vanguard repeatedly emphasized that what we were hearing was part of on-going experiments and did not represent any final technique.

My visit to Acoustic Research a couple of weeks later was enlightening for several reasons. Acoustic Research has for some time now been engaged in a computer analysis of concert-hall reverberation in an effort to come up with some hard data usable in determining recording procedures, particularly in the matter of microphone placement for quadrasonic recording. They first played on their specially converted four-channel Ampex studio machine the results of their early experimental recording and continued on through to the latest done at live Boston Pops concerts. The quadrasonic sound produced by their early tapes was, to my ears, neither more nor less successful than the Vanguard efforts. In general, my feeling as of that moment was that the improvement afforded by four channels, though noticeable, was simply not worth the effort required to set them up. Then, however, they played some of their latest Boston Pops tapes, and, to put it mildly, I was overwhelmed! The effect was the nearest to "I am there" that I have ever heard other than when listening through headphones to a true binaural recording —i.e., program material recorded specifically for headphone use. The acoustic ambiance of AR's listening room was, in effect, replaced by that of Symphony Hall in Boston. I could hear the champagne corks popping to my right, my left, and from behind me; it was "live," it was "real," it was GREAT!

The two front mikes for the Boston Pops recordings were placed in their "normal" stereo positions, and the two rear mikes were located in positions that were determined by the fact that there were two holes in the ceiling of the auditorium through which the mikes could conveniently be lowered. For playback in the approximately 15 x 20-foot AR listening room, two speakers were placed up front against the wall in normal stereo listening locations at about ear level, and two more speakers in the upper rear corners of the room were playing at volumes substantially below those of the front speakers.

By the time you read this, Telex will have a moderately low-cost playback machine available in addition to its professional-level unit, and 3M, Téac, and Crown will have more expensive machines in their lines. Both Michigan Magnetics and Nortronics have four-channel heads available, and Nortronics has various adaptor kits that make it possible to install four-channel heads on almost any standard tape machine. There are also rumors of cassette machines that will be suitable for four-channel use. However, the problem of quadrasonic cassettes is not a technical one: it depends on whether Philips, the company that licenses manufacturers of cassette machines, will allow four parallel straight-ahead tracks to be used or whether it will insist on maintaining the original two-forward-tracks, two-reverse-tracks format. As far as commercial quadrasonic reel-to-reel tapes are concerned, by the time you read this Vanguard will have several releases—both classical and popular—and other companies will surely follow soon. As we go to press, word has come of a compatible quadrasonic disc that does not *employ multiplex techniques. I do not have enough information at present to speculate in depth as to what the inventors are doing, but I suspect that a matrixing system would have to be used. I have been promised a demonstration of the disc two weeks from the time of this writing.*

Quadrasonic FM broadcasts are being sponsored by Acoustic Research in the Boston area through March of 1970. At least two such broadcasts have already taken place in New York through the cooperation of WNYC and WKCR, and at the time of this writing there is a good chance that the series will be continued. The equipment needed to receive these broadcasts consists of two stereo receivers with their associated speakers.

Although integrated quadrasonic amplifiers will be on the market by the time this appears in print, I see no need for the audiophile to scrap his present equipment, since no special control facilities are required other than those that are provided adequately by two separate amplifiers.

To sum up, while most of the quadrasonic tapes I've heard have not been very impressive, the ones that did do the job left no doubt in my mind that the technique is a very large step forward in sound reproduction. Potentially, quadrasonic recordings for home playback represent as much of an advance as stereo did eleven years ago.

(Continued on page 34)

STEREO REVIEW
NEW YORK, N.
MONTHLY 1
DEC

Prokofieff: Piano Concerto No. 5; Weill: Music from "The Threepenny Opera."
John Browning, pf., Boston Symphony, Leinsdorf.
RCA LSC 3121 stereo ($5.98)

An interesting "period piece," this record, with two very different works from the 1930 era at the turn of the Great Depression. Both still sound very much of the twenties; but where the music of the early part of that gaudy time tended to sound naughty and a bit simple minded, by the later years it had again become both more serious and more complex—even if still full of those tell-tale clankings and clatterings like a noisy cafeteria at lunch hour. That was the prevailing style—from Prokofieff to Weill.

The Prokofieff Concerto came at the tail end of his long Western period, before his return to the Soviet Union and such subsequently mellifluous music as "Peter and the Wolf," "Romeo and Juliet," and the well known Symphony No. 5. Like most of his piano-and-orchestra music, the Concerto is immensely "busy" and complex—the piano scarcely stops for a moment—yet with disconcertingly sudden cadence-endings as plain as an old hymn tune. In two seconds you'll know we are still technically in the twenties, though the date was 1932. All rattly clanks and clatters, the Prokofieff tunefulness carefully hidden (for it was still too soon to write an old fashioned tune straight out). John Browning's skilled piano is recorded in RCA's 1940 style, close-up with the orchestra remarkably distant behind him. Shows him off, but the music would be easier to absorb if the piano weren't so close.

The suite from the familiar 1928 "Threepenny Opera" is in the original small-band semi-jazz orchestration, with the song parts taken over by solo instruments, and RCA has reduced the reverb to a suitably intimate level on this side. The performance is certainly good humored and affectionate but somehow it still sounds like the Boston Symphony—these impeccable players don't really know how to unbutton in a 1928 fashion. Curious mike balance, with the all-important banjo and the clop-clop of the wood blocks somehow much too faint. I enjoyed it a lot, but I'd prefer the oldie 78 versions any day, fi or no fi, or any version with the irreplaceable Lotte Lenya, whose voice *is* Kurt Weill.

Performance: B *Sound:* B–

AUDIO
PHILADELPHIA, PA.
MONTHLY 22,000
DEC 1969

BEETHOVEN: *Symphony No. 1 in C, Op. 21; Symphony No. 8 in F, Op. 93;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Stereo LSC-3098, $5.98.

ⓢTHE First Symphony is given a strong reading. Admittedly the Introduction seems fast to me (the marking is *Adagio molto*), and I do not care for the intrusive miking of the oboes and clarinets in the sixth measure. Someone should have noticed that they should be playing at the same volume for the full measure preceding. The *Allegro con brio* is fast, with Leinsdorf really stressing the repeated Cs; and the violin resolutions starting at measure 46 are pellucid. Leinsdorf has details he wants to bring to our attention, such as the accenting of the two 16th notes going onto the third beat at the end of the codetta or his lovely attention to the rising bassoon and (then) clarinet line at measure 61. There is the slightest crescendo for the last chords of the movement. The second movement is also fast, and less "pretty" than many despite such felicitous details as we get from the two horns beginning at measure 13. The accenting at the end of the Minuet (each time through) is excellent, and the oboe leads unusually well at the end of the first repeated section of the Trio. The finale is the best movement of the four. The phrasing is good (if not exceptional in the way Toscanini's BBC performance is) and, though the climax itself is a bit weak and the violin ensemble at the start of the *Allegro molto* is off, the performance has the fine spirit of true music-making (e.g., the wind-string exchange starting at 218). As in the first movement Leinsdorf makes some useful clarifications (the winds have two measures at *forte* volume before going to *piano* after the climax), and the *sfs* are hit squarely. There is also the slight crescendo on the final chords. All repeats are observed. Leinsdorf's Eighth, despite an impressive development section in the first movement and a pert second movement, is less successful. The Minuet is ordinary, and the Trio uninspired. The first movement suffers from incomplete expression of the *dolce* elements and a lack of alertness at the start of the recapitulation. The last movement is taken at a very rapid tempo. But too many cross-rhythms are indistinct for the finale to be adjudged a success. Leinsdorf was attempting, I believe, to downplay the "humor" of the score in favor of an emphasis on the sheer power of the composition. That there is room for such a view has been better demonstrated than it is here. RCA's recording is something less than its best. —M.N.K.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
DEC 1969

97

THE DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA.
D. 175,703 SUN. 220,405
DEC 21 1969

Records, Tapes Greatest Lasting Last-Minute Gifts

By John Acord III

Records and tape are the greatest last-minute Christmas gifts!

Records and tapes also are lasting gifts that keep giving month after month, long after the Christmas tree has been forgotten.

Here are a few of the better tapes and records released recently.

Probably the most popular rock and jazz oriented album released this year is "Blood Sweat and Tears," a great effort by some very talented musicians and great singer, David Clayton-Thomas.

"BST" is available on discs, 4 and 8 track cartridges and cassette.

Music for the piano is featured this month by various labels and probably one of the best to hit the market is the classical field this year is a recording of a relatively unknown work by Xaver Scharwenka. RCA finally has recorded a work by this much-talked-about but unrecorded composer. His "Concerto No. 1 in B-Flat" is probably the most Romantic of all romantic-styled concer- joins forces with the Boston Symphony under Eric Leinsdorf to give a force-

Diskords With Acord

tuostic. It is filled with exceedingly difficult hammer-like clusters and arpeggios. Earl Wild is just the man to fulfill every facet of the work and the Boston gives him excellent support. The sound on both tape and disk is stupendous.

I still find the RCA recording of Beethoven's "Symphony No. 9" with Eric Leinsdorf and the Boston one of the best in the category. Leinsdorf's vocal quartet on the final movement has the best blend of voices of any on the market. Sherill Milnes and Placido Domingo are outstanding. Of interest is the recording of Sehoenberg's "A Survivor from Warsaw," also contained in the two-disk set.

The Beethoven "Symphony No. 5," most popular of all Beethoven symphonies, is also on the set. The Beethoven readings are expert and the Schoenberg is superb.

Another Beethoven piece, "Wellington's Victory" a piece originally written for a mechanical player, gets a new recording on the DGG label that is highly stereistic and exciting. In stero you have the opposing armies represented by the orchestra, coming at you from both sides of the room. Beethoven utilized almost every trick in the book including cannons, rifles and the rest of the percussion battery, to compose a piece that is almost as corny as Tchaikovsky's "1812."

Janis Joplin's newest album for Columbia is the gift I have reserved for the editor of Showcase Magazine, Jon Denton. It is called "I Got Dem Ol' Kozmic Blues Again Mama!."

Also a good one for the teens is the new Beatles: "Abbey Road" on the Apple label. After several really bad albums the Beatles are back in good form for this release. You might also take a listen to the New York Rock & Roll Ensemble "Flattering Foe" on the Atco label. This "Baroque" rock group plays pretty music.

THE ADVERTISER TRIBUNE
TIFFIN, O.
PM CIRC 11,284
DEC 4 - 69

Debussy's Music Is Being Played Less

By DELOS SMITH

NEW YORK (UPI)—Since the early 1950s professional pianists have been playing Debussy less and less. A cogent reason could have been Walter Gieseking. He was then emerging from the shadows of World War II and again asserting his mastery of this composer of such pianistic subleties only pianists with very strong affinities realize their full values.

Gieseking had the affinities. His commonly used label, "Debussy specialist," was earned. Many felt they had never really heard the pianistic Debussy before they heard Gieseking interpret him. It is more than likely that many pianists, after listening to Gieseking, dropped Debussy from their repertories.

The definitive Debussy recordings Gieseking made a few years before his death in 1956 have been reissued under the budget-price Odyssey label (32360021) and justify the stock Odyssey claim to "Legendary Performances." They're of Debussy's two books of preludes, the Children's Corner suite and the Suite Bergamasque.

Relatively few claimed "legendary performances" really are, but they're turning up with interesting frequency under the budget-price labels. Among the initial releases of "Great Recordings of the Century" under the Seraphim label, the reviewer would give such a distinction to Aksel Shiotz's singing of 14 songs of Carl Nielsen (600112) and to Hans Hotter's singing of two Schubert song cycles and of individual songs of Schubert, Brahms and Wolf (6051).

Schiotz made his recordings in 1938 through 1941. His superlativeness is in unique timbres and techniques which make Nielsen an emotional experience for non-Scandanavian listeners. Hotter made his in 1946-55 when he was at the height of his lieder command. Other interpretations are no less valid but his impart insights which belong to him.

If you have money to splurge on a three-record chamber music album you'll find the new one of the Boston Symphony Chamber Players appealing for its programming as well as for its displays of virtuosity. It begins with Schubert's "Trout" Quintet, goes to Brahms' delightful piano trio inB, then to a sextet of Poulenc, to

98

Recordings

By STELLA MILLS

LAST DECEMBER Erich Leinsdorf, conducting the Boston Symphony, with pianist Earl Wild, presented a concert at New York's Philharmonic Hall, the feature work the Concerto No. 1 in B-Flat by Scharwenka.

"It is a wing-ding of a romp, one in which the pianist starts with a great splurge and scarcely removes his hands from the keys for the next half hour," wrote a noted New York Times critic.

You can hear it on a new RCA album, with the same artists, and it certainly is a bravura piece of work. Scharwenka (surely every former piano student remembers his Polish Dance), a transplanted Pole living in Berlin, was an extraordinary composer and pianist of the late 19th century whose works faded into relative obscurity following his death in 1924. This concerto, the first of four, was written when Scharwenka was 27, and dedicated to Franz Liszt.

In addition to the concerto, Earl Wild plays three unknown virtuoso vehicles for solo piano: Balakireff's Reminisces of Glinka's Opera "A Life for the Tsar"; Medtner's Improvisation No. 1; and D'Albert's Scherzo Op. 16, No. 2. The latter piece is just one of the many works which has become rather obscure since the days when the composer was around to play it (he died in 1932). In his prolific career, D'Albert composed 20 operas and had six wives! He must have been a busy man!

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

JAN 4 1970 New England

BRAHMS: Ein Deutches Requiem, Op. 45; Vier ernste Gesänge, Op. 121. Montserrat Caballé, soprano; Sherrill Milnes, baritone; New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf, cond. (in the Requiem); Sherrill Milnes, baritone; Erich Leinsdorf, piano (in the songs). RCA Red Seal LSC 7054, $11.96 (two discs).

Leinsdorf has always been fond of performing large choral works and one of his favorites is evidently the Brahms *German Requiem*. He gave the work quite frequently throughout his tenure as Boston's musical director, and finally recorded it during his last season with the BSO. His conception is poised, clear, and tasteful, with crisply precise orchestral work, two admirable soloists, and acceptable singing from the New England choristers. His tempos are sound, balances are excellent, and he avoids the cloying *Gemütlichkeit* that so many other musicians of Viennese origin deem *de rigueur* for this music.

With so many fine points to admire, I feel that I ought to like the performance better than I do. For the most part, however, I find Leinsdorf's well-intentioned direction rather antiseptic. He gets a finely arched line in the first section and brings out many relevant details, but there is something aesthetically strait-jacketed about his inflexible, metronomic beat. In the processional second movement, where the pulse ought to be carved out of granite, Leinsdorf, for all his exactitude, sounds stodgy and listless. Why does he permit his timpanist to use soft sticks here? Both Karajan (DGG) and Toscanini (Arturo Toscanini Society) insist upon hard sticks in this section, and the inexorable heartbeat comes across with fervent and, in Toscanini's case, shattering power. The Boston maestro's misplaced stringency at the end of this second movement vitiates any sense of a true climax and RCA's rather arch effort to achieve a "churchly" effect through distant microphoning further aggravates the situation. The muscular sixth section also suffers from Leinsdorf's caution (though the engineering from the third movement onward does have more impact). At any rate, the quasi-contrapuntal writing here sounds much less effective under Leinsdorf than it does under the magnificently broad, muscular ministrations of both Karajan and Toscanini. Caballé sings her fifth-movement solo with lovely tone and impeccable lyricism, but Agnes Giebel and Ernest Ansermet are more appealing in their intimate, leisurely reading for London. All the conductors thus far mentioned do well with the fourth section, though Toscanini and Ansermet supply the sprightliest rhythmic pointing and instrumental detail. Sherrill Milnes is a tasteful artist, but he sounds a bit light and reticent for an assignment that ideally calls for a weightier voice with a darker timbre such as Jerome Hines (Ormandy) or Herbert Janssen (Toscanini).

When Seraphim has made the masterful Kipnis/Gerald Moore version of the *Four Serious Songs* available once again for a pittance, there seems little reason to settle for any other edition. RCA's fourth-side filler in the present album is, nevertheless, not without interest. Most praiseworthy is Leinsdorf's work in the meaty keyboard part. His piano playing is incisive, authoritative, and directional. He is patently more interested in shape than in color, but the economy of means befits the prevailingly grim mood of the music. Milnes too is admirably straightforward and disinclined to soften the severity as Fischer-Dieskau did (to cite the worst offender), although Milnes's young voice does tend to sound rather collegiate and raw. H.G.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JAN 1970

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1970

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

JAN 1970

WEILL: Kleine Dreigroschenmusik. PROKOFIEV: Concerto for Piano and Orchestra, No. 5, in G, Op. 55. John Browning, piano (in the Prokofiev); Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal LSC 3121, $5.98.

A recording of Weill's Suite from the *Three Penny Opera* has been urgently needed since the recent deletion of the Angel version conducted by Klemperer. Leinsdorf takes quite a different view of the music than did his predecessor: he never lets you forget that this is essentially light music. The former Boston maestro presents the Overture in a brisk, very staccato, scherzando fashion, and throughout, his instrumentalists (all mentioned by name on the record jacket) furnish gleaming, polished sonorities and brightly defined ensemble. Some of the livelier movements (*The Song of the Big Guns* Charleston, especially) go at a terrific clip, and the whole enterprise is done, as Toscanini used to say, "with smile." Klemperer, on the other hand, indulged in much more poker-faced humor. His unrelentingly accented Overture emphasized how very much like Stravinsky's *Histoire du soldat* that piece can sound; throughout the score, in fact, the low-keyed, slightly stiff-jointed approach to the cabaret rhythms made for a raspy, slightly uncouth effect that one imagines Weill had in mind. If both records were still readily available, I myself would choose the Angel, even though Klemperer omitted the *Anstatt dass* song included in the Leinsdorf presentation. Both approaches, however, are valid and well executed.

Prokofiev's last Piano Concerto was given its world premiere in 1932 amid the same festering German atmosphere that had spawned the Weill/Brecht score a few years earlier. The conductor was Wilhelm Furtwängler and the soloist, of course, was the composer himself. It is a difficult score to hold together convincingly, but John Browning succeeds. As in his other Prokofiev concerto performances (the present record completes the cycle), the American pianist understates lyricism and color, and strives for as lean and classical a statement possible. He is less percussive and fiercely brittle than Lorin Hollander (RCA, also with Leinsdorf and the BSO), less fuzzy around the edges than Samson François (Angel), and less oppressively Teutonic than Alfred Brendel (Turnabout). But to my mind, Sviatoslav Richter (DGG) remains supreme in this music. The Soviet virtuoso obtains a wealth of nuance and color, plus a degree of playful humor, sardonic wit, and sheer lyricism that make his well-recorded performance a treat. With all due respect to the present team, the Browning/Leinsdorf collaboration is not in the same league. H.G.

BRAHMS: *A German Requiem, Op. 45.* Montserrat Caballé (soprano); Sherrill Milnes (baritone); New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. *Four Serious Songs, Op. 121.* Sherrill Milnes (baritone); Erich Leinsdorf (piano). RCA LSC 7054 two discs $11.96.

Performance: **Cool Requiem; impassioned songs**
Recording: **Good**
Stereo Quality: **Good**

Leinsdorf's reading of the *German Requiem* differs relatively little in terms of pacing from Klemperer's classic performance on Angel, but the internal choral balances set the two recorded performances poles apart. Klemperer has the benefit of a chorus with mature tenors and basses who can set forth the firm low lines so all-important in Brahms. The lack of a solid choral bass-line in the Leinsdorf recording makes for a cooler ambiance than the music should have for its most effective realization, at least in this reviewer's opinion. Sherrill Milnes, however, does a wonderfully eloquent job in the *"Herr, lehre doch mich"* episode, and Montserrat Caballé is fascinatingly ethereal in *"Ihr habt nun Traurigkeit."*

The real worth of this album for me, however, lies in the Milnes-Leinsdorf collaboration in the *Vier ernste Gesänge*—Brahms' "biblical cantata" out of Ecclesiastes, Ecclesiasticus, and Corinthians I, and surely one of the most musically eloquent discourses on the human condition since J. S. Bach.

Whereas the *German Requiem*, to my way of thinking, demands all-out drama and passion within the bounds of properly proportioned tempo and phrasing, the *Serious Songs* gain by a more Olympian approach of the type offered here by Milnes and Leinsdorf. Outside of a touch of strain in spots of high *tessitura* in the last song, Milnes comes through with as convincing and wholly satisfying a vocal realization of this music as I have yet heard, and he is most ably supported by Leinsdorf's finely powerful and expressive pianism. I trust that this performance will one day be issued as part of a single lieder disc by Milnes. *D. H.*

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1970

Berlioz' Symphonic Fantastique, Op. 14 is royally romanticized by the Boston Symphony Orchestra under the direction of Georges Prêtre. Composed by Hector Berlioz in 1830 after his unfulfilled idyll with Irish actress Harriet Smithson, it is a powerful vision of passion, jealousy, and tenderness RCA.

TOWN AND COUNTRY
NEW YORK, N. Y.
MONTHLY 111,000

JAN 1970

RECORDING OF SPECIAL MERIT

SCHARWENKA: *Concerto No. 1, in B-flat Minor, Op. 32.* **BALAKIREV:** *Reminiscences of Glinka's Opera "A Life for the Tsar."* **MEDTNER:** *Improvisation, Op. 31, No. 1.* **D'ALBERT:** *Scherzo, Op. 16, No. 2.* Earl Wild (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 3080 $5.98.

Performance: **Superb**
Recording: **Top-notch**
Stereo Quality: **Super**

When I was a little boy (that was back in the Neolithic Age), I played my first Scharwenka piano piece—a short Barcarolle in E Minor with a "gondola rhythm" in the left hand and a soupy melody in the right. Already well acquainted then with the composer's once-famous Polish Dance, I remember wondering why a Pole should have spent his time recreating a Venetian scene, and it was years before I found out that Scharwenka was, stylistically speaking, more *echt deutsch* than anything else.

When I grew older, I heard some of his piano rolls—one could tell that he was a fabulous performer—and learned about the Scharwenka Conservatory in Berlin, its American counterpart in New York, and the composer's career as Court Pianist to the Emperor of Austria—it would take a book to describe it all. Anyway, Xaver Scharwenka composed an opera, *Mataswintha*, performed by the Met in 1907 (they've rarely been as adventurous since), many piano pieces, and four (count them!) piano concertos. The first of them, praise be to heaven, has finally been recorded and, surprisingly enough, the piece turns out to be such fun it might well bring tears to your ears.

Magnificently—and even triumphantly—played by Earl Wild with top-notch support from Erich Leinsdorf and the Boston Symphony Orchestra, the concerto is a marriage of the incredible lushness, pompous rhetoric, and technical bravura of the Romantic Age. It's an exaggeration of everything you can imagine, bigger than life, decadent as hell, and fiendishly difficult, demanding a pianist who sits like a god on his piano stool calling forth the harmonies and thunderbolts of heaven with a mere flick of his fingers.

Three whopping virtuoso pieces by Balakirev, Medtner, and d'Albert complete the disc. In super stereo, it's the nineteenth-century "grand manner" startlingly brought to life again. Don't under any circumstances miss it. *Leonard Altman*

RECORDINGS OF SPECIAL MERIT

BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125 ("Choral"); Symphony No. 5, in C Minor, Op. 67.* **SCHOENBERG:** *A Survivor from Warsaw, Op. 46.* Jane Marsh (soprano); Josephine Veasey (mezzo-soprano); Placido Domingo (tenor); Sherrill Milnes (baritone); Chorus Pro Musica and New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA LSC 7055 two discs $11.96.

Performance: **Intensely absorbing**
Recording: **Full and spacious**
Stereo Quality: **Good**

BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125 ("Choral").* Frances Yeend (soprano); Martha Lipton (mezzo-soprano); David Lloyd (tenor); Mack Harrell (baritone); Westminster Choir; New York Philharmonic, Bruno Walter cond. ODYSSEY (M) 32 16 0322 $2.98.

XAVER SCHARWENKA (1850-1924)
The "grand manner" for his First Concerto

Performance: **Powerful**
Recording: **Shows its age**

To say that Erich Leinsdorf, in prefacing this recorded performance of the Beethoven Ninth and Fifth symphonies with Schoenberg's terrifying and defiant *A Survivor from Warsaw*, has tried to convey a message may be assuming too much. But intended or not, these two discs do indeed convey a message to those of us who care to hear and feel and ponder, and they do so with a deep and absorbing eloquence.

I listened twice through to the two earlier recordings I own of the Schoenberg piece: the Hans Swarowsky version recorded in Vienna (1953) and the Robert Craft performance (1962), both on Columbia. On every count—precision of performance, dramatic impact, clarity of texture, quality of narration and choral singing—the new Leinsdorf version comes out on top. Sherrill Milnes is a stunning narrator, communicating a maximum of emotion and drama with a minimum of bathos; he is obviously aware at every moment of the musical aspects of the work's six-and-a-half minute course. The concluding choral entry of *"Shema Yisroel"* comes through with enormous impact, yet without a trace of artificially hyped-up dynamics. The recorded sound effectively realizes the exacting balances demanded between narrator, complex orchestral textures, and male chorus—it is altogether splendid.

STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JAN 1970

To have the opening bare fifths of the Beethoven Ninth Symphony steal in just five seconds after the shattering conclusion of the Schoenberg is in itself a jolting experience, one that cannot help but affect the attitude of mind in which the remaining three-and-a-half sides of this release are heard. There is nothing overtly spectacular or startling about Leinsdorf's reading of the Ninth Symphony, and yet it is no ordinary experience. It could best be summed up as a thoughtfully eloquent interpretation, rather than the heaven-storming type those of us who remember Arturo Toscanini have come to favor over the years. The slow movement, in particular, emerges here in a different light—lambent rather than seraphic—and it is perhaps more than usually moving thereby. The tricky inner balances of the later variations are beautifully handled here. Unusually effective, too, is the manner in which Leinsdorf has assured that the entries of the subsidiary theme will achieve a sense of true structural integration rather than of mere interruption, as is too often the case. In the finale, Leinsdorf saves his thunder for the later pages, beginning with the choral reprise that follows the big orchestral fugal episode. The entry of the chorus at this point in the recording is indeed powerful. Up to this point—and including the celebrated bass solo—the proclamation of *"Freude, schöner Götterfunken"* has had more the character of a vision than that of a realized fact of existence. Sherrill Milnes' solo work is superb in its special way, and it is fascinating to hear him treat Schiller's opening verse almost thoughtfully.

And what of the Beethoven Fifth, of which some two dozen previous versions are currently available? Again Leinsdorf takes an unspectacular and slightly different tack from much of his competition. Proportion in phrasing, dynamics, and rhythmic articulation are the outstanding characteristics. The drama, in a sense, is allowed to take care of itself, it being inherent in the music—so one might read Leinsdorf's thoughts regarding his approach. The result as a listening experience is akin to the classic Felix Weingartner interpretations of a generation and more ago.

The recorded sound of the Leinsdorf Beethoven performances is not of the blockbusting type. It is full-bodied, comfortably spacious in room tone, and in general an honest rendering of the Boston Symphony sound *à la* Leinsdorf in its home quarters at Symphony Hall, Boston.

In reviewing the initial Odyssey reissue of the Bruno Walter-New York Philharmonic Beethoven Ninth recording in the October 1967 issue of this magazine, at which time it was part of a complete mono Beethoven cycle by Walter, I noted that the reading was one of the more powerful and disciplined of the series. The assessment still holds, though I find that the 1949-1953 sound is now really beginning to show its age. But this disc belongs with those of Toscanini, Furtwängler, and Weingartner as a document of a major musical interpreter in the great tradition. *D. H.*

(Continued on page 94)

New Releases Will Please Boston Symphony Enthusiasts

By L. DAVID HARRIS
Music Critic

Boston Symphony Orchestra enthusiasts will thoroughly appreciate several new RCA album releases. The records are exceptional.

The first is a brilliant recording of fire-breathing music featuring pianist Earl Wild playing Scharwenka's "Concerto No. 1 in B-Flat Minor." Eric Leinsdorf conducts the orchestra.

Wild's interpretation of Scharwenka is a triumph of bravura—cascades of wildly romantic music, all of which is a joy to hear. Further, it is actually fun to hear.

As far as this reviewer knows, this is the first recording of a Scharwenka concerto (he wrote four of them) and for listeners who appreciate flashy Romantic music, this recording is a must.

The record also includes Balakirev's "A Life for the Tsar," Medtner's "Improvisation No. 1" and D'Albert's "Scherzo No. 2." All require virtuoso playing and the orchestra is at its best. The album's recording quality is exceptional. With a good stereo set, one's living room will become a second Symphony Hall.

The album's stock number is RCA LSC 3080.

★

The Boston Symphony Chamber Players also are featured in a three-record "Works for Chamber Ensemble," RCA Red Seal LSC 6189. Music is by Schubert, Brahms, Poulenc, Webern, Martinu and Dahl.

Indeed, the variety of music is both a strength and a weakness—strong in that the variety is balanced and provides a program in and of itself; weak, in that some numbers (Schubert and Brahms) have already been recorded in quality productions by other artists in ways that exceed the Chamber Players' offerings.

Best numbers on the albums are Webern's "Concerto for Nine Instruments" and Dahl's "Duettino Concertante for Flute and Percussion."

Fine performances are given by guest pianist Richard Goode, who is exceptional in chamber playing, flutist Doriot Anthony Dwyer and percussionist Everett Firth. Particular praise must go to Dwyer and Firth—they are musicians of the first magnitude.

ADVERTISER
BOSTON, MASS.
(S) 432,950

JAN 4 1970

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JAN 4 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700

JAN 18 1970

Leinsdorf conveys power of 'Warsaw'

By Michael Steinberg, Globe Staff

At his last Friday-Saturday subscription pair as Music Director of the Boston Symphony, Erich Leinsdorf conducted the Beethoven Ninth, which has been the standard conductor's farewell here since Henschel, and prefaced that with Schoenberg's "A Survivor from Warsaw." RCA had planned to record the Beethoven and to issue it in album together with the Fifth, but astonished apparently by the power of the Schoenberg, its success in performance, and perhaps as well by its effectiveness as a vehicle for Sherrill Milnes, they made a last-minute decision to record it as well and to include it in the album with the two Beethoven symphonies.

"A Survivor from Warsaw" was written in 1947, and it is Schoenberg's last completed piece for orchestra. It takes a bit over six minutes, and it is an intensely concentrated drama about the battle in the Warsaw ghetto in the Spring of 1943. A survivor tells the story of a group of Jews, who, at the moment of their deportation to the death camp, suddenly, in a last flaring of spirit and faith, burst into singing the prayer "Shema Yisroel." I wrote at the time that "the compression of the music, its rhythmic life, the ferocious energy of impulse, the richness of cross-reference of languages and characteristic vocal techniques (speech-song English, spoken German, sung Hebrew), the vividness of musical imagery, the unsurpassed orchestral virtuosity through which that imagery is articulated, all this produces a work that is terrifyingly adequate to its subject."

Leinsdorf's is the third recording of the work, but the first really to convey its power. The Boston Symphony's playing is sharply defined in detail and integrated into a coherent succession, and the men of the New England Conservatory chorus do their brief assignment well.

The most "special" accomplishment, however, is Sherrill Milnes's delivery of the narration. Here too, I would as soon quote as try to paraphrase my reaction last April: "It was done without a trace of cheap pathos, with an astonishing ability to project situation and character, with complete comprehension of the purpose and effect of Schoenbergain speech-song, with rhythmic vitality, with an extaordinary range of tone color, volume, intensity of attack (all used with the utmost virtuosity, though quite unobtrusively.) and most significantly, with evident understanding and depth of feeling. It was one of the greatest vocal performances I have ever heard."

MUSIC, Page A-37

Sherrill Milnes excellent in Schoenberg recording

95

★ MUSIC
Continued from Page A-36

RCA's packaging is understandable, but it is also a nuisance. Because of the Schoenberg, the album is one that many people will consider indispensable: the two Beethoven performances, on the other hand, do not fall into that category. The performance of the Ninth is straightforwrd and effective in the allegros, but, for my taste, too cool, too low in rhetorical expansiveness and force in the Adagio and in the great slow variations of the finale. The Chorus Pro Musica and the New England Conservatory Chorus do their work well; the soloists range from superb (Milnes) through good (Placido Domingo and Josephine Veasey) to shrill and undistinguished (Jane Marsh). The performance of the Fifth Symphony is flaccid, and Leinsdorf's theory about the fermates at the beginning (explained in the annotations) is a typical and sad example of the intellectual self-torture which that gifted man would sometimes allow to paralyze some of the processes of music-making.

Another Leinsdorf recording, Beethoven's Sixth also with the BSO (RCA), is an effective one in a straight-forward, characteristically low-pressure way. It has some fine playing, too, and, with the earlier recording of the Symphony No. 7, it is probably the most satisfying of the Beethoven series Leinsdorf made here.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

FEB 26 1970

Electronic Sound Offering Much That Is New, Exciting

By RAY LaROCQUE
Of The Telegram Staff

The new decade is just a few days old and already many experts have classified the '60s as the decade of rock. On the surface this would seem to be a logical conclusion.

But the '60s also have brought to maturation a musical art form that surely will have a more lasting impact on all types of music in the '70s and the decades to follow.

Along with rock, electronic music also grew up in the '60s. Engineers and musicians began toying with ways to make music electronically several decades ago. Remember the Theremin? It was one of the attractions of the 1939 World's Fair.

Experimental Record

The experiments that followed took many forms. But it wasn't until a man named Robert A. Moog created the Moog Synthesizer that these experiments began to bear fruit. Then came Walter Carlos, a genius who is sort of engineer - composer-musician. He made an experimental record called "Switched-On Bach."

The LP came out just a little more than a year ago. It has since sold well over a half-million copies to pop and serious music lovers alike. Now Carlos has completed his second LP and Columbia has released "The Well-Tempered Synthesizer."

This one again sticks to baroque music featuring short pieces by Monteverdi, Scarlatti, Handel and a recording of the Bach Brandenburg Concerto No. 4 that pianist Glenn Gould has called "the finest performance of the Brandenburgs — live, canned or intuited."

But there is much more to enjoy than the Bach on this fascinating LP. The Scarlatti Sonata in D Major, L 164, is a delicate minuet that is turned into a tantalizing electronic tidbit that effervesces with pleasant sounds. The Handel "Water Music" arranged for the Moog and played by Carlos is a new listening experience.

The Climax

But the climax is in the Monteverdi "Domine Ad Adjuvandum" from the 1610 Vespers. Here, Carlos has created electronic choir-like sounds that are magnificent, impressive and overpowering. It's like nothing ever heard before on records.

RECORDS

Ray LaRocque

Many others have toyed with the versatility of the Moog Synthesizer, but mostly to try to imitate existing musical instruments. Carlos has found the Moog an entirely new way to express musical thoughts. The synthesist, as the composer-performer who plays the synthesizer is called, must be able to arrange, manipulate the keyboard, handle a serious of controls and switches, and understand the workings of a computer. Right now qualified performers are few, but with Carlos leading the way, I look for much that is new and exciting in electronic records in the '70s. This includes jazz, rock and pop music as well as new LPs from the standard classical repertoire.

BOSTON SYMPHONY LPs, new ones that is, are plentiful this season. Perhaps the most impressive of all is a two-record album that combines a dramatic presentation of Schoenberg's "A Survivor From Warsaw" with a masterful presentation of Beethoven's Ninth Symphony. Serrill Milnes is narrator on the Schoenberg and baritone soloist on the Beethoven. The set also contains the Boston's interpretation of the Beethoven Fifth Symphony.

Other new Boston Symphony recordings: A superb Brahms' "A German Requiem" with Montserrat Caballe and Sherrill Milnes on vocals; a delightful LP that combines Mozart's No. 36 ("Linz") and No. 39 Symphonies; Another LP that has Beethoven's First and Eighth symphonies in rather undistinguished interpretations; a Beethoven's Sixth Symphony that is plainly pastoral but has little to distinghish it over dozens of other versions; a novelty featuring Earl Wild, pianist in the Scharwenka Concerto in B Flat Minor; and an LP with pianist John Browning that leads off with the Prokofiev Piano Concerto No. 5, but finishes with the choicest morsel of them all, a truly exhilarating performance of the Kurt Weill music from "The Three Penny Opera."

"THE WORLD of Harry Partch" is a modern collection of musical sounds melded into three compositions by Harry Partch using such innovations as a chromelodeon, a harmonic canon, a boo (a bamboo marimba), a gourd tree, and a gizmo he calls simply "the spoils of war." Listening is an interesting sonic experience.

JOURNAL HERALD
DAYTON, OHIO

FEB 19 1970

BERLIOZ: SYMPHONIE FANTASTIQUE — Pretre, Boston Symphony (RCA LSC 3096)

I have long been partial to this work, and to the later Munch-Boston version of this work, and to the later Munch-Orchestre de Paris version on Angel. The Boulez version is a fascinating alternative. Onnpast performancd I would expect a good reading from Pretre, but nothing quite like this.

One gets the feeling of a slower reading, but performance times are not that much different.

In contrast to a certain sense of driven inevitability which marks both Munch versions, one might with slight overstatement say that you almost get a contact high from the opium fumes in the Boulez. And with Pretre you get a spooky sense of the creatures of hell lurking behind every note and a strong whiff of brimstone in the last movement. I am hesitant to call any one of such strong versions "best," but if I had to pick one I think it would be Pretre.

Records in Review

Schubert and Mod Mozart

By WILLIAM A. STORRER

In this year of Beethoven we might expect some other composers to be slighted, most particularly the closest contemporaries, such as Franz Schubert. Interestingly, the finding of a new Schubert piano sonata is but the least of reasons for three new Schubert discs.

In question is the Schubert "Grazer" Fantasie, discovered little over a year ago with other known items and music of Anselm Huettenbrenner. Lili Kraus gave it an American premiere over CBS's "Camera Three" television program last November. Now it appears on Odyesey 32 16 0380 with a Landler Suite selected by Miss Kraus from seventen Landler, D.366 and two German Dances, D. 974, and Mozart's Fantasies in c and d, K.475 and 397. The new work gives no revolutionary insights to the work of its composer. The performance seems capable, though no score is yet available to me for a detailed judgment. Miss Kraus' way with Mozart is, however, winning, and the familiar and popular K.475 is worth the disc, particularly for those who have not yet explored the Mozartian approach to the piano fantasy.

More rewarding to Schubertophiles would be the release by Wilhelm Kempff on DGG 139 323 of Schubert's ultimate piano sonata, in B flat, D.960. Hitherto I have contented myself with the rendition by Fou T'song on a now withdrawn Westminster release. Kempff's rendition is winning, containing all the music since he is among rare pianists who observe the long first movement repeat. His ability to distinguish among slight changes of mood by minute performance techniques recalls similar artistry in the vocal realm of Dietrich Fischer-Dieskau. Kempff serves up an encore, the Scherzo in B flat, D. 593.

William Steinberg's premiere recording as music director of the BSO opens the last season under RCA Victor's recording auspices. One would wish for success, but the Symphony No. 9 in C, "The Great," (LSC 3115), though boasting a lovely warm acoustic, fails to get above the earth to that rarified heavenly atmosphere where this music must sail. Steinberg does not fall prey to the temptation to take the "Andante con moto" as a normal classical slow movement, but keeps it moving. Nonetheless, it is solidly earthbound. A short comparison with the Szell recording from Cleveland should convince most any listener that that is the disc to buy unless, of course, one already owns the Munch disc with a BSO more than a decade younger than Steinberg's organization.

Moogified Mozart! Heavens to electronics! Can the delicate rococo adapt to the assault of hundreds of watts? Why not, if the item being adapted is the most naturally updatable of all Mozart's operas, "Cosi fan Tutte," for "Women are like that," now as then.

On the first weekend of this month the Institute of the Arts of Hofstra University presented "Cosi a Go-Go," or "They All Swing," or a mod version of "Cosi Fan Tutte," in their Little Theatre. From the old libretto of two young men who, disguised, trick their fiances into infidelity, sprung a story of two young college students, disguised as hippies, guided by their cynical psychology professor who is aided by the girls' secretary, Despina, achieving the expected same results in the 1970's. It is all very modern and was, consequently, aided by an orchestra that consisted of a piano, an harpsichord a Moog synthesizer and percussion.

Let it first be noted that none of the Moogifying nor special lighting effects nor projections overpowered the efforts of the singing actors. As Don Alfonso, William Goleeke projected a marvelous character suave to the nth degree, bent on winning his bet but not on destroying the happiness of the lovers, so that humanity triumphed over melodrama. His diction served the Ruth and Thomas Martin English adaptation (with minor alterations) admirable and his rich voice was perfectly balanced to the size of the auditorium. Herbert Porum, Ferrando, was everything one could hope for from an heroic tenor. Opening the show sunning on a beach, he engaged in sit-ups while nearly overpowering everything and everyone with a mighty ring that defines the stentorian character of his vocalizing. Richard Klimkowski's Guglielmo was a fitting quiet contrast. Corrie Sims, a go-go dancer for the first of four performances, got carried away with go-going wherever the chance offered it; this was a real swinging Despina who was helping the Don more for the satisfaction of see her too-too reserved ladies join in the swinging than for the monetary returns, however considerable they were (in this case, a Jaguar). Betty Tepper (Fiordiligi) and Deborah Litwak (Dorabella) both had tentative vocal beginnings, but each warmed to their roles quickly. Hofstra's Pershing Rifles Crack Drill Team momentarily upstaged the proceedings as the two students took their leave of their lady loves.

The Moog synthesizer was played by Herbert Deutsch and for that we must offer a rousing cheer. The Moog machine can sound like the worst of Hammond organs. In the wrong hands it is no more like a Stradivarius played by Nathan Milstein than your next door neighbor's practice model played by his nine-year-old. Deutsch not only orchestrated the overture ond the march, but improvised with the percussionist, Ben Velella, at many appropriate times. Martin Smith of N.E.T. Opera Theatre accompanied much of the performance at the piano, and Gene Gilroy added further color from the Harpsichord. One still left the performance with Moog sounds in one's ear and hoping that a production of this sort might soon lead to a Cosi accompanied by two or three synthesizers capable of generating electronic sounds that would fully replace the symphony orchestra.

Credit for the idea for this electronic Cosi and its deft stage realization goes to Herbert Beattie, himself a basso of high merit whose stage direction deserves wider circulation. He conducted, yet the singers were so well coached that one was rarely aware of his presence. Equally unobtrusive were the design effects of Raymond Waterman. Really, the unique quality of this production was that all the new ideas and special effects, design and direction were unobtrusive; what stood out was the magic of Mozart, still fresh after nearly two centuries.

100.

Quadrasonics On-The-Air

LEONARD FELDMAN

The state-of-the-art of "simultaneous 4-channel stereo" from a single stereo FM station

THE COMING OF 4-CHANNEL SOUND in the home has been discussed more than once in recent issues of AUDIO. Suddenly, a long-dormant interest in multi-channel sonic reproduction seems to be coming from all segments of the audio and high-fidelity industry.

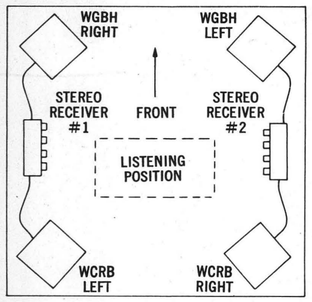


Fig. 1—Suggested speaker arrangement for the Boston Symphony 4-channel broadcasts.

The first practical program source to supply material for 4-channel listening was, of course, pre-recorded tape. Computer technology has, for many years, been utilizing 8, 12, 24, and even more channels of information on a single reel of tape. It is therefore rather surprising that more than three decades of time have elapsed since we were treated to the marvelous aural experience of Walt Disney's *Fantasia*. Those of us who are old enough to remember our first reaction to that version of "total surround stereo" have perhaps wondered over the years why such an all-encompassing sonic experience has been denied us. Apparently our patience is about to be rewarded.

If and when the history of 4-channel sound is ever written in the future, several individuals and firms will be mentioned as having been responsible for this new interest in 4-channel sound. There will be those, too, who will skeptically maintain that this new approach to home music listening is nothing more than a sales gimmick thought up by greedy manufacturers intent upon selling "another pair of everything." These skeptics simply haven't heard total surround stereo. To hear it is to realize what has already become a cliche in this brand-new technique: "the difference between 4-channel and conventional stereo sound is perhaps greater than between 2-channel stereo as we know it and monophonic reproduction."

Vanguard Recording Company and Acoustic Research, Inc., must be credited with stimulating the initial new interest in this field. In cooperation with FM radio stations WGBH and WCRB in the Boston area, these two firms have been sponsoring a series of live symphonic concerts utilizing the regular subscription series of the famed Boston Symphony Orchestra.

Figure 1 illustrates the layout of the four loudspeakers and the two FM stereo receivers required in a home listening situation. Two things are apparent when you examine this figure. A great deal of equipment is needed and the distribution of 4-channel information is very odd. When we first saw this diagram we questioned the wisdom of putting the front-left and rear-left on one FM station while the other station carried front-right and rear-right information. What sort of a lopsided program would the listener equipped with only *one* stereo receiver hear?

Recently we had an opportunity to discuss this problem with Mr. Richard Kaye, one of the directors of participating station WCRB. Once he explained the microphone placement used in the concert hall and diagramed in Fig. 2, we realized the nature of the problem. Had WCRB elected to broadcast front-left and front-right and relegated the rear-left and rear-right to cooperating station

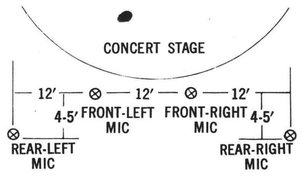


Fig. 2—Placement of microphones.

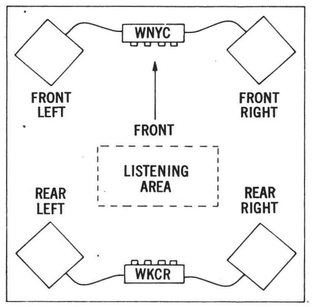


Fig. 3—In New York experiments, the "primary" stereo channels are carried by WNYC-FM, while WKCR carries the rear-right and rear-left channels.

WGBH, can you imagine the phone calls that WGBH would have received from its irate listeners? The microphone placement shown in Fig. 2 was an attempt to offer all things to all listeners. While the left two microphones were designated as left-front and left-rear, the left-rear microphone was, in fact, considerably further to

Admittedly, WKCR must be making a supreme sacrifice in agreeing to

FM in the late 1960s), and myself, have proposed at least one solution to

states a reduction in deviation of the main and stereo subchannels to a

Fig. 4—Presently authorized modulation and frequency distribution for stereo FM plus SCA broadcasting. (Only one half of spectrum is shown—other half is mirror image to left of the "0" or carrier-frequency line.)

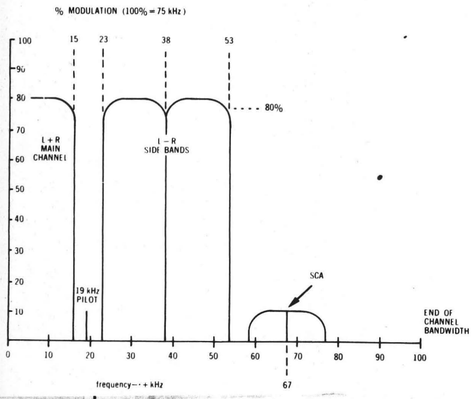
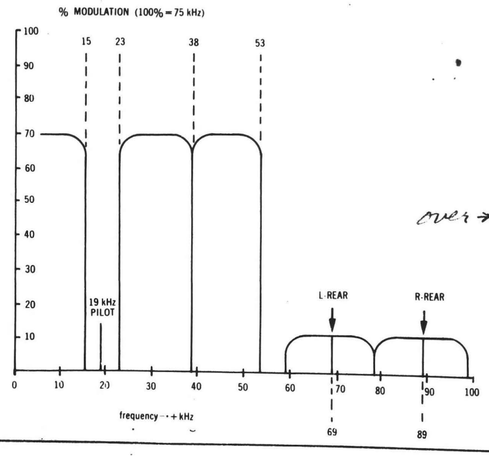


Fig. 5—Proposal for 4-channel FM multiplex broadcasting system, again showing only one half of the entire spectrum.

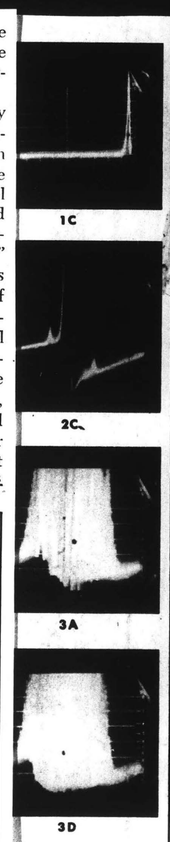


EXTRA: TAPE RECORDER BUYING GUIDE

Splicing Tape & Applications

Construct a Variable-Frequency Source

The 8-Track/Cassette Cold War



The 4-Channel Disc & Quadrasonics on the Air

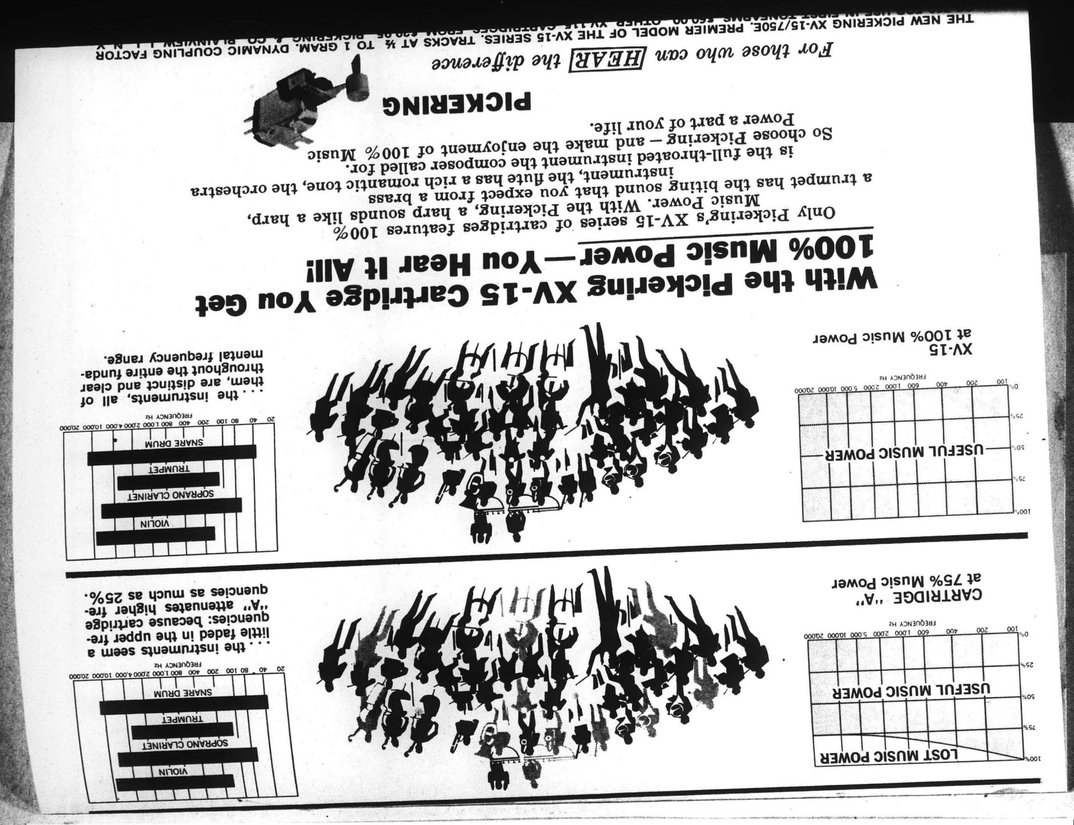
Stereo Equipment & Record Reviews

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000

JAN 1970

ABOUT THE COVER:

Four-channel stereo is exemplified by a disc and a stereo FM scope photo, both of which are being touted as four-channel media. AUDIO has articles concerning both in this issue.



the left than the left-front and only four or five feet behind it. The same arrangement applied to the two right microphones. In this way, it was hoped that a listener equipped with a single stereo receiver would still experience a fair amount of separation, while the hearty souls able to set up dual stereophonic systems would experience some of the ambient qualities of the symphony hall—the avowed purpose of the 4-channel experiment in this instance. Listeners have been most enthusiastic, but we wonder if this enthusiasm is prompted by the novelty of the 4-channel listening experience rather than by its state of perfection.

Beginning October 26, 1969, New York City audiophiles were able to duplicate the experience of the Boston listeners. Harry Maynard, host of the popular "Men of Hi-Fi" program broadcast weekly over WNYC, has crusaded for 4-channel stereo. With the assistance of members of the New York Audio Society who helped to publicize the broadcast and the cooperation of radio stations WNYC-FM and WKCR, (WNYC-FM is the municipally run broadcasting facility and WKCR is operated by Columbia University), 4-channel stereo broadcasting is a regular event in the New York City area. Unlike the Boston experiment, however, the channel arrangement is as shown in Fig. 3.

Admittedly, WKCR must be making ing a supreme sacrifice in agreeing to carry just the rear-right and rear-left channels. As of this writing we don't know what the reaction will be from listeners attempting to tune in to WKCR on Sunday night at 10 p.m. utilizing either a single monophonic FM receiver or even a conventional 2-channel stereophonic receiver. Those of us involved in the New York experiment felt, however, that this microphone arrangement will provide greater impact for 4-channel listeners than would be possible with the Boston arrangement. It is apparent, I think, that both arrangements have serious limitations. We are reminded of similar compromises that took place in the mid-1950s when early attempts at stereophonic broadcasting were confined to AM/FM combinations. True, the problems inherent in those early experiments were even greater, since the quality of the AM channel was so inferior with respect to noise and frequency response. Although the current experiments at least involve all-FM transmission, there do exist somewhat more subtle problems, such as: phase relationships between the cooperating stations, distances from each transmitter to a given receiver, compounded multipath effects, etc.

As was true in the 1950s, a better way will have to be found. William S. Halstead, a noted pioneer in the field of multiplex FM (and one of the many system proponents for stereo FM in the late 1950s), and myself, have proposed at least one solution to the problem. Before describing our proposal, I would like to make it clear that this is by no means the *only* method possible. When 2-channel stereo FM was being considered by the FCC, some 17 systems were proposed before the presently adopted system was approved. We have no doubt that others will come forward now as well. In any event, the system we are proposing does work, permits a single FM station to broadcast four distinct channels of information simultaneously and (subject to certain qualifications which will be discussed in a moment) is compatible with the requirements of effective 4-channel musical reproduction as we presently understand them.

Figure 4 shows presently approved spectrum distribution of a single FM channel engaged in stereo and SCA (background music, etc.) transmission. Main-channel material occupies the range from 50 to 15,000 Hz. The stereo pilot subcarrier can be seen at 19,000 Hz, modulating the main carrier approximately 10 per cent of the total. Stereophonic (L−R) information is contained in the range from 23,000 to 53,000 Hz. Finally, the SCA subchannel is located at a nominal frequency of 67,000 Hz and since it is an FM subcarrier, is seen to occupy the total range from 59 kHz to 75 kHz. The presence of the private-subscriber SCA subchannel necessitates a reduction in deviation of the main and stereo subchannels to a

Fig. 4—Presently authorized modulation and frequency distribution for stereo FM plus SCA broadcasting. (Only one half of spectrum is shown—other half is mirror image to left of the "0" or carrier-frequency line.)

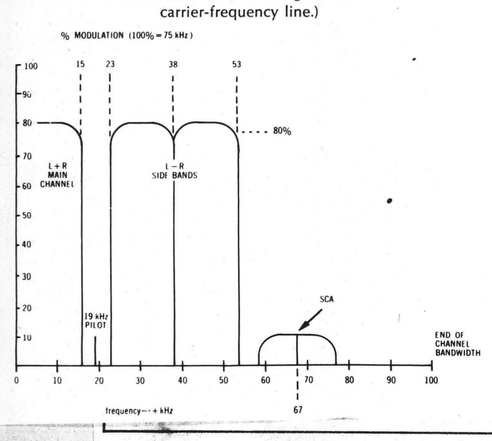
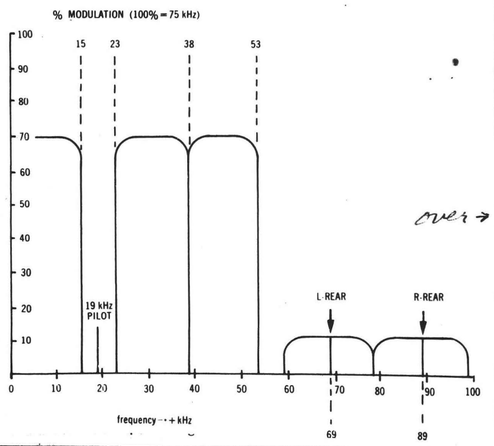


Fig. 5—Proposal for 4-channel FM multiplex broadcasting system, again showing only one half of the entire spectrum.



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Stereo Equipment & Record Reviews

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000

JAN 1970

ABOUT THE COVER:

Four-channel stereo is exemplified by a disc and a stereo FM scope photo, both of which are being touted as four-channel media. AUDIO has articles concerning both in this issue.

maximum of 80 per cent. Thus, total deviation consists of 80 per cent main and stereo subchannel, 10 per cent pilot carrier and 10 per cent SCA.

Figure 5 illustrates the new spectral distribution proposed by Mr. Halstead and myself. All we have done is to add a second FM subcarrier at a frequency of 89 kHz (or thereabouts), shift the previously used SCA subcarrier to approximately 69 kHz, and back off the main and stereo subchannels an additional 10 per cent so as not to exceed 100 per cent modulation for the total composite signal. In terms of s/n it is interesting to note that our two "rear" subchannels (for we intend to use them for rear-left and rear-right information) are expected to be as good or possibly better than the presently used stereo subcarrier sidebands. This is so because the presently used L−R sidebands are AM in nature whereas our proposed subchannels will be modulated in an FM mode.

What about frequency response for our two additional channels? Our early experiments indicate that it will be possible to broadcast frequencies as high as 10,000 Hz. We realize that the purists will scream and call this "lo-fi." To evaluate the adequacy (or inadequacy) of these parameters accurately, we must examine just what it is we're trying to accomplish with the addition of the third and fourth channels. If we are trying to duplicate more realistically the reverberant effects experienced in the live concert hall, there is sufficient evidence on hand to justify this modest frequency limitation imposed upon the extra channels, since their function is that of reinforcement and not that of providing primary musical information. If, on the other hand, the many popular musical forms on the scene plan to use the four channels for new creative effects (such as putting each member of a four-piece combo in his own corner), then it might be argued that all four channels must be equal in fidelity.

It is our contention that unless the recording session is "gimmicked" to the extent of recording these four instrumentalists in totally separate studios (a trick resorted to very often in the early days of stereo), primary spatial information is sensed from fundamental tones rather than from harmonics or overtones. If this is so, then limitation in frequency response of the third and fourth channels will not perceptibly degrade the listenability of the end product.

Currently, radio station WNYC-FM has requested permission from the FCC to transmit this system on an experimental basis. If, and when, the FCC grants permission, these questions and a great many technical-feasibility questions will be answered in short order. Since such requests

(Continued on page 78)

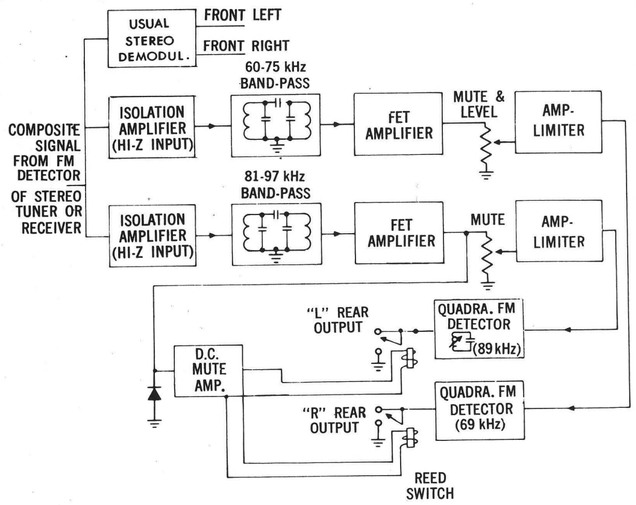


Fig. 6—Block diagram of 4-channel stereo FM adapter used to recover the 3rd and 4th channels.

Fig. 7—The author about to measure performance of the first decoder designed to work with the Halstead 4-channel stereo FM broadcasting system.

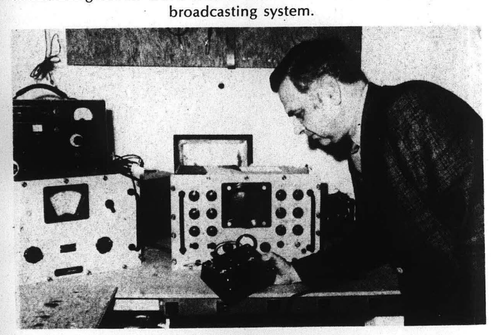
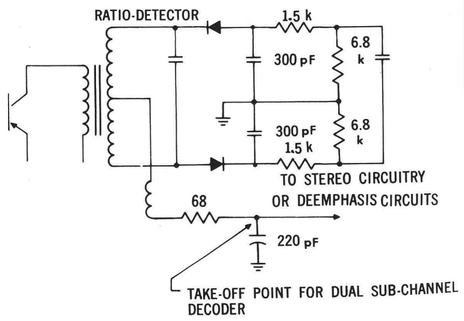


Fig. 8—Typical ratio-detector circuit, showing connection point for "3rd-&-4th-channel" decoder.



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Quadrasonics

(Continued from page 24)

for experimental transmission are usually granted sooner or later, it would be of interest to detail the nature of an adapter or decoder which might be needed to recover channels 3 and 4. Such an adapter has been built by the author. A block diagram of it is shown in Fig. 6, while its physical dimensions are shown in the photograph of Fig. 7. This adaptor could be connected easily to virtually any FM tuner or receiver presently in use. Older tuners equipped with a so-called multiplex jack (built before the days of FM stereo) would not have to be tampered with at all, since the adaptor would plug right into this multiplex jack. Later vintage equipment could be adapted in minutes by connecting the proposed adaptor to the output of the detector (whether it be of a ratio-detector or discriminator type) of the tuner or receiver in question.

The typical point of connection, in the case of a ratio detector, is shown in Fig 8. Referring to Fig. 6, the entire composite signal derived at the detector output is fed to a pair of high-input-impedance isolation amplifiers. Each amplifier feeds a band-pass filter. The upper filter passes the 69-kHz subchannel, while the lower one passes the 89-kHz subchannel. Futher amplification follows, as well as mute and level controls in each channel. In the case of the 89-kHz channel, the signal is fed to a muting amplifier. The output of the muting amplifier controls a pair of reed relays (or other solid-state switches). In the absence of an 89-kHz signal, both outputs of the decoder are normally shorted so that no output is obtained. In the presence of an 89-kHz signal, the shorts are removed and L-rear and R-rear outputs are obtained.

While this muting function may seem like an unnecessary embellishment (after all, one could turn down the related volume controls on the amplifiers in the absence of 4-channel transmission), it has been incorporated specifically to protect SCA (background music) operators from "piracy." You will recall that SCA operations generally employ a subcarrier of 67 kHz which is very close in frequency to our proposed third channel at 69 kHz. By having the decoder outputs "turned on" only in the presence of the upper (89-kHz) subchannel, inadvertent reception of background music will not occur when the tuner is tuned to a station engaged in that service. Æ

FOR "DOUBTING THOMASES"

The proposal described herein for 4-channel broadcasting from a single FM station may cause some concern over possible excessive spectral distribution in the FM channel. There is a great deal of misconception concerning this matter. Many people suppose that because total permissible deviation is limited to ±75 kHz and because channel bandwidth is nominally 150 kHz, no energy is permitted beyond 75 kHz from center frequency. This is not true!

The FCC permits energy to fall as far as 240 kHz beyond center frequency providing that this energy is attenuated at least 25 dB. Furthermore, subcarriers such as proposed in the main article featured here utilize a deviation ratio no greater than 1, which means that only a single sideband above and below subcarrier center frequency is generated. Thus, if we modulate the 89-kHz subcarrier with a frequency of 8 kHz (audio) and cause the subcarrier to be deviated ±8 kHz, then sidebands will be generated only at 97 kHz and at 81 kHz. It should be remembered, too, that the injection of each of these subcarriers is only 10 per cent of the total injection of 20 dB below the 100-per-cent reference to begin with.

To convince disbelievers of the foregoing, we assembled a formidable amount of test equipment in order to prove these points. Included were a Boonton Model 202-B FM/AM Generator, a Moseley SG-4T Subcarrier Generator, and a Model LA-17 Panoramic Analyzer made by Lavoie Laboratories, Inc. A Crosby SG-292 Stereo Composite Signal Generator served to provide the regular stereo composite signal.

Figure 1 serves to establish the horizontal scale of the Panoramic Analyzer display. In (A) we see an unmodulated r.f. carrier. In (B) the carrier has been detuned by 240 kHz in one direction, whereas in (C) it has been detuned an equal amount in the other direction. Thus, the length of the entire scale, horizontally, is equivalent to 480 kHz.

In the photos of Fig. 2, the vertical amplitude sensitivity has merely been increased by 18 dB. This has been done because this particular Panoramic Analyzer's vertical scale is logarithmic and some of the minute energy bursts which we wish to show would have been invisible had the vertical scale been maintained at its previous sensitivity. Figure 2(A), therefore, is merely a repeat of the unmodulated r.f. carrier presented on this expanded scale. In (B), an unmodulated 69-kHz subcarrier has been added at proper 10 per cent (−20-dB) injection level. In (C), this subcarrier was modulated by 10-kHz audio at a deviation maximum of 10 kHz. Notice that no additional significant sidebands appear. Figure 2(D) shows the introduction of the second subcarrier at 89 kHz, while (E) displays both subcarriers with modulation having been applied to each. Note again that no unexpected additional sidebands appear anywhere.

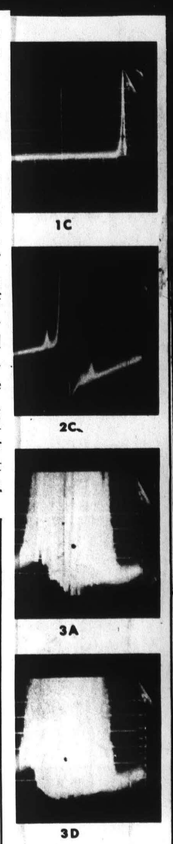
The next and final group of figures may come as a shock to many readers. Figure 3(A) shows what happens to spectral distribution when a left-only stereo signal is applied. Main carrier modulation audio frequency is 15 kHz.

Yes, there seems to be substantial energy content up to around 150 kHz on either side of center frequency. In (B), we have introduced our pair of subcarriers and even modulated each one with an 8-kHz audio tone, but they are all but lost in the high-amplitude spectral contributions on the still-present left-only signal.

In (C), we applied an L + R signal of 15 kHz + a 10-per cent pilot signal + the two additional subcarriers as before. The L + R signal was allowed to deviate the main carrier ± 50 kHz. Spectral distribution seems almost identical to that of (B).

Next, in (D) we modulated the carrier by independent L and R signals of 10 kHz and 15 kHz, respectively. A 19-kHz pilot carrier is present also, as it was in the previous three figures. We have, however, removed our extra subcarriers and thereby can increase the remaining deviation to a full 100% (75 kHz).

The only conclusion we can draw from this presentation (which actually seems to occupy more spectral distribution than any of the previous ones) is that present stereo broadcasting techniques, when full modulation is applied, actually occupy more bandwidth under certain conditions than our proposed 4-channel system would under *any* conditions. In other words, by backing off 20 per cent in main and stereo subchannel modulation to accommodate the new pair of subcarriers, we are actually more than compensating for their addition. Æ



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. . . the instruments seem a little faded in the upper frequencies: because cartridge "A" attenuates higher frequencies as much as 25%.
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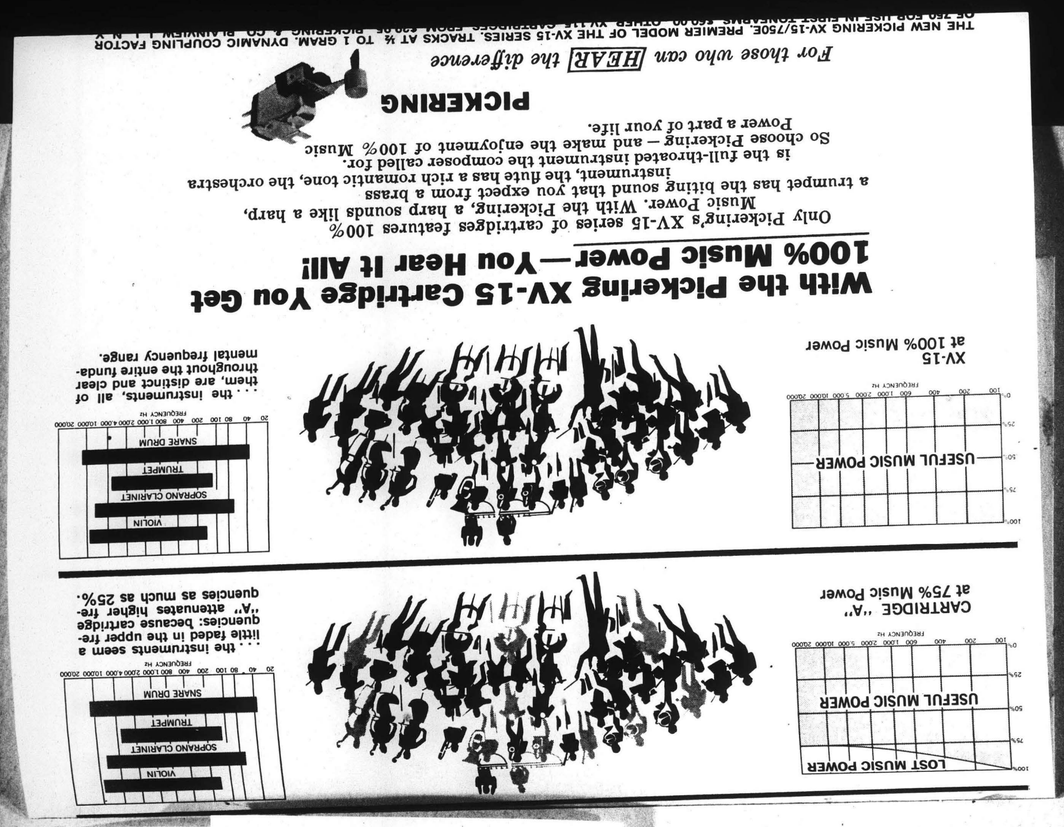

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Recorded Tape Reviews

BERT WHYTE

Berlioz—Romeo and Juliet
Patricia Kern, contralto; Robert Tear, tenor; John Shirley-Quirk, bass; John Aldis Choir
Colin Davis conducting the London Symphony Orchestra
Ampex/Phillips PTF909 **open reel, 3¾ ips** ($9.95)

One thing I find confusing about tape releases is what decision prompts the release of some material at 7½ ips and other material at 3¾. Presumably some evaluation for sonic values is made of the copy of the master sent to Ampex. No doubt certain economic conditions also influence the choice of speed. I have found that musical values evidently have minimal considerations in these decisions. Take this taping of "Romeo and Juliet" as an example. It is a major work . . . it is conducted by Colin Davis, a Berlioz specialist who is being compared favorably with the late Sir Thomas Beecham and Charles Munch . . . and this is the first stereo recording of the work in some years. Nevertheless, it was released at 3¾ ips speed and in my opinion this was unfortunate. I have the disc version of this recording and while there are some poor surfaces to contend with, the overall sound was quite good. It probably would have been even better in a 7½-ips version. Musically the performance is outstanding. Colin Davis essays what would be in some hands a disastrously fast pace, but he gets away with it by exquisite refinement of detail and superb balances between the orchestral and vocal elements. His "Queen Mab" scherzo is sheer poetry, with the London Symphony contributing enormously with their brilliant playing. The soloists are all good without any of them being really outstanding. The acoustic perspective
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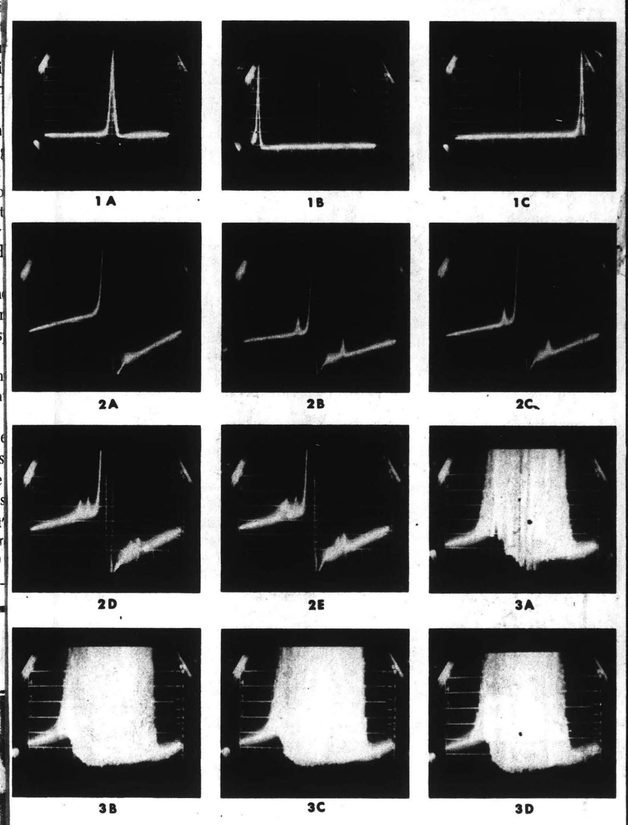

Fig. 1—(A)—Unmodulated carrier; (B)—Unmodulated carrier shifted 240 kHz downward to establish horizontal scale; (C)—Carrier shifted 240 kHz upward to establish other end of horizontal scale.

Fig. 2—(A) Scale amplified so top of dB scale is now + 18 dB so components of smaller amplitude will be disclosed in later photos. (This scale used in all subsequent displays.) (B)—Carrier (unmodulated) with added 67-kHz subcarrier (unmodulated). (C)—Carrier (unmodulated plus 67 kHz subcarrier modulated by 10-kHz audio; deviation maximum of 8 kHz. (D)—Carrier (unmodulated) plus 67-kHz subcarrier (unmodulated) plus 92-kHz subcarrier, each contributing 10% total deviation of main carrier. Main carrier has been monitored continuously to ensure that overall levels have not changed. (E)—Same as (D) except both 67- and 92-kHz subcarriers are now being modulated by 8-kHz tones, with a deviation of 8 kHz.

Fig. 3—(A)—Carrier with an L-only signal applied; deviation is 45 kHz plus 10% contribution of 19-kHz pilot signal. Main carrier modulation frequency is 15 kHz. (B) Same as Fig. 1, except that two subcarriers have been added, each modulated 8 kHz by 8-kHz tones. (C)—Carrier with L-R signals at 15 kHz deviating a total of 50 kHz, plus 10% pilot signal, plus 10% each of two subcarriers, each of which is modulated by 8-kHz tones, as before; deviation is 8 kHz for subcarriers; (D)—Carrier modulated by 10- and 15-kHz L and R signals, full stereo mode, plus 19-kHz pilot. No subcarriers applied. Total deviation of all components is 100% (75 kHz).

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CARTRIDGE "A" at 75% Music Power

VIOLIN — SOPRANO CLARINET — TRUMPET — SNARE DRUM — FREQUENCY Hz

. . . the instruments seem a little faded in the upper frequencies: because cartridge "A" attenuates higher frequencies as much as 25%.

USEFUL MUSIC POWER — FREQUENCY Hz

XV-15 at 100% Music Power

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Recorded Tape Reviews

BERT WHYTE

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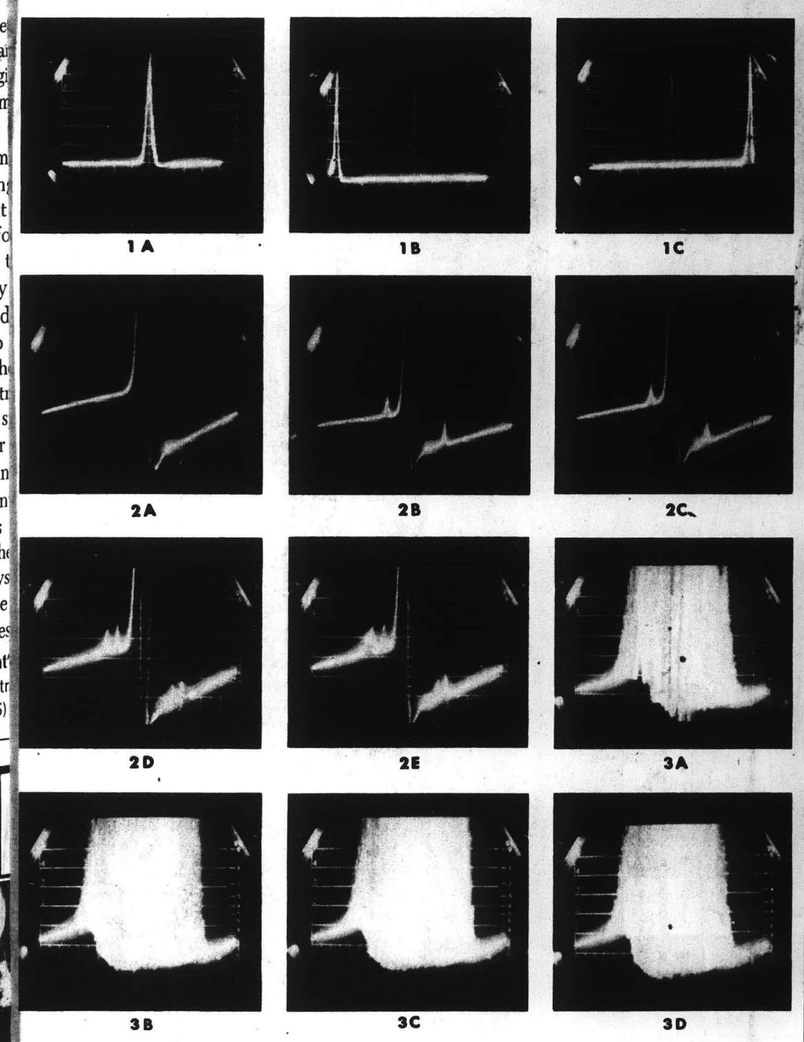

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Carter On the Record

By RAYMOND ERICSON

WHAT is a repertory piece? Elliott Carter says he isn't sure. He thinks too many people dismiss contemporary works out of hand because they do not find a place in the repertory. Yet his own Double Concerto for Harpsichord, Piano and Two Chamber Ensembles has had five performances recently. Does not that make it a repertory piece? His Piano Concerto has been played by Jacob Lateiner in Boston, Minneapolis, Chicago, Buffalo, Berlin and Cleveland and is scheduled shortly for Amsterdam, Paris and London.

No one, he says, wanted to hear the music of Ives or Bartok or many of Stravinsky's compositions back in the 1930's, yet now they are played all the time. The implication for today's music is plain.

The composer was discussing this and related matters recently in connection with the premiere of his Concerto for Orchesrta, which the New York Philharmonic will give under the direction of Leonard Bernstein this week. It is one of several works commissioned by the orchestra for its 125th anniversary season two years ago, but it was only completed while Carter was in residence at the American Academy in Rome last year. ("It is not as noisy as New York, but almost.")

The music was inspired by St. John Perse's "Vents" ("Winds"). Carter has admired the Nobel prize-winner's poem for a long time, and he has written that it "attracted me by its expansive, almost Whitmanesque, descriptions of a United States constantly swept by forces like winds, forces that are always transforming, remolding, or obliterating the past and introducing the fresh and the new." His score, in turn, deals "primarily with the poetry of change, transformation, reorientation of feelings and thoughts."

The composer has not followed the poem literally; the music has its own architecture, unquestionably its own flavor. It will incorporate Carter's esthetic: "I regard my scores as scenarios — auditory scenarios—for performers to act out with their instruments, dramatizing the players as individuals and as participants in the ensemble."

Thus, in "Vents" he has written different music for each cellist at one point, which, Carter said, the cellists resented at the first rehearsal. They are too used to following the leader. Carter also points out that, despite his being a native, resident New Yorker, this is the first major work of his to be played by the Philharmonic. If they had experienced other music of his, he feels the players wouldn't have had so much difficulty with his style of composing.

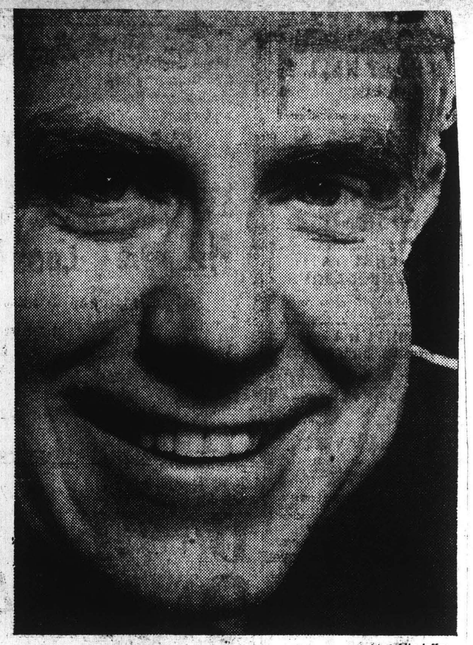
Carter, himself, was initially resentful when he found out that the Philharmonic would not record the work. It wasn't so much a question of money, although it cost the Boston Symphony $21,000 to record his Piano Concerto; the heavy recording schedule that Leonard Bernstein and the orchestra have with Columbia Records just would not allow it. He believes, however, that eventually he can get it recorded in England.

Carter was just as regretful about two of the other Philharmonic commissions which didn't make it to the recording studio. These were Roger Sessions's Symphony No. 8 and Roberto Gerhard's Symphony No. 4, both of which he felt were among the respective composers' best works. (Gerhard, incidentally, died on Jan. 5, at his home in Cambridge, England, a fact unnoticed in the New York papers.)

But Carter has also seen a slackening in Columbia Records' dedication to contemporary music. And, although the Ford Foundation has started a series of $7,500 grants for recording purposes, Carter finds this sum unrealistic in today's inflationary world. He is afraid the grants will end up in none-too-well-rehearsed recordings of small-scale pieces.

This past week also saw a new production of Carter's ballet, "The Minotaur," which he wrote for the Ballet So-

Continued on Page 26



Alix Jeffry

BY CARTER—Composer Elliott Carter, whose Concerto for Orchestra will receive its premiere performance Thursday by the Philharmonic. *But the Philharmonic won't record it*

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
FEB 1 1970

Elliott Carter

Continued from Page 23

ciety in 1947. It was revived by the Boston Ballet Company and the Boston University Symphony Orchestra, in connection with the centennial celebration of the university's Division of Music. The performance was a preview of sorts. Choreographed by John Butler, the work will enter the ballet company's repertory later this year.

Now 61 and a much-honored composer, Carter says that he has lived long enough to find today's avant-garde rehashing the avant-garde of the 1920's and 1930's, with less sense of responsibility toward music's need for form. The electronic and mixed-media works he has observed seem to him primitive and unimaginative. He himself dipped his foot in the electronic sea a couple of years back when he was living in Berlin. (The electronic studio in West Berlin was always in use, so he journeyed to East Berlin, where theirs was *never* in use.) Aside from finding the composition of electronic music time-consuming, he didn't care for the results and scrapped them.

STATEMENT

"This year's festival is going to be a jazz festival for everyone who loves jazz," writes George Wein, producer of the Newport Jazz Festivals, in announcing next summer's event. "Last year we tried an experiment and attempted to combine rock with jazz. It was a valid experiment musically . . . what happened, however, overwhelmed this musical concept. So many rock fans came who were more interested in 'the scene' and 'a happening' which had nothing to do with the music that the musical atmosphere . . . was destroyed.

"Since Newport, of course, we have seen what went on in Atlanta, Dallas, and most significantly, at Woodstock. These are gatherings of the youth, where they celebrate their own culture. As such, they are exclusive. There are few blacks, virtually no one over thirty, and the music is really incidental to 'the scene.' . . .

"Jazz is open to young, old, black, white, rich, poor. It swings, it is musical, it has important things to say about America's most pressing problem—the state of the black man in our society—and it continues to attract the cream of the most creative young musicians playing today. . . ."

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN. 545,032
FEB 15 1970

NEW RECORDS

Schubert 'Great' recordings show conductors' touches

Reviewed by JUDITH GERSTEL
Minneapolis Star Staff Writer

William Steinberg, who this season assumed the position of music director of the Boston Symphony Orchestra, has chosen to make his recording debut with that orchestra in a performance of the Schubert Symphony No. 9 in C Major, "The Great" (RCA LSC-3115).

In doing so, he adds another interpretation of this work to the 17 other recordings of the symphony currently available (including, incidentally, one by the Minnesota Orchestra under Stanislaw Scrowaczewski). Among the 17 is another RCA recording by the Boston Symphony, but with Charles Munch conducting.

A comparison of the same work by substantially the same orchestra — allowing for personnel changes over the years —under two different conductors is interesting for what it reveals both about the conductor's art in general, and about the particular artistic temperaments of these two Boston Symphony music directors.

Listening to both records makes vivid the music director's role in shaping a performance, most obviously by determining tempi and dynamics, more subtly by nuances of expression and emphasis.

In fact, a comparison like this one provides a perfect answer to the inevitable question, "What does a conductor do?"

What Munch does in his recording is to wash the music with a haze of French romanticism, slightly blurring the lines of the music and for the most part flying through the symphony. It conveys an impression of Schubert.

Steinberg, on the other hand, approaches the same symphony with Prussian authority and punctiliousness. The tempi of the individual movements are more nearly similar than in Munch's interpretation, and the phrasing is more formal.

Nowhere is this more evident than in the oboe solo of the first movement, played on both recordings by the Boston Symphony's Ralph Gomberg. On the Munch recording, Gomberg is allowed to dip into a retard, disappear sweetly into a pianissimo, and rise majestically to a crescendo. On the Steinberg recording, he treads a straight and narrow path with hardly a hint of a rise or dip.

This contrast is characteristic of the entire comparison of the two interpretations. Which is preferable? Neither is perfect, and unfortunately for the prospective purchase determined to own a Boston Symphony recording of the Schubert "Great," each has certain movements to recommend it.

Munch's slow, misty opening movement is appealing; Steinberg's pace is too military for my taste. And Munch's speeding up of the second movement, exceeding Steinberg's tempo, also seems more appropriate. It is the third movement where I defect to the Steinberg camp, for here Munch moves so quickly that he obliterates some of the music, whereas Steinberg approaches this much more leisurely and musically. The fourth movements are more nearly similar in interpretation and tempi than any of the others, and both recordings provide pleasant listening here.

Nevertheless, neither of these is the definitive Schubert "Great."

SYMPHONY NO. 9 (THE GREAT) by Schubert. (William Steinberg conducting the Boston Symphony Orchestra.) Produced by Peter Delheim. RCA LSC-3115.

Schubert's *Great Symphony* continues to be a problem symphony. Few conductors ever get beneath the surface enough to clarify its big, almost clumsy structure of movement leading toward a climax. If coherence deteriorates, the work seems impossibly long and repetitive. When paced correctly, however, Schubert's grandly monumental concept *can* be realized.

Every major conductor has accepted the challenge of the *9th*, not unlike that of Beethoven's. Results vary. Karl Bohm delivers a leisurely, graceful and flowing account, achieving drama by speeding up tempi at climactic moments. Klemperer produces a steady, monolithic, carefully plotted reading of monumental proportions. Toscanini's performance is sharp, incisive, well calculated, somewhat choppy. Mengelberg's unmatched verve adds a joyous element not commonly expressed. Furtwangler's passionate commitment overwhelms with drama. Where does the new Steinberg version fit?

Steinberg's first recording as the Boston Sumphony's new leader testifies to his total command of an orchestra. His distinctive style represents detachment almost to the point of disinterest. Although this may be the most transparent and cleanly played *9th* ever recorded, it seems so for its own sake. His clinical approach ignores Schubert's songful qualities as well as his power. Steinberg takes no chances, makes no interpretive "mistakes" and leaves no impression.

—*Alex Segal*

THE MINNEAPOLIS STAR
MINNEAPOLIS, MINN.
D. 220,895
FEB 11 1970

ENTERTAINMENT WORLD
HOLLYWOOD, CALIF.
W. CIRC. N. AVAIL.
MAR 13 1970

BEETHOVEN POTPOURRI: Better than average budget label versions of Piano Concertos Nos. 3 and 5 are offered by the young **Bruno Leonardo Gelber** and the New Philharmonia Orchestra on Seraphim S-61030 and S-60131 . . . A three-disc set, **"The Six Quarters," on Odyssey 32-26** 0023, wonderfully played by the Budapest String Quartet, are budget label gems. These are the classic 1951 discs, re-mastered for cleaner sound . . . **Conductor Erich Leinsdorf and the Boston Symphony** rush through Beethoven's **Ninth Symphony.** The quartet: Soprano Jane Marsh, mezzo-soprano Josephine Veasey, tenor Placido Domingo, and baritone (instead of basso) Sherrill Milnes. Speed (musically) does not necessarily mean excitement. RCA LSC-7055.

The Cleveland Press
D. 393,191
MAR 3 1970

Steinberg gives his Boston best

off the records

By Emerson Batdorff

The Boston Symphony has fallen into good hands.

William Steinberg, music director of the Pittsburgh Symphony, a position he holds for life, took the helm at Boston last fall.

He now has given a recorded sample in his new surroundings, the Schubert No. 9, also known as "The Great." Of this symphony he makes a great singing noise, which is as it should be.

He is workmanlike in his art or craft with no annoying mannerisms. Yet he retain a certain individualism. It is Victor LSC 3115.

RESPIGHI was a great believer in sounds. Usually didly done by Istvan Kertesz conducting the London Symphony (London CS 6624) oddly enough is named "Kertesz in Rome," although he went there on this occasion only spiritually.

In "The Pines of Rome" a man of imagination can hear the wind in the trees. I am fairly sure a man could do this even if Respighi had called his piece Symphonic Poem No. 2, or something

A GREAT deal of unexplored territory lurks in the mind of Sibelius which he opens up in his Symphony No. 2. Here too can be heard wind in the trees, but this is a cold northern wind.

His second symphony is elemental but admirably restrained. The lightning flashes, but there is little thunder. This quality of command of a tumultuous situation is the strong point of Bernstein conducting the New York Philharmonic for Columbia (MS 7337).

Glenn Gould plays only on

Bartok Concerti

By ROBERT PINCUS

Two of the most famous artists today, Pierre Boulez and Daniel Barenboim, team up on Angel S-36605 in Bartok's piano concerti Nos. 1 and 3. They work well together and perform up to their reputations throughout, although some problems beset the disc. The solo-orchestra balance is poor, the piano dominating too often. This is not typical of Boulez, and is certainly an engineering error.

These concerti composed in 1926 and 1945 are fine examples of Bartok's art and are widely contrasted in content and structure. Characteristic of the third concerto is its second movement, a sustained rhapsody full of lyricism and delicate rhythmic and tonal contrasts between the piano and orchestra. The strong, syncopated rhythmic structure of the first concerto, on the other hand, gives it a more violent, aggressive mood.

ON COLUMBIA Odyssey (32-16-0382), Robert and Gaby Casadesus play Bach's concerti for two pianos in c-minor and c-major. As with most early concerti, these works were composed for one set of solo instruments and later transcribed for others, the c-major, for example, was originally in d-minor for oboe and violin. Bach, himself, did the transcribing.

Harpsichords do better justice to the music, the pianos not being angular and crisp enough. Poor production compounds the problem, as the soloists sound indistinct.

William Steinberg makes his premiere recording as director of the Boston Symphony with Schubert's Ninth Symphony on RCA LSC-3115. It is hard for any conductor to say anything novel about this popular masterpiece.

Steinberg's account is like most others from the German school, emphasizing the rich lyricism of the music. The Bostonians have a great ensemble sound, and obviously like their new leader.

EXPRESS and NEWS
SAN ANTONIO, TEXAS
SAT. 109,108 SUN. 117,137
MAR 8 1970

102.

In Praise of Steinberg's Schubert

SCHUBERT: *Symphony No. 9 in C. William Steinberg conducting the Boston Symphony Orchestra.* RCA stereo, LSC 3115, $5.98.

IT IS only weeks ago that a new version of this work by Yehudi Menuhin and the Menuhin Festival Orchestra on Angel was being extolled for qualities above and beyond the ordinary. Such is the magnitude of the work, and the opportunities for exposition it contains, that this one, too, can be extolled for qualities equally striking and as personal to Steinberg as Menuhin's were to him. That it also happens to be the first Steinberg recording with the Boston Symphony and finds the orchestra more relaxed and robust-sounding than it has for many months past is a further contribution to its distinction.

In the aggregate of recorded versions of this work, Steinberg's is outstanding for the largeness of the symphonic scale on which the treatment is conceived while comprehending much of the sentiment and spirit in its inner being. There have been some with greater tenderness and warmth—the music lends itself naturally to expansiveness in these respects—as well as a few with vaster propulsion (Toscanini's with the NBC, for example). But there have been very few of recent years in which the dramatically opposed content of the work has been so sensitively balanced, the two sides of its greatness reconciled as comprehendingly as they have by Steinberg.

At bottom this is a triumph of experience, of scholarship and mature judgment, in which almost all the temptations to overstatement *and* understatement have been reckoned with and rejected. The one exception I have noted comes at the end of the first movement (measures 672-685), in which Steinberg broadens the tempo more than slightly though there is no justifying instruction in the score. However, conductors without number have been doing the same thing for decades, and it may be justified as inherent in the musical sense of this long movement. The counter-contention has to be that in a score so replete with markings it would have been simple for Schubert to write the six letters r-i-t-a-r-d had he wanted one there.

On the other hand, Steinberg is noticeably meticulous in respecting the *con moto* portion of Schubert's direction for the performance of the slow movement (*andante con moto*), rejecting the temptation to sentimentalize it. The procedure also sustains an underlying pulse from the first movement to the scherzo and through the finale—which begins with a dynamic charge that is sustained through. In the purely sonorous aspect, it is noteworthy that Steinberg's strings sing as Boston Symphony strings should, and the trombones have the mellow, unbrassy sound appropriate to Schubert's specialized usage of them in this work. All the signs are auspicious for a long, productive collaboration between men and maestro whether in the near future for RCA or, in the longer term, with DGG (whose acquisition of the Boston Symphony at the end of its present RCA contract was announced months ago).

SR MARCH 28, 1970

Recorded Tape Reviews

BERT WHYTE

DEBUT!—Henry Mancini conducting the Philadelphia Orchestra Pops RCA TR3-1006, **open reel, 3¾ ips,** ($6.95)

As you are probably aware, RCA has either lost or given up (take your choice) the Boston Symphony to Deutsche Grammophon, and naturally this also means no more Fiedler and the Boston Pops on this label. Having acquired the Philadelphia Orchestra, it would seem that the popular Henry Mancini has been chosen as Fiedler's replacement and it is certainly easy enough to label the orchestra as a "Pops" group. This tape is presumably the first in a Pops series with Mancini, although one imagines that this is sort of a "look see" venture to sample public reaction. All the music on this tape was composed and arranged by Mr. Mancini. On the first sequence of the tape are six "musical vignettes," fancifully titled such as "Strings On Fire" and "Drummers' Delight," and so on, which are designed to show off the virtuosity of the various sections of the orchestra and the lushness of the "Philadelphia Sound." The second sequence is an autobiographical suite entitled "Beaver Valley—'37." Mr. Mancini has a deservedly high reputation for writing some of the more interesting pop and mood music of today, but on this tape he hasn't given us anything that is very memorable. The music designed to show off the orchestra is pleasant enough and the arrangements facile, slick and professional. The "Beaver Valley—'37" suite is in three sections—the first two rather rambling and without much flesh on the musical bones. The third section subtitled "The Sons of Italy" is a rousing affair with a few "catchy" moments reminiscent of some of this composer's better work. Certainly it is the best music on this tape. In matters of sound we have a mixed bag. This recording was made in the Academy of Music in Philadelphia, where the orchestra usually performs. This has musical advantages of course, but the hall is very dry acoustically and Columbia eschewed using it when they were recording the Philadelphians. RCA has been using a controversial method of adding reverb to the original sound, involving feeding the signals into another room and remixing. Apparently it is complicated and problemsome and the overall reception of the first few RCA/Philadelphia recordings has not been favorable. I understand that as a result, recording in the Academy of Music will be abandoned. On this tape there are sections where the sound is quite good, with especially clean and articulate percussion. But unfortunately, there is an unpleasant shrillness in high-register ensemble string passages and frequent instances where the acoustic perspective and orchestral balance are decidedly at variance with good stereo recording. In summation, this impressionistic-type music isn't vintage Mancini, and the best that can be said for it is that it can serve as a somewhat different kind of background music. Mr. Mancini and RCA can do much better and the new recording location should certainly help.

Chicago Transit Authority (Vol. 1)—Columbia 8-track cartridge. 18-10-0726 ($6.95)

First off in this review let me confess that a fan of rock music—"hard," "acid" or otherwise—I ain't. Oh, I've listened to the Beatles (but admire them mostly for their compositional efforts) and to a few other of the "better" groups that exhibit a certain interesting "creativity." But by and large most of the stuff sounds like sheer cacophony to me. A great deal of it sounds like a big "put-on," and an affront even to the permissive tastes of the young. I especially decry the absurd "intellectualizing" of much of this puerile pap by certain critics who are afraid the young will label them as "squares," if they don't react properly to this "new music." Okay, I'm not worried about my image. I'm a square—so be it. But I'm a curious square. That is why every now and then I'll play something with these outlandish titles. Chicago Transit Authority! That stops me. I figger maybe this group has incorporated the sound of a Chicago subway into their music. Typical square thinking, right? Well, I set my pre-amp at the usual level, inserted the cartridge . . . and was nearly blown off my feet! How Columbia managed to put such a level on an 8-track cartridge without distortion would be interesting to know. I mean this thing is *loud!* The musical content has plenty of what I abhor. It also has the redeeming values of a certain originality and I suppose what you might call structural interest, rather than clever arrangements. The members of the group really know how to play their instruments well, a marked and refreshing contrast from most rock groups. The vocal aspects of this production can be dismissed as pure caterwauling, a situation which is distressingly common with the vast majority of rock albums I have heard. There is little question that the group in this recording is a few cuts above average. I consulted with a few of my "under thirty" experts, who were unanimous in their opinion that the CTA was a "real groovy crew." Certainly the relentless hard driving beat generated a lot of excitement among my young friends. Good clean sound throughout the tape.

Classical Cassettes

Tchaikovsky—Piano Concerto #1—Van Cliburn, piano Kiril Kondrashin, cond. RCA RK1002, $6.95
Rimsky-Korsakov—"Le Coq d'Or" Suite
Stravinsky—"Firebird Suite"
Erich Leinsdorf conducting the Boston Symphony Orch. RCA RK1031, $6.95
Tchaikovsky—Violin Concerto, Pinchas Zukerman, violin, Bernstein/NY Phil.
Mendelssohn—Violin Concerto, Pinchas Zukerman, violin, Dorati, London Sym. Columbia 16110162, $6.95

In the early days of pre-recorded cassettes, very little classical product was issued. And just as well, for the medium just wasn't ready for the demands of classical music. Very obtrusive tape hiss, hum, distortion, restricted dynamics and frequency response, poor transient response—it all added up to a pretty dismal picture. Today, there still is not a great number of classical cassettes released, but the situation has improved and is rapidly getting better. The three cassettes listed above are typical of what is being released presently. As you can see, for the most part it is duplicating the tried and true "pot-boilers" to be found on disc and open-reel tape. Nothing much need be said about the performances which have received their share of accolades over the past few years. The improvement in sound quality has been dramatic. Of course there is still too much hiss, extraneous noises and dropouts, and occasional overload distortion. But a comparison with the early product shows how much reduction has been effected in these areas. What really makes the difference, is the broader dynamics, better transients and better frequency response both at the high end and in the bass. A good example is in the Firebird

(Continued on page 81)

AUDIO
PHILADELPHIA, PA.
MONTHLY 24,000

MAR 1970

Recorded Tape Reviews

(Continued from page 78)

Suite. At the beginning of the "Infernal Dance" and throughout this section, there is a tremendous bass drum, which on the disc and open-reel tape was often used to demonstrate loudspeakers. This drum has great power and projection and has a fundamental of about 35-40 hertz. On the cassette tape, with the benefit of about 2.5 dB of bass boost, the drum is reproduced amazingly well. The piano transients in the Tchaikovsky Concerto are nice and clean with no blurring or "fuzzing." In the violin concertos, the string tone is brilliant with overtones, yet smooth and clean. On many lesser stereo systems, played at "apartment level," these cassettes would be perfectly acceptable to many people. For the audiophile, in spite of recent improvements, the classical cassettes cannot compete with his disc or open-reel tape. However, the immediate future is very bright for high-quality cassettes, with some startling developments I cannot reveal to you at this moment.

Classical Records

By CRAIG PALMER

SCHUBERT: Symphony No. 9; William Steinberg; Boston Symphony Orchestra; RCA Red Seal LSC 3115.

Just what can be expected from the BSO now that Steinberg's in the driver's seat?

The orchestra's first release under its new maestro offers an unclear prognosis.

Steinberg presents his credentials as the esteemed orchestra's new spiritual leader in an appropriately well road-tested vehicle, and one, incidentally, which seems to have recently induced a proliferation of alternate interpretations.

From that aspect, at least, I think Steinberg would have been wise to consider a different work—even another Schubert symphony, for that matter.

There's no denying that the ninth is well suited for the BSO. I mean, you can bet the BSO didn't play its inaugural concert under Steinberg in bermuda shorts.

And so to Steinberg.

Of the Schubert symphonies, the ninth would seem to be the most unairworthy, because of its extended length if nothing more.

The problem immediately presented the conductor then is one of maintaining listener involvement over some very (forgive me Franz), barren stretches.

In this respect, Steinberg fell short of the mark. Particularly in the long opening movement, he reads redundant passages with an almost instant replay accuracy.

The opening horn theme failed to achieve the spiritual flexibility reflected in Schubert's own inventive musical reweaving of the theme.

But as the first movement was all brawn, the second movement and the remainder of the symphony to a lesser extent was all brain.

The second movement unfolded in magic mesmerizing waves of melody.

Steinberg obviously enjoyed an almost self indulgent emergence in the languidly flowing, interminable melody.

Third and fourth movements received individual treatments thankfully leaner, more sinewy than the opening movement.

At this point, about all the recorded repertoire has received from the Steinberg BSO marriage is another, albeit individual and in many respects meritorious, reading of the Schubert ninth symphony.

PASADENA, CALIF.
STAR-NEWS
D. 35,500

MAR 1 1970

ADVERTISER
BOSTON, MASS.
(S) 132,950

APR 19 1970

'Happy Birthday' Dear Ludwig!

Bohm Gives 'Fidelio' I

By L. DAVID HARRIS
Music Critic

Happy Birthday, dear Ludwig.

Boston has had its share of Beethoven this month—a brilliant, thorough share. The Boston Symphony Orchestra, with guest soloists and conductors, has given the city a superlative Beethoven festival recently.

785

However, let's not neglect Beethoven in opera. Some say he might have written the greatest opera of all: "Fidelio."

As if to make up for the slight, Deutsche Grammophon has on the stands a superb set of three records—the whole of "Fidelio."

The cast is Gwyneth Jones (soprano), Leonore; James King (tenor), Florestan; Edith Mathis (soprano), Marcellina; Theodore Adam (bass), Pizarro; Franz Crass (bass), Rocco; Peter Schreier (tenor), Jaquino; Eberhard Buechner (tenor), first prisoner; Martti Talvela (bass), Don Fernando, and Gunter Leib (baritone), second prisoner.

A new disc in London's Phase Four Stereo series offers Erich Leinsdorf directing the London Symphony Orchestra in a suite from Richard Strauss's "Der Rosenkavalier" and the Overture and Venusberg Music from Wagner's "Tannhauser" (London SPC21037, $5.98).

It is not a very distinguished effort. Interpretively Leinsdorf is a fine Wagnerian, as he proved with his magnificent RCA set of the complete "Die Walkure," and he is also a specialist in music of Richard Strauss, as displayed by his recent "Salome."

Here he is sabatoged by the sonic limitations of the recording and, in the case of the Strauss, by the arrangement of the music.

This "Rosenkavalier" suite is a hodge-podge, omitting two important sections that are included in almost every recording of an orchestral suite from this opera, the Presentation of the Silver Rose, and the estatic final Trio with its magnificent climax, represented here only by the final pages following the climax.

The Venusberg Music includes the brief choral passages, although this is not indicated anywhere on the record or jacket.

Sonically, the disc is a clear case of too many microphones. The opening horns in the Strauss jump out excessively, and the reproduction is generally congested and lacking in dypamic range, with no natural resonant beauty.

The News American
BALTIMORE, MD.
D. 219,580 SUN. 318,425

MAY 24 1970

Chicago
today
American
Always on Top of the News
D. 436,893 SUN. 483,418

MAR 15 1970

Records

The 19th century on new disks...

BY ROGER DETTMER

Classical

ORCHESTRAL grooving, in the 19th century. . . . The ebbuleient First Symphonies of 16-year-old Schubert and 15-year-old Mendelssohn are played back to back by the Cleveland Orchestra on Columbia MS-7391. Louis Lane conducts punctiliously, if such is sufficient for your listening needs. . . . Schubert's Ninth marries William Steinberg to the Boston Symphony on RCA Red Seal LSC-3115, but the union on this evidence would appear merely convenient rather than compatible. Untidy brass playing, but brighter [altho echoier] sound than Erich Leinsdorf earned from another RCA recording team . . . Mendelssohn's first and final works for piano and orchestra—an A minor Concerto, and the Op. 43 Serenade and Allegro Giocoso—get world premiere recordings on Turnabout TV-34170 in the company of Rondo Brilliante, Op. 29. Rena Kyriakou and Viennese jobbers, led alternately by Mathieu Lange and Hans Swarowsky, give more dutiful than dashing performances, with add-a-part recorded sound, yet the repertotry survives on its own merit.

MORE FAMILIAR Mendelssohn—the Violin Concerto, with a hectic accompaniment by Charles Munch and the Boston Symphony—is included by RCA Red Seal in a Heifetz omnibus featuring, on 2 disks in VCS-7058, his incisive performances of the Brahms and Tchaikovsky Concertos, recorded in 1955 and 1957 with Fritz Reiner and the Chicago Symphony. Early stereo but still impressive sound for these statements of singular thrust and compactness. . . . Brahms of the Third Symphony and Tragic Overture would seem to be Carlo Maria Giulini's natural habitat, but recordings [not recent] with the former Philharmonia Orchestra on Seraphim S-60101 sound more rhetorical than architectonic, and sonics betray their vintage. . . . "Rinaldo," Op. 50, a cantata for tenor, Maennerchor and orchestra, is the rarest of Brahms to be met—not a vivid setting, perhaps, of Goethe's ballad about a Ulyssian crusader, but mature in style and interestingly influenced by Wagner's "Dutchman." James King is a stentorian solist, and Claudio Abbado conducts fervent performances from the Ambrosian chorus and New Philharmonia Orchestra on London OS-26106—with, as a notable bonus, a fine new "Shicksalslied" [or "Song of Destiny"]. . . . Finally, from the mittel-Europa repertory, on Mercury SR-90516, Antal Dorati shapes a beautiful performance of Dvorak's Brahmsian Second Symphony and "Carneval" Overture. Not especially bright or spacious sound, but extraordinarily communicative conducting of the London Symphony.

In every respect, an attractive album:

Late Beethoven and Schoenberg by Erich Leinsdorf: first-rate

By MARK KANNY

IN A RECENT television interview, Erich Leinsdorf admitted to singular satisfaction that his recording of the Beethoven Ninth was to be released with Schoenberg's last completed orchestral work, *A Survivor from Warsaw*. The juxtaposition of a text about one of mankind's most shameful episodes with Beethoven's paean to brotherhood is indeed thoughtful programming. So was the further decision to couple the Fifth Symphony with the Ninth. Thus in every respect this is an attractive album, for the performances and the engineering are first-rate.

Leinsdorf's Ninth is one of the finest recordings he has made in Boston. *All* of the movements are excellent, and that is in itself a rarity. The *Allegro maestoso* is quick but well played (particular honors to the horns, e.g. starting at measure 387); and, while straightforward in conception, is fully cognizant of the attitudes to be assumed (Leinsdorf does the whole section from measure 511 to the end with a clear but unobtrusive vision of the Wagnerian portent). The *Scherzo* is particularly praiseworthy, for Leinsdorf takes both repeats (the second, not often heard, contains the famous passage in rhythms of three and four measures); and the timpanist is very prominently recorded, so that one can really feel the clubbing effect of the drums. (This is not meant to imply anything other than fine musicianship. In more than one passage the timpanist makes a *very* impressive contribution.) I am obliged to protest Leinsdorf's changes of orchestration, though the adventurousness of the trumpet in the second part of the *Scherzo* is less objectionable than the added timpani notes at the end. Leinsdorf adds two such notes (whereas Mahler found one to be sufficient in his touch-up), and I feel that Beethoven was unlikely to have been careless enough to omit the timpani part in this, of all, movements. The third movement is played very rapidly; indeed, this one may be the fastest since Toscanini. Leinsdorf does, nevertheless, give a wonderful performance. It is not a be-all and end-all (that is for the finale), but it is pretty and sweet if not all sunshine; and it benefits particularly from the warm, sensitive string-playing and well-sustained phrasing of the woodwinds. The performance of this movement proclaims both the orchestra's idiomatic assurance (which Leinsdorf emphasized during his tenure) and the conductor's understanding of this music—specifically, how to play it quickly without sacrificing all meaning. Leinsdorf's finale is fine throughout. The orchestral fugato after the tenor is joined by the chorus is very effective. The trombones sound excellent in the *Seid umschlungen* section, and the coda is fast and unusually festive. The soloists vary in quality. Jane Marsh, though obviously a fine soprano, is too stiff; and tenor Placindo Domingo is poor in his long solo. Sherrill Milnes starts well, but his tone is occasionally pinched in tone and his singing of the Ode itself is rather dull up to the entry of the chorus.

To perform the C minor Symphony in an unselfconscious way is no mean feat, and it is precisely the musicality of Leinsdorf's reading that is its most compelling trait. If we find the opening less urgent than usual, and the second theme a bit choppy, the first movement's contour (most powerfully in the coda) is communicated without distortion. The second movement, though less poised, is unusually songful, most strikingly by the woodwinds. The third movement (so often heavily laden with "significance") for once is straightforward, and the thematic continuity is always maintained. The Trio benefits particularly from the clarity of woodwind accenting. (The transition to the finale is not so mysterious as a continuation of the grotesque bassoon-pizzicato strings section.) The finale, like the first movement, maintains equilibrium so that the music can easily build to a climax without vulgarity.

Schoenberg's *A Survivor from Warsaw* was written in 1947. The text is by the composer himself. And the cap on the Survivor's tale (in *Sprechstimme*) is a chorus of the Hebrew prayer, *Shema Yisroel*. It is a very moving piece, and Leinsdorf's performance is finer than the one by Robert Craft (though we must always be thankful for the latter's pioneering work). The Boston Symphony players are better than their Canadian counterparts, and Leinsdorf is less antiseptic in his conducting. But most important in my preference for the RCA performance is the narration by Sherrill Milnes. Craft's narrator, John Horton, was a liability; his reading was stuffy. Milnes really projects a feeling that he has suffered, and in addition he is more accurate in speaking the rhythm Schoenberg prescribed. If he does not pitch his voice at the relative intervals of *Sprechstimme* called for, at least he moves in the right direction. The RCA recording is also the better planned. To hear the orchestra properly the volume must be set so as to make it seem that Milnes is *in* the room with you. The immediacy of the work hardly could be more effectively emphasized. The only readily noticeable inaccuracy in the orchestral performance is that the celli in measures three and four, marked *col legno, ponticello* (!), instead are played with the hair and not the wood of the bow (though at the bridge).

BEETHOVEN: *Symphony No. 9 in D minor, Op. 125;* Jane Marsh (soprano); Josephine Veasey (mezzo-soprano); Placido Domingo (tenor); Sherrill Milnes (baritone); Chorus Pro Musica (Alfred Nash Patterson, director); New England Conservatory Chorus (Lorna Cooke de Varon, director); *Symphony No. 5 in C minor, Op. 67;* **SCHOENBERG:** *A Survivor from Warsaw, Op. 46;* Sherrill Milnes (narrator); New England Conservatory Chorus; Boston Symphony Orchestra conducted by Erich Leinsdorf (in all three performances). RCA Stereo set LSC-7055, four sides, $11.96.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 363,795 SUN. 542,109

JUN 28 1970

Are the big American recording companies gradually easing out of the classical record business? It would seem so, according to an article in the July issue of High Fidelity magazine.

"It is hardly a state secret that comparatively few classical records are now made in the US, owing to a number of complex reasons," the magazine noted. "Two of the most obvious ones are the prohibitive musician union fees and the growing reluctance of America's two largest producers of classical recordings, Columbia and RCA, to expand in an area that promises relatively meager financial rewards," the magazine stated.

Three major orchestras — the Chicago Symphony, Los Angeles Philharmonic and Boston Symphony — are now recording for foreign labels. The Chicago Symphony, which had recorded for American companies for 53 years, now makes records for two British companies, EMI (Angel) and Decca/London. The Los Angeles Philharmonic also has a Decca/London contract, and the Boston Symphony already is recording for Deutsche Grammophon (after nearly 60 years with RCA), although the contract isn't effective until Sept. 1.

"The state of the arts in this country has never been so precarious," the magazine surmises, "and this situation is indicative of the times: As American companies hesitate to record native orchestras, it's a clear case of Angel rushing in where RCA fears to tread."

What isn't explained is why the foreign recording companies are willing to take on the burden, as a kind of reverse Marshall Plan. Surely they have to pay the same musician union fees and cannot reasonably expect to have higher sales than Columbia or RCA did. A puzzlement.

Records in Review

Peter Maag and Sundry Items

By WILLIAM A. STORRER

Of all the conductors worthy of the music/artistic directorship of the Boston Symphony Orchestra and available if asked, Peter Maag has gotten perhaps the worst hearing. Many likely candidates have had the advantage of the world's great orchestras and a long list of recording triumphs. Maag, more often than not, is stuck with second rate organizations, yet obtains first rate results. Two recordings, reissues, with the London Symphony champion his cause admirably.

The first is a disc of Mozart, his thirty-second and thirty-eighth symphonies as normally numbered. The former is a light-weight work with the orchestration of the latter augmented by two additional horns. "The Prague", as the latter is known, does not usually share the spotlight with the others of the composer's last great six symphonies. Maag's recording should right much of this wrong. First, it is a solid, dark, reading of considerable magnitude, less elegant than my otherwise favorite under Josef Keilberth's baton and consequently more commanding. Secondly, Maag takes all the repeats as Mozart specified in all three movements. This adds ten whole minutes of glorious musical invention to the performance. The recorded sound is sometimes rough, but this is also a suitably rough and ready interpretation. This is London Stereo Treasury STS 15087.

To hear Mendelssohn with the weight and tension that is his due is rare; most conductors see him as a light-weight. The authority apparent in Maag's command of the Mendelssohnian idiom is astonishing and his reading of the Scotch Symphony, No. 3, is marvelous, a real bargain on STS 15091. On London's full-priced line Claudio Abbado gives not as good a performance. The Hebrides Overture, also known as Fingal's Cave, is the bonus filler—a magnificent rendering that eclipses Ansermet's careful tone painting.

And, glory be praised, Mozart's thirty-second and the Mendelssohn overture are placed before the major works on these discs, allowing the listener the easiest choice of whether or not to listen to them. Thank you, London engineers!

More Bach by Glenn Gould. The Well-Tempered Clavier, Book 2, Preludes and Fugues 9-16 (Columbia MS 7409). Gould is at his usual scintillating best, running circles around the keyboard. Thirty-four minutes of music is, however, short shrift these days.

Menotti's The Medium was one of the first operas to truly engage my attention. So much so that I finally directed it for the Lyric Opera Theatre of Toledo, Ohio, last spring. Thus I am particularly delighted when I note that the second recording, first in stereo, of this modern masterpiece adopts tempi virtually identical to those we chose, for dramatic as well as musical reasons, in our production. Jorge Mester gets credit for this in a recording by the Opera Society of Washington and Columbia gains its second performance of the work (MS 7387), their first featuring Marie Powers. This set offers Regina Resnik, than who I can think of no better choice. Judith Blegen is the Monica and her voice has suitable youthfulness and charm as a balance for the weight of Miss Resnik. Mr. Gobineau is taken by a Boston familiar, Julian Patrick. Menotti's orchestral textures have rarely been heard to such advantage as in this disc, yet Jorge Mester never allows the ensemble to cover the singers. A superb disc.

That Bartok revival I have written of is still with us. Since last fall we have had items dribbling in, but where with many another composer this would spell nothing, as half of the dribble would be worthless, second and third rate renderings, nothing that has come to this reviewer has been less than first rate. Now we get only half a disc of Bartok, but what a half disc. Stephen Bishop, just entering his fourth decade of life, teams with Colin Davis for the Second Piano Concerto (Philips 3779).

Bartok was born at a piano, or so the myth should read. His most orchestral of works still bear the imprint of the percussive nature of the keyboard instrument. His second piano concerto is symetrically structured around its scherzo, with an adagio before and variations of it after, and an opening allegro, and closing variations of this, allegro molto. The pattern is similar to that of the composers antipenultimate and penultimate quartets. In its orchestration, the finale smacks so much of the Music for Strings, Percussion and Celeste that one may find oneself doing a momentary doubletake.

The performance is stunning, revealing a meeting of minds between conductor and soloist and composer that is uncanny. This compatibility is even more crucial to the coupling; Stravinsky's Concerto for Piano and Wind Instruments is perhaps texturally more close knit than the Bartok work. It was premiered in Paris in 1924, Koussevitzky conducting. It is a fitting contrast to and perfect filler for the nine year younger Hungarian's piano masterpiece.

That this disc should not be coupled with another of Bartok's concerti actually commends it the more; both for the magnificence of the Stravinsky composition and for the fact that it then fits in nicely between the Barenboim/Boulez coupling of Concerti 1 and 3 for a complete set without unnecessary duplication. Is this any way to run a Bartok Revival? You bet it is!

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAY 28 1970

104.

OTHER ANNOUNCEMENTS & COMMENTARY
(numbers refer to page numbers)

MUSIC
- About the Season:
  - Pre-Season announcements - 105,106,107,108,115
  - Comments on programming - 106,107,115,117,121,136
  - Pittsburgh's opening - 110
    - (reviews) Boston opening events and commentary may be found among the reviews on pages 2,3,4, and 5.
  - War with the critics - 144,145,146,149,150,151,152,171, 174,177,190
  - Season wrap up - 189
- Other:
  - Articles about music that mention or feature the Boston Symphony - 131,147,161,162,163,164,171,172, 174,185,190,194,196
    - Articles that feature other orches. and mention the B.S.O.(in music or money problem reference) 112,185,194
    - Music among the Arts - 135,153,183,185
    - National Endowment for the Arts - 165
  - Articles about music criticism - 143
  - Esplanade Concerts - 196
  - Youth Concerts - 111,126,129,139,140,162,167,168,190,191,
  - Wrap-ups
    - End of 1969 - best music of the year(concerts)- 161
    - End of a decade - all music, serious & pop - 162,163

MUSICIANS
- The Conductors:
  - Erich Leinsdorf - 130,131,137,147
  - William Steinberg - 105,108,109,110,111,116,132,137,147, 171,182,193
  - Michael Tilson Thomas - 123,124,128,166,173,185,186,
- The Orchestra members:
  - Harry Ellis Dickson - 129,139,181; in reference to his book, Gentlemen, More Dolce Please!- 139,142,145,154, 155,156,157,181,182,189; (154,155,156 are reprints)
  - Ann Hobson - 122,132,142
  - Ikuko Mizuno - 184
  - William Rhein - 126,
  - William Sokking - 157
- Joseph Silverstein's conducting debut - 177
- Performances of personnel with other organizations or associations than the B.S.O. - 127,128,153,160,167,173,179, 180,181,191
- Blacks and the B.S.O - 113,122,132,174

MANAGEMENT
- Money and Music - 105,121,125,133,135,138,174
  - Article featuring B.S.O. in International Musician - 133,134
  - "Accounting For the Arts" - 135
- Personnel
  - Mrs. Ann Banks, an obituary - 179
  - Richard White - 174
- Trustees - 126,127,138,142
  - Joan Kennedy's Washington Party - 181,184,
- Friends Events - 4,106,107,128,138,139,140,141,142,148,169, 170,175,176,182,184,185,186,187,188,189,191,193,196,197
- Grants - 111,129,147,165
  - Munch fund for concertmasters chair - 174,189
  - Walter Piston principal flute chair - 174,189
- Special Events
  - American Academy of Science Concert - 153
  - Arthur Fiedler's 75th Birthday - 158,159,160
  - 90th Anniversary Ball - 175,176,178,179,182,186,187,188, 189,192,193,
  - War Moratorium - 118,119,120

(Items on page 198, the insides of the covers and the guest conductor and performer biographies located with each particular concert program and reviews are from the Program booklets.)

PASTE OVER

105.

URBANE MANAGER

Orchestra Funds His Big Problem

UNION PROFILE

Tod Perry sighed the other day when he was asked how managing the Boston Symphony Orchestra now is different from the way it was when he first took over the job in 1954.

Problems Stickier

"We are facing stickier problems," he said, frowning into the sun from his seat on a bench on the grass near the 6000-seat shed at Tanglewood.

A frown is not common on the face of Tod Perry, full name — Thomas Doane Perry Jr. He has presented an amiable, soft-voiced, almost leisurely, genteel and surprisingly youthful (for 55) appearance around Tanglewood since 1946 when he became assistant to George E. Judd, longtime manager of the orchestra.

By the time he became manager the annual budget of the orchestra had risen to $1,500,000 probably the highest orchestral budget in the nation because the Boston organization was the first to try to provide work for its members throughout the year.

Works 48 Weeks

In 1954 his first managerial year, the orchestra worked 45 weeks of 52. Now it works 48, and the budget is up to about $4,500,000.

More important, and one of the reason for his sighs and frowns, is the inability of earned income to increase at the same rate as expenses.

A few years ago the Boston and Philadelphia orchestras were proud to say that they earned 85-90 per cent of their expenses from recordings, broadcasts and the box office.

Income About Same.

The earned-income percentage for the 1967-68 season was 67, and the press office estimates that the 1968-69 season which ended this month, will come out about the same.

TOD PERRY

The decline in earned income has become a serious problem because the sources of gifts that have made up the deficits have been asked to contribute up to $1,500,000 a year, and they have let it be known that it is just about their limit.

Other orchestras are facing the same problem and they are all searching, says Perry, for sources of income unusual for symphony orchestras.

It accounts for the increase of Tanglewood's Tuesday Trends concerts, a series that already has presented a program that has set the one-night attendance record (21,500 for Jefferson Airplane, Aug. 12).

However, the increasing complexity of orchestral financing has not seemed to ruffle Perry's normally placid appearance.

He smiles with benign affability, greets visiting muscial artists with the urbanity of a diplomat and is a most graceful handler of the English language when obliged to make a short speech of introduction of announcement.

With his wife, Helen (who owns the sunniest smile in the state), he has established permanent residence in an octagonal house of modern design on the west side of the mountain between Tanglewood and West Stockbridge.

Has Two Sons

Their winter home is an apartment on the Fenway in Boston.

Their sons are Rodney, 27, a graduate of Swarthmore who is married and employed as a librarian at Massachusetts General Hospital in Boston, and Doane, 25, a graduate of Yale who is in India on his way home from a two-year stint with the Peace Corps in Uganda, East Africa.

This week Perry is between operations. Tanglewood and the orchestra's 1968-69 year has ended (except for two pops concerts this weekend) and the next official year doesn't begin until the end of September.

Most of his staff (40 in winter, 140 at Tanglewood) are on vacation, and the new season will be the first of three with a new music director, William Steinberg, who will also retain his directorship of the Pittsburgh orchestra.

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AUG 26 1969

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AUG 31 1969

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WILLIAM STEINBERG, Music Director

89th SEASON — 1969 - 1970

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Tuesday A Series — 10 concerts at 8:30

Sept 30—WILLIAM STEINBERG
Oct 28—MICHAEL TILSON THOMAS
Nov 11—CARLO MARIA GIULINI
Nov 25—SEIJI OZAWA
JOSEPH SILVERSTEIN violinist
Jan 6—WILLIAM STEINBERG
MAUREEN FORRESTER contralto
JON VICKERS tenor
Jan 27—CLAUDIO ABBADO
ALEXIS WEISSENBERG pianist
Feb 17—COLIN DAVIS
Mar 3—WILLIAM STEINBERG
Mar 17—WILLIAM STEINBERG
Apr 21—WILLIAM STEINBERG
EVELYN LEAR soprano
ARNOLD VOKETATIS tenor

Subscription prices: $24, 34, 46, 59, 72.

Thursday B Series — 3 concerts at 8:30

Jan 8—WILLIAM STEINBERG
Feb 19—COLIN DAVIS
INGRID HAEBLER pianist
Mar 19—WILLIAM STEINBERG

Subscription prices: $6.50 sold out; 10, 13.50, 16.50, 18.50

Tuesday B Series — 6 concerts at 7:30

Oct 14—WILLIAM STEINBERG
Nov 4—CARLO MARIA GIULINI
Dec 2—ERICH LEINSDORF
EVELYN LEAR soprano
Jan 13—MICHAEL TILSON THOMAS
Feb 10—CLAUDIO ABBADO
ALEXIS WEISSENBERG pianist
Apr 14—WILLIAM STEINBERG
EDITH PEINEMANN violinist

Subscription prices: $13 sold out; 20, 27, 33, 37.

Thursday A Series — 6 concerts at 8:30

Oct 2—WILLIAM STEINBERG
Nov 20—SEIJI OZAWA
EVELYN MANDAC soprano
STANLEY KOLK tenor
SHERRILL MILNES baritone
Dec 18—MICHAEL TILSON THOMAS
Jan 29—CLAUDIO ABBADO
ALEXIS WEISENBERG pianist
Mar 12—WILLIAM STEINBERG
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Programs subject to change.

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STEINBERG JOINS CASALS AT FETE

Cellist Finds He 'Was Right' in His Prophecy of '29

By HENRY RAYMONT

(Special to The New York Times)

SAN JUAN, P. R., June 7—In the spring of 1929, a young German conductor who had just taken over Frankfurt's Museumsgesellschaft Orchestra, saw a dream come true. The world's most celebrated cellist appeared as one of his soloists.

After the concert the cellist said to the conductor: "Young man, you have great talent and you will go far."

The speaker was Pablo Casals, whose prediction about the conductor, William Steinberg, was, if anything, an understatement.

The 92-year-old Casals and Mr. Steinberg, 69, have met again for the first time in 40 years at the Casals Festival here.

The Spanish-born cellist was at hand during Friday's concert to hear Mr. Steinberg lead the festival orchestra in compositions by Mozart, Strauss and Wagner before a capacity audience at the University of Puerto Rico's amphitheater.

"You are a marvelous musician," Casals said in his heavily accented English as he embraced Mr. Steinberg while the audience cheered its approval. "You see, my prediction was right."

Mr. Steinberg, after a long career as music director of the Pittsburgh Symphony Orchestra, will also take charge of the Boston Symphony this fall—the first conductor to head two major symphonies on a full-time basis.

Earlier this week, a younger musician brought tears to Casal's eyes with a performance of the Elgar cello concerto, a work he had performed in London in the early 1920's before King George V.

Here it was Jacqueline du Pré, the 23-year-old English cellist, who performed the difficult piece, with Daniel Barenboim, her 26-year-old Israeli husband, conducting the orchestra.

Miss du Pré, a tall girl with long wavy fair hair, was called back to the stage six times by a standing ovation. Backstage, after the concert, the two young artists were embraced by Casals, who had listened to the performance from a high-backed chair placed in the wings.

"I always said you can't be English with such a temperament," he told the beaming Miss du Pré. "Of course it must come from your father's French ancestors. It was beautiful, beautiful. Every note in its place and every emphasis so right. Beautiful."

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

JUN 9 1969

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ALBANY TIMES UNION
Monday, September 1, 1969

'Terrifying' Financial Future for Music in America

By HAROLD C. SCHONBERG

The High Price of Music:

"Cultural organizations face a dismal future of rising costs, lessened income, longer seasons and potential bankruptcy. The problem looks all but insoluble . . ."

By HAROLD C. SCHONBERG

(C) New York Times News Service

NEW YORK—It is now certain that the curtain of the Metropolitan Opera will not rise on Sept. 15. Some informed observers are talking about December, and others believe there may be no season at all. In the meantime the negotiations between labor and management have all but come to a halt.

As in previous years, each side is accusing the other of arrogance and bad faith. And each side honestly believes that it has God on its side. The Metropolitan Opera, in a financial squeeze, is horrified at the wage hikes that musicians and chorus members are asking. The musicians and chorus members claim that they are underpaid, and some of them demonstrably are. Both sides will have to meet somewhere in the middle, but right now neither is taking the first step.

ALL THIS IS INDICATIVE of the mess that American musical organizations currently find themselves in. Cultural organizations are faced with a dismal future of rising costs, lessened income, longer seasons and potential bankruptcy. The problem looks all but insoluble, and it is compounded by stupidity in certain top levels of labor and management. Throughout the country there are high officials of symphony orchestras who know and care nothing about music, who detest unions and who secretly would like to see those troublemakers and agitators get a kick in a place where it would do the most good.

Nor have unions made it any easier, and some of their policies are aimed to kill. Unions, for instance, have virtually priced out of the market any domestic recording of opera and symphony. Some union officials are as small-minded as their opposite numbers on symphony boards. And a lot of them are geared not to the needs of orchestral musicians, who are artists, but to the musicians who play in roadhouses and other places of entertainment. That is where the majority of the membership of the various musicians' locals lies. For some years there has been talk of symphony musicians breaking away and forming a craft union of their own.

So terrifying is the future that some of the smaller orchestras of the United States may be forced either to disband or to merge with nearby groups. Studies are being made of a merger of Buffalo and Rochester, or Cincinnati and Indianapolis. There is solid reasoning behind the talk. At least, solid economic rather than artistic reasoning. These orchestras seldom play to full houses. Yet with each round of union negotiations, longer seasons are demanded. But can the communities absorb longer seasons? Managers of these orchestras say emphatically not. A merger, on the other hand, would give (they say) each community a better orchestra, give the community just as much music as it can absorb, and yet give the musicians full employment.

THE BIG FIVE of American orchestras — Boston, Chicago, Cleveland, New York and Philadelphia, in alphabetical order—are approaching the problem differently. They are not talking merger, but cooperation. Worried about the future, they have been meeting to discuss mutual problems. And they have much to discuss. A set of figures published by them last May shows that since 1963-64 costs have increased by 59 per cent while operating revenues have risen only by 44 per cent. Annual losses have risen from $300,000 to $1.6 million over the same period. The projection for the 1971-72 season indicates an aggregate operating deficit approaching $8 million. This may be equivalent merely to the cost of three helicopters used by the army, but it nevertheless is a lot of money.

How to survive? The conclusion of the big five calls for the complete cooperation, for "a setting in which the presidents and general managers would share ideas and make decisions on questions facing the orchestras — individually and as a group." A program for fund-raising will have to be developed to obtain more funds from the federal government, foundations and corporate donors. These efforts will have to be coordinated. In addition, management and musicians will have to work more closely together.

It is interesting that the report of the big five carefully steers away from the touchy subject of government subsidy, aside from one line about seeking more federal funds. Some orchestra managers and presidents believe that government subsidy creates more problems than it solves; and, in some of the more conservative sections of the United States, government subsidy is equated with creeping socialism. The reasoning is faulty, for the government seems to be subsidizing everything in sight—farmers, railroads, airlines, steamship companies, oil companies—and there is no cry of creeping socialism from those beneficiaries.

WHETHER OR NOT the managers like it, the time is going to come when the various governments—federal, state and local—are going to step in. That, or watch some fine cultural groups go under. It is preposterous that this country does not have in operation the equivalent of the Canadian or British arts council. The costs are minuscule, the advantages overwhelming. We do not have a kind of arts council in Washington. It was headed by Roger Stevens, who resigned when the new administration came in. Nobody has been named to replace him. Whoever does come in will find that Congress, in its infinite goodness, has provided him with $7 million to minister to the cultural needs of the entire country. During the same period, Austria, with a population of 7.3 million (less than New York City), will be laying out $20 million for its state-owned theaters alone.

THE BIG FIVE of American orchestras — Boston, Chicago, Cleveland, New York and Philadelphia — are approaching the ... They are ... in a place where it would do the most good.

Nor have unions made it any ... of their poli-

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106.

GLOBE
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AUG 30 1969 New England Newsclip

★

Latest music news at home deals with the Boston Symphony and one of its staunchest friends, Fran (Mrs. Harris) Fahnestock. Fran and members of the Women's Council are busy whipping up Thursday's reception for the new music man of the B.S.O., William Steinberg. Guest conductor both here and at Tanglewood, the conservative, German-born Mr. Steinberg, who celebrated his 70th birthday on Aug. 1, has used a talented baton in many parts of the world, beginning with the conductorship of the Cologne Opera in Germany before he was 25.

He was the first director for the Israel Philharmonic and has conducted both the Metropolitan Opera and waved a guest baton over just about every major orchestra there is.

And though he's standing on two podiums, since he will still keep his music directorship of the Pittsburgh Symphony where he's been top man since 1952, he's used to it, since he divided a whole season between Pittsburgh and the London Philharmonic. He's also principal guest conductor for the New York Philharmonic, doesn't look his age, and has a son who's an archeologist on the faculty of M.I.T.

PATRIOT-LEDGER
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SEP 3 1969 New England

B.S.O. Lists Programs

The Boston Symphony Orchestra has announced a rich and varied program for the 1969-70 season, in which William Steinberg will begin his tenure as Music Director. He will open the season in Symphony Hall with a program featuring Schubert's Ninth Symphony, Beethoven's Consecration of the House overture, Webern's Six Pieces for Orchestra op. 6 and Richard Strauss's Till Eulenspiegel's lustige Streiche.

This program will be given on Friday September 26 at 2 p.m. and Saturday September 27 at 8:30 p.m.

Mr. Steinberg will conduct twelve of the Orchestra's Friday-Saturday programs and over half the concerts offered in the Orchestra's other series.

Gunther Schuller will be Guest Conductor on Friday and Saturday, March 27 and 28, 1970 with a program including music from Wagner's Parsifal, Paris: the son of a great city by Delius, Haydn's Symphony no. 31 and a work of his own to be announced.

Michael Tilson Thomas, newly appointed Assistant Conductor of the Boston Symphony, will conduct the Orchestra on Friday and Saturday October 10 and 11. His debut with the Boston Symphony will include Haydn's Symphony no. 98, Charles Ives Three Places in New England, Stravinsky's Variations and Tchaikovsky's Romeo and Juliet Overture-fantasy.

Guest artists who will perform during the season include sopranos Judith Blegen and Martina Arroyo, mezzo-soprano Lili Chooksasian and many others. Choral groups participating in the season include the New England Conservatory Chorus, Framingham Choral Society, Chorus Pro Musica, Harvard Glee Club and the Radcliffe Choral Society.

Ticket information may be obtained from the Boston Symphony Orchestra, Symphony Hall, 251 Huntington Ave.

MONITOR
BOSTON, MASS.
(M) 210,850

SEP 6 1969

Symphony's new season

The Boston Symphony has announced complete plans for its 1969-70 season, which begins on Friday afternoon, Sept. 26, with a program of music by Beethoven, Schubert, Webern, and Strauss, under the leadership of William Steinberg, the orchestra's new music director.

Included in the roster of conductors who will appear with the BSO besides Mr. Steinberg are Erich Leinsdorf, who retired in August as music director, Claudio Abbado, Colin Davis, Carlo Maria Giulini, Seiji Ozawa, Gunther Schuller, and the orchestra's newly appointed assistant conductor, Michael Tilson Thomas.

In Boston, there will be 24 programs in the Friday afternoon and Saturday evening series; on Tuesdays, 10 in the A, six each in the B and Cambridge series; on Thursdays, six in the A, three in the B series. In April, there will be a Beethoven Festival of five nonsubscription concerts. The orchestra will also make numerous appearances out of town, including five-concert series in Providence and at Philharmonic Hall in New York.

Sololists to be heard in Boston concerts include: vocalists — Martina Arroyo, Judith Blegen, Lili Chookasian, Maureen Forrester, Evelyn Lear, Evelyn Mandac; Philip Cho, Stanley Kolk, Richard Lewis, Sherrill Milnes, Thomas Paul, Vern Shinall, and Arnold Voketaitis; pianists—Robert Casadesus, Rudolf Firkusny, Ingrid Haebler, Theodore Lettvin, Rudolf Serkin, and Alexis Weissenberg; violinists—Edith Peinemann, Joseph Silverstein, and Isaac Stern; and cellists—Jules Eskin and Zara Nelsova.

The BSO Pension Fund will benefit from a special concert to be announced, and from seven open rehearsals on Thursday evenings at 7:30 p.m. for which series tickets are available.

There will be radio broadcasts of selected Tuesday concerts, and of each of the Friday afternoon and Saturday evening programs—the latter in four-channel stereo by WCRB-FM and WGBH-FM in collaboration. Dates of six live telecasts of Tuesday concerts, in color, by WGBH (Channel 2) will be announced later.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

SEP 4 1969 New England

★

You read it in the Globe last week — and now it's announced.

First party in Boston for the new conductor of the BSO, William Steinberg, will be Sept. 25 in Symphony Hall. That will be the day before he takes over the city's most hallowed stage to lift a baton over Beethoven.

The balding 70-ish new music director of the Boston Symphony has one of the most agile batons in our time, since he's seldom been conductor for less than two major symphony orchestras. Now it's Boston and the Pittsburgh Symphony, which sternly points out in this year's program that he is their Permanent Conductor.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 4 1969 New England

Social Chatter

By Alison Arnold

Council of Friends of BSO Plan Fete for New Conductor

A NEW SYMPHONY SEASON with a new conductor begins at Symphony Hall, Friday afternoon, Sept. 26. William Steinberg, who starts his tenure as music director of the Boston Symphony Orchestra this fall, will open the 1969-70 season with Boston's favorite Beethoven, Schubert and Strauss.

In honor of Mr. Steinberg, the Council of Friends has planned a reception at Symphony Hall, Thursday afternoon, Sept. 25, at 5 o'clock. Members and wives of the orchestra and staff, the trustees, overseers and the annual contributors, known as the Friends of the Boston Symphony Orchestra, have been invited. Mayor Kevin H. White will join Talcott M. Banks, president of the Board of Trustees, and other dignitaries in welcoming the new conductor.

A native of Cologne, Germany, Mr. Steinberg began his distinguished career conducting opera in Europe. During the Nazi regime, he left Germany to help found the Israel Philharmonic and later came to the United States at the request of Toscanini as associate conductor in the formation and training of the NBC Symphony Orchestra.

In 1945, Mr. Steinberg was appointed music director of the Buffalo Philharmonic and seven years later was engaged as music director of the Pittsburgh Symphony with whom he now has a lifetime contract. While holding this position, he has had extensive engagements guest conducting in Europe, as well as from coast-to-coast in this country. For several years he was principal guest conductor of the New York Philharmonic for 12 weeks each year.

As this season opens, William Steinberg is the only conductor who holds the post of music director of two of the world's foremost orchestras, the Boston Symphony and the Pittsburgh Symphony. However, this dual role is not unknown to him as he traveled regularly between London and Pittsburgh while he was music director of the London Philharmonic Orchestra.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., co-chairmen of the Council of Friends, will be assisted by members of the Steering Committee and the chairmen of areas surrounding Boston and including Worcester and New Hampshire, at the Steinberg reception the day before the opening of the Symphony season.

Among them are Mrs. Frank G. Allen, Mrs. Walter Amory, Mrs. George E. Bates, Mrs. David Bird, Mrs. John M. Bradley, Mrs. Lewis P. Cabot, Mrs. Louis W. Cabot, Mrs. Norman L. Cahners, Mrs. Howard W. Davis, Mrs. Charles Devens and Mrs. G. Lincoln Dow Jr.

Also, Mrs. Harris Fahnestock, Mrs. Donald F. Harding, Mrs. Robert W. Kistner, Mrs. John H. Knowles, Mrs. H. Barton Loomis, Mrs. Charles P. Lyman, Mrs. George A. Parson, Mrs. James H. Perkins, Mrs. Jerome M. Rosenfeld, Mrs. Josiah R. Spaulding and Mrs. Sherman Thayer.

Area chairmen include Mrs. James H. Grew, Mrs. Herbert C. Lee, Mrs. Walter J. Cahners, Mrs. Allen P. Joslin, Mrs. Edwin T. Green, Mrs. Donald B. Sinclair, Mrs. Richard B. Higgins, Mrs. James Jackson Jr., Mrs. Richard M. Burnes, Mrs. Robert Siegfried, Mrs. Edwin M. Cole and Mrs. Albert C. England Jr.

Others are Mrs. Herbert Abrams, Mrs. Lewis Lane, Mrs. Robert M. P. Kennard, Mrs. Samuel A. Levine, Mrs. Nelson W. Aldrich, Mrs. Thomas Gardiner, Mrs. F. Corning Kenly, Mrs. Richard S. Russell, Mrs. C. Russell Eddy, Mrs. Francis Devlin, Mrs. Howard E. Hansen, Mrs. Richard Ely, Mrs. Harlan Pierpont Jr., Mrs. Robert Whipple, Mrs. Charles T. Gallagher and Mrs. John Kennard.

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ADVERTISER
BOSTON, MASS.
(S) 432,950

SEP 7 1969 New England

Symphony Schedule Is Surprising, Disappointing

By GEORGE GELLES
Sunday Advertiser Music Critic

The Boston Symphony Orchestra has just released its programs for the coming season—its first under the direction of William Steinberg—and the list is both surprising and disappointing.

The big jolt is that a full 60 percent of the pieces to be heard on Friday afternoons, in Symphony Hall, are 20th Century.

Stravinsky will have more pieces played than Schubert, Schumann and Strauss combined, more than Beethoven, Brahms, and Bruckner together (though Beethoven gets a special week to himself, commemorating his 200th birthday, in April).

Though the ladies will hear seven works by Stravinsky, they needn't start dashing up the aisles quite yet. For there's a catch. With the exception of the "Variations," written in memory of Aldous Huxley and well - buried in an otherwise traditional program to be led by BSO Assistant Conductor Michael Tilson Thomas, none of the Stravinsky is of recent vintage. (I'm excepting here the "Greetings Prelude," which is fairly new, but an arrangement of "Happy Birthday" and hardly a serious piece.)

★

The rest of the works were written between 1908 (the "Scherzo Fantastique") and 1931 (the Violin Concerto). They are thus time - tested and shock - proof, nothing to stir tempers or send patrons scurrying.

After Stravinsky with his seven pieces comes Mozart with six; Haydn, five; Tchaikovsky, four; Brahms, Schubert, Elgar and Bartok, each with three; Bruckner, Mahler, Strauss, Wagner and Webern, two apiece.

★

Each of the other 29 composers to be heard gets one piece, and it's here that the 20th Century scores so heavily.

Let's look at the 'modern' composers.

Of the 25, I would consider 11 firmly established, their music in the fund of 'classic' repertory on which conductors universally draw. Many popular composers are included — Ives, Bartok, Orff, Prokofieff, Elgar, Walton and Stravinsky — and some whom a truly popular success has eluded — Delius, Reger, Berg and Webern.

★

But the disappointment comes when we move to the other composers of our century, those who are contemporaries. First, we should sift out the exceptional cases, because several times this season a guest conductor — out of national pride — will bring a work from home that might not otherwise get programmed.

So, we'll get Claudio Abbado leading Donatoni, Carlo Maria Guilini leading Casella and Pizzetti, Seiji Ozawa leading Takemitsu, Colin Davis leading Tippett, Gunther Schuller leading a work of his own.

What's left will be led by Steinberg himself. He has chosen — as representative of our time — works by Starer and Lees and Barber and Lopatnikoff and Toch and Read and Shifrin.

★

With the exception of Shifrin, whose music represents the most forward - looking side of things; the other men, as I hear it, are tradition - bound and highly conventional.

And though they might represent a mainstream of sorts, this is a river run dry, because the most interesting and exciting music no longer flows from their pens.

Steinberg might have moved the mainstream a bit further to the left. He didn't and I'm sorry.

A 15 BOSTON SUNDAY ADVERTISER, SEPTEMBER 7, 1969

GAZETTE
WORCESTER, MASS.
(E) 94,901

SEP 5 1969 New England

Framingham Choral Society To Sing With Boston Symphony

FRAMINGHAM — Performances with the Boston Symphony Orchestra and the presentation of J.S. Bach's "Mass in B Minor" will highlight the 1969-70 concert season of the Framingham Choral Society, conducted by John S. Oliver.

Now in his fourth year with of the Framingham Choral Society, Oliver has chosen an ambitious program for this season. Fall and winter concerts will be held in Framingham . . . in November the Haydn "Mass in D Minor" (the Nelson Mass) and "Two Psalms" of Gustav Holst and in December Handel's "Messiah" performed by chamber chorus and orchestra.

New Music Director

January and March the male sections of the Framingham Choral Society will sing with the Boston Symphony Orchestra and its new music director William Steinberg, in four performances of Liszt's "Faust Symphony."

The 1969-70 season will conclude in the late spring with a performance of J.S. Bach's "Mass in B Minor" at a location in the Boston-Cambridge area.

Rehearsals of the Framingham Choral Society are held each Monday evening at 8:00 p.m. at Scott Hall of the First Parish (Unitarian-Universalist) in Framingham Center. The first rehearsal will be held Monday. Auditions will be held after three open rehearsals. There are openings in all sections. Membership in the Framingham Choral Society is open to singers of eastern Massachusetts. Further information may be obtained from Mrs. Donald Love, Membership Chairman, 435-4306.

107.

The Lively Arts

Orchestra tools up For Edsel season

By DANIEL WEBSTER
Of The Inquirer Staff

When Detroit posts its prices for the year, the automobile market is set. The picture is similar for the musical audience when the Philadelphia Orchestra pastes up its posters in the fall.

The posters are up and the ticket buyers have a feeling that the shiny new 1970 Philadelphia Orchestra program has been designed to hug the middle of the road and that its chief sales point is it adherence to old, straight lines and well-tried sounds.

The official word is that in this 70th anniversary year, it is time to look back, to find some acknowledged masterpieces which have not found their way into the Orchestra's repertory. Laudable as the idea is, it might also be stated another way: A couple of essays in new music last season brought outraged mail, threats of subscription cancellations, controversy, and these are expressions to be avoided.

New look at old favorites

Where a 70th anniversary might have been the occasion for a commissioned work, or a thorough and probing look at music written in those 70 years, the season shapes up as one which will make an obeisance to Beethoven in his anniversary year, and renew acquaintance with the Brahms Symphony No. 1 and the Tchaikovsky Symphony No. 5.

True, some of the present century is represented. Bartok appears three times, Messiaen once, Dallapiccola once, Hindemith, Prokgofiev, Dello Joio and Harris, too. By weight, however, the emphasis is regressive.

The programming, while alarming as an isolated event in a historical continuum, also illustrates the dilemma which this Orchestra faces. Eugene Ormandy can never hope to please everybody with every program, nor should he try. His audience is made up of listeners with enormously varying interests and sophistication. The Brahms First is for the young person who has never heard it before; the Dallapiccola Variations for the students who are eager for something beyond a tune which can be whistled on the way out of the Academy. To please one group is to anger another.

In a biting valedictory to the Boston Symphony Orchestra Erich Leinsdorf pointed his finger full at the audience and the managers and said not enough has been done to identify the elements in this audience and to satisfy their needs. "My dear Boston audience takes this orchestra too much for granted," he said. "We needed the stimulation of audiences outside the Boston-Washington corridor, and in Carnegie Hall. I thrive on non-subscription audiences."

The problem he addressed is no less real in Philadelphia.

The subscription dilemma

Subscription audiences have been recognized for a long time as the backbone of orchestral support: the guaranteed annual audience is the pedestal on which the plans for the season are made. The subscription sales, however, are predicated on quantity. The assumption is that the audience is the same for all concerts and that only the number of programs it wants to hear is the measurable difference. Thus, if one buys Thursday tickets, the choice is seven or fourteen, not chamber music, contemporary music, classical or romantic.

Only the Friday night-Saturday night series promises repertory different from the rest of the series.

Leinsdorf's impatience with the subscription idea is admittedly impractical, but like many impractical dreams, they often put a mark on subsequent events. The symphony orchestra continues to find itself in crisis. Its problems are financial, sociological and musical. Because it represents the finest flowering of an idea that grew in the 19th century ,it may be fighting an inexorable trend that will make it only a curiosity in its time, a notable relic of a glorious period.

Because it is so expensive to maintain, it cannot take time to rehearse complex new pieces or explore music outside its normal channels. And because it cannot explore, it no longer encourages composers to write for it, to provide the repertory that might insure its continuation.

The expedient reaction to the effect of these forces is to seek the safe repertory, the one that guarantees a complacent audience, a house full of familiar faces.

The Leinsdorf thesis would ask another course. Rather than continue the treadmill, why not seek way to stop it? If significant numbers of potentially interested persons do

Continued on Page 6, Col. 1

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458
SEP 7 1969

Edsel season looms

Continued from First Page

not attend the concerts, could some way be found to meet their needs? Is the answer to the orchestral dilemma to be found in more players rather than fewer, but with greater flexibility? Ideally, the Orchestra would become a complex, a unit capable of providing chamber music outside the Academy, with a wing for the avant garde and one for musical theater.

A chamber group might be touring, supplying the state with top quality concerts, while other elements provided a broad spectrum of works for the city's listeners. And, at the risk of sounding like an envious antique, some means of finding and holding an audience of young people could come from such a complex.

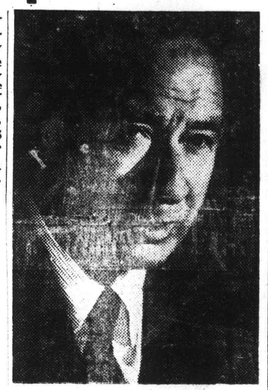
The idea of a mobile and dynamic orchestra instead of a static and conservative one appeals as a practical matter. Even the most traditional listener has begun to feel that something must change. The continued reliance on the audience the Orchestra has always had is a dead one. It produces hesitant programing, tired performance, managerial interest only in what will sell. The Orchesra's new contract includes a clause to allow performance by smaller groups from wthin the main body, and hopefuly the clause will be used imaginatively.

Meanwhile, the posters are up and the Orchestra offers a commodity of considerable gloss, reminiscent of the excitement generated by the Edsel announcements.

Steinberg Opens Boston Symphony Season Sept. 26-27 Weekend

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000
SEP 11 1969

William Steinberg who begins his tenure as Music Director of the Boston Symphony Orchestra this fall, opens the 1969-70 season in Symphony Hall, Boston with music of Beethoven, Schubert, Webern, and Strauss, Friday-Saturday, Sept. 26 and 27. Schubert's Ninth Symphony is the major work on the program, which opens the Beethoven's "Consecration of the House" overture and also includes Webern's "Six pieces for Orchestra" op. 6 and Richard Strauss's "Till Eulenspiegel". Mr. Steinberg will conduct twelve of the Orchestra's Friday-Saturday programs and over half the concerts offered on the Orchestra's other series.



WILLIAM STEINBERG

Two names have been added to the list of conductors for this season. Gunther Schuller will be guest conductor on Friday-Saturday March 27-28. His program includes music from Wagner's "Parsifal" "Paris", by Delius, Haydn's Symphony no. 31 and a work of his own, to be announced.

On Friday-Saturday Oct. 10 and 11, Michael Tilson Thomas, newly appointed Assistant Conductor will conduct the orchestra for the first time. Haydn's Symphony no. 98 opens the concert, followed by "Three Places in New England" by Charles Ives, Stravinsky's "Variations" (Aldous Huxley in memoriam), and Tchaikovsky's "Romeo and Juliet" overture-fantasy.

Serveral guest artists have been added since the season's highlights were first announced. They include, Judith Blegen and Martina Arroyo, sopranos; Lili Chookasian, mezzo-soprano; Philip Cho and Richard Lewis, tenors and Thomas Paul, bass.

Choral groups participating in the season are the New England Conservatory Chorus, Framingham Choral Society, Harvard Glee Club, Radcliffe Choral Society, and Chorus Pro Musica.

Musical Schedules Announced for Area

By JOHN F. KYES
Gazette Music Critic

TIMES
BEVERLY, MASS.
(E) 9,230
SEP 13 1969

GAZETTE
WORCESTER, MASS.
(E) 94,901
SEP 10 1969
New England

The Worcester musical picture for '69-'70 continues to unfold slowly, but meanwhile tremendous amounts of music have been announced for central New England.

Boston Symphony Orchestra has released complete programs for the season. William Steinberg will conduct the opening concerts in Symphony Hall Sept. 26 and 27, to be repeated there Sept. 30 and Oct. 2, and in Providence on Oct. 9.

(The initial concerts will feature Schubert's Symphony No. 9 in C major ("The Great") and music of Beethoven, Webern and Richard Strauss.

On Oct. 3, 4 and 14 in Symphony Hall, and Oct. 7 in Cambridge, Joseph Silverstein, violinist, and Jules Eskin, cellist, principals in the orchestra, will play the Starer Concerto for Violin, Cello and Orchestra under Steinberg's direction. Parts of this program will be repeated at New York Philharmonic Hall on Oct. 22 and 24.

Boston Symphony

On Oct. 10 and 11, Michael Tilson Thomas, recently appointed assistant conductor of the Boston Symphony Orchestra, will lead a concert, to be repeated Oct. 28, at Symphony Hall.

Boston Philharmonia will announce shortly a principal conductor, to lead three of the season's six concerts. Five will be at Sanders Theater, Cambridge, one in Jordan Hall, Boston. Opening Cambridge concerts will be on Oct. 5 and 26.

Hartford Symphony Orchestra opens its season [illegible] under [illegible]

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
SEP 14 1969

Steinberg to Open Symphony Season With Beethoven

William Steinberg, who begins his tenure as music director of the Boston Symphony Orchestra this fall, opens the 1969-70 season with music of Beethoven, Schubert, Webern, and Strauss. Schubert's Ninth Symphony is the major work on the program, which opens with Beethoven's Consecration of the House overture and also includes Webern's Six pieces for Orchestra op. 6 and Richard Strauss's Till Eulenspiegel's lustige Streiche. Steinberg will conduct 12 of the orchestra's Friday/Saturday programs and more than half the concerts offered on the orchestra's other series.

Gunther Schuller will be guest conductor on Friday/Saturday, March 27-28, 1970. His program includes music from Wagner's Parsifal, Paris: the song of a great city by Delius, Haydn's Symphony No 31, 'Hornsignal,'" and a work of his own, to be announced. On Friday/Saturday, Oct. 10-11, Michael Tilson Thomas, newly-appointed assistant conductor of the Boston Symphony, will conduct. Haydn's Symphony No. 98 opens the concert, followed by "Three places in New England" by Charles Ives, Stravinsky's Variations (Aldous Huxley in memoriam), and Tchaikovsky's Romeo and Juliet Overture-fantasy.

Several guest artists have been added to the Boston Symphony's schedule since the 1969/70 season's highlights were announced in March. These include Judith Blegen and Martina Arroyo, sopranos; Lili Chookasian, mezzo-soprano; Philip Cho and Richard Lewis, tenors; and Thomas Paul, bass.

Autumn Fetes Draw Women Into Boston

By RITA JEAN DUNN
WOMEN'S EDITOR

The clear beauty of autumn days signifies a time of beginning even more than the traditional advent of the new year.

After the lull of summer women's groups are active again and there are great things on the horizon.

Boston offers special events that should not be missed. It's great fun with children safe in college or local classroom to escape to symphony, a special lecture followed by luncheon in the Back Bay, or a tour of interesting city apartments and homes.

All these and more are planned for the coming weeks.

A new symphony season with a new conductor begins at Symphony Hall Friday afternoon, September 26. In honor of the new conductor, William Steinberg, the Council of Friends has planned a reception at Symphony Hall Thursday afternoon, September 25, at five o'clock.

Members and wives of the orchestra and staff, the trustees, overseers and the annual contributors, known as the Friends of the Boston Symphony Orchestra, have been invited.

Mayor Kevin H. White with Talcott Bankcs, president of the board of trustees, and other dignitaries will welcome the new conductor.

The party is planned by Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. as co-chairman with the assistance of chairmen of surrounding Boston and suburban areas.

Among the North Shore women working on the large committee for this gala party are Mrs. Louis W. Cabot of Wenham, Mrs. Josiah R. Spaulding of Manchester and no doubt others.

Steinberg will open the 1969-70 symphony season with Boston's favorite Beethoven, Schubert and Strauss selections.

A native of Cologne, Germany, Steinberg began his career conducting opera in Europe. During the Nazi regime, he left Germany to help found the Israel Philharmonic and later came to the United States at the request of Toscanini as associate conductor in the formation and training of the NBC Symphony Orchestra.

As the season opens, Steinberg is the only conductor who holds the post of music director of two of the world's foremost orchestras, the Boston Symphony and the Pittsburgh Symphony. However, this dual role is not new to him as he traveled regularly between London and Pittsburgh while he was music director of the London Philharmonic Orchestra.

108

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,000

SEP 21 1969

MUSIC

Busy Year For Big 3

By JOHN THORNTON

IN HONOR of the 200th anniversary of Beethoven's birth, the Boston Symphony's new director, William Steinberg, has planned an April Beethoven Festival involving six soloists and the Rutgers University Choir.

Rudolf Serkin will play all five of the piano concerti, Isaac Stern is scheduled to perform the Violin Concerto and soloists Martina Arroyo, Lili Chookasian, Richard Lewis and Thomas Paul will join with the Rutgers choir for the Missa Solemnis.

Serkin will schedule four concertos in two concerts, which is very unusual: Op. 15 and Op. 37 April 8, Op. 19 and 73 April 9, and the Fourth Concerto, Op. 58, April 10. On that same concert he will play the Fantasia in C. Minor for chorus, orchestra and piano with the Chorus Pro Musica. The last day of the festival will feature the Missa Solemnis. This will be a non-subscription series that will sell out quickly once prices are announced.

In assuming his duties, Steinberg conducts 12 of the BSO's Friday-Saturday programs and over half the concerts of the remaining series. The rest of the time he will be at Pittsburgh, where he still remains music director.

Of the guest conductors at Boston this season it is interesting to note two Italians, Carlo Maria Giulini, once a strong candidate to succeed Charles Munch, and young Claudio Abbado, highly thought of to replace Bernstein at New York until Pierre Boulez was appointed. Abbado is still my choice to eventually head a prominent American symphony.

Other guest conductors include Seiji Ozawa from San Francisco, Colin Davis from London (he made a tremendous impression last season), Gunther Schuller, recently appointed director of the New England Conservatory of Music, Michael Tilson Thomas, just made the BSO assistant conductor, and Leinsdorf.

Among the interesting works to be performed: Ozawa will direct Orff's "Carmina Burana" late in November (Vermel has the score scheduled for April with the Portland Symphony) and "Bluebeard's Castle" with Steinberg in April.

SCHULLER CONDUCTS a concert rarity, Delius' "Song of a Great City," and a new work of his yet to be announced. Davis has scheduled another unusual item in Tippett's Symphony No. 2. Giulini plans the little Italian poem, "La Giara" of Cassella.

Steinberg's out of the way pieces are Dvorak's Piano Concerto in G Minor, Op 33 and Bruckner's Symphony No 6 on the same program Jan. 16 and 17; Liszt's "Faust" Symphony, his best orchestral work of size, Jan. 9 and 10, and Starer's Concerto for Violin, Cello, and Orchestra Oct. 3 and 4. Tchaikovsky's magnificent and neglected work, "Manfred," will be performed Dec. 19 and 20.

Steinberg's opening concert takes place at Symphony Hall Sept. 26 and 27 when he directs Beethoven's Consecration of the House Overture, Webern's Six Pieces for Orchestra, Opus 6, the Strause poem, "Till Eulenspiegel's Lustige Streiche" and the big work, Schubert's C Major Symphony.

What will be most interesting will be to watch and listen to the difference between William Steinberg as guest conductor and Steinberg as music director. In the former role, he has been a visitor to Boston many times. But a guest conductor takes a vastly inferior position to one who is boss.

Now that Leinsdorf is gone, the men probably look forward to a friendlier rehearsal association with its new director.

When Munch succeeded Koussevitzky, the orchestra had been under a powerful dictatorship for 25 years. Munch's easy manner was welcomed with glee, returned with affection.

But Munch's conviviality and his reluctance to scold musicians for less than polished performing led in the end to an orchestra that suffered from lack of discipline. Leinsdorf, of course, quickly corrected the latter fault, but at the cost of a loss of the affection.

In my interviews with Steinberg years back, I discovered him to be amiable but reserved, a man of good humor and positive opinions. Like the late Charles Munch, in his off-time he likes to browse through museums and art galleries.

AT PHILADELPHIA, the orchestra is celebrating its 70th anniversary and Eugene Ormandy his 34th season as music director, a record unequalled by any living conductor of a major orchestra.

During the season the orchestra will perform 103 concerts in the Academy of Music. The subscription season offers 88 programs and will also schedule 11 youth concerts. Ormandy takes the orchestra to Europe following the Philadelphia subscription series for a four week tour covering 12 cities and seven countries. Back at home, the ensemble will travel to Saratoga Springs for a month after five weeks at Robin Hood Dell.

Abbado and Ozawa also guest direct at Philadelphia, along with Mehta, Skrowaczewski, Comissiona, Kertesz and Maazel. Philadelphia engages 17 soloists, some for the first time. Its concert schedule is more adventuresome than Boston's: Ormandy has arranged for 18 new works, an American premiere of Bartok's Four Pieces for Orchestra, Reger's Requiem and five large choral works.

Ormandy's program dedicated to the Beethoven 200th anniversary is not as ambitious as Steinberg's. At Philadelphia on March 6-7, he plans the "Pastorale" Symphony, Overture to "The Creatures of Prometheus" and the familiar C Minor Symphony.

His large works of the season will be Mahler's "Resurrection" Symphony and Vaughan Williams' Magnificat, new to the orchestra's repertoire.

THE REMAINING orchestra of The Big Three, the New York Philharmonic, celebrates its 128th season without a permanent director until Boulez takes over in a year. George Szell will lead for eight weeks, Bernstein returns as Laureate Conductor for five and the remaining portion of the season will be divided between Abbado, Maazel, Ozawa (they should form a fraternity) Rafael Fruhbeck de Burgos from Spain, Kertesz and Kostelanetz.

Fourteen pianists, four violinists, three cellists and 20 singers will appear as soloists. Two of these latter are Hungarian, set for the Philharmonic's first presentation of "Bluebeard's Castle."

Bernstein's most ambitious program will be scenes from Wagner's "Die Gotterdammerung" and a complete concert version of Beethoven's "Fidelio."

The Philharmonic's real adventure comes with Russo's "Concerto Grosse For Blues Band and Orchestra" directed by Ozawa, who will also lead the Corky Siegel Blues Band of Chicago.

Premieres include Elliott Carter's "Concerto For Orchestra" and new pieces by William Schuman and Alberto Ginastera.

And the Philharmonic also plans to perform "Carmina Burana," that score which survives by exposure from our largest orchestras despite its being held in contempt by some musicologists who sneer at Orff's primitivism.

So, there you have the seasonal grand plans for the three major symphony organizations of the United States.

This column will soon contain information about the Portland Symphony concert agenda for 1969-70, its new budget and its problems of replacing key players who left with the expiration of the Music In Maine project.

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

SEP 14 1969

Society

ANOTHER opening of the season highlight but on traditional lines, is Thursday's reception sponsored by The Council of Friends of the Boston Symphony Orchestra at Symphony Hall, the day before the opening of the Symphony season, to its distinguished new conductor, German-born William Steinberg. Members and wives of the orchestra and staff, the trustees, overseers and the annual contributors, known as Friends of the Boston Symphony Orchestra, have been invited.

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., chairman of the Council of Friends, will be assisted by the 22 members of the steering committee and the 29 chairmen of areas surrounding Boston and including Worcester and New Hampshire.

WELCOME PARTY, Symphony Hall, Boston, for William Steinberg, New Conductor of Boston Symphony Orchestra.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

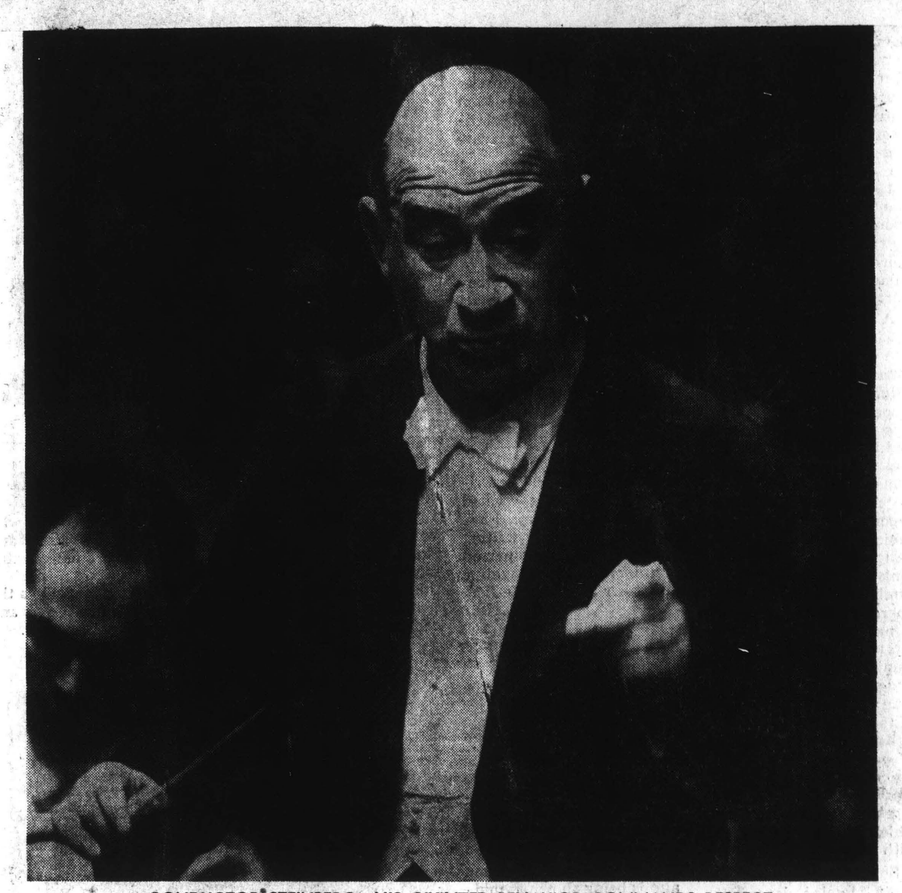
SEP 21 1969

Symphony Season Opens Friday

BOSTON, William Steinberg opens the 89th season of the Boston Symphony Orchestra with the first pair of Friday Saturday concerts next Friday afternoon, at 2 p.m. and Saturday evening, Sept. 27 at 8:30 p.m. The major works of the programs are Schubert's Symphony No. 9 in C and Anton Webern's "Six pieces for orchestra Op. 6." Beethoven's" The consecration of the house overture opens and Richard Strauss' "Till Eulenspiegel" closes the program.

GAZETTE
WORCESTER, MASS.
(E) 94,001

SEP 19 1969



CONDUCTOR STEINBERG—HIS CIVILIZED BEHAVIOR COMMANDS RESPECT

B.S.O.'s new director

Steinberg: man of many faces

William Steinberg begins his first season as music director of the Boston Symphony Friday afternoon. The 14th conductor to hold the Boston post, he is the first to share its duties with another orchestra, the Pittsburgh Symphony, which he has led since 1952.

By CARL APONE
Pittsburgh Press

Through the ages, the temper tantrums of great conductors have rivaled those of Rumpelstiltskin, the angry little fairy-tale character who stomped himself into the ground.

In the 17th century, for example, during rehearsals, French conductor Jean Lully would not hesitate to grab a violin from a player and smash it to pieces. Composer-conductor J. S. Bach once ripped off his wig and hurled it at an offending musician.

Beethoven's miserable temper kept orchestras in an uproar. Berlioz was known to pull his hair and smash music stands. Handel once threatened to throw a prima donna out the window for failure to sing the notes as written.

These temper tantrums are by no means limited to great European conductors in earlier times. In his fine book, "The Great Conductor," Harold Schonberg notes that Serge Koussevitzky, conductor of the Boston Symphony until 1949, exploded in "Dostoevskian rages." And presently George Szell of the Cleveland Orchestra plays second fiddle to none as a podium villain.

Our own Pittsburgh Symphony Orchestra players have felt the sting of two of the sharpest tongues in the business. Its founder, Otto Klemperer, had an uncontrollable temper. And Fritz Reiner? "He was more than tough, sarcastic and mean," said one violinist who played under Reiner, "at times he could be downright sadistic."

The barbs thrown by the Bachs, Beethovens, Bulows, and Reiners have left a mark. Scratch an orchestra player and underneath the skin you find the same feeling for conductors that recruits have for the drill sergeant, the convict for the chain gang guard.

This overture of conductor-orchestra hostilities is a long one but has a purpose in a story about William Steinberg. To show contrast: For on the podium, William Steinberg, 70, is unlike most of the great conductors of the past. And as a result of his civilized behavior, he is, for orchestra players, perhaps the most respected, admired and loved conductor since Pierre Monteaux. Monteaux, the venerable Frenchman, had no known enemies when he died at age 89.

STEINBERG Continued on Page A-44

DR. WILLIAM STEINBERG

STEINBERG

Dr. William Steinberg has been Music director of the Pittsburgh Symphony Orchestra since 1952. This season he has also accepted the head post of the Boston Symphony, making him the only conductor to be Music Director of two of the world's greatest orchestras. German born and trained, Steinberg came to the United States in 1938 to assist Toscanini in creating the NBC Symphony. In 1964 he held the newly created post of principal guest conductor of the New York Philharmonic, sharing the concerts at Lincoln Center with Leonard Bernstein. The same year he was guest conductor at the Metropolitan Opera. Steinberg has established a reputation for his skillful mixture of classic and modern.

SARASOTA SCENE
SARASOTA, FLA.
CIRC.N.AVAIL.

FALL 1969

109

'I work at music 26 hours a day'

★ *STEINBERG*

Continued from Page A-41

Steinberg has enemies among the public and the press, but enemies are hard to find among orchestral people. John Edwards, former manager of the local orchestra now manager of the Chicago Symphony, has strong ideas on why Steinberg is held in such high regard in the trade. "Steinberg commands colossal respect because of his musical and personal integrity. He commands loyalty because he never connives. He never plays favorites. He's friendly but impersonal, sympathetic when players ask for help. He's a manager's dream."

Present manager Seymour Rosen voices similar sentiment: "Steinberg's a gentleman whose demands are reasonable, logical and for the best interest of the orchestra. That's why we break our backs for him."

'He listens to your ideas'

From orchestra players you hear this crescendo of praise for Steinberg's personal qualities. "He's a very decent human being" . . . "he has a sense of humor" . . . "he combines authority with courtesy" . . . "he listens to your ideas and if they are half-decent, he accepts them" . . . "his humanity above all, he doesn't set himself apart from the players" . . . "he's pleasant to work for, there's not a lot of pressure."

His professional qualities draw just as much praise as his personal qualities. "He knows the score from A to Z," said one string player who performed with leading orchestras of the world before coming here. And from another: "He's not a narrow specialist. He does all music well."

One musician who quit the Cleveland Orchestra (considered by many to be the nation's finest) and now plays here said: "The programs at Cleveland under Szell were terribly narrow and repititious. Here we have the widest kind of repertoire. Szell was a walking Univac as far as knowledge of the score went, but his fanaticism for precision detracted from the music. His human reaction to music was missing, terribly missing. Steinberg, on the other hand, feels music. There's terrific inspiration and spontaneity. As for the musical enjoyment and freedom we know here, after Szell it's like heaven."

Steinberg consciously sets out to establish a heaven-like atmosphere. For him, the only way to make music is "in an atmosphere of goodwill." Because of the pleasant atmosphere, the turnover in orchestra personnel here is exceedingly small.

He is also one of the rare orchestral conductors on good terms with most of the major conductors and soloists. He and Eugene Ormandy of the Phila-

GLOBE
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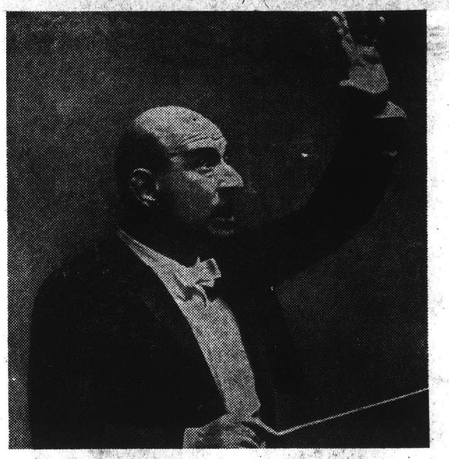
(M) 237,967 (E) 194,700
(S) 566,377

SEP 21 1969 E



THE BOSTON SYMPHONY'S NEW MAESTRO . . .

delphia Orchestra are the closest of friends and Ormandy is one of the few persons who calls him "Bill." Steinberg embraced violinist Nathan Milstein warmly in a New York hotel, despite the tiff of a few years ago where Milstein stormed out of a rehearsal and refused to perform.

As for the public, they respect and admire Steinberg. In a community which lives with the losing ways of the Steelers, Panthers, Pirates, Penquins, Steinberg seems to be one of the few winning performers in town. His public image is good. People like him. But for some of those who have had personal contact with Steinberg, love is hardly the word to describe their reaction.

Many things to many people

In encounters with those he regards as less than his musical equal, he can be arrogant, brusque, sarcastic, aloof, ar pleasant, depending on his mood. Thus, this strong personality, is many things to many people.

Local music leaders outside the orchestral family get huffy over Steinberg because he avoids them like the plague. Said one of them: "He always seems afraid you might want something from him, when really I don't."

Steinberg's sarcasm can cut deeply. When an aide proudly told him he had to stand in the crowded hall during the entire Pittsburgh Symphony concert, Steinberg responded icily: "So did I." And when irked the conductor lets fly at the nearest person. While on tour with the orchestra in the South, he scorched a college professor of the host school for the inadequacy of the college auditorium. The poor man had nothing to do with the booking or building of the hall.

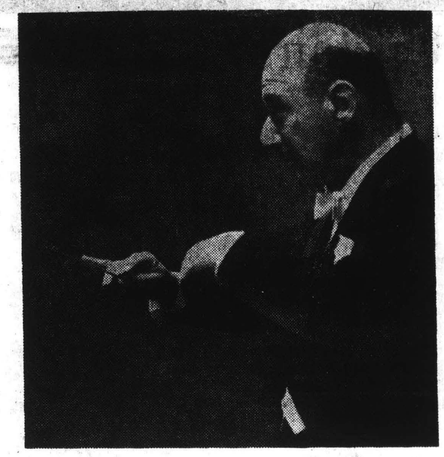
Despite his barbs and sometime coolness toward the press, Dr. Steinberg does take pains to grant interviews as soon as his schedule permits. When he is in a good mood the interview can be very pleasant indeed. Aides can remember one occasion, however, when he fiercely opposed a press conference. That was in West Berlin a few years ago. For Steinberg, a Jew who had fled Nazi persecution, the idea of a press conference with German reporters was unthinkable. He gave in to the request at the last minute but not without a battle.

When the conference took place, it turned out to be a monologue. "He gave one of the best lectures on democracy and music-making in America that I have ever heard," said an aide. "He really waved the flag. Then before they could ask questions or even say 'danka schoen' he quickly turned heel and walked out of the hall."

Some society leaders also resent Dr. Steinberg. For while conductors Leonard Bernstein and Zubin Mehta often appear as prize guests at society functions, Steinberg steadfastly refuses to be a social ballet dancer. He maintains a proper perspective toward society and benefactors. Said one member of the orchestral family, "he is grateful but he doesn't believe a conductor should camp on a widow's doorstep to insure a donation to the orchestral fund."

Those close to Steinberg admit his personal failings in dealing with the public, and offer these explanations. He is sometimes brusque because he is a shy, sensitive man who wants desperately to protect his privacy. He regards his English as deficient (it isn't) and for this reason is reluctant to meet the public. He is out of touch with social and practical aspects of living because of his total concern with music. The man is really full of great warmth, but because of his position, is afraid to let the warmth flow.

Is is true Dr. Steinberg is far from being an impossible man. He is fond of the put-on, and often the jesting is misinterpreted. It is also true he reserves his affections for the few. His eyes mirror affection for them and the depth of his feelings for them may be revealed only with the passing of a long period of time. And for those he dislikes? The dislike is usually unchanging.



. . . WAS "A FOOT OFF THE GROUND . . ."

Talent balances shortcomings

His late wife, Lotti, perhaps came closest to explaining this complicated man. Mrs. Steinberg, a warm and well-liked woman who died in 1967, said: "I feel sorry for him. He's so one-minded in all he does. He's lonely, so consumed with music he excludes everybody, everything . . . But his personal shortcomings are more than balanced by his talent."

Dr. Steinberg admits music occupies all of his time but hardly regards his total commitments a drawback. "I am one of those lucky men whose profession is also my hobby," he said. "I work at music 26 hours a day." At his home or while traveling Dr. Steinberg thinks about, reads about, or studies a musical score with all the concentration and devotion of a Biblical scholar.

At the TWA VIP lounge in New York, Dr. Steinberg studied a Bruckner score while waiting for a plane, completely oblivious to the celebrities around him. At the Steinberg vacation home in East Hampton, L.I., the conductor frequently dresses for the beach, then studies a score, completely oblivious of family and friends around him. His powers of concentration are colossal.

He does his homework thoroughly. A few years ago when the local orchestra performed the Berlioz "Damnation of Faust" in New York, Dr. Steinberg not only studied the score, he immersed himself in the philosophy, politics and social climate of Berlioz's time by reading two volumes of 1500 pages each.

Dr. Steinberg's scholarly bent is apparent upon entering his downtown apartment in the Gateway Towers. His huge library dominates the living room.

He dresses conservatively, and buys his suits off the rack, but he insists his pipes come from a Columbus, O., shop and his tobacco from a Philadelphia tobacconist. He despises recorded music in restaurants, airplanes and elevators and will go to great lengths to have it turned off.

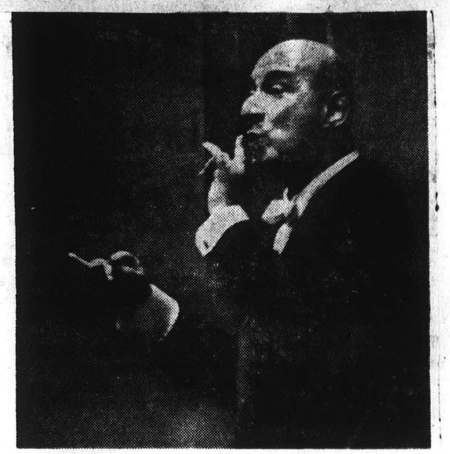
Often pokes fun at himself

He enjoys walking several miles a day, and sometimes swings a cane jauntily while in this pursuit. His physical condition is excellent and his swift pace while walking can tire men half his age. A devoted family man, he speaks fondly of his stepdaughter, Sylvia; his son, Arthur, and his four children.

Dr. Steinberg laughs easily. He often pokes fun at himself, including the claim that he speaks 4½ languages, the half being English. He can, however, on occasions be extremely thin-skinned. At times his enthusiasm for new experiences is almost boyish. His first visit to Washington, D.C., for example, left him wide-eyed. He once climbed up behind the trumpet section of the Glenn Miller band to more closely observe their work.

At rehearsals, Steinberg dresses casually, as do the other orchestra members. He sits on a high stool and often sings along with the music. National Education Television had a microphone attached during one of these rehearsals and Steinberg's singing sounded very much like that of a wounded coyote. He accomplishes music in little time. His instructions to the orchestra are made in calm, courteous fashion, without shouting. On interpretation, he will discuss without shouting. On interpretation, he will discuss such matters with the soloist, and accept those conceptions which fit together as an artistic entity with his own ideas.

Aides can usually tell if he will re-engage soloists. If he is exceptionally warm toward them, he likes their music. If coldly formal, they aren't likely to return. Both Rudolf Serkin and Artur Rubinstein are usually greeted with warm embraces.



. . . WHEN HE HEARD OF BOSTON INVITATION

Steinberg goes out of his way to make young players feel at ease during an audition. He also freely gives his time to student musicians who seek his advice. Those seeking autographed photographs sometimes get a kidding about wanting his photo for "the rogues" gallery."

At concerts his podium motions are spare in comparison to some of the Gene Kelly-like choreography of younger conductor. Said Steinberg: "The more my younger colleague dance. Said Steinberg: "The more my younger colleagues dance, the quieter I will be. Jumping distracts from the music. Great conductors do not dance." He has made a serious offer to conduct behind a screen so that audiences will concentrate on listening.

Smiles, grimaces, eyes flash

Steinberg's face is most expressive when he directs. He smiles, grimaces, his eyes flash and his jowls shake. In the wings off-stage he still bubbles enthusiastically about works he has heard hundreds of times.

Dr. Steinberg was born in Cologne, Germany, Aug. 1, 1899. After conducting at opera houses in Cologne, Frankfurt and Berlin, he left Germany for Palestine in 1936. He trained the Palestine Orchestra (now the Israel Philharmonic) so well that Arturo Toscanini signed him as associate conductor of the NBC Symphony.

After several seasons with the NBC, Steinberg appeared as guest conductor with U.S. orchestras before becoming music director of the Buffalo Philharmonic in 1945 and the Pittsburgh orchestra in 1952. In 1958 he headed the local orchestra and the London Philharmonic concurrently. And in the 1964 season he got a leave of absence here to conduct the New York Philharmonic and Metropolitan Opera. At present he also appears as guest conductor throughout the world. This season he will serve as musical director of both the Boston and Pittsburgh orchestras.

Those close to Steinberg say he regarded the invitation from the Boston orchestra as a "supreme accolade. He was a foot off the ground when he heard the news," said one friend.

110.

UNION
SPRINGFIELD, MASS.
(M) 77,427
OCT 15 1969

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
OCT 5 1969

THE PEDDLER
BROOKLINE, MASS.
WEEKLY
OCT 4 1969

Symphony rush seats Saturday

The Boston Symp
has set aside
its 24 S
OCT 2 1969

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600

Symphony rush seats Saturdays

n Symphony
set aside 150 seats
ts 24 Saturday eve-
ts to be sold as $1
OCT 2 1969

BACK BAY LEDGER
BROOKLINE, MASS.
WEEKLY 10,000

Symphony rush seats Saturdays

ston Symphony
s set aside 150
of its 24 Saturday
OCT 2 1969

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450

Symphony rush seats Saturdays

ston Symphony Or-
s set aside 150
OCT 2 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
SEP 22 1969

Coming to Boston

Steinberg Effort Is Disappointing

By GEORGE GELLES
Special to the HT

PITTSBURGH — William Steinberg is our most distinguished cultural commuter. His trip isn't the town-to-town treadmill that most soloists and conductors are on, but rather the 80-minute air journey between Boston — where on Friday he will make his Symphony Hall debut as Music Director of the Boston Symphony — and this western Pennsylvania industrial center — where this past Friday night he began his 18th season as head of the Pittsburgh Symphony.

THE ORCHESTRA itself is in its 43rd year. It numbers a handful over 100 players, half a dozen of whom are women. The ensemble's sound is handsome and rugged, occasionally rough at the edges, and its intonation excellent.

As does the Boston orchestra, the PSO spreads its season from September to May, with 24 paired concerts played in the 3800-seat Syria Mosque, in the Oakland section of the city. Architecturally, the Mosque is Middle Shriner, a far less fanciful rendering, say, of the old New York City Center, and acoustically it is neutral, not really damaging, but not overly complimentary either.

Steinberg's program was the sort of solid affair he will often play in Boston — a Beethoven overture (Leonore 3), Chopin piano concerto (F Minor), and Schubert symphony (No. 9) — and if this shows no great imagination, it at least promises a regular review of standard repertory.

SOLOIST IN THE Chopin was Jacob Gimpel, who did a poor job. It's not that Gimpel can't play his instrument, for he can and technically he was more than adequate. But in tearing his way through the piece he missed entirely what it was about.

All the filigree, for example which needs to be richly appreciated and savored, all this marvelous lace-work was mumbled through mousily and thoroughly thrown away. And in general the reading was without breadth of grandeur or any real feel of verve.

Rhythmically things were often tentative on Gimpel's part, creating problems of ensemble between soloist and orchesta that were great and not fully solved by Steinberg. An incomplete performance, at best.

AS FOR THE REST of the program, Steinberg's readings must be among the heaviest around. I don't mean in intellectual content, but in terms of sheer sound and articulation.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
SEP 25 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
SEP 25 1969

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516
SEP 25 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200
SEP 25 1969

Steinberg's Pittsburgh opening unexciting

MICHAEL STEINBERG

PITTSBURGH — Wil-
m Steinberg, who will
gin his first season as
e Boston Symphony's
usic director Friday
ternoon, began his 18th
th the Pittsburgh Sym-
ony last Friday night.

The major selection on
e program was Schu-
rt's Symphony No. 9 in
(It will be on the first
ogram in Boston as
ell). It was preceded by
eethoven's Overture,
conore" No. 3, and by
opin's F minor Piano
ncerto with Jacob Gim-
l as soloist.

The original plan had
en to open the season
th a concert perform-
ce of "Fidelio." Some-
w, in the last couple of
eks, Beethoven's opera
s shifted to the middle
May and replaced by the
her program, one that is
ceedingly cautious, even
r Pittsburgh, where the
venture threshold is low.

There is, of course, a
vel of performance at
hich even so well trodden
program becomes an ex-
ting experience. We got
lid musicianship in the
yria Mosque here Friday,
d a decent level of pro-
ssionalism in execution,
t nothing revelatory or
irring, and little sense of
esh and vital contact
ith the music.

The Pittsburgh Sympho-
, newly enlarged by
ven players and some-
hat improved since I last
ard it in 1968, plays well
not delicately, but attentively, with firm and well balanced sound and admirable intonation.

Steinberg's work with the orchestra is unobtrusively efficient. There is no showmanship, not even the negative sort like Reiner's, where a whole big point was made out of how little was being done. Steinberg did nothing Friday that one could not imagine him doing in rehearsal.

His conducting of the Beethoven and Schubert pieces was clear and straightforward, without quirks, not highly detailed; generally on the deliberate side, though disturbingly slow only in the Schubert Scherzo; and heavy, not greatly differentiated, accents.

Steinberg seems to think that Schubert made a mistake in not supplying the first movement of his Symphony with a slow coda, undertaking, therefore, to compensate for the composer's oversight by simply cutting the tempo more or less in half where the strings play the opening horn call idea in unison. The results were a little vulgar and more than a little silly.

Jacob Gimpel is a pianist with musicianship and taste. He played with beguilingly fragile delicacy, but with little assertiveness or projection. The orchestral contribution to the Concerto was unarticulated note-grinding of a particularly dismal sort. The performance altogether sounded as though maybe the Schumann Concerto had been rehearsed but at 8:25 someone suddenly had the idea that it would be fun to try the Chopin F minor instead.

BSO Concert

The second pair of Saturday Boston Symphony Orchestra concerts, Oct. 3 at 2 o'clock and Oct. 4 at 8:30 p.m., will be conducted by the Orchestra's concertmaster and principal cellist respectively, will be soloists in the program's principal work, Robert Starer's Concerto for violin, cello and orchestra. Haydn's Symphony no. 55 opens the program and Elgar's Symphony no. 2 closes the program.

'B.S.O. will offer 'rush' tickets

The Boston Symphony has set aside 150 "rush" seats for each of its 24 Saturday evening concerts this season. Priced at $1, the tickets go on sale two hours before the 8:30 concert and are on a first-come, first served basis.

The orchestra's Friday afternoon concerts have had a tradition of rush seats for many years; Friday's rush seats go on sale at noon before the 2 p.m. program.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
SEP 24 1969

Symphony Offers $1 'Rush' Seats For Saturdays

The Boston Symphony Orchestra has set aside 150 seats for each of its 24 Saturday evening concerts to be sold as $1 'rush' tickets each Saturday evening, beginning Saturday the first Saturday concert of the 1969-1970 season.

The Saturday evening 'rush' seats are soldonafirst-come, first-served basis beginning two hours before the 8:30 concerts. The $1 ticket is an extension of the orchestra's long standing tradition of rush seats for the Friday afternoon concerts.

The Saturday evening 'rush' seats will encourage students and others who are unable to take advantage of the Friday afternoon 'rush' seats to attend Boston Symphony Orchestra concerts. Friday afternoon concerts begin at 2 p.m., with rush seats on sale from 12 noon.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
SEP 26 1969

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
SEP 27 1969

THE BSO

by Gaffney Jon Feskoe

The distinctively conservative Boston Symphony Orchestra has stood fast in its tradition of appointing sober-minded, German trained Music Directors with its choice of William Steinberg, conductor of the Pittsburgh Symphony.

Steinberg begins his first season with the BSO on September 26-27. Since this will be his first year as Music Director, he will undoubtedly be compared to his predecessor, Erich Leinsdorf, who resigned as of last August. Steinberg follows closely, literally and figuratively, in Leinsdorf's footsteps. Both were trained in the time honored German tradition and heritage of music. They both maintain absolute control over the orchestra and conduct with precise and disciplined movements. A characteristic quote of Steinberg's concerning his style of conducting is: "The more they dance, the quieter I stand." This implication of discipline is the German conducting tradition. By way of contrast, Leonard Berstein does not particularly maintain a disciplined decorum about his conducting technique. The musical results may sound nearly the same, but the means of communication is nearly opposite.

Leinsdorf and Steinbergs' common German heritage is the music of the Germanic masters – most particularly that of Beethoven and Gustav Mahler. Mr. Steinberg's Beethoven is solid, sober, and correct, interpreted in the best of German taste. There is drive and power in the reading: what it lacks in emotion is made up for in nobility.

Leinsdorf won a "granny" award for his recording of the Mahler sixth. Steinberg has equal talents with Mahler's Fourth, which is the program for this season. Since Mahler is a relatively recent composer, writing in the early part of this century, audiences have not grown as accustomed to his ten symphonies as they have to Beethoven's nine. So a conductor can't be irreverent to Mahler in the way he can with Beethoven, unless there evolves a more or less direct way to perform Mahler. His music, even in the slow movements, is characterized by an inextinguishable inertia and demonic power, as some of his Symphonies subtitles suggest; Sym. no. 1–"The Titan", Sym. no. 10–"The Symphony of a Thousand".

However, there is a difference between the two conductors. There will not be as much Mozart with Steinberg as there was with Leinsdorf. Leinsdorf, upon his leaving as Music Director, was particulary proud of the Orchestra's accomplishments with the music of Mozart. Leinsdorf has always been known for his sympathetic understanding of Mozart's works, and he molded the Boston Symphony Ochestra into one of the best Mozart Ochestras. Mr. Steinberg, on the other hand, is equally appealing with his performances of Schubert; so it may be the trend to replace Mozart with Schubert. Aside from this there will not be that great a change, except in the personage, in the post of Music Director – very much in keeping with the procedure of the past Music Director.

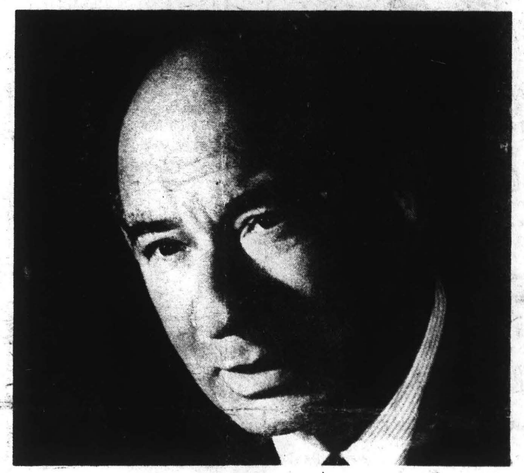
The BSO was founded in 1881 by a wealthy Boston financier and frustrated musician, as a fulfillment of his ambition to create an orchestra in Boston equal to the great ones in Europe. Since the "greats" of Europe were dominated by Germans – so too was the BSO. The past music director's list reads like the Who's Who of the great German conductors. George Henchel, Arthur Nirkish (actually he was Hungarian), Karl Muck, Max Fiedler, the Alsatian Charles Munch (he preferred being known as a Frenchman, though), and Erich Leinsdorf. Of course there was the Russian Serge Kovssevitsky (a name to which Bostonians tip their hats), but he was so special as to be in a class by himself for he was one of the few creative conductors. The best way to explain that definition is by way of a quote from Toscanini: "Any asino can conduct – but to make music . . . eh? Is difficile!" Kovssevitsky made music for 25 years with BSO.

Another Music Director of the BSO who had the sympathy of the Boston audience was the Frenchman, Pierre Monteux. With his elan, Monteux was able to restore the BSO to its premiere position after some temporary union and fiscal difficulties. However, Monteux's countrymen – Emil Paur and Heri Rabaud (who was tolerated only for one season) were definitely not of the German tradition and therefore not in keeping with the nature of the BSO. Paur and Rabaud tampered with the revered German classics by reading the French manner, emotion and grandeur into them. This did not appeal to the Boston audience and Rabaud was hired only during WWI.

As Hans Wilhelm Steinberg's biography attests, he is of German tradition and infuence. Born in Cologne, Germany in 1889, he studied piano and composition. He studied conducting with the great German master Abendroth. Steinberg became assistant to Otto Klemperer at the Cologne Opera. He held conducting posts in Frankfort and Prague. When Steinberg left Nazi Germany in 1933, after forming with his colleagues semi-underground orchestras which in some instances proved to be superior to the Aryan ensembles, he went to Palestine to conduct the Israel Philharmonic. In 1938 he came to the U.S. upon an invitation by Toscanini to conduct the NBC symphony. He became director of the Buffalo Philharmonic, the London Philharmonic, and the Pittsburgh Symphony, as well as becoming senior guest conductor of the N.Y. Philharmonic.

The BSO plays six concert series in Boston on Friday/Saturday, Tuesday, and Thursday. There will also be a series of 7 open rehearsals on selected Thursday evenings. For the first time in BSO history, 150 seats will go on sale for $1 apiece for the Fri./Sat. concerts two hours before the performance. Besides the recently appointed assistant conductor, Michael Tilson Thomas, there will be guest performances by Erich Leinsdorf, Claudio Abbado, Colin Davis, Carlo M. Gudini, Seji Ozawa, and Gunther Schuller.

For his first concert, Mr. Steinberg has chosen a diverse program consisting of works by Beethoven (Overture to the Consecration of the House), Shubert (Symphony No. 9 in C, "The Great"), Strauss, and the contemporary Anton von Webern. Program booklets for the season may be had for the asking at Symphony Hall.



William Steinberg

GRAPHIC
NEWTON, MASS.
WEEKLY 10,480

SEP 18 1969 New England

Youth Concert Tickets To Be Distributed in Schools

Youth Concerts At Symphony Hall, a sellout attraction for young people from all over the State since their beginning in 1959, will again return this fall for the eleventh season, it was announced by Mrs. E. Anthony Kutten, Vice - Chairman of the Board of Directors.

Harry Ellis Dickson, Music Director, will conduct members of the Boston Symphony Orchestra in three programs on Saturdays at 11 a.m. in Symphony Hall. Concerts last approximately one hour. They will be presented on November 15, January 17, and March 21.

Music selected to appeal to young peoole is featured at these concerts, to acquaint them with the great classical works as well as those of contemporary composers, and to give them the benefit of hearing these works performed in Symphony Hall by men of the Boston Symphony Orchestra.

The popular series celebrated its Tenth Anniversary in the past, and its programs included many of the outstanding highlights of previous seasons, such as Giam - Carlo Minotti's "The Telephone." The season was concluded with a Festival Program featuring a new work by Michael Colgrass, entitled "The Earth's A Baked Apple," which was commissioned by the Youth Concerts. Performing witn the Orchestra for this piece was the Lincoln - Sudbury Regional High School Chorus under the direction of Mr Robert Wentworth.

Tickets for Youth Concerts at Symphony Hall are sold by the series only for three concerts, and may be ordered by local chairmen all over the State.

Applications will be distributed to the children in grades five through nine in Newton Public School on September 23. The Town Chairman in Newton is Mrs Herbert Kotzen. Mrs. Morris Goldberg is Chairman o

PRESS
LITCHFIELD, MASS.
WEEKLY 2,743

SEP 24 1969

To hear the Boston Symphony Orchestra in person — what a marvelous musical experience awaits our fifth through twelfth graders. What better way to introduce your child to the diversity of great music as performed by a world - renown orchestra!

Have you read carefully the announcement your child brought home that the Youth Concerts at Symphony Hall have begun again for this season? Under the leadership of Harry Ellis Dickson sixty members of the Boston Symphony Orchestra are presenting a program series on Saturday mornings designed to appeal to young people.

This group of four program is patterned after the very successful television series by Leonard Bernstein with brief explanatory introductions. At $6.00 for the entire series its an incredible bargain compared to the price you pay for one concert ticket.

Contact Mrs. Robert Jorgensen at 769-1264 in order to assure your child the opportunity to participate in this cultural activity.

NASHOBA FREE PRESS
HARVARD, MASS.
WEEKLY CIRC. 2,700

SEP 25 1969

YOUTH CONCERTS AT SYMPHONY HALL subscriptions for the 1969-1970 series of concerts must be returned by SEPTEMBER 26 local co-chairmen, Mrs. M. E. Shepherd (456-8708) and Mrs. Bernard Fine (456-3216), announced today.

The youth concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. These concerts are presented on Saturdays at Symphony Hall at 11 a.m., with this year's programs scheduled for November 8, January 10 and March 14.

The programs are planned to simulate young people's interest in good music by presenting both classical and contemporary compositions, played by members of the Boston Symphony Orchestra in the tradition-filled atmosphere of Symphony Hall. In addition, The Ancient Instruments Room with its priceless collection of rare and unusual instruments is open to the young concert-goers before and after the concert.

Notices are being distributed throughout the schools. Should interested parents not receive a notice, please contact one of the local chairmen.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

SEP 26 1969 E1

Kennedy Foundation gives BSO grant

Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra, announced yesterday that the Frederick J. Kennedy Memorial Foundation has granted the orchestra $180,000 for special youth concerts at Symphony Hall.

Banks said the concerts, free of charge for junior high students in the Boston schools, will allow 5100 children to attend three concerts a year for three years.

In addition, the grant provides for the care of 320 of these students for a week at Tanglewood, the orchestra's Summer quarters in the Berkshires.

While at Tanglewood the students will watch performances, rehearsals and workshops and visit neighboring performing festivals.

Harry W. Anderson, treasurer of the Kennedy Memorial Foundation, said the aim of the grant is to "add significantly to those young people it touches and extend the cultural riches of our city to them."

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 26 1969 New England

$180,000 Kennedy Grant For City Youth Concerts

By GEORGE GELLES

The Boston Symphony announced yesterday afternoon the Frederick J. Kennedy Memorial Foundation has given the orchestra $180,000 for special youth concerts at Symphony Hall.

The grant is to be spread over a three-year period, and will provide for two annual series of three free concerts. The audience at each of these concerts will be comprised of approximately 2500 junior high school students from the Boston public schools.

In addition to these 18 concerts, the grant provides the opportunity for 320 of these same students to travel to Tanglwood — summer home of the Boston Symphony in Lenox — and to spend a week participating in a program entitled a "Day in the Arts."

Started two years ago, the "Day in the Arts" immerses the young people in the artistic life of the Berkshires — in Boston Symphony rehearsals and concerts, in Tanglewood workshops, in performances by local theater and dance ensembles.

SPEAKING FOR the City of Boston, Mayor Kevin White commended both the Boston Symphony and the Kennedy Memorial Foundation for the youth concerts, noting that "this project adds significantly to the cultural education of the Boston school children."

Talcott Banks, president of the orchestra's board of trustees, in announcing the grant also made known that the popular Friday afternoon 'rush seats,' aimed at students and sold two hours before the concert at $1, will this year be off ered before the Saturday night concert as well.

Banks noted that the orchestra "regards its responsibility and service to the community, regardless of financial situation, as uppermost in importance, and nothing is more important than reaching new audieces of young people."

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

SEP 26 1969

BOSTON SYMPHONY RECEIVES GRANT

BOSTON — The Boston Symphony Orchestra has received a grant of $180,000 for a series of free youth concerts enabling 5,100 junior high school students in the Boston public schools to attend three concerts a year for three years.

The grant, from the Frederick J. Kennedy Memorial Foundation also will enable 320 of these young people to spend a week at Tanglewood next summer.

GRAPHIC
NEWTON, MASS.
WEEKLY 10,480

SEP 18 1969 New England

September 30 Is Deadline to Get Concert Tickets

Mrs. Herbert Kotzen, Local Chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1969 - 1970 series of concerts must be returned by September 30.

The Youth Concerts, with Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. A series of three concerts are presented on Saturdays, at Symphony Hall, at 11 a.m. with this years program scheduled for November 15, January 17, and March 21.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the tradition - filled atmosphere of Symphony Hall. In addition, the Ancient Instruments Room, with its priceless collection of rare and unusual instruments, is open to the young concert - goers before and after the concerts.

For information or ticket application contact your school P. T. A. Creative Arts Chairman or Mrs. Herbert Kotzen, 332-4706 or Mrs. Morris Goldbert, 244-3579, Bus Transportation Chairman.

Tickets are sold by the series only. Since the series was sold out by October last year, those who wish to subscribe are urged to do so now and avoid disappointment.

Monitor - 9-27-'69

A director and a gift come to Symphony Hall

By Louis Snyder

On the eve of its season's opening, the Boston Symphony revealed two proud new acquisitions Thursday afternoon at Symphony Hall—its new music director, William Steinberg, and the announcement of a $180,000 gift for its youth concerts from the Frederick J. Kennedy Memorial Foundation.

Although Mr. Steinberg is not scheduled to meet the press officially until Oct. 1, he was presented by Talcott M. Banks, president of the orchestra's board of trustees, to representatives of news media who had gathered for details of the Kennedy gift.

Mayor Kevin White also arrived to offer his congratulations to the orchestra on signing Mr. Steinberg, and to express Boston's appreciation of the foundation's three-year grant, which will permit 5,100 children from the city's public schools, many of whom have never been to Symphony Hall, to attend three concerts a year. The gift also provides for a week at Tanglewood, the orchestra's country home, during the coming summer for 320 of these children.

Representing Mrs. Audrey Kennedy, who established the fund in memory of her father, Harry W. Anderson, the foundation's treasurer, cited the community aim of the gift, and William Ohrenberger, superintendent of Boston's schools, spoke particularly of the benefits derived from youth concerts by disadvantaged children. Also expressing his gratitude was Harry Ellis Dickson, conductor since 1958 of Youth Concerts at Symphonay Hall, an affiliated organization of the BSO, which now presents four series of three programs each.

900 handclasps

Later in the afternoon, Mr. Steinberg was the guest of honor at a reception given by the Council of Friends of the Boston Symphony in the lobbies and corridors of Symphony Hall.

Acceptances were sent by more than 800 friends, but more than 900 came to shake hands with the new music director and with Mr. Banks, who were joined on the receiving line at varying times by Mayor White, Mrs. Francis W. Sargent, wife of the Governor, and Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., cochairmen of the council.

There were refreshments before, after, and during the waiting-on-line period to meet Mr. Steinberg, and everyone seemd so glad to see everyone else in these familiar surroundings that time passed very quickly. Members of the orchestra were also among the guests, and were greeted like the old friends they are. Then too, there were those subscribers who felt they couldn't wait for the first concert to sit in their accustomed seats, so the hall was dotted with regulars, just becoming acclimated again.

Further preparation for the season's concerts was assured by the announcement that the symphony's program editor, Andrew Raeburn, would succeed the late Prof. G. Wallace Woodworth as commentator on its radio programs.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,555

OCT 1 1969

Educators To Confer On the Arts

School superintendents, principals and students in western Massachusetts will take part in a state-sponsored conference on education and the performing arts next Friday and Saturday at Smith College.

W. McNeil Lowry, vice president of the Ford Foundation, will give the keynote address.

Among the projects to be presented will be one by the Cambridge Workshop.

Samuel Hirsch, critic for the Boston Herald Traveler, will join a discussion on the arts in education with Louise Tate, executive secretary of the Massachusetts Council on the Arts; Elma Lewis, director of the Elma Lewis School of Fine Arts; David Rockefeller, development co-ordinator of the Boston Symphony Orchestra, and Max Bogart, associate commissioner of the state Department of Education.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

SEP 28 1969

BSO grant

A grant in the amount of $180,000 has been made by Audrey Kennedy in memory of her father, Frederick J. Kennedy to fund youth concerts at the Boston Symphony Orchestra.

The grant, which extends for three years, will allwo over 5000 children to attend three concerts per year, will and additionally provide for 320 children to spend a week at Tanglewood during the summer for a 'day in the arts' which would also include Jacob's Pillow Dance Festivals and other Berkshire attractions.

At the press conference announcing the grant, Supt. William Ohrenberger expressed his gratitude on behalf of the Boston Public Schools for the valuable effect this grant would have on the city's schoolchildren. Brief remarks were also made by Mayor Kevin White, BSO trustee Talcott Banks, and William Steinberg, newly appointed music director of the BSO.

Arts in Schools To Be Theme Of Conference

W. McNeil Lowry, vice president of the Ford Foundation, will be keynote speaker at Smith College in Northampton Friday at a state-sponsored conference on education and the performing arts.

The program, starting Friday at 2 and running until Saturday at 3:30, will be sprinkled with speakers familiar to the Berkshires.

The Pittsfield-centered Berkshire Regional Educational Theatre (BRET) will present one of four Friday evening performances.

Berkshire area educators may obtain more information about the conference by contacting BRET or the Department of Education office at 7 North St.

William Gibson, the Stockbridge playwright; Samuel Hirsch, theatre critic for the Boston Herald Traveler, and David Rockefeller, development coordinator for the Boston Symphony orchestra, will be among the panelists discussing "Why Involve Arts in Education?" Saturday from 10:15 to noon.

One of the Friday night features will be a performance by Betty Jones, a noted dancer, who once studied under Ted Shawn, director of Jacob's Pillow Dance Festival in Lee.

Conference site will be the Smith Center for the Performing Arts.

Topics of Friday afternoon seminars include: "Arts for the Non-College-Bound," "The Performing Artist in the Classroom," "Media and the Arts" and "Financing Arts in the Schools."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

SEP 29 1969

112.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
SEP 28 1969

Some sour notes, but not a bad town to work in

Philharmonicsville (pop. 106)

By DONAL HENAHAN

The New York Philharmonic is a complex city-state that is 88% married, 98% male, 99% white and 100% well-to-do and well-educated

HEAD MAN—Carlos Moseley, the Philharmonic's managing director, is, in the words of one orchestra member, "unusually sensitive to musicians' problems."

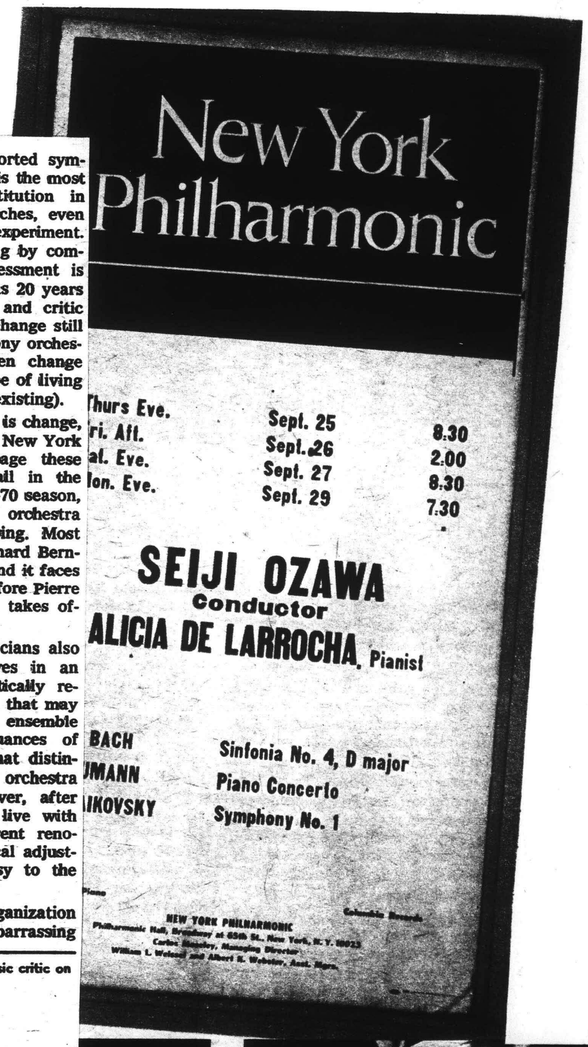
"THE civically supported symphony orchestra is the most conservative institution in the Western world. Churches, even banks, are more open to experiment. The universities are daring by comparison." While that assessment is not quite so true as it was 20 years ago when the composer and critic Virgil Thomson made it, change still comes hard to the symphony orchestra, even in a time when change appears to be its only hope of living (not to be confused with existing).

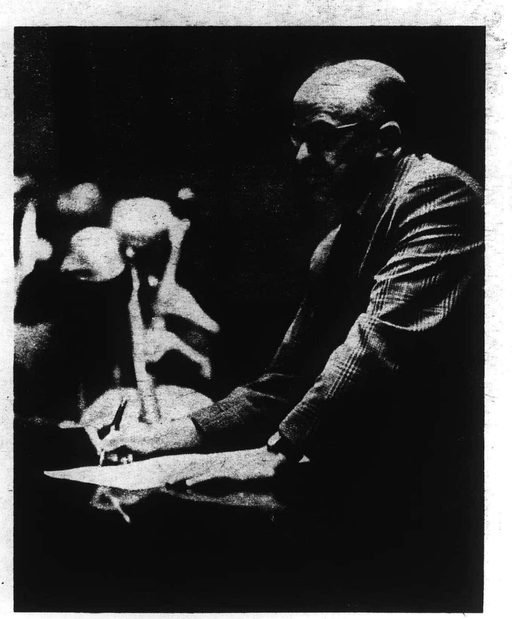
But even glacial change is change, and when the 127-year-old New York Philharmonic comes onstage these days at Philharmonic Hall in the opening weeks of its 1969-70 season, it is not quite the same orchestra that walked off last spring. Most important, it has lost Leonard Bernstein as musical director and it faces a two-year interregnum before Pierre Boulez, the heir-designate, takes office.

The Philharmonic's musicians also are listening to themselves in an extensively rebuilt, acoustically remodeled Philharmonic Hall that may require certain changes in ensemble balances, and in the nuances of voicing and registration that distinguish the thoroughbred orchestra from the also-ran. However, after three years of trying to live with Philharmonic Hall's recurrent renovations, that sort of musical adjustment comes relatively easy to the Philharmonic by now.

More difficult for the organization to handle may be an embarrassing

DONAL HENAHAN is a music critic on the staff of The Times.





FIRST LADY—Orin O'Brien, a 34-year-old double bassist, was the first regular woman member of the Philharmonic. "I frankly feel," she says, "we girls are doing pretty dam well. I don't feel there's any war going on."

PERSONNEL MAN—James Chambers, who played solo horn until his recent promotion to personnel manager, says the Philharmonic's members are paid a minimum of $270 for "20 hard, concentrated, tense hours" a week.

MUSIC MAN—David Nadien, the concertmaster, bristles at the suggestion that the orchestra is dying: " . . . real music can only be made by live people. Saying the orchestra is dying is like saying the human is dying."

BLACK MAN—W. Sanford Allen, a second violinist, calls himself "the Philharmonic's Negro." Though his hiring in 1962 was seen as a breakthrough, two rejected black applicants have filed charges of discrimination.

112.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

SEP 28 1969

The New York Times Magazine

SEPTEMBER 28, 1969

What Spaniards Say When They Think Aloud

About life, death, politics, religion, art and themselves

By RICHARD EDER

THE unraveling reign of General Franco is a crusty, time-darkened bandage on the damage Spain did herself in the Civil War. The Spanish tell themselves that the wound is healed, and they more or less believe it, but they make no move to remove the bandage and they are apprehensive about what they will see when it falls off by itself.

In recent years they have explored more and more extensively the questions they will soon have to face fully. What is useful about the system that has come down to them and what must be replaced? What mixture of freedom and discipline do they require? What form of economic organization should they have? Are they part of Europe or some kind of Third-World bridgehead on the European Continent? How much of the rhetoric about their own peculiarities, complications and intractabilities is valid and how much is a truism, retained because there has been so little opportunity to examine it?

There is no true freedom of speech in Spain today, but there is virtually full freedom to think aloud. The noise is deafening. Little, if anything, is taboo to private discussion in the widest sense: at a dinner table (not necessarily of friends), at a students' meeting, and in those books and journals whose style and scope exclude them from wide circulation.

Yet private discussion is not public discussion. What everyone, from Cabinet ministers to Socialists (sometimes in the same drawing room), tells the other can, if necessary, be held by any of those present not to have been said. This, of course, is of immense significance because as long as the views that circulate in Spain do not become fully public they and their expounders are not tested either in action or reaction.

For this reason, when a wealthy Spanish tanner with a dilettantish vocation for philosophy and journalism visited two dozen prominent Spaniards early this year, got them to talk about the country's problems on his tape recorder, and published the dialogues in a book,

(Continued on Page 118)

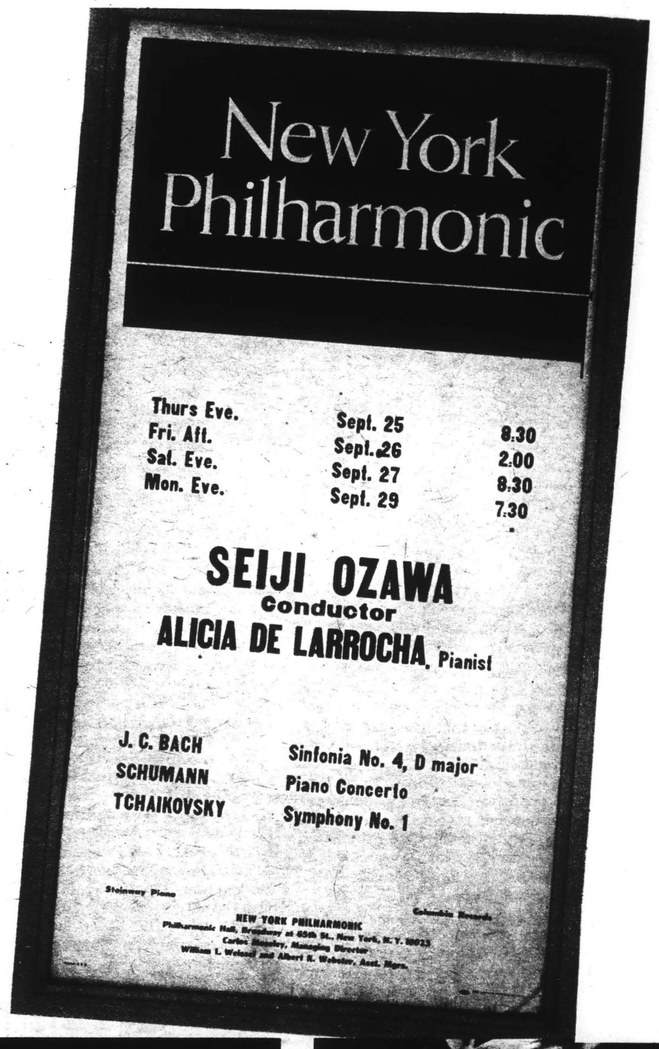
RICHARD EDER is The Times correspondent in Spain.

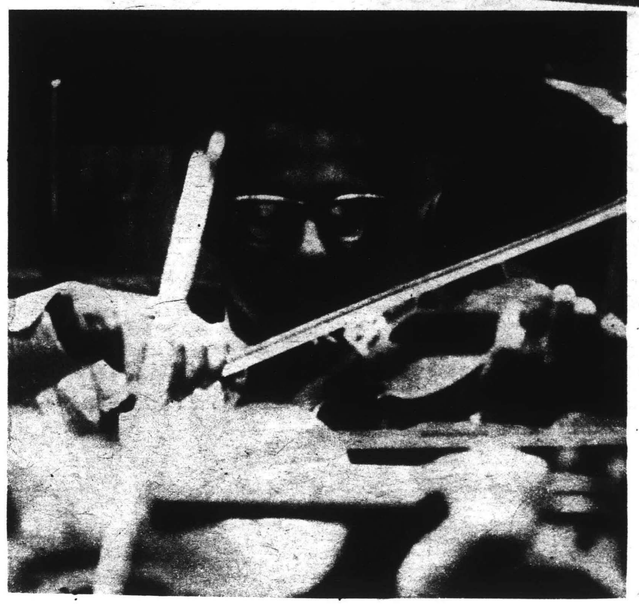
racial discrimination case in which it finds itself embroiled. Complaints filed with the city's Commission on Human Rights this summer by two black musicians—each rejected several times in auditions—have opened a full public investigation of the Philharmonic's hiring practices, its administrative make-up and closely guarded salary secrets. Before the hearings were a day old last July it appeared evident that the Philharmonic that emerged from the discrimination case would be shaken, if not moved, by the experience.

BUT change and the threat of change bring out the best and the worst in any political group. And the Philharmonic is a political group, a complex little city-state that one of its keener internal observers characterizes as "a small town." Philharmonicsville, N. Y. (pop. 106; principal industry, classical music) is, in fact, the paradigmatic small town, with its gossips and idealists, its clubs and cliques, its precinct captains and its activists, its joiners and its fence-sitters, its cranks and village wits.

Demographically, it is an odd town, perhaps: 88.68 per cent of its residents are married; 100 per cent have college degrees or the equivalent; the age range is 22 to 65 (average age, 52); 99.1 per cent are white; 98.02 per cent are male. Eighty-three of the members were born in the United States (more than half of those in New York City), and only four are natives of Southern states (two from Texas, one each from Maryland and Tennessee). Eight are

(Continued on Page 133)





MUSIC MAN—David Nadien, the concertmaster, bristles at the suggestion that the orchestra is dying: " . . . real music can only be made by live people. Saying the orchestra is dying is like saying the human is dying."

BLACK MAN—W. Sanford Allen, a second violinist, calls himself "the Philharmonic's Negro." Though his hiring in 1962 was seen as a breakthrough, two rejected black applicants have filed charges of discrimination.

Philharmonicsville

(Continued from Page 27)

from Pennsylvania, five from Poland, six from New Jersey, four from Ohio, three from Austria. Joseph Bernstein, second assistant concertmaster, was born in Bessarabia; Paul Clement, a cellist, in Belgium. Carlos Piantini, a violinist, is from the Dominican Republic, and Carlo Renzulli, also a violinist, is of Italian birth.

However, despite its cosmopolitan cast, Philharmonicsville is more nearly homogeneous than any modern town. Like all great orchestras and small towns, it is inbred and sometimes contemptuous of outside opinion. To consult with a Philharmonic musician about the music of the last 20 years can be like listening to a mandarin's opinion of the barbarians who live beyond the Great Wall.

Without anyone's willing it, an orchestra bends to its common purpose (some would say flattens) all the diverse human types that enter it. There comes to be a recognizable symphony orchestra personality, an orchestra level of talent, an orchestra temperament. Like any walled city, the orchestra demands of its inhabitants submission to authority and unquestioning response to a leader. Not that the demands are invariably met, of course, humans being humans.

Paul Hindemith, the composer who himself did much successful conducting late in life, advanced the seriocomic theory that the modern orchestra with its heroic conductor exists largely to gratify the baser instincts of its audience: to the concert-going public "the display of overt despotism, the demonstration of some refined and stylized form of oppression seems to be imperative." Orchestra men, he observed, live under a system that subjects them to "a man who with the consent of human society exercises a power which we would look upon as cruelty if we saw it applied to dogs or horses."

IT is no wonder then that every orchestra, squirming under the system's inherent tyranny, contains its share of men constantly plotting to escape over the wall. Some want, in fact, to escape into conducting, and do. Among the Philharmonic's baton-wielding hopefuls are Larry Newland, a violist, and Carlos Piantini. The latter, a 12-year veteran of the orchestra, led his Philharmonic colleagues (under another, free-lancing, name) in a highly acclaimed performance of Verdi's Requiem at Philharmonic Hall. Such an experience could make an orchestra man look rather sharply at the efforts of a visiting star of the podium.

Most Philharmonic musicians these days, however, seem reasonably content with the system. And why not? This season, in the third year of a three-year contract, the Philharmonic will pay its lowliest member a minimum of $270 a week plus a $1,000 yearly guarantee against recordings. Since the orchestra now is employed 52 weeks a year, including a six-week vacation this season, that means no man earns less than $15,040, and under a gradation system spelled out in the union contract, many are paid up to $40 a week more than the minimum. Pay scales of first-desk men and section leaders (who often must play solo parts) are closely held secrets, but the cream of orchestral soloists in American orchestras is reputed to earn $40,000 and more.

To meet the players' payroll and manifold other expenses, the Philharmonic annually must raise about $3.7-million, and it must budget a net deficit of about $750,000. Ticket sales, record revenues and television fees cover some 80 per cent of the total cost, an unusually high income-to-cost ratio for an American orchestra. There is no doubt that Leonard Bernstein's presence fattened the ratio considerably, and his successor is certain to be evaluated partly against that 80 per cent figure.

In the next contract round, the Philharmonic musicians' financial picture (if not the management's) is

LOCAL BOY—Frank Gullino, assistant concertmaster, represents a Philharmonic trend: New York natives have largely supplanted European musicians.

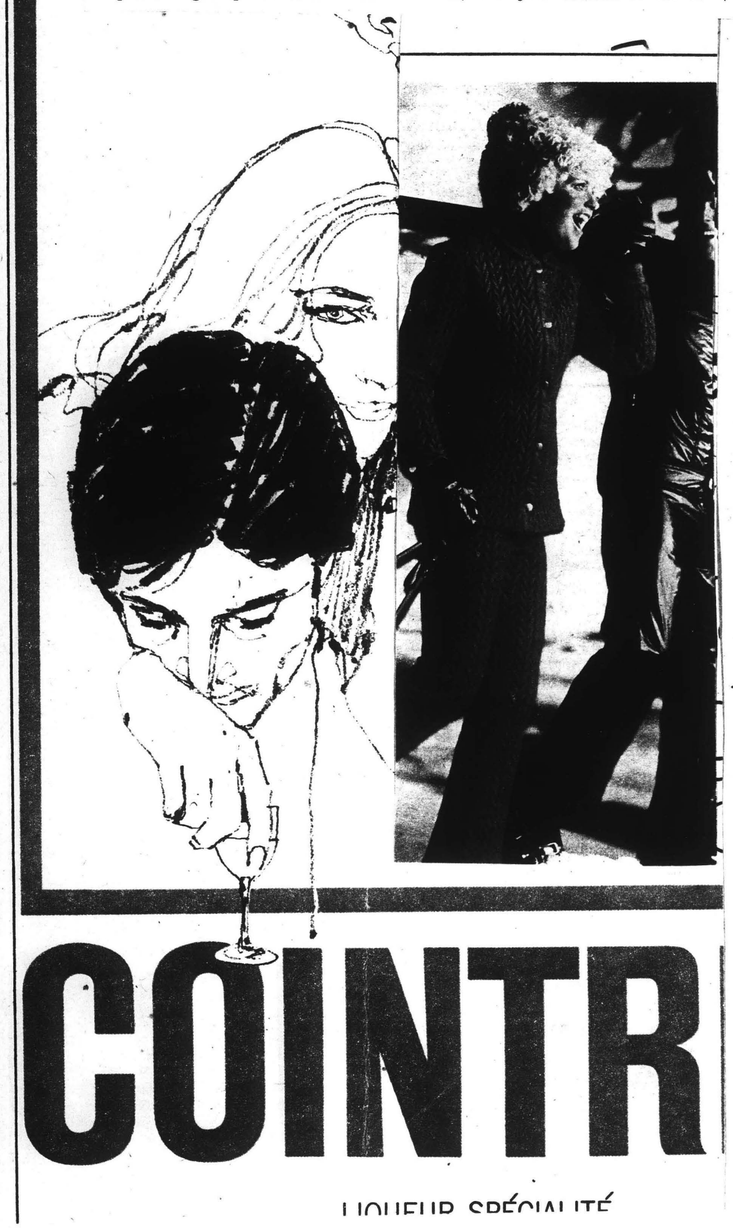
soft-drawling North Carolinian, points out that as many as 80 musicians from all over the nation have been auditioned for a single vacant Philharmonic position. Players are alerted to openings by memos to leading music schools and advertisements placed in union and other professional music publications. Since Moseley took over, he says, the N.A.A.C.P. and CORE have been notified as well.

Customarily, though not invariably, Moseley says, he sits in on auditions along with the personnel manager and a floating committee of front-desk players and other trusted musicians. He stresses the *ad hoc* nature of the audition panel and the unstructured quality of the whole audition process.

The Philharmonic does not select its new musicians through screened auditions, which the Boston Symphony not long ago initiated for some preliminary tryouts. Moseley believes that any screening of identity would be useless (the judges could fix the contest by asking the desired winners to tip off who they were by playing prearranged signals while tuning up, for instance). Besides, he says, seeing a candidate on an open stage gives judges the chance to make important visual observations about a man's musicianship and to help analyze his weaknesses. The screen test was tried once briefly before he became manager, "perhaps eight or ten years ago," and abandoned.

This summer, perhaps coincidentally with its new system, the Boston Symphony added a Negro harpist to its roster ("rather hurriedly," comments a Philharmonic cynic). Among the other "Big Five" American orchestras (New York, Boston, Chicago, Cleveland and Philadelphia) there is only one other Negro regular, a cellist with Cleveland.

SANFORD ALLEN, the Philharmonic's Negro—he refers to himself that way with cool irony—says he is particularly puzzled by the failure of the Philharmonic to engage qualified Negroes as substitutes. "I can remember maybe one or two in the last few years. Elaine Jones, a flutist, was called as a sub, I remember—for a Martin Luther King memorial concert. And maybe one other." He contends the American symphony orchestra is "definitely segregationist by instinct," and he is tired of being pointed out as a "glorious example of the Philharmonic's enlightenment." As to the machinery that may exist for auditioning for better places in the orchestra, Allen



ishing selection of Boulez, self-confessed apostle of avant-gardism. Mostly, however, it is Amyas Ames, tall, patrician, easy-mannered and radiating well-heeled gentility, who either makes the decisions these days or takes responsibility for them.

Something of the good-school tone permeates other levels of the administration, too. Albert Knickerbocker Webster, another Harvard man, is an assistant manager remarkable for modesty. Carlos Moseley, even when he is dispensing hard facts or parrying nasty innuendoes in a civil-rights hearing, looks over his reading glasses professorially and speaks with an amiably confused air. The Philharmonic's press director, Frank Milburn, a onetime piano student of Walter Gieseking, works without bluster or aggressiveness, and habitually talks so quietly that one must step close to catch his words.

From top to bottom, the Philharmonic administration gives off an old-family, savings-bank, Bigelow-on-the-floor aura. Occasionally, Bernstein stepped outside the institutional framework for a breath of fresh air during his time within the Walled City, but his mild raffishness could be forgiven. He was, after all, a Harvard man, and a member, if an adopted one, of the Establishment. At any rate, it will be recorded that it was during *his* regime that the Philharmonic bent to the point of hiring a Negro. And an outsider must take Bernstein's word for it that he never found another worthy of the Philharmonic in spite of much sympathetic searching and auditioning.

ONLY a few skeptical members of the orchestra find serious fault with the current system of selection. Sanford Allen says that in such a vaguely defined situation "nobody is responsible for anything—the buck isn't just passed, it disappears." He calls it a "shell game, essentially."

Most of its members, though, feel not a whole lot is really wrong with the Philharmonic. No job is ideal, of course, and if they had their way the musicians would arrange working conditions, for instance, so they would not have to arrive back in New York from an out-of-town concert after midnight and then have to rehearse or play the next morning, or dress four to a trailer while on tour. The wages and the pensions could be higher. Some militants would like a clear say in selecting guest and permanent conductors. But, even though changes—particularly of the latter, more radical, sort—are not likely to come overnight, changes in the Philharmonic do come. They may crawl, but they come.

Orin O'Brien, who is 34, pretty and single, joined the orchestra in 1966 as its first woman regular (she was recently followed by cellist Evangeline Benedetti). To Miss O'Brien the Philharmonic management seems "unusually sensitive to the musicians' problems — Moseley was a pianist, after all." And she believes that all sorts of discrimination are "fading fast" in the orchestra. "I frankly feel we girls are doing pretty darn well. I don't feel there is any war going on."

Miss O'Brien teaches, and this term has eight students at the Manhattan School of Music, where she recently was appointed to the faculty. Like many Philharmonic regulars, she lives within an easy stroll of Lincoln Center, in a three-room West Side apartment. "That makes it nice for a double-bass player. You just stick a wheel under it and roll it to work."

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Philharmonicsville

(Continued from Page 27)

from Pennsylvania, five from Poland, six from New Jersey, four from Ohio, three from Austria. Joseph Bernstein, second assistant concertmaster, was born in Bessarabia; Paul Clement, a cellist, in Belgium. Carlos Piantini, a violinist, is from the Dominican Republic, and Carlo Renzulli, also a violinist, is of Italian birth.

However, despite its cosmopolitan cast, Philharmonicsville is more nearly homogeneous than any modern town. Like all great orchestras and small towns, it is inbred and sometimes contemptuous of outside opinion. To consult with a Philharmonic musician about the music of the last 20 years can be like listening to a mandarin's opinion of the barbarians who live beyond the Great Wall.

Without anyone's willing it, an orchestra bends to its common purpose (some would say flattens) all the diverse human types that enter it. There comes to be a recognizable symphony orchestra personality, an orchestra level of talent, an orchestra temperament. Like any walled city, the orchestra demands of its inhabitants submission to authority and unquestioning response to a leader. Not that the demands are invariably met, of course, humans being humans.

Paul Hindemith, the composer who himself did much successful conducting late in life, advanced the seriocomic theory that the modern orchestra with its heroic conductor exists largely to gratify the baser instincts of its audience: to the concert-going public "the display of overt despotism, the demonstration of some refined and stylized form of oppression seems to be imperative." Orchestra men, he observed, live under a system that subjects them to "a man who with the consent of human society exercises a power which we would look upon as cruelty if we saw it applied to dogs or horses."

It is no wonder then that every orchestra, squirming under the system's inherent tyranny, contains its share of men constantly plotting to escape over the wall. Some want, in fact, to escape into conducting, and do. Among the Philharmonic's baton-wielding hopefuls are Larry Newland, a violist, and Carlos Piantini. The latter, a 12-year veteran of the orchestra, led his Philharmonic colleagues (under another, free-lancing, name) in a highly acclaimed performance of Verdi's Requiem at Philharmonic Hall. Such an experience could make an orchestra man look rather sharply at the efforts of a visiting star of the podium.

Most Philharmonic musicians these days, however, seem reasonably content with the system. And why not? This season, in the third year of a three-year contract, the Philharmonic will pay its lowliest member a minimum of $270 a week plus a $1,000 yearly guarantee against recordings. Since the orchestra now is employed 52 weeks a year, including a six-week vacation this season, that means no man earns less than $15,040, and under a gradation system spelled out in the union contract, many are paid up to $40 a week more than the minimum. Pay scales of first-desk men and section leaders (who often must play solo parts) are closely held secrets, but the cream of orchestral soloists in American orchestras is reputed to earn $40,000 and more.

To meet the players' payroll and manifold other expenses, the Philharmonic annually must raise about $3.7-million, and it must budget a net deficit of about $750,000. Ticket sales, record revenues and television fees cover some 80 per cent of the total cost, an unusually high income-to-cost ratio for an American orchestra. There is no doubt that Leonard Bernstein's presence fattened the ratio considerably, and his successor is certain to be evaluated partly against that 80 per cent figure.

In the next contract round, the Philharmonic musicians' financial picture (if not the management's) is likely to brighten even more. Recently, the Philadelphia Orchestra went past New York with a contract that guarantees an annual income of $16,040, rising to $17,080 in three years (including a $2,000 annual recording guarantee).

To a day laborer, or a small-town physician, the hours might look good, too: Under their contract (Local 802, American Federation of Musicians) the men play eight "services" a week, "service" being a flexible term meaning either a concert (two to two and a half hours, usually) or a rehearsal (two and a half hours). James Chambers, the orchestra's new personnel manager, who had been the solo horn since joining the Philharmonic in 1946, says "about 80 per cent" of the musicians also find time to do some teaching.

During the season, a Philharmonic

soft-drawling North Carolinian, points out that as many as 80 musicians from all over the nation have been auditioned for a single vacant Philharmonic position. Players are alerted to openings by memos to leading music schools and advertisements placed in union and other professional music publications. Since Moseley took over, he says, the N.A.A.C.P. and CORE have been notified as well.

Customarily, though not invariably, Moseley says, he sits in on auditions along with the personnel manager and a floating committee of front-desk players and other trusted musicians. He stresses the *ad hoc* nature of the audition panel and the unstructured quality of the whole audition process.

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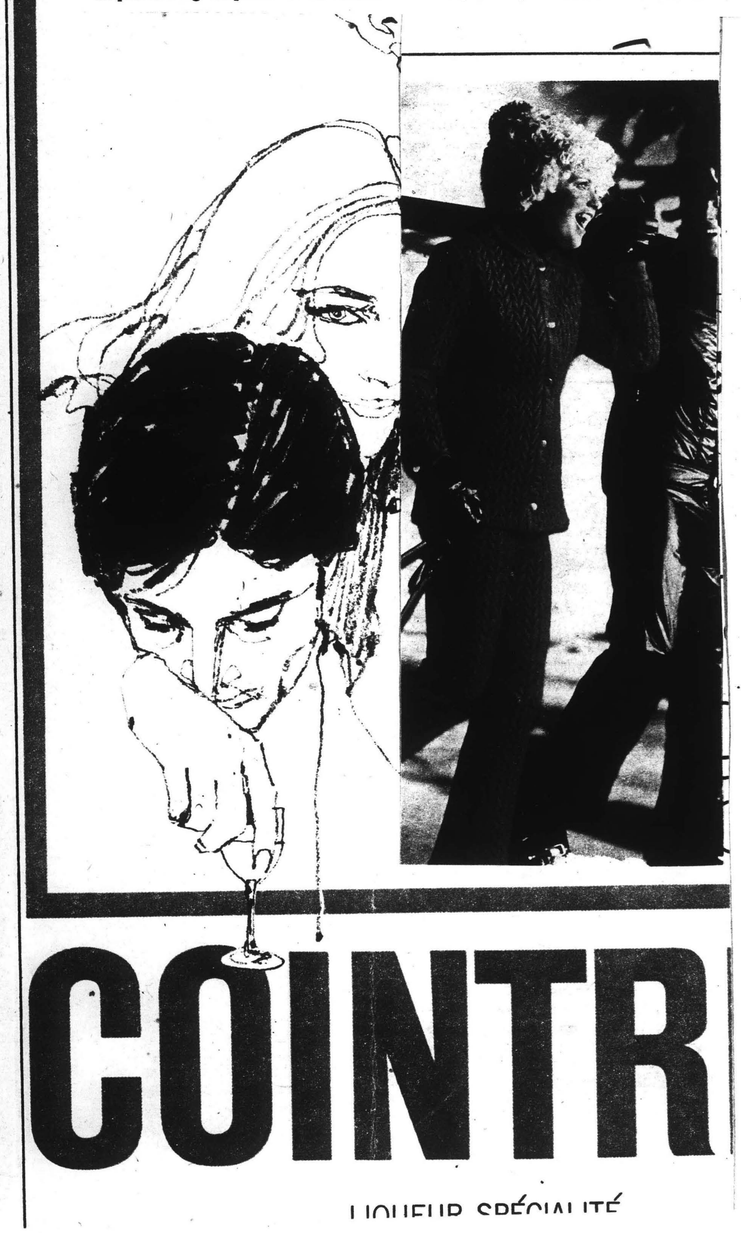
This summer, perhaps coincidentally with its new system, the Boston Symphony added a Negro harpist to its roster ("rather hurriedly," comments a Philharmonic cynic). Among the other "Big Five" American orchestras (New York, Boston, Chicago, Cleveland and Philadelphia) there is only one other Negro regular, a cellist with Cleveland.

Sanford Allen, the Philharmonic's Negro—he refers to himself that way with cool irony—says he is particularly puzzled by the failure of the Philharmonic to engage qualified Negroes as substitutes. "I can remember maybe one or two in the last few years. Elaine Jones, a flutist, was called as a sub, I remember—for a Martin Luther King memorial concert. And maybe one other." He contends the American symphony orchestra is "definitely segregationist by instinct," and he is tired of being pointed out as a "glorious example of the Philharmonic's enlightenment." As to the machinery that may exist for auditioning for better places in the orchestra, Allen



monic Hall. She came to the Philharmonic after 10 years with the New York City Ballet orchestra and opera experience as a substitute at the Metropolitan. "I enjoyed doing opera, although it's harder than symphony work" (opera hours are far more taxing; for instance, a performance of "Die Götterdämmerung" may stretch over five hours, or twice the average symphony concert length). "I also liked doing free-lance—you meet so many interesting men—and playing in small ensembles."

Miss O'Brien is happy about the Boulez appointment because, among other things, he likes to break up an orchestra into smaller units for chamber-sized works. "Right now the use of the symphony orchestra is not as exciting as it could be. Lennie did a lot, of course, a lot of new things. I enjoyed Lennie so much. Everything he did, he made you *like* it. Never a dull moment." But Bernstein's stepping down as head of the orchestra, she says, has started the musicians worrying about their financial future: "The first thing the orchestra felt when it heard Lennie was leaving was, there goes the recording work."

David Nadien, who is starting his fourth season with the Philharmonic, is another who can walk to work. Formerly he made an excellent living as a free-lance musician, but now he insists there is no time for anything but orchestra work and "a little private teaching."

His schedule includes 10 to 15 "very advanced" students ("About 18 hours a week, maybe—I don't punch clocks with students"), as well as three or four hours a day of working out on his instrument to stay in shape—"perhaps more if I have a concerto appearance coming up." As concertmaster, he says, his responsibility "is threefold that of anyone else in the orchestra." Nadien, married and 43 years old, is one of the few players hired in recent years who did not go through a Philharmonic audition. "I didn't exactly audition. Bernstein knew of me, and said he wished to hear me, so I played for him privately."

Like an increasing number of Philharmonic musicians, Nadien is a native New Yorker (born in Brooklyn, as were such other first-chair men as Stanley Drucker, the clarinetist, and William Lincer, the violist). The Philharmonic is now, in fact as well as name, a New York institution, with 43 natives on the current roster.

Historically, it had a long period of Germanic influence, when conductors such as Gustav Mahler, Adolf Neuendorff and Anton Seidl were in charge. After the merger of the New York Philharmonic with the New York Symphony in 1928, there came an Italian period, from the appointment of Toscanini to his resignation in 1936. The influence of Toscanini, in par-

soft-drawling North Carolinian, points out that as many as 80 musicians from all over the nation have been auditioned for a single vacant Philharmonic position. Players are alerted to openings by memos to leading music schools and advertisements placed in union and other professional music publications. Since Moseley took over, he says, the N.A.A.C.P. and CORE have been notified as well.

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man's typical orchestral week looks like this:

MONDAY—Rehearsal, 10 to 12:30; concert at 7:30.

TUESDAY—Day off unless there is a recording session.

WEDNESDAY—Rehearsals, 10 to 12:30 and 1:30 to 4:00.

THURSDAY—Pay day (checks given out at morning rehearsal); rehearsal, 10 to 12:30, with possibility of up to a half hour of overtime if program needs it; concert, 8:30.

FRIDAY—Morning free unless there is a Young People's concert; concert, 2.

SATURDAY—Morning free unless there is children's concert or rehearsal for pop program; concert, 8:30.

SUNDAY—Day off (this is inviolate).

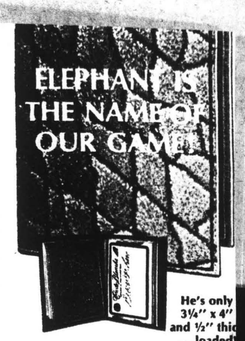
That adds up to 20 hours a week at most, says Chambers, "but they are 20 hard, concentrated, tense hours."

The 48-year-old Chambers is generally regarded in the orchestra as "one of the new school" of personnel managers, and some musicians hope he can help break outdated but ingrained practices. As liaison between men and management, and as the administrator who hires all substitutes, sits on many audition panels, and mediates all union problems, the personnel manager is one of the most powerful figures in an orchestra. Even though he is constantly "between two cymbals," in Chambers's words he could be a potent force for change. "However, he didn't get to be personnel manager by rocking any boats," comments one musician wryly.

IN recent years, too few waves have been created at any level in the organization, in the view of many minority-rights defenders. There is at the moment one black man among the Philharmonic's regular 106 players, a 30-year-old second violinist named W. Sanford Allen, and two women, Orin O'Brien, double bass, and Evangeline Benedetti, cellist. The hiring of Allen in 1962 was greeted at the time as a breakthrough of Jackie Robinsonish significance, but no further black additions have been forthcoming. Allen himself, a Juilliard graduate, has remained cemented to a seat deep in the second violins at minimum pay.

The rejection of subsequent black applicants is the point of controversy in the discrimination complaint against the Philharmonic by Earl Madison, a cellist, and J. Arthur Davis, a double bass player.

Carlos Du Pré Moseley, the Philharmonic's managing director, spent two days in the witness chair outlining auditioning procedures and hiring philosophies (in essence, that the best men win, regardless of color, creed or other extramusical considerations), while the man with the ultimate say in hiring orchestra men, the musical director, never got the chance to tell how he disposes of the cases in dispute. Moseley,



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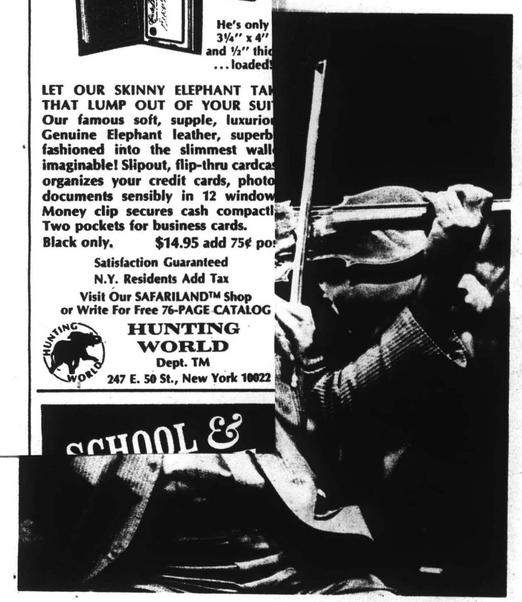

LOCAL BOY—Frank Gullino, assistant concertmaster, represents a Philharmonic trend: New York natives have largely supplanted European musicians.

ishing selection of Boulez, self-confessed apostle of avant-gardism. Mostly, however, it is Amyas Ames, tall, patrician, easy-mannered and radiating well-heeled gentility, who either makes the decisions these days or takes responsibility for them.

Something of the good-school tone permeates other levels of the administration, too. Albert Knickerbocker Webster, another Harvard man, is an assistant manager remarkable for modesty. Carlos Moseley, even when he is dispensing hard facts or parrying nasty innuendoes in a civil-rights hearing, looks over his reading glasses professorially and speaks with an amiably confused air. The Philharmonic's press director, Frank Milburn, a onetime piano student of Walter Gieseking, works without bluster or aggressiveness, and habitually talks so quietly that one must step close to catch his words.

From top to bottom, the Philharmonic administration gives off an old-family, savings-bank, Bigelow-on-the-floor aura. Occasionally, Bernstein stepped outside the institutional framework for a breath of fresh air during his time within the Walled City, but his mild raffishness could be forgiven. He was, after all, a Harvard man, and a member, if an adopted one, of the Establishment. At any rate, it will be recorded that it was during *his* regime that the Philharmonic bent to the point of hiring a Negro. And an outsider must take Bernstein's word for it that he never found another worthy of the Philharmonic in spite of much sympathetic searching and auditioning.

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bility brought by his popular success

cious that something was wrong. At last, when the more playful members had succeeded in virtually recomposing the score under rehearsal, there came a great thud on the bass drum. The maestro, pushed too far, put down his baton and asked, "Now, who did that?"

A less obvious method of testing a conductor is to have a soloist play his part, say, a third higher than written, and wait for the baton to rap for a halt. In its time, the Philharmonic has used all the orchestra guerrilla's devices, and invented a few itself. To the present writing, the Philharmonic retains, in fact, its reputation as a "tough" orchestra, although that is disputed by its more sensitive players. Proud, yes, and not easy on musical fakers, they protest, but perfectly willing and able to be welded into a great ensemble by an able, serious conductor.

It is the men and women of the Philharmonic themselves, however, who decide on conductorial abilities, and no glamour or publicity will help the poor soul who does not win their confidence. The most recently publicized incident (not necessarily the most recent) came last season when the outspoken Indian maestro, Zubin Mehta, sounded off about the Philharmonic.

Mehta said, or was quoted as saying in a magazine, that he and many other conductors felt the Philharmonic was a graveyard: "A lot of us think, why not send our worst enemy to the New York Philharmonic and finish him off once and for all?" The Philharmonic's truth squad reacted immediately. The brash Indian was forced to appear before the union and apologize, and soon thereafter the management decided that his scheduled debut with the orchestra could be deferred indefinitely. If you call that "tough," all right; the Philharmonic musicians call it being proud.

Staying proud is easier nowadays than it was in the mass-dismissal era of Rodzinski, not to mention earlier times when a Toscanini or a Mahler ruled his orchestra like a Bismarck. Around 1909, the Philharmonic was, in Mahler's view, "a typical American orchestra—untalented and phlegmatic," and he waved aloft constantly the threat of summary dismissal. Dismissals now are so rare that Frank Milburn is not able to recall offhand an instance during his decade with the orchestra. Under the union contract a musician must pass a two-season probation, but getting rid of him after that is harder than getting a dishonest man out of the United States Senate. There must be a long, complicated process involving election of a Dismissal Review Committee of his colleagues; Byzantine interchanges among committee, management and union, and ultimate placing of the dispute before an outside arbitrator whose decision is binding. Moreover, before a man can be let out he must be notified at least by Feb. 15 of the year in question. The day is past when a conductor could stalk into rehearsal after a fight with his wife, point an imperious finger at the solo piccolo and bawl: "You there, Kunstmörder, you're fired! Out!"

The orchestra man's life is more stable now, and it is from those stormier past times that much of the Philharmonic musician's reputation dates. Still, it is a devilish image that survives, one that even the relatively harmonious Bernstein decade has not quite exorcised.

BACK in 1943, Virgil Thomson wrote that the Philharmonic "has had too many riders. It has been whipped and spurred for 40 years by guest conductors and by famous virtuosos with small sense of responsibility about the orchestra's future or about its relation to our community's culture. It has become erratic, temperamental, undependable, and in every way difficult to handle."

Although Leonard Bernstein functioned more as the "famous virtuoso" than as the orchestral good housekeeper during his 10 years, the sta-

(Continued from Page 143)

be overstated, but there is no question that a frustrated orchestra man serving out his time can have his musical instincts ground out of him by the routine of playing tired old pieces or meaningless new ones.

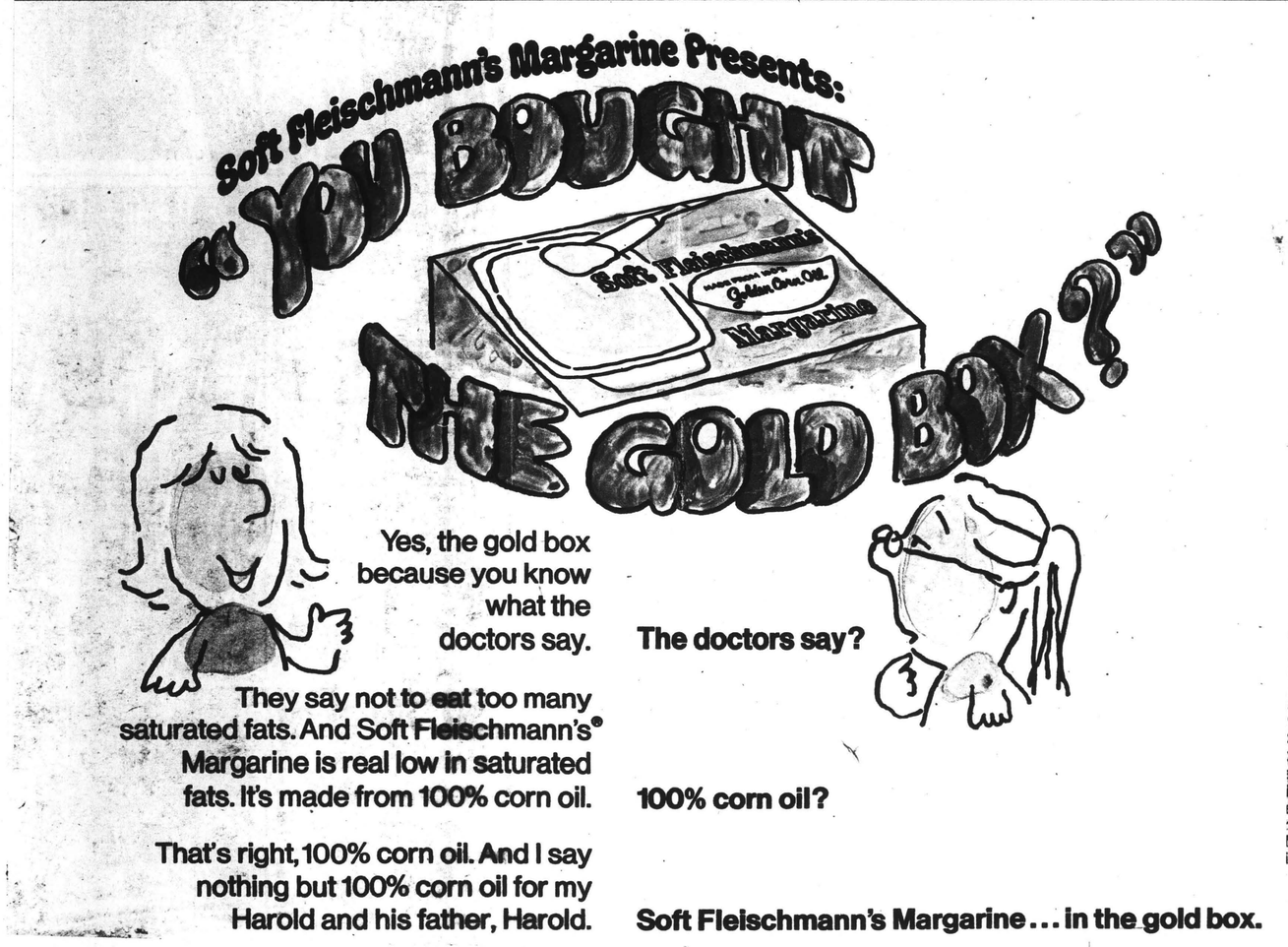
SOME years ago in a Yale lecture the composer Paul Hindemith drew the following picture of a musician condemned to triviality by the modern orchestral system:

"I concentrated on the triangle player. Here he was, a grown-up man, wife and three children waiting for him at home, a man perhaps owning one of the greatest stamp collections in the country and being Exalted Potentate of his shrine; in short, a man of highest social repute. Now he meekly counted his rests and once in a while elicited some tinkles from his triangular treasure basket, an activity which in this case absorbed about as much mental exertion as the unlacing of a shoe, but was backed by five years of conservatory instruction, a bachelor's degree, auditions and victories over competitors. Of course, we know the difference between good and bad triangulists . . . but one refuses to see in the sporadic triangle tinkling the ultimate purpose of a human being's earthly existence."

What Hindemith complains about here, in a rather heavy-handed bit of satire, is the orchestra's tendency to put music into an institutional trance from which musicians themselves are unable or unwilling to break out. Each man is necessarily a cog, and the interworking enterprise can often amount to the sublimest moments that Western art has imagined, but for the cog itself the suspicion that the machine may be running meaninglessly most of the time could squeeze all real music out of him.

It is therefore the next musical director's loftiest mission to keep the symphony orchestra from lapsing into the mumbling institutionalism of most opera houses and other museums; to keep the orchestra and its repertory from turning into a petrified forest.

It may not be possible, of course — the historical cards are not all his to play—but if any musical director can do it, it will be one who remembers what Leonard Bernstein wanted, as much as what he achieved, and who can encourage the Philharmonic's deep musical instincts. If Pierre Boulez is such a man he can not only keep the orchestra alive but write some of the brightest pages in its history. ■



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ticular, is still reflected in the roster, which contains a remarkable number of Italian names.

But, as indicated, European-born musicians have been largely supplanted by native New Yorkers. Among soloists alone, there are six New Yorkers, in addition to Nadien, Lincer and Drucker: Frank Gullino, assistant concertmaster; Leopold Rybb, principal second violin; Saul Goodman, timpani; Bert Bial, contrabassoon; Edward Herman Jr., trombone, and Myor Rosen, harp. Outlanders among the soloists include Lorne Monroe, cello, from Winnipeg; Robert Brennand, bass, from England; Englebert Brenner, English horn, from Vienna. Other front-line men come from Philadelphia (Joseph Singer, horn); Portland, Me. (William Vacchiano, trumpet); Cleveland (Julius Baker, flute); Malden, Mass. (Morris Gomberg, oboe); Paterson, N. J. (Stephen Freeman, bass clarinet), and Rochester, N. Y. (Manuel Zegler, bassoon).

MANY Philharmonic members, no matter what their origins, choose an outlander status. Walter Rosenberger, one of the percussion crew, lives in Tenafly, N. J., and gladly commutes. Now 50 years old, he played in the Pittsburgh Symphony under Fritz Reiner during the forties, and did a few turns with the original Sauter-Finnegan jazz band. "I played as a Philharmonic sub before going into the Army," he says, "and when I got out in 1946 I joined the orchestra without an audition." The Philharmonic is "a pretty nice life now" to Rosenberger, "better than in the old days—although I liked it then, too. What with the seasonal sort of work, you could be off more."

A cheery, scoutmasterly type who heads the percussion department at Mannes College, Rosenberger kids himself as a lawn-tending suburbanite. He is a member in good standing of the orchestra's hearts-playing group and doesn't mind cross-country jet trips because "you can go coast-to-coast now on one hearts game." There also is a strong poker contingent, some pinochlers and some chess nuts. Others in the hearts club are Bert Bial, William Carboni, Morris Lang and Enrico Di Cecco. Bill Carboni also is an instrument builder and repairman, and takes his kit of tools along on tours, just in case. If a tuning pin on a cello sticks or someone drops a violin, Dr. Carboni is there to operate.

Rosenberger confesses he is a plate-passing deacon of his Presbyterian Church in Tenafly ("I don't know if I should mention that—I'll be kidded about it"). "My wife and I are president of the parent-teacher association. They wanted me to be president of the Pony League, too, but I said I couldn't afford the time."

It probably would be difficult to be an enemy of the amiable Walter Rosenberger, and in his view "the orchestra men get along pretty well together." In the percussion department, he says, you had *better* get along well because there is so much tightly choreographed rushing from instrument to instrument during a performance. "But there's none of that stuff you get in some orchestras, where you run to the xylophone and find somebody has left sticks strewn all over it."

Long-standing feuds, kept alive by the men's necessity of working so closely together that they can hear one another breathe, are not unknown in orchestras. In one Big Five organization, solo clarinet and solo oboe, forced to sit side by side day in and day out, have not spoken to one another in years.

The Philharmonic phalanx, in fact,

GIRL TWO—The Philharmonic's other female member, cellist Evangeline Benedetti. The orchestra, says the author, "bends to its purpose all the diverse types who enter it," producing one recognizable personality.

has traditionally been drawn up not against its own but against outsiders, among whom have been counted not a few famous conductors. When the fiery controversialist Artur Rodzinsky took command of the Philharmonic in 1943, his first move was to fire 14 musicians whom he thought incompetent. Philharmonic tacticians maneuvered adroitly for four years, and finally won. Rodzinsky resigned in 1947.

The weapons available to the orchestra in a feud with a conductor are many and they are mighty. The classic story is about the orchestra (not the Philharmonic, surely) that decided to haze a new conductor during the rehearsal and find out exactly what he knew. Little by little things went awry—a slightly wrong note in the cellos, a drunken glissando by a tuba, notes switched from one instrument to another. The conductor grew increasingly suspi-

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bility brought by his popular success and the financial balm that it rubbed over the orchestra's wounds brought the Philharmonic to a better technical and temperamental state than it had enjoyed since Thomson's evaluation 26 years ago. It was to keep matters from reverting to an elder state, no doubt, that the Philharmonic management chose Cleveland's George Szell as its musical adviser for the next two seasons.

The 72-year-old Szell is unrivaled today in the respect he commands among orchestral musicians. Many dislike him enthusiastically, as they hated Fritz Reiner and others of the taut-ship school of conducting, but no player disputes his mastery of the orchestra or his ability to make it sound great in the chrome-plated, hyper-precise style of his own Cleveland Orchestra.

AT the moment, Szell's Clevelanders are accounted by many critics as the "best" American orchestra (whatever "best" may mean in the musical art). The Philharmonic is regarded as a more erratic group, full of superb musicians who can be worked up to an occasional inspired performance. Critics in some European cities, Vienna among them, prefer this, and are repelled by machine-tooled perfection. The Bernstein style emphasized the occasional "wow" performance, in line with Philharmonic tradition, rather than predictable excellence.

To most critics' ears, the Philharmonic has not in recent years developed a characteristic "sound," such as the chamber-music definition and precision of the Cleveland, or the famously opulent string tone of the Philadelphia. (The latter was so palpable and identifiable to Virgil Thompson that in a review he once narrowed its tone color down to "pinky beige.") Today, like the Chicago Symphony since the time of Fritz Reiner, the Philharmonic is a symphonic chameleon, capable of taking on any color or character its conductor—if he is skilled enough—wants it to adopt.

But if the Philharmonic has not an easily identifiable, commercially marketable tonal character to offer, it inherits from the Bernstein decade

(Continued on Page 143)

(Continued from Page 141)

other and more interesting traits. Under Bernstein the Philharmonic has done as much as or more than any orchestra to keep the priceless Western symphonic tradition alive while many musical institutions either tacitly or openly are accepting museum status.

The Philharmonic has developed into a band of quick sight-readers, able to put together and perform extremely difficult pieces on short rehearsal. Sometimes a piece by a Stockhausen or a Babbitt strains its abilities (and perhaps some musicians' patience with the avant-garde) past the breaking point, but the amount of new music played by the Philharmonic in the last 10 years is impressive.

THE musicians, at any rate, reject the commonly expressed notion that the symphony orchestra may be a dying dinosaur. "I guess Bernstein said something like that, but Lennie likes to astound people," says one Philharmonic member. "There'll be a Philharmonic long after people have forgotten he said that."

David Nadien gets upset at the very suggestion: "We've done more than our share for new music. No, the orchestra is not dying. An electronic synthesizer is born dead, but real music can only be made by live people. Why, saying the orchestra is dying is like saying the human being is dying."

Nadien believes program-makers should go back to concentrating on "lovely, warm music that sends people home singing," and for him there isn't much of that to be found after Prokofiev, or possibly Shostakovich. Miss O'Brien voices the consensus: "It's ridiculous. The Metropolitan Museum isn't doomed just because it shows old pictures." Like most of the players, she could accept gracefully the orchestra as a repository for great art rather than as a testing ground for novelties, though she also adds: "There is no more expert group than the Philharmonic at the service of today's composer."

Sanford Allen, in the minority here, too, finds much of what the modern symphony orchestra plays to be beside any point. "I've played a lot of rock in recording sessions," he says, "and much of it is closer to reality than the system we are trying to exist under." A concert manager who knows many Philharmonic men contends that even getting off the orchestral treadmill to the extent of playing chamber music is looked on with mistrust: "There's a hostile attitude toward the chamber-music players," and too much tendency to act like plumbers or firemen rather than serious musicians. "Just drop backstage at Philharmonic Hall sometime and see the poker players in action," he snorts. That case may

(Continued on Page 148)

(Continued from Page 143)

be overstated, but there is no question that a frustrated orchestra man serving out his time can have his musical instincts ground out of him by the routine of playing tiresome old pieces or meaningless new ones.

SOME years ago in a Yale lecture the composer Paul Hindemith drew the following picture of a musician condemned to triviality by the modern orchestral system:

"I concentrated on the triangle player. Here he was, a grown-up man, wife and three children waiting for him at home, a man perhaps owning one of the greatest stamp collections in the country and being Exalted Potentate of his Shrine; in short, a man of highest social repute. Now he meekly counted his rests and once in a while elicited some tinkles from his triangular bread basket, an activity which in this case absorbed about as much mental exertion as the unlacing of a shoe, but was backed by five years of conservatory instruction, a bachelor's degree, auditions and victories over competitors. Of course, we know the difference between good and bad triangulists . . . but one refuses to see in the sporadic triangle tinkling the ultimate purpose of a human being's earthly existence."

What Hindemith complains about here, in a rather heavy-handed bit of satire, is the orchestra's tendency to put music into an institutional trance from which musicians themselves are unable or unwilling to break out. Each man is necessarily a cog, and the interworking enterprise can often amount to the sublimest moments that Western art has imagined, but for the cog itself the suspicion that the machine may be running meaninglessly most of the time could squeeze all real music out of him.

It is therefore the next musical director's loftiest mission to keep the symphony orchestra from lapsing into the mumbling institutionalism of most opera houses and other museums; to keep the orchestra and its repertory from turning into a petrified forest. It may not be possible, of course—the historical cards are not all his to play—but if any musical director can do it, it will be one who remembers what Leonard Bernstein wanted, as much as what he achieved, and who can encourage the Philharmonic's deep musical instincts. If Pierre Boulez is such a man he can not only keep the orchestra alive but write some of the brightest pages in its history. ■

HIGH FIDELITY
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MONTHLY 130,000

OCT 1969

ORCHESTRAS EN ROUTE

Major U.S. orchestras will spend much time on the road this Beethoven Centennial season. Here is a bird's-eye view of their whereabouts and their program highlights, along with a glance at foreign visitors.

BALTIMORE SYMPHONY, in first season under new music director Sergiu Comissiona, swings through six states in early March: Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island. . . . Back home on March 18, Comissiona conducts premiere of first work ever commissioned by the Symphony, by Roger Sessions. Will repeat new work at concert in New York. . . . Beethoven Two-Hundredth Anniversary marked by one all-Beethoven program and several single Beethoven works including the Violin Concerto with Isaac Stern, Second Symphony under Leopold Stokowski, *Egmont* Incidental Music under Brian Priestman.

BOSTON SYMPHONY's first season under direction of William Steinberg centers out-of-town activities in Pennsylvania, New York, Connecticut, New Jersey, Washington, D.C. . . . In addition, special concert at University of Virginia on October 20 celebrates University's 150th anniversary, and a concert at Baltimore Lyric Theatre commemorates Theatre's 75th anniversary, which the Boston Symphony opened in 1894. . . . In March, five non-subscription concerts devoted to Beethoven: Rudolf Serkin plays the five piano concertos, Isaac Stern the Violin Concerto, Steinberg conducts several symphonies and the *Missa Solemnis*.

CHICAGO SYMPHONY's seventy-ninth season opened last month under new music director Georg Solti. . . . Will make short tour in early January under Solti to Toledo, New York City, Bloomington. At home, new guest conductors include Bruno Moderna, Georg Semkow, Charles Mackerras, Eliahu Inbal. . . . Principal guest conductor Carlo Maria Giulini salutes Beethoven with *Missa Solemnis*, Solti with the Ninth Symphony and concert version of *Fidelio*.

CINCINNATI SYMPHONY's seventy-fifth anniversary season marked by major renovation and redecoration ($3,800,000-worth) of Music Hall. . . . Last season with Max Rudolf as music director (next in line, Thomas Schippers). . . . Cincinnati May Festival features world premiere of commissioned work by Wilfred Josephs, *Mortales*. . . . Orchestra's most recent tour took place last June, to major European cities.

CLEVELAND ORCHESTRA plans three full-scale tours. . . . In February to major centers on the East Coast—New York, Philadelphia, Brooklyn, Boston, Washington, D.C., all led by George Szell. . . . March dates in New York State, Vermont, Canada will have Pierre Boulez guest-conducting, programs to include Mahler Fifth Symphony. . . . Three-week tour in May covers West Coast, Japan, Korea. Boulez conducts three programs, Szell the remainder.

DALLAS SYMPHONY spends two weeks in April touring the South and Midwest, with engagements in Louisiana, Mississippi, Alabama, Kansas, Arkansas, and Oklahoma. Donald Johanos conducts, David Bar-Illan serves as piano soloist.

MUSIC

Concerts and Recitals

Boston Symphony Orchestra at Symphony Hall, 251 Huntington Ave., 266-1492.

Thursday evening, Oct. 2, at 8:30. William Steinberg will conduct the orchestra in performances of Beethoven, Overture to "The Consecration of the House," Op. 124; Schubert, Symphony No. 9 in C; Webern, Six pieces for Orchestra, Op. 6; and Strauss, Till Eulenspiegel's lustige Streiche.

Friday afternoon, Oct. 3, at 2; Saturday evening, Oct. 4, at 8:30; Tuesday evening, Oct. 7, at 8:30; and Tuesday evening, Oct. 14, at 7:30. Conducted by William Steinberg, the orchestra will play: Haydn, Symphony No. 55 in E flat, "Schoolmaster"; Starer, Concerto for Violin, Cello, and Orchestra; Elgar, Symphony No. 2 in E flat, Op. 63. Solo performers will be Joseph Silverstein, violin, and Jules Eskin, cello.

Friday afternoon, Oct. 10, at 2; Saturday evening, Oct. 11, at 8:30; and Tuesday evening, Oct. 28, at 8:30. Assistant conductor Michael Tilson Thomas will conduct the orchestra in Haydn, Symphony No. 98 in B flat; Ives, Three Places in New England; Stravinsky, Variations (Aldous Huxley, in Memoriam); Tchaikovsky, Overture-Fantasy "Romeo and Juliet."

Friday afternoon, Oct. 17 at 2; and Saturday evening, Oct. 18, at 8:30. Music director William Steinberg will conduct the orchestra in Lees, Symphony No. 2; Mozart, Piano Concerto in C minor, K. 491; Brahms, Symphony No. 2 in D, Op. 73. Guest pianist will be Robert Casadesus.

Thursday evening, Oct. 30, at 7:30, Open Rehearsal.

Friday afternoon, Oct. 31 at 2; and Saturday evening, Nov. 1, at 8:30. Carlo Maria Giulini will conduct the orchestra in Bonporti, Concerto Grosso in D; Schubert, Symphony No. 4 in C minor, "Tragic"; Pizzetti, Prelude to "Fedra"; and Mussorgsky, "Pictures at an Exhibition."

Concerts at the Gardner Museum, 2 Palace Rd., 566-1401. Concerts will be presented by guest artists af-

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

Symphony Hall

October 2, 3, 4, 7, 14
William Steinberg

October 10, 11
Michael Tilson Thomas

October 17, 18
William Steinberg
Robert Casadesus pianist

October 28
Michael Tilson Thomas

October 31 - November 1
Carlo Mario Giulini

A limited number of tickets is available for each concert. Rush seats are available for all Friday and Saturday concerts, two hours before each concert. Rush seats are $1.

For information, 266-1492

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BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,000

OCT 1 1969

175

BSO for Season '69 - '70

by Ralph Locke

This is an adventuresome year for Symphony-goers. Not only will we have a new Music Director - William Steinberg - to fill the post vacated by Erich Leinsdorf, but seven guest conductors will be giving of their talents at various times throughout the season. Even though Steinberg is retaining his position with the Pittsburgh Symphony, he will still be free to conduct twelve of the twenty-four weekend programs here, as well as a similar proportion of the weekday series.

To fill in the gaps in the season, the orchestra has invited five of the most talented young conductors to share the rest of the season with former conductor Erich Leinsdorf and the orchestra's new assistant conductor, Michael Tilson Thomas. Perhaps the best feature of the year's schedule is that the guest conductors - with the exception of Thomas and New England Conservatory President Gunther Schuller, who will each be responsible for only one concert - will conduct all the concerts over a two-week period. This should hopefully give the individual conductors a chance to develop the kind of relationship with the orchestra that is rare in this day of city-hopping guest-conductors.

The great variety of works this season is to a great extent the contribution of these guest conductors. Not content to perform solely standard repertory works, they are presenting scores which are their own favorites and which are not normally heard outside of their native countries. Carlo Maria Giulini, for example, is alternating the usual Haydn, Brahms, and Mussorgsky ("Pictures at an Exhibition") with music of Bonporti, Pizzetti and Casella. Seiji Ozawa will augment Orff ("Carmina Burana") and Stravinsky with Takemitsu's "November Steps No. 1." Claudio Abbado will present a work by Donatoni, and Colin Davis will conduct symphonies of Elgar and Tippett. And Gunther Schuller will present a work (to be announced) by the American Composer Gunther Schuller.

The surprises of the season, however, do not all come from the young guests. Veteran conductor Steinberg has programmed some quite unusual works by modern composers - from Robert Starer, Ernst Toch, and Nicolai Lopatkinoff to native Americans Benjamin Lees and Samuel Barger, Sinigaglia, and Bostonians Gardner Read (B.U.) and Seymour Shifrin (Brandeis).

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 1 1969

A tougher league

As though in a revolving door, one conductor named William Steinberg came to town last week while another, Dick Williams, was leaving. They would have been neighbors in the Back Bay, Steinberg running the outfit at Symphony and Williams the group at Fenway Park.

It's too bad they didn't get to know one another because they could have compared experiences and consoled one another on life in a rough critical town. If Williams were still around, Steinberg would be saying to him: "My God, Dick, they didn't get on you your first opening day, did they? Have you read these papers?"

And Williams would reply, "writers are all cement-heads. Don't read that garbage, Bill. But I do sympathize. Nobody knocked me after my first game as manager. You're in a tough league."

Tougher than a baseball league. Even as Steinberg came to bat Friday—for his initial debut, as they say in boxing—the critics were poised to dessect and analyze his first swing. His baton cut through the air, and already they were cutting up the conductor in their notes.

None of the sporting critics suggested that Dick Williams' ensemble was unharmonic until the second year of his term. But here was Steinberg, caught immediately with his vivace down. Steinberg has to manage 106 artists while a baseball manager is concerned with only 25. Musicians are nearly as high strung as ballplayers, and can be problem children, too. When the Boston Symphony got rid of Steinberg's predecessor, Erich Leinsdorf, several of the players said that Leinsdorf couldn't deal with them as human beings. Numerous Red Sox said the same thing about Dick Williams. Maybe they got their speeches from the symphony guys.

Although standings and statistics aren't kept in the symphonic league, and the B.S.O. sells out every performance, the critics can hit the conductor elsewhere. If a manager runs a bad game but still wins, his peccadillos may be forgotten. But if the orchestra is a beat slower than last year or a violinist blows a cadenza, the conductor is in trouble.

William Steinberg was welcomed to his new job by Mayor White at a civic reception. It was nice to know the mayor was with him, but the new boy kept looking over his shoulder for the man who might not be—the other Steinberg. William Steinberg knew he wouldn't sense the tempo of place until he butted musicological heads with Mike Steinberg, the Globe critic.

Is there room in Boston for two Steinbergs? Del Baker, the old Red Sox coach, used to have a profound answer for such questions: "time will tell—it always has."

Mike Steinberg knows more about music and musicflesh than Jim Fitzsimmons knew about racing and horseflesh. He can sense when a baritone should be put out to stud, when a cellist has lost her grip and a trombonist his lip, and when a conductor's herd has pulled up lame.

After last Friday's opener, he wrote that the B.S.O. was "soggy . . . undistinguished . . . slow . . . heavy." He sounded like a fight writer describing Sonny Liston against Cassius Muhammad Ali Clay. Later he chided the B.S.O. on not getting up to date sufficiently in repertory. He deplored the hauling out of "Till Eulenspiegel" for opening day. Certainly that was like digging up Smokey Joe Wood, who is 80, to pitch the next opener for the Sox.

George Gelles of the Herald was as ecstatic as our man: "rough . . . heavy-handed . . . unpolished" were his remarks. Still, William Steinberg batted .500. The critics from the Record and the Monitor praised his work wholeheartedly.

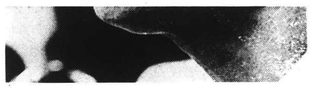
But, of course, that Michael Steinbergian appraisal "soggy" will splash in the conductor's mind. A man with a soggy orchestra. Will he wear galoshes on the podium? Or will he wisely heed the counsel of the town's conductor of pugilism, Sam Silverman: "Listen, Bill, as long as they spell your name right, every knock is a boost."

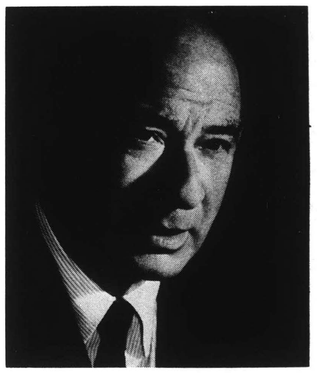
boston arts

Contents / Volume 2, Number 9 / October 1969

of the Moiseyev Ballet and stars of the Bolshoi opera will be present, totaling a company of 71. Folklore Productions is sponsoring this event. Another renowned musical organization, from Italy, the Orchestra of L'Accademia di Santa Cecilia of Rome, will give a concert on October 6 in Symphony Hall. Fernando Previtali, permanent conductor and artistic advisor, will lead the orchestra in selections from Rossini, Mendelssohn, Petrassi, Ravel, and Verdi. The National Academy of St. Cecilia is the oldest musical institution in the world, taking its origin from the association that was founded in Rome in 1566. Boston's own orchestra, the B.S.O., has a new musical director this year, William Steinberg. Assisting him is Michael Tilson Thomas, the orchestra's new Assistant Conductor. On October 10 and 11, Mr. Thomas will conduct the orchestra for the first time. Haydn's Symphony No. 98 will open the concert, followed by "Three Places in New England" by Charles Ives, Stravinsky's Variations, and Tchaikovsky's "Romeo and Juliet" Overture-fantasy. This is just one of the multitude of concerts that the B.S.O. has planned for October.

Solo instrumentalists have become quite popular. Vladimir Ashkenazy, the Soviet pianist will strike the keyboard on October 19. Then as part of the M.I.T. Humanities Series, Masuko Ushioda, violinist, will give a recital. She will open the series on October 26, joining forces with Pascal Sigrist, pianist. Winner of the 1963 Queen Elizabeht International Competition and the 1966 Tchaikovsky Competition, Miss Ushioda is hailed as one of Japan's foremost young artists.





(Right, top to bottom) Pete Seeger, William Steinberg, and Fernando Previtali

116.

PATRIOT-LEDGER
QUINCY, MASS.
(F) 66,387

OCT 2 1969

Meet Our Maestro

By Julie Hatfield

Patriot Ledger Staff Reporter

Because he senses that Bostonians do not want him to patronize them, the Boston Symphony Orchestra's new music director will do no such thing to his Boston audiences.

"I may antagonize them but I won't patronize them," smiled a warm and witty William Steinberg in his first formal meeting with the press yesterday. The meeting was held in Symphony Hall's Ancient Instruments Room newly renamed the Cabot-Cahners Room after two generous donors.

It was almost as if Eric Leinsdorf had returned for a while. The symphony's new maestro looks like Mr. Leinsdorfs' big brother, with the same mein, carriage and the eyes that laugh and pierce simultaneously.

A native of Cologne, Germany, William Steinberg has guest conducted in Boston many times since he first arrived in this country in 1938.

Mr. Steinberg felt that programming Beethoven's "Fidelio" would be patronizing the Boston audience. He commented that, as Leinsdorf performed "Leonore" just two seasons ago at Tanglewood, he doubted whether the "Fidelio" would be on any of this year's programs.

This is the musician who determined to have a Beethoven work sung and spoken in the language of the Bible and this he did, in the first Hebrew performance of "Fidelio", in Israel. The founder of the Israel Philharmonic Orchestra, Mr. Steinberg was its first conductor from 1936 to 1938.

It has been suggested that the symphony's first concert under his baton on Sept. 26 represented the chronological limitations of his musical repetoire. Mr. Steinberg voiced an emphatic "no" to this presumption, stating that he will try in programming for the symphony, to encompass every period or orchestral music going as far back as baroque, pre-Handel and Bach works and presenting a small number of contemporary works using "certain limits of radicalism."

Reluctant to state a favorite period in music, or a favorite composer, Mr. Steinberg, the diplomat, feels as does Mahler, that "whatever I am conducting at the time, that is my favorite."

He seems to have a certain hesitancy about taking on avant-garde, feeling that "I want to identify myself with all the music I do — emotionally and intellectually", Mr. Steinberg said he can not do this with modern music as much as with that which has proved itself lasting.

He finds a surprisingly large percentage of the newer works actually boring after a fourth or fifth hearing, but he hopes, during the 1970-71 season, to present some that he feels will at least be informative to the audience.

The first American orchestra which Mr. Steinberg heard after coming to this country in 1938 at Toscanini's invitation was the Boston Symphony Orchestra. Its effect on him was impressive. "I waited for something to happen to make me convinced that what I was hearing was human and not divine," commented Mr. Steinberg.

His goal as the leader of these musicians, is to create this type of sound and "with God and the Boston Symphony Orchestra," he smiled, "I might succeed."

A dynamic septvagenarian, Mr. Steinberg this year begins leading a double life as he is in the unique musician of music director simultaneously of both the Boston and Pittsburgh symphony orchestras. He has a life-time contract with the Pittsburgh symphony which he has directed since 1952 and permanent music director here. He is the only conducter to ever ing to him as it appears. Between 1958 and orchestral history.

This feat may not prove as overwhelming to him as it appears Between 1958 and 1960 Mr. Steinberg traveled regularly between Pittsburgh and London while he served as music director of the London philharmonic orchestra. When he is in Pittsburgh, guest conductors will appear for two-week periods in Boston.

He plans to keep the two orchestras distinctly separate with very few performances of the same works in Boston and Pittsburgh and no repetition of soloists.

One exception will be Haydn's "Missa Solemnis," which he plans to present here, at Rutgers University ,at Carnegie Hall, and with the Pittsburgh symphony. He will use the Rutgers University chorus for all performances, simply because of the proximity of the singers to Pittsburgh where most of the rehearsals will be held.

During their last year of recording with RCA, the Boston Symphony is scheduled to make recordings of "Bruckner's Symphony Number 6, Mahler's Symphony Number 4, The Second Symphony of Ernst Toch, and a group of famous Scherzi, including two by Stravinsky, one which Mendelssohn wrote at the age of 15 which Mr. Steinberg calls a "masterpiece" and Max Reger's variation of a Mozart Scherzo. The orchestra has already recorded the Ninth Symphony of Shubert under Mr. Steinberg's direction.

MONITOR
BOSTON, MASS.
(M) 210,850

OCT 3 1969

Steinberg's plans for Symphony

On Wednesday morning a careening cement mixer had threatened to demolish Symphony Hall's Massachusetts Avenue marquee, but by the time late afternoon rolled around, all was quiet for the first meeting with the press of the Boston Symphony's new music director, William Steinberg. The first "official" meeting, that is, since he was introduced earlier at a symphony Friends' reception, and today begins his second series of subscription concerts.

At the press meeting, where Mr. Steinberg invited questions with a fortissimo "Shoot!" (and reserved the right to leave some questions unanswered), no one was demolished—not even a critic. There were a few demurrers—favorite musical period, favorite composer—which he answered with the often-used reply of Gustav Mahler (and others), "the one currently being performed."

Clarification was made of the music director's long-term ideas on playable orchestral repertory, which he feels covers a compositional span of about 350 years. How far a practical musicmaker goes, choicewise, in either direction, Mr. Steinberg said, depends on the limits set for oneself on the basis of emotional, sentimental, and intellectual experience and prefer[illegible]sic, he believes, is for entertainme[illegible]ighest sense, and cannot be bori[illegible] to play or to hear—and ("please do[illegible]k me to be specific") that includes certain pieces and composers, both ancient and contemporary.

Although contemporary music is not extensively represented on the programs of his first Boston season, Mr. Steinberg does not want it inferred that he will not play modern works — "if I believe the pieces worthy of attention, and if they are not boring." He will encourage guest conductors to explore the contemporary repertory, and he indicated that his new assistant conductor, Michael Tilson Thomas, would be particularly qualified to tackle the moderns.

Further questioning brought out that Mr. Steinberg will conduct for three weeks at Tanglewood next summer, probably a shortened version of the Beethoven cycle to be performed in Boston this spring; that he and the orchestra have recordings for RCA Victor of Schubert's Ninth, Bruckner's Sixth, Mahler's Fourth and a set of "Famous Scherzi," and that he has no plans for concert versions of opera in Boston because "you have an operatic enterprise here."

Then, as a final postscript on the question of doing contemporary music, Mr. Steinberg reiterated that he felt the platform of public musicmaking should serve the purpose of making known what is being written today —take it or leave it. And it is the public's privilege to express its approval or no. Quizzically he asked, "Do they in Boston?"

Louis Snyder

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OCT 5 1969

What Kind of Celebration For Beethoven's 200th?

By DELOS SMITH

Long Island Press
JAMAICA, N. Y.
D. 4'1.961 SUN. 423.790

OCT 12 1969

Problem: What Do You Give Beethoven For His Birthday

By DELOS SMITH

NEW YORK (UPI)—Beethoven's birthday coming up next year will be no ordinary Beethoven's birthday, of the kind which can be passed over lightly.

It will be his 200th birthday. A round number of that size all but shouts for attention. This is now embarrassing many musicians and leaders of musical affairs.

They, of all people, should be responsive. An extraordinary commemoration seems in order. So far nothing extraordinary has occurred to them. If anyone has any ideas, they'd be welcomed.

Should they perform and listen to more Beethoven music. How is that possible when his music always gets more attention than that of any other composer?

Should they sponsor dancing in the streets, or at least some banquets? Should the more articulate musicians, such as the eloquent Leonard Bernstein, make commemorative speeches before performing a Beethoven symphony or piano sonata? Should there be eulogies and prayers?

All this and more have been considered and largely rejected as either malapropos or downright silly. Unlike the comic strip child musician, Schroeder, musicians and musical people become self-conscious when confronted with the mundane fact that Ludwig van Beethoven was born on a certain day of a certain year just like everyone else.

For them the giant still strides and was not really of mortal stuff. Such as he shouldn't have birthdays even though he was a man who was born in Bonn, now the capital of the West German Republic, on Dec. 16, 1770.

They have long since given up on the puzzle of what made the man an immortal.

As a musical creator the world hadn't known his like before and probably will never know it again. As a man he was an irascible and untidy eccentric given to leaving scraps of sandwiches in his piano and to cheating his publishers.

That cramps the possibilities for eulogies of Beethoven the man. His music continuously commemorates the genius and so far the major American symphony orchestras have resolved to be contented with that.

In January Bernstein will conduct a version of his only opera, "Fidelio," with the New York Philharmonic, and George Szell will conduct an all-Beethoven program in March. Eugene Ormandy plans one for the Philadelphia Orchestra and Leopold Stokowski will close out the season of the American Symphony with the mighty choral symphony.

Only the Boston Symphony has undertaken a Beethoven "festival." It will run for four days in Boston in April. For the big-scale hoopla Schroeder and other determined Beethoven's birthday celebrations will have to go to Bonn and Vienna.

In the town of his birth there will be a festival of 34 concerts and in the city where he spent his adult life there will be, in addition to festive playing of all his major works, a specially made movie reenacting his life. In Bonn and Vienna Beethoven has always been of much help in the tourist trade. Next year, it is hoped, he will be even more so.

Hey Schroeder! 200 Next Year

NEW YORK (UPI) — Beethoven's birthday coming up next year will be no ordinary kind which can be passed over lightly.

COURANT
HARTFORD, CONN.
(M)152,525 (S) 198,160

OCT 5 1969

Beethoven's 200th Shouts For Notice

By DELOS SMITH

NEW YORK (UPI — Beethoven's birthday coming up next year will be no ordinary Beethoven's birthday, of the kind which can be passed over lightly.

It will be his 200th birt[illegible]
A round num[illegible]

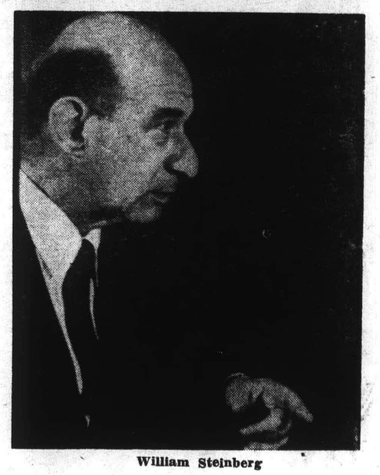
POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000

OCT 5 1969

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

OCT 6 1969

EYE TOO



William Steinberg

NEW FACE: In its 89th season, the Boston Symphony Orchestra has a new conductor. He's German-born William Steinberg . . . a man with an unique position. Not only is the 70-year-old maestro music director of the BSO, he holds the same position with the Pittsburgh Symphony Orchestra. Thus Steinberg is the only conductor to hold two such posts simultaneously; and when he says he has time for "nothing but music," everyone agrees. When the Friends of the BSO gave Steinberg a gala reception in Symphony Hall. all the Boston Propers turned out to greet him. "He's a delightful little man with the quickest, dry wit and the twinkling eyes," gushed one Proper. If Boston is delighted with Steinberg, the new maestro is even happier to work with the BSO. He unabashedly calls it "a superb machine . . . unequaled in the world" . . . his reason for coming to the Hub. Steinberg has a few surprises for Bostonian ears . . . avant-garde music "maybe next season. I did some of it successfully in Pittsburgh, I think it can be done here, if it is not boring. I might antagonize my audience, but I won't patronize them," he says, and his eyes begin to twinkle again. "They should remember a whistle is an approval, a boo is a disapproval."

...EYE TOO...EYE TOO...EYE TOO...EYE TOO...EYE TOO...EYE TOO...

Youth Concerts to Resume Nov. 8

HARRY ELLIS DICKSON

Dates and programs for the eleventh season of the popular Youth Concerts at Symphony Hall have been announced by Harry Ellis Dickson, Music Director of Youth Concerts and Mrs. E. Anthony Kutten, vice-chairman.

Each Youth Concert series consists of three Saturday morning programs from 11 to noon in Symphony Hall. The first series will be Nov. 8, Jan. 10 and March 14; the second will be Nov. 15, Jan. 17 and March 21. Mr. Dickson conducts an orchestra of 60 members of the Boston Symphony Orchestra and talks to the youngsters about the music being played. Programs are designed for students in grades 5-12.

The first program, Nov. 8 and 15, is called 'This is the orchestra' and opens with Britten's **"Young Person's Guide to the Orchestra,"** narrated by Andrew Raeburn.

The second program, Jan. 17 and 25, called 'Same Axe—Different Bag,' illustrates the different styles that composers have used with exactly the same instruments. The music of Stravinsky, Anderson, Ibert, Milhaud, Haydn and Schuller will be played.

'A Festival Program' is the name of the last program, March 14 and 21. Bernstein's "Candide Overture," Saint- Saens' **"Carnival of the Animals"** and **"Ballad for Americans"** are among the featured works.

Tickets for the Youth Concerts are sold only by series, at $6 a series and are available through local school departments or by writing Mrs. Manual Kurland, Youth Concerts at Symphony Hall, Syymphony Hall, Boston, Mass. 02115.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 2 1969

For added pleasure

Reforming the B.S.O.

By MICHAEL STEINBERG
Globe Staff

Article referred to on p. 5.

Last week in this space I wrote that there was a lot of music that ought to be, but was not, in fact, appearing on the programs of the Boston Symphony. The problem is by no means local only. With few exceptions, music directors, boards and managers are unimaginative about programs. I mean something larger than specific questions about, for example, why it took the Boston Symphony until 1969 to get around to playing anything by Varese, or why the last performance by the orchestra in Boston of Mozart's great C major Piano Concerto, K.503, took place in 1883.

Having a hundred or so instrumentalists under contract opens possibilities that have not been explored enough. To begin with, most of the music in what has come to be thought of as orchestral repertory from the early 18th century to the present does not need that many players. Tuba and second harp, for instance, have relatively little to do; half the music in a normal season does not need all four players the orchestra has available for each woodwind; a considerable part of the working repertory goes better with fewer than all 60-some strings.

While Varese's "Deserts" was rehearsed last season, more than 80 players had nothing to do. "Deserts" eats up all available percussion and a high proportion of brass; even so, and without even thinking of strings only, there is a large body of available repertory from the 18th, 19th, and 20th centuries that might have been rehearsed at the same time.

Rehearsed by whom? By the assistant conductor, who in most orchestras is badly under-used. He is an understudy, an extra pair of ears at rehearsal, a good keyboard man perhaps, and useful in special tasks like the preparation of singers. He gets few opportunities for public performance, though, and some of these young men are very much worth hearing: Henry Lewis and Lawrence Foster, who used to be with the Los Angeles Philharmonic, James Levine in Cleveland, Leonard Slatkin in St. Louis, Michael Tilson Thomas here in Boston, and, of course, everybody knows the story of Artur Rodzinski's assistant at the New York Philharmonic 26 years ago, a chap called Bernstein.

The Boston Symphony's new assistant conductor is specifically, though not exclusively, experienced with and equipped to deal with difficult contemporary music. William Steinberg, the music director, is not thus equipped, and, going by the evidence of what he has put on his programs for Boston and what he has conducted in Pittsburgh and New York, his taste in 20th century music is conservative. It is to be assumed that he would agree that there is music that should appear on programs, though he himself does not feel sympathy for it and is not willing, perhaps not able, to conduct it.

George Szell in Cleveland, for instance, has made a point of inviting guest conductors who are strong in music he feels to be outside his own territory. Pierre Boulez has indicated that he will do the same thing when he takes over the New York Philharmonic. Assistant and associate conductors sometimes have been able to do the same thing: Richard Burgin for years earned the gratitude of the Boston musical public through his performances of repertory that did not engage the interest of Koussevitzky and Munch.

This, I suggest, can be stepped up. The assistant conductor need not be limited to the one program of the year that is all his own (or two, or whatever the number may be), but he could on, say, half a dozen occasions during a season appear with a single piece, or a couple, on a concert most of which is conducted by someone else. Yes, why The idea would be to pick pieces for less than full orchestra, so that two or more works could be rehearsed simultaneously. Yes, why not more than two, maybe a Haydn symphony, the Varese "Octandre," and the 3d Brandenburg Concerto with the concertmaster in charge?

This leads to the idea of having more than one assistant conductor, and that makes sense, too. The combination of music director and principal conductor who is with his own orchestra during the largest part of a season is disappearing. The Boston Symphony board split with Erich Leinsdorf over that very issue, but it went on to engage a music director who is available to Boston for only 12 weeks out of the 24 of the main subscription series. That is a proportion that I would guess will be normal, if not generous, from here on.

Orchestras and audiences need the stimulation of guest conductors, and we neither shall nor should be without them. More, however, of a season's work could be in the hands of assistants and associates, and an orchestra like the Boston Symphony might well have two such people around.

Most of my specific references to repertory today and last week have been to contemporary music because that is the area in which reform of program policy is most urgently needed, but, mutatis mutandis, similar changes are in order in older repertory as well. An enormous amount of loosening up can be done. There could be more exploration in a chamber-musical direction. If a chorus has been engaged to sing the Bruckner Te Deum or the Stravinsky Symphony of Psalms, the program might aptly add some a cappella motets of Lassus or Brahms. A program that already introduces electronic sounds in a "legitimate" orchestral concert — Varese's "Deserts" can serve as an example again — could be extended to include a purely electronic work like Babbitt's Ensembles for Synthesizer.

I hope these examples show that what I suggest is not a hodge-podge, but a broadening of the perspective in which we now view what we think of as orchestral music — more exactly, the music whose appearance on programs by orchestras we regard as normal — by the inclusion of works that will extend our pleasure and our experience as listeners, freshen our perceptions, and even — who knows? — shed new light on the Beethoven and Brahms symphonies and concertos that we are assuredly going to continue to love.

There is more to be said about program-making and about the place of the audience in all this, and I should like to touch on those topics in future Sunday articles.

(See page 121)

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 5 1969 E

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 7 1969 New Engl ★

Typical of the "now" approach of New England's Conservatory of Music under the amazing aegis of composer-musicologist Gunther Schuller is a first-time "Changing Language of Music" series in eight rounds, to begin today at the conservatory.

Four composers—Schuller, Alexander Goehr, Easley Blackwood and Donald Martino—will guest star and Paul Zukovsky will illustrate his own performer's-attitude lecture as a violinist.

Also new are the Boston Symphony Stage Door Lectures dreamed up by Women's Council chairmen Mrs. Albert Goodhue and Mrs. John Grandin Jr.

Members of the B.S.O., such as Michel Sasson (Nov. 21) and Felix Viscuglia, Ralph Pottle and Charles Smith, will be at the stage door and box luncheons with them will follow their 11:30 backstage autobiographies.

Money Crisis In U. S. Arts

Canadian Stars To Sing Here

By CARL APONE, Press Music Editor

Two singers born and trained in Canada will perform with the Pittsburgh Opera this week and therein lies a tale.

They join an ever-growing list of Canadians who have established themselves as international stars of opera.

Time was when Canada seemed to send us only hockey players and cold weather. But the long list of Canadian singers who perform here indicates this is no longer so.

In the opening opera, "Carmen," Canada's Bernard Turgeon, now of Royal Covent Garden Opera in England, will be making his Pittsburgh debut.

Miss Patenaude Returning

Jean Patenaude, New York City Opera, returns after making a very promising local debut last season in "Pagliacci."

Later this season we will have Canadians Pierre Duval, Heather Thomson, Cornelius Opthoff, and Irving Guttman will be stage director for two productions. Lois Marshall, Maureen Forrester, Jon Vickers are frequent performers with the Pittsburgh Symphony Orchestra.

The great stride Canada has made in music is not its only boast in the arts.

They have three first-rate ballet companies, National Ballet and the Royal Ballet, which come here. And this summer Michael Semanitzky, new director of Pittsburgh Youth Symphony, directed the third company, Les Grands Ballet, in a successful European tour.

Then too, there are magnificent new arts centers, Place des Arts in Montreal, and Ottawa Arts Center in Ottawa. And to be sure, the mushrooming of these cultural activities under the flag of the Maple Leaf is no accident.

Supported By Government

The blunt truth is the Canadian government cares about art and shows its concern by putting up large sums of money.

These efforts on behalf of the arts make the U. S. government's effort seem paltry by comparison.

The Canadian government spends $6.2 million annually for the arts in a land of 20 million people. In contrast our Government spends about $7 million annually for 202 million persons.

This means Canada appropriates about 30 cents per person for the arts, compared to a miserly three cents per person in America, or 10 times more than we do.

And the Canadian appropriation is even more impressive when you consider the $6.2 million figure does not include appropriations given to aid films, art galleries and radio performances.

The Canadian Arts Council, watchdog for the arts, is 12 years old and is an impressive, effective organization. In contrast, this country, the richest nation on earth, has a National Endowment for the Arts which is only four years old and is nowhere as effective as the arts group north of the border.

JEAN PATENAUDE
Canadian star.

BERNARD TURGEON
Pittsburgh debut.

'Death Rattle' Heard

Figures provided by a spokesman for our National Endowment for the Arts show Canada is not the only nation which ranks far ahead of this country where grants to the arts are concerned.

In recent years The Netherlands has appropriated some $44.7 million annually, about $3.69 per person; Greece, $3.5 million, or 41 cents per person; Italy, $8.5 million, 17 cents per person; Australia, $3.2 million, or 27 cents per person.

Then, too, we have cities like West Berlin appropriating $20 million annually for the arts; and Austria, with a population smaller than New York City's, laying out $20 million for its state-owned theaters alone.

MILDRED MILLER
Sings title role in "Carmen."

William Blair Jr., director, John F. Kennedy Center for Performing Arts, was no doubt armed with these figures when he badgered Congress for more funds to complete the center. But now the string seems to have run out everywhere.

The Metropolitan Opera is dark because of a financial squeeze and the death rattle has begun with numerous orchestras.

Crisis At Hand

Obviously, if the national, state and local governments do not soon assume further financial responsibility, America is in danger of losing one of its most precious natural resources, the gifts and works of the artist. The crisis is now.

Getting back to the opera which opens the season Thursday, Mildred Miller, Metropolitan Opera and wife of Pitt Chancellor Wesley Posvar, will be heard in the title role. She sang the same role with the local company in 1956.

Also in the cast, in addition to Miss Miller, Miss Patenaude (Micaela), Turgeon (Escamillo), will be the Metropolitan Opera's Pedro Lavirgen (Don Jose), Betty Packer, Earl Corwin, Robert Falk. Richard Karp will conduct. Anthony Stivanello will be stage director.

* * * *

Boston Leftovers

In taking over the reins of the Boston Symphony Orchestra, conductor Dr. William Steinberg will be in charge of one of the most successful orchestral operations in this country.

Symphony Hall is 98.7 per cent sold out through sale of season tickets and the orchestra raises 67 per cent of its operating costs through sale of tickets, recordings and tours.

However, don't let the near-sellout of Symphony Hall through season ticket sales make you think Pittsburgh is behind in this respect.

The Boston hall holds only 2631 persons, so season tickets sales are about 5000. Pittsburgh sells about 5200 adult and 1641 student season tickets for the week-end series in the Mosque, a 3600-seat house.

If you wonder why Boston plays a Friday afternoon concert, it's tradition. In the early days, Friday afternoon was the final rehearsal for the Saturday concert. As Saturday concerts were usually sold out, the management opened rehearsals to the public for a coin, any kind of a coin, penny to a dollar.

The rehearsals then got so popular, Friday afternoon became a regular concert date.

Finally, as he is everywhere, Dr. Steinberg is a musician's musician. After Dr. Steinberg's inaugural concert in Boston, one veteran musician anxiously told a companion backstage: "Steinberg's the finest musician we have had since Karl Muck." Muck last conducted in Boston in 1918.

The Pittsburgh Press
D. 346,090 SUN. 744,732

OCT 5 1969

118.

Harvard Faculty Votes To 'End War, Pull Out'

By BILL McCAFFREY and DONALD FESSENDEN 041
HT Staff Reporters

The Harvard University Faculty of Arts and Sciences in a two-hour special meeting yesterday called for an end to the war in Vietnam and urged "the prompt, rapid and complete withdrawal of United States forces."

The departure from the tradition of neutrality of the faculty as a whole on political matters came after more conservative professors had defeated, by amendment, a resolution which would have pledged faculty support of the Oct. 15 day of protest against the war.

The amendment changed the wording "affirms its support" to "recognizes that Oct. 15 is a day of protest." The resolution left to individual instructors the decision of whether to suspend classes next Wednesday.

The action of more than 400 Harvard faculty members came at the end of a day of announced plans which appeared to indicate that possibly 100,000 people would take part in Greater Boston's Moratorium Day activities.

A spokesman for the sponsoring Student Mobilization Committee told Boston municipal authorities to expect from 50,000 to 100,000 to attend the rally on Boston Common next Wednesday afternoon.

Sen. George McGovern (D-S.D.) will be the principal speaker. At a meeting yesterday in the office of Asst. Corporation Counsel John Fiske, the cooperation of the city's law, traffic and police departments was promised.

Peter Camejo of the Student Mobilization Com-

(Continued on Page Six) 115

COURANT
HARTFORD, CONN.
(M) 152,525 (S) 198,160

OCT 8 1969

Symphony Joins War Protest

BOSTON (AP) — The Boston Symphony Orchestra has cancelled rehearsals scheduled for Oct. 15, the day set aside as a protest against the Vietnam war, the orchestra said Tuesday.

The cancellation came after players passed a resolution asking management to take the action.

The Orchestra, in a statement, said it "takes no formal position in the cause," but said the members were congratulated for "their initiative and concern."

GAZETTE
WORCESTER, MASS.
(E) 94,901

OCT 8 1969

Boston Symphony Cancels Rehearsal

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, canceled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

SUN
ATTLEBORO, MASS.
(E) 14,200

OCT 8 1969

Boston Symphony Backs Moratorium

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, canceled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

HERALD
PORTSMOUTH, N. H.
(E) 16,596

OCT 8 1969

Music to Stop For Protest

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, cancelled rehersals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

OCT 8 1969

Boston Symphony Cancels Rehearsals In Viet Protest

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, cancelled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said yesterday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

Harvard Faculty Urges Prompt Pullout From Viet

(Continued from First Page) 115

mittee announced that five separate parades would converge on the Common. Starting points, a 2 p.m., will be Cambridge Common, Boston University, Fens Stadium. Northeastern University and the University of Massachusetts in Boston.

The city officials promised the use of the northbound lane of Commonwealth avenue for the march. Fiske said a parade permit and formal permission to use the Common at the Parkman Bandstand would be issued later this week.

Gov. Sargent will lead Vietnam Moratorium Day observances on Lexington's historic Battle Green at 4 p.m., Oct. 15, his office announced.

Other participants in the Lexington session will be the Rev. Dana McLean Greeley, former president of the Unitarian-Universalist Association, Arlington Atty. William S. Abbott, former Asian expert in the Johnson administration, and three Lexington clergymen, the Rt. Rev. George W. Casey, Rabbi Haskell M. Bernat and the Rev. John M. Wells.

THE FACULTY of Boston University's College of Liberal Arts, in a letter to President Nixon, has also called for the immediate withdrawal of all United States forces from Vietnam, Dean Calvin B. T. Lee announced yesterday.

Dean Lee said the letter also affirmed the Liberal Arts faculty's support of the Oct. 15 moratorium. In a related move, he said, the faculty voted to suspend classes that day. The College of Liberal Arts is the largest of BU's 16 schools and colleges.

Before the Harvard Arts and Sciences faculty meeting, 150 of the approximately 700 members signed a petition circulated by Government Prof. Arthur A. Maass asserting that action by the faculty as a whole "would undermine the university's freedom by involving it in political battles."

Arts and Sciences is the largest of Harvard's nine faculties and includes all professors except those in the professional schools.

THE ORIGINAL motion before the faculty meeting, introduced by Everett I. Mendelsohn, assistant professor of history of science, resolved that the Arts and Sciences faculty:

"Affirms its support of the Oct. 15 day of protest against the war in Vietnam (while not committing any individual member) and authorizes its members to suspend classes that day."

Opposition by economics Prof. Robert Dorfman resulted, after sharp and what a student observer called "passionate" debate, in an amendment offered by Peter B. Doeringer, assistant professor of economics. It read that the faculty:

"Recognizes that Oct. 15 is a day of protest against the war and, while not committing any individual member, re-affirms the right of its members to suspend classes on that day."

The Doeringer amendment carried 268 to 210. The faculty then passed the amended resolution 391 to 16.

The resolution to bring home the troops was introduced by John T. Edsall, professor of biological chemistry. A motion that it be considered in "convocation"—which would make it an informal opinion rather than binding action—lost by one vote, 215 to 214.

IT READ THAT it is the sense of this faculty that the war in Vietnam must not continue. While our opinions differ in detail, we agree in urging the prompt, rapid and complete withdrawal of United States forces. We support a united and sustained national effort to bring our troops home."

The vote was 255 Yes, 81 No and 150 abstaining.

Following the formal meeting, 112 faculty members remained for a convocation at which the vote was 41 to 3 for the Edsall resolution. A spokesman said that the 41 had voted against the resolution in the formal session because they did not believe it was a proper action by a Harvard faculty on public policy.

AT AMHERST, Dr John W. Lederle, president, announced yesterday that classes would be held on schedule Oct. 15 at the University of Massachusetts but that make-up arrangements would be permitted for those who chose to remain away.

Nobel prize winning chemist Dr. George Wald will make three speeches in connection with the Moratorium Day next Wednesday.

Tuesday night he will share the platform at the University of Rochester with Sen. Charles Goodell (R-N.Y.), who has introduced a bill which would end America's involvement in the war by next year.

He will speak Wednesday noon at a Cambridge Common rally planned as a preliminary to the Boston Common session. Wald will fly in mid-afternoon to St. Louis where he will address an audience at Washington University.

MASSACHUSETTS CHAPTER, Americans for Democratic Action, announced that it had been joined by the Democratic Council of Massachusetts and the Ripon Society in a letter asking every Massachusetts office holder to endorse a statement on the Oca. 15 Moratirium which indicates concern:

"About the continuing death and destruction in Vietnam, about the inadequate resources available for our great . . . state and local needs and about the . . . growing divisions in the American society."

Sumner Kaplan, chairman of the Massachusetts ADA, announced that Joseph Duffey, national ADA chairman, would be one of the Boston Common speakers.

THE AMERICAN Civil Liberties Union will man the Office of Human Rights Rumor Information Center at City Hall in the days preceding the Oct. 15 Moratorium, it was learned last night.

Several Boston law firms will sponsor newspaper adver-

(Continued on Page Seven) 116

War Moratorium & the B.S.O.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 8 1969

Faculty Urges Pullout

(Continued from page 6)

tisements Oct. 14 urging a speedy end to the war.

Hans Loeser, senior partner said last night: "My hunch is that most firms will remain open for business but that an awful lot of lawyers won't be there for work."

Doctors at Harvard Medical teachers will use their lunch and supper breaks Oct. 15 to hand out postcards, carrying pre - addressed names of congressmen, asking an end to the war within six months.

This was announced yesterday by Dr. Mitchell T. Rabkin, School and other medical general director of Beth Israel Hospital and assistant professor of medicine at Harvard Medical.

Speakers at a Brookline High School rally on Cypress Playground next Wednesday will include Rep. Michael Dukakis, Prof. Jerome Lettvin of Massachusetts Institute of Technology and Rabbi Roland Gittlesohn. All are Brookline residents.

THE NEWTON Board of Aldermen will meet in special session tomorrow night to act on a resolution calling for a quick end to the Vietnam war and urging Newton citizens to participate in the Oct. 15 protest.

The National Association of Social Workers, Eastern Massachusetts, announced its support of the Moratorium Day and called on social welfare agencies and workers to interrupt activities and participate in programs and seminars.

The announcement was made by the association president, Hubert Jones.

Another announcement yesterday was that the Boston Symphony Orchestra has canceled rehearsals scheduled for Oct. 15. The concelation came after orchestra members adopted a resolution urging the orchestra's management to take the action, a spokesman said.

KENNEBEC JOURNAL
AUGUSTA, MAINE
(M) 15,774

OCT 8 1969 New England Newsclip

Boston Symphony Cancels Rehearsal

BOSTON (AP) — The Boston Symphony Orchestra has can-

TELEGRAPH
NASHUA, N. H.
(E) 10,233

OCT 8 1969 New England Newsclip

Orchestra Cuts Oct. 15 Practice

BOSTON (AP) — The Boston Symph-

SUN
WESTERLY, R. I.
) 9,900 (S)

OCT 8 1969 New England Newsclip

JOURNAL
LEWISTON, MAINE
(E) 14,467

OCT 8 1969 New England Newsclip

Boston Symphony Cancels Rehearsal

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, can-

RECORD
MERIDEN, CONN.
(M) 21,303

OCT 8 1969 New England Newsclip

Boston Symphony Cancels Rehearsals In War Protest

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, can-

NEWS
NEWPORT, R. I.
(E) 14,827

OCT 8 1969 New England Newsclip

Symphony Cancels Oct. 15 Rehearsal

BOSTON (AP) — The Boston Symphony Orchestra has canceled rehearsals scheduled for Oct. 15, the day set aside as a protest against the Vietnam war, the Orchestra said Tuesday.

The cancellation came after players passed a resolution asking management to take the action.

The Orchestra, in a statement, said it "takes no formal position in the cause," but said the members were congratulated for "their initiative and concern."

SYMPHONY REHEARS

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, canceled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

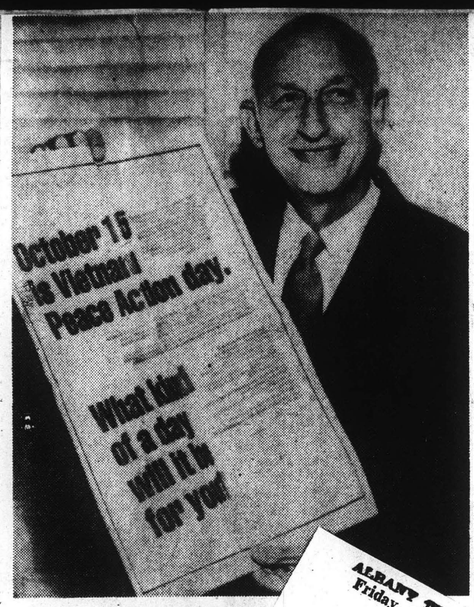
SUN
LOWELL, MASS.
(E) 42,850 (S) 39,575

OCT 8 1969

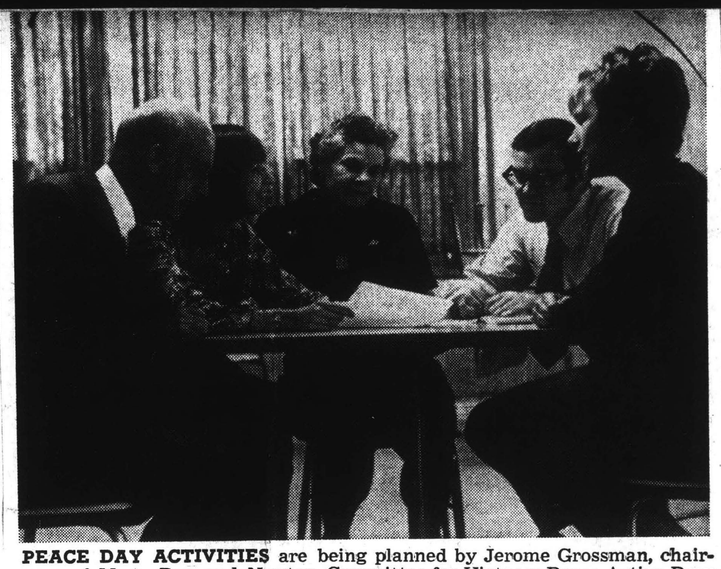
No rehearsals October 15

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, canceled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

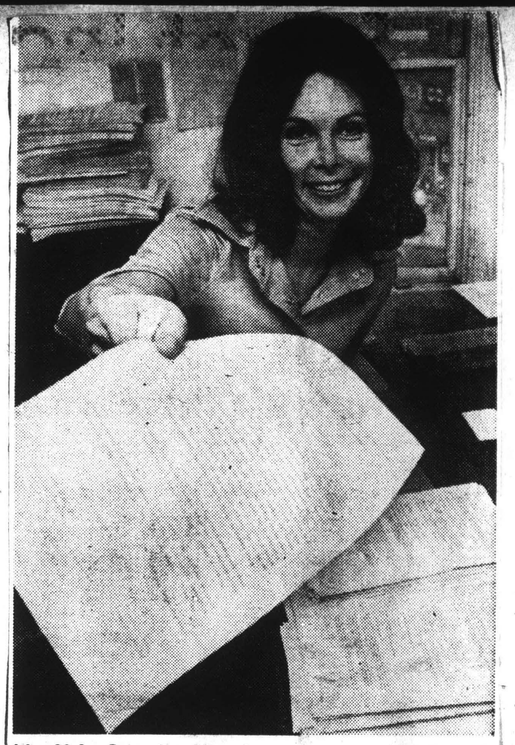
The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.



THE VIETNAM MORATORIUM
the idea of Jerome Grossman,
man who is also president of



PEACE DAY ACTIVITIES are being planned by Jerome Grossman, chairman of Mass. Pax and Newton Committee for Vietnam Peace Action Day; Mrs. Karen Woodruff, publicity chairman of the committee; Mrs. Sue Berkeley, of the Voice of Women; Joseph Fitzpatrick, president of Boston College student government; and Mrs. Lucy McCabe, coordinator for leaflets and petitions.



Mrs. Helen Rees, Brookline, keeping news media informed on developments of peace rally at Mass. PAX Cambridge office.
Record American Photo, Stanley Forman

ALBANY TIMES UNION
Friday, October 10, 1969

Anti-War Moratorium to Be Nationwide

By THE ASSOCIATED PRESS

Next Wednesday's moratorium to protest the Vienam war is growing into a nationwide affair that will involve persons of all ages including politicians, businessmen and professional people, as well as the students who started it.

Plans for the moratorium—meaning suspension of normal activities—include rallies, speeches, marches and religious services from coast to coast, culminating in a 5 p.m. candlelight procession around the White House.

Indications are that some form of activity connected with the moratorium will take place in every state.

Sponsors plan to have 45,000 marchers in the Washington procession. They will be led by the widow of the Rev. Dr. Martin Luther King Jr.

Seventeen senators and 47 congressmen have expressed support so long as the moratorium is "peaceful, lawful and nonviolent." Some plan speeches against the war in the Senate and House. Congressional staff members plan a vigil on the Capitol steps.

Plans to keep the House in session all night on Oct 14 as a symbol of protest against the war were disclosed by Rep. Benjamin S. Rosenthal, D-N.Y., who said enough speakers have been lined up to talk through the night. He said of the moratorium, "I think that is going to be the largest citizen participation of its kind in the history of this country."

Names of war dead will be read at hundreds of ceremonies, including one in New York's Wall Street, where financial workers are scheduled to take part along with Mayor John V. Lindsay and former Deputy Defense Secretary Roswell Gilpatric.

The executive board of the Central Conference of American Rabbis, representing 1,100 Reform rabbis, endorsed the moratorium. Its president Nixon's recent press conference statement that he would not be affected by protests.

Dozens of colleges canceled classes, or announced that absences would not be penalized. But Chancellor Glenn S. Dumke of the 19-campus california State Colleges prohibited disciplinary action against any professors who disobey.

The New York City school board will let teachers and pupils have the day off, but urged those who stay in school to hold discussions about Vietnam.

More than 100,000 people are expected at a rally in Boston, where the City Council instructed the mayor to arrange appropriate observances.

Three New England governors endorsed the idea—Democrats Kenneth Curtis of Maine and Frank Licht of Rhode Island and Republican Francis W. Sargent of Massachusetts.

In Sacramento, Calif., students planned a 24-hour vigil outside the home of Republican Gov. Ronald Reagan. Gov. Dewey Bartlett of Oklahoma declined to appear at college rallies, but Sen. Fred R. Harris, D-Okla., the Democratic national chairman, accepted.

Here are the states where major activities are planned. Sen. George S. McGovern, D-S.D., will address a rally at the University of Maine, Maine—Sen. Edmund S. Muskie, D-Maine, speaks at Bates College.

Massachusetts—McGovern speaks at a rally on Boston Common. Sen. Edward M. Kennedy, D-Mass., speaks at World Affairs Council luncheon. Most departments will be closed at Harvard. Wellesley College canceled classes, but Brandeis University left it up to faculty and students. Yale University Chaplain William Sloane Coffin addresses evening vigil at Boston College, where classes will be canceled. The college of liberal arts, the Boston Symphony Orchestra canceled rehearsals. The town of Roxbury set up municipal observances.

Connecticut—Former Interior Secretary Stewart L. Udall, Rep. Allard K. Lowenstein, D-N.Y., and the Rv. Joseph Duffey, president of Americans for Democratic Action, to address rally on New Haven green near Yale University.

Rallies, marches and other observances planned in towns. Yale President Kingman Brewster issued a statement for moratorium.

Park Avenue, in Wall Street, at Pennsylvania Station. A memorial service at Riverside Church. Businessmen and students urged to wear black armbands. Columbia University, New York University and city school board authorizes student and faculty absences.

Washington, D.C.—A "meal of bread and soup at Georgetown University, preceding a candlelight procession through the streets. Dr. Benjamin Spock addresses George Washington University rally before demonstration at draft headquarters.

The Boston Symphony Orchestra cancelled rehearsals for Oct. 15 after its players passed a resolution asking for the action. The BSO management said it was taking no formal position on the cause but urged the symphony members to take part in events.

Lexington housewives have written storeowners and company presidents in the Lexington-Waltham area, asking them to observe the moratorium. They are going to follow the letters up with telephone calls.

In Boston, there is a proliferation of activities. One person has put the number of anti-war protestors planning to attend the assembly on the Boston Common at 100,000.

People wishing to circulate petitions in Newton may pick them up at the McCabe's, 72 Pine Ridge Rd., Waban, on Oct. 13.

Colleges, High Schools Lead Way

Newton, Waltham, Weston Peace Day Activities

...om B. C., Andover and 2 P.M. for 15 minutes in memory of the war dead.

...al and Col-...art will ...oti-

Special services will be conducted at St. Bernard's in West Newton and Our Lady ...utonville.

...—Page 2)

Harvard Sch... Joins Mora...

BOSTON (AP) — Faculty of Arts an... joined the rapidly e... of New England groups who plan to observe the O... anti-Vietnam War morato...

The Harvard group ... two resolutions at its fa... ing calling for individu... sors to decide whether ... classes for the day a... resolution calling t... withdrawal of all ... from the war-torn ...

Gov. Francis W ... his support for ... this week ad... that of Gov. ... of Maine.

Students ... rium ide... rally to ... H. Wh... ward... sem... mo... D... Capitol steps.

Sen. Edward M. Kennedy, D-... will address a World Af-...heon in Boston ...Muskie,

TIMES
PAWTUCKET, R.I.
(E) 38,693

OCT 8 1969

...municipal ... an interfaith ... service will be established at a church.

The Boston Symphony Orchestra cancelled rehearsals for the day after its players passed a resolution asking for the action. BSO management said it was taking no formal position on the cause, but urged members to take part in events.

Harvard Backs End-War Observance

...y NEIL GIROU
...ated Press Writer

(AP) — Harvard's Faculty of Arts and Sciences ...pidly expanding list ...nd groups Tuesday ...bserve the Oct. 15 ...War moratorium.

...group passed ...t its fall meet... ...ividual professors to cancel ...and a second ...or a speedy ...U.S. troops ...ountry.

...gent gave ...oratorium ...voice to ...Curtis ...orato... ...for a ...

...rally told Boston Mayor Kevin H. White Tuesday to expect upwards of 100,000 persons to assemble Oct. 15 on Boston Common. Sen. George McGovern, D-S.C., is to address the gathering. Marches to the nCommon are to take place from many of the 50 institutions of higher education in greater Boston.

Numerous colleges in the greater Boston area have canceled classes for Oct. 15, and many others said students are free to participate, but classes will be held as usual.

Outdoor rallys to protest the war, day-long teach-ins, interfaith prayer services, vigils, and holidays from work are all planned by various New England groups.

Sen. Edward M. Kennedy, D-Mass., will address a World Affairs Council luncheon in Boston while Sen. Edmund S. Muskie, D-Maine, will speak at Bates College at Lewiston, Maine.

Boston City Council, legislative body in New England's largest city, passed a resolution calling on Mayor White to set up appropriate observances of the day.

Dr. Neil ... commissi... Massachu... legally cl... discussion ... take plac...

Medical ... area sch... medical teachers, plan to pass out literature on Boston streets protesting the war's continuance.

The Boston office of the American Civil Liberties Union plans to have extra attorneys available to aid those who are arrested during the Boston Commons rally for their "zeal, or whatever."

Senate President Maurice A. Donahue heads the list of Massachusetts lawmakers who support the moratorium day. He has called for a redirection of priorities in the nation.

The town of Duxbury passed a resolution setting up municipal observations, and an interfaith information service will be established at a church.

The Boston Symphony Orchestra cancelled rehearsals for the day after its players passed a resolution asking for the action. BSO management said it was taking no formal position on the cause, but urged members to take part in events.

NEWS
NEWPORT, R. I.
(E) 14,827

OCT 8 1969

NEWS-TRIBUNE
WALTHAM, MASS.
(E) 16,245

OCT 8 1969

NEWS
GARDNER, MASS.
(E) 7,904

OCT 8 1969

New England Newsclip

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

OCT 9 1969

'Rally Not a Strike But Public Appeal'

The upcoming Oct. 15 Peace Action demonstration is not a strike or a confrontation but rather an effort to get the broadest public support for efforts to end the Vietnam war, a prominent educator said Wednesday.

Prof. Eugent Bell, professor ...ology at MIT, told a press ...ce at the Sheraton-... in Cambridge that ... a new awareness ...gely by students ...end the war."

... speaking for the ... Action Committee, ...t. 15 demonstration, ...pected to draw up to ... Boston Common and ...d exercises in communities ...re and across the nation, ...designed as "a device to ...lize the broadest popular ...port for efforts to end the ...ar."

Michael Paley, a student at Brookline High School, also addressed the press conference and emphasized that the demonstration was in no way a confrontation.

"A lot of people simply were not interested before will be more concerned as a result of this rally, "Paley said.

In Newton, headquarters for the day's activities will be the United Methodist Church in Newton Center.

Students from Boston College, And over-Newton Theological Seminary, and Newton College of the Sacred Heart will conduct a petition drive and hand out leaflets and armbands during the day.

Players of the Boston Symphony Orchestra voted to join the protest and as a result the management cancelled the day's scheduled rehearsal.

In a memorandum announcing cancellation of the Oct. 15 rehearsal, Thomas D. Perry, Jr., manager, said, "In falling in with the players' resolution, this institution takes no formal position in the cause. The management, however, congratulates the members on their initiative and concern and asks that each member of the orchestra and staff feel entirely free to participate in or refrain from participating in the lawful events planned for that day to express opposition to the war."

In Weymouth, local sponsors of the nation... were granted ... board of sele... public assembl... the town hall a...

The assembly ... music, addres... clergy and di... citizens, and h... dents.

NEWS
OTHER MASS.
(E) 047

OCT 8 1969

New England Newsclip

119.

Moratorium Support Increases

BOSTON ... Faculty of ... joined the ra... of New Engl... who plan to ... anti-Vietnam ...

The Harv... two resolutio... ing calling f... sors to decid...

Moratorium

Continued from Page 1

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TIMES RECORD
BRUNSWICK, MAINE
(E) 7,800

OCT 10 1969

New England Newsclip

REHEARSAL CANCELLED FOR OCT. 15

BOSTON (AP) — The Boston Symphony Orchestra, acting at the request of its players, cancelled rehearsals on Oct. 15, the day marked to protest the Vietnam War, the Orchestra said Tuesday.

The Orchestra said it was taking no formal position in the matter, but said members were congratulated for their initiative and concern.

MANY EVENTS

Oct. 15 In New England

BOSTON (AP) — Harvard's Faculty of Arts and Sciences joined the rapidly expanding list of New England groups Tuesday who plan to observe the Oct. 15 anti-Vietnam War moratorium.

The Harvard group passed two resolutions at its fall meeting calling for individual professors to decide whether to cancel classes for the day and a second resolution calling for a speedy withdrawal of all U.S. troops from the war-torn country.

Gov. Francis W. Sargent gave his support for the moratorium this week adding his voice to that of Gov. Kenneth M. Curtis of Maine.

Students started the moratorium idea and organizers for a rally told Boston Mayor Kevin H. White Tuesday to expect upwards of 100,000 persons to assemble Oct. 15 on Boston Common. Sen. George McGovern, D-S.C., is to address the gathering. Marches to the Common are to take place from many of the 50 institutions of higher education in greater Boston.

Numerous colleges in the greater Boston area have can-

Donahue heads the list of Massachusetts lawmakers who support the moratorium day. He has called for a redirection of priorities in the nation.

The town of Duxbury passed a resolution setting up municipal observations, and an interfaith information service will be established at a church.

The Boston Symphony Orchestra cancelled rehearsals for the day after its players passed a resolution asking for the action. BSO management said it was taking no formal position on the cause, but urged members to take part in events.

120.

Harvard Faculty Votes Vietnam Withdrawal

By CROCKER SNOW and ROBERT B. KENNEY
Globe Staff

The Harvard Faculty of Arts and Sciences took a middle-of-the-road stand on the Oct. 15 Vietnam Peace Day yesterday, but—in an unprecedented move—passed a strong anti-war resolution.

The faculty, largest among the university's nine schools, voted to recognize the Vietnam Moratorium Day, but the staff did not vote to close down the university. Individual faculty members may suspend classes.

Simultaneously, faculty members approved a resolution advocating "prompt, rapid and complete withdrawal of U.S. forces" from Vietnam.

Expectations had been that the faculty would have endorsed the moratorium in a stronger fashion. Instead, it unexpectedly came out with a statement on a political issue.

Capped by the Harvard action, plans for Moratorium Day continued mushrooming in New England.

However, the almost universal embrace of plans for the day of protest troubled organizers lest their initial call for "total and immediate U.S. withdrawal" be obscured by more moderate statements of endorsement.

Student and citizen organizers of the moratorium and the associated Vietnam Peace Action Day, while welcoming the support it has generated, feared their stated goal would be lost in the scramble to mount their bandwagon.

3

MORATORIUM Page 6

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 8 1969 New England

Moratorium To Protest War Grows Nationwide

(Continued From Page One)

those who stay in school to hold discussions ... Democratic Action ...

PRESS-HERALD
PORTLAND, MAINE
(M) 55,812

OCT 10 1969 En

...ocratic national chairman, accepted.

Massachusetts—McGovern to address rally on Boston Common. Sen. Edward M. Kennedy, D-Mass., speaks at World Affairs Council luncheon. Most departments will be closed at Harvard. Wellesley College canceled classes, but Brandeis University left it up to faculty and students. Yale University Chaplain William Sloan Coffin addresses evening rally at Boston College, where classes will be canceled in the college of liberal arts. The Boston Symphony Orchestra canceled rehearsals. The town of Roxbury set up municipal observances.

Connecticut—Former Interior Secretary Stewart L. Udall, Rep. Allard K. Lowenstein, D-N.Y., and the Rev. Joseph Duffey, president of Americans for ... immediate cease-fi... eral withdrawal.

New York C... Park Avenue, in... Pennsylvania S... rial service ... Church. Busi... dents urged ... bands. Col... New York ... school boa... and facult...

South C... morial s... of South ... of war ... dents ... get s... Nixon ... war.

W... rec... br... U... li...

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520

OCT 9 1969

Brooke pledges tax reform effort

OTTAWAY NEWS SERVICE
By ROBERT A. BERGER
Washington Bureau

WASHINGTON — The quality and, indeed, the very existence of many educational, medical and cultural services in Massachusetts is endangered unless Congress alters some provisions in the pending tax reform bill, U. S. Sen. Edward W. Brooke was told.

Brooke pledged to work for changes in tax reform provisions which would govern charitable contributions. He made the promise after meeting here with a dozen representatives of the state's major organizations which depend on charitable giving.

Spokesmen for the organizations estimated that $175 to $200 million in annual donations in Massachusetts will be affected by sections of the tax reform bill.

Most seriously threatened are gifts by private individuals to schools and colleges, hospitals, charities, and museums and other institutions for the arts, the spokesmen said.

Three principal aspects of the bill were mentioned as offering the most serious consequences.—

—Provisions which would drastically reduce the tax benefits to an individaul who donate money, property or securities to an institution—

—Provisions which tax and restrict the activities of private foundations—

Retroactive

—And clauses which make the proposed tax reforms retroactive to dates last spring, generally April 22. Spokesmen said this clause has already severely restricted the flow of gifts.

Brooke said he will urge the Senate finance committee to alter the reform bill. If that fails, he will offer amendments on the Senate floor to revive some of the tax preferences for charitable giving.

He told the group, however, that he does not anticipate passage of the bill this year. Meanwhile, he will work for either a congressional or Presidential declaration to eliminate the retroactive clause in the house version of the bill.

The presentation to Brooke was made earlier in the day to a number of Bay State congressmen.

Depend heavily

It is part of a huge onslaught of spokesmen for organizations throughout the country which depend heavily on charitable contributions. Such spokesmen have told the Senate finance committee, senators and congressmen that their continued excellence and existence is at stake in the tax reform bill.

"It is possible that some colleges and museums will cease to operate if this bill isn't amended," Brooke was told by Gerhard D. Bleicken, senior executive vice president of John Hancock Mutual Life Insurance Co. Bleicken is a trustee of Boston University and of the BU Medical Center.

"Both the Congress and the courts have gone on record as recognizing that ... charitable organizations meet human needs which must be met — that they perform services which are beneficial to our society — that they relieve the state and federal governments of obligations which they might otherwise be called upon to provide." The tax bill threatens to revoke that policy, the group told Brooke.

Gifts tabulated

Gifts threatened include $107 million received in one year by 52 colleges — $23 million received by 87 hospitals — $7.4 million received by seven civic and cultural institutions — and $36 million received by voluntary health and welfare agencies, the group said. The figures are incomplete since they only reflect institutions surveyed.

Spokesmen urged that two principles be restored to the bill — the recognition that a donor is paying a self-imposed tax when he makes the gift — and the principle that a donor should not be taxed for unrealized capital gains.

Of particular concern to the group are provisions which would change the rules for gifts of appreciated property, and for charitable remainder trusts.

Organizations represented at the meeting include — Boston University, Children's Hospital Medical Center, Massachusetts Institute of Technology, the Museum of Science, the permanent charity fund, New England Aquarium.

Later this week spokesmen for the Boston Symphony, Boston College, Tufts University, Amherst College and Assumption College will meet with U.S. Sen. Edward M. Kennedy, D-Mass.

Peace Day Rally Planned for Boston Common

★ *MORATORIUM*
Continued from Page 1

On Monday Gov. Sargent endorsed the idea as a "day of contemplation," while Senate Pres. Maurice A. Donahue described it as a chance to "bear moral witness" against continuation of the war.

"When we first organized, we were afraid of being co-opted by the left," said state student coordinator Ken Hurwitz of Harvard. "Now it's happening from the other side."

In other Moratorium developments yesterday:

- A member of the Boston Student Mobilization Committee said he expects 100,000 to take part in the peace march and rally on Boston Common.
- The Nobel prize-winning chemist, Dr. George Wald of Harvard, will make three speeches in connection with the Oct. 15 programs, including a noon-time address on Cambridge Common prior to the Boston rally.
- Management of the 106-member Boston Symphony Orchestra, while taking no formal position in the cause, canceled a rehearsal on Oct. 15 to allow members and staff option to participate in planned protest activities.
- UMass officials said a normal academic schedule will be followed Oct. 15 and whether students and faculty boycott classes to observe the moratorium will be "matters of individual conscience."
- Boston University's Faculty of Liberal Arts voted to suspend classes Oct. 15 and, in a letter to president Nixon, called for immediate withdrawal of all U.S. forces from Vietnam.

Harvard faculty members amended a resolution supporting the moratorium to one of "recognition" of the anti-war protest, leaving any classroom boycott by students or professors as a matter of individual conscience.

The special two-hour meeting revolved around the anti-war resolve.

This concerned primarily the propriety of the faculty formally passing judgment on such a political matter, rather than individual judgments about the war.

A key vote to recess the session prior to a vote on the resolution was defeated 215 to 214.

This was followed by approval of the resolution declaring "as the sense of this faculty, that the war in Vietnam must not continue." It was proposed by John T. Edsall, professor of biological chemistry.

The tally was 255 for, 81 against, 150 abstaining.

"While our opinions differ in detail, we agree in urging the prompt, rapid and complete withdrawal of U.S. forces," read the resolution. "We support a united and sustained national effort to bring our troops home."

Dr. Wald, following the faculty meeting, said the "nub of the whole thing was that everyone who spoke unequivocably repudiated the war.

"And, when it came to a vote on whether the faculty should formally take a stand on this, the majority decided to do so," he said.

The resolution was specifically described as "not a precedent-setting action," but few members privately accepted this.

100,000

Several faculty members noted, however, that this status would not be imperiled unless the university vote tried to influence public legislation.

The estimate of 100,000 attendance at the Boston Common rally was made at a meeting among Moratorium, Boston Student Mobilization Committee and city representatives at Boston City Hall.

Peter Camejo, a member of the BSMC, said that while his organization is predicting 100,000, city officials believe no more than 10,000 will participate.

The meeting was held, participants said, in a "spirit of cooperation" to work out specific arrangements and to obtain permits for the afternoon parade and peace rally, tentatively scheduled for Parkman Bandstand.

Camejo, promising a non-violent demonstration, said the protest is to "show that a majority of Americans now oppose the war and we all realize violence has no place in such a demonstration."

He said marchers and demonstrators will have their own monitors, so as to require as little use of police as possible.

Police spokesmen, while conceding they don't anticipate trouble, said a large contingent of police will be assigned — as they would be to any sizeable gathering.

BSO VOTE

Marchers will form at five locations — Cambridge Common, Boston University, Northeastern University, the Fens Stadium and UMass-Boston — for the march to the Common.

The press director for the BSO said the musicians voted Monday night to ask management to cancel Wednesday's rehearsal. Although the vote was not known, such matters need two-thirds plus vote for passage.

Thomas D. Perry, orchestra manager, in a letter to the members, said management "congratulates the musicians on their initiative and concern," while taking no formal position itself.

"We ask that each member of the orchestra and staff feel entirely free to participate in or refrain from participation in the lawful events planned for that day to express opposition to the war," he wrote.

The Massachusetts Council of Churches issued a statement signed by Protestant, Catholic and Jewish Clergymen supporting the moratorium. "The first step is for us to stop the killing," the statement said.

The Massachusetts Chapter, Americans for Democratic Action; the Democratic Council of Massachusetts and the Ripon Society, a liberal Republican group, asked all office holders to endorse a statement supporting the moratorium.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 422,200

OCT 8 1969 N En

State Group Fights Tax Reform Bill

A delegation of prominent Massachusetts business and educational leaders met with the Bay State Congressional delegation in Washington yesterday calling for revision of sections of the tax reform bill now before the Senate Finance Committee.

Gerhard D. Bleicken, senior executive vice president of John Hancock Mutual Life Insurance Co. and a trustee of Boston University, informed the delegation that the people of Massachusetts are threatened with the loss of educational, medical and cultural services totalling more than $200 million a year.

If provisions pertaining to charitable donations are not changed, Bleicken said, "the leadership of Massachusetts in education, medicine and cultural values would be diminished and perhaps ended."

The group which met with Sen. Edward W. Brooke and the State's Congressmen yesterday, plan to present their views to Sen. Edward M. Kennedy tomorrow.

Bleicken said the bill as it now stands is a disaster for institutions supported by gifts.

"It is possible that some colleges, and museums will cease to operate if this bill isn't amended," the insurance executive declared. Hospitals, medical centers and institutions such as the Boston Symphony Orchestra, Sturbridge Village, and Plimouth Plantation could be in serious trouble, he added.

RECORD
MERIDEN, CONN.
(M) 21,303

OCT 10 1969 New England Newsclip

Moratorium Mushrooms

By THE ASSOCIATED PRESS

Next Wednesday's moratorium to protest the ... University Chap... is gro... William Sloan Coffin addresses evening rally at Boston College, where classes will be canceled in the college of liberal arts. The Boston Symphony Orchestra canceled rehearsals. The town of Roxbury set up municipal observances.

Connecticut—Former Interior Secretary Stewart L. Udall Rep. Allard K. Lo... N.Y.

...ld, Chica... students plan downtown demonstration.

Wisconsin—Class boycott, rallies, marches and a fast planned at the University of Wisconsin. The Rev. Fred Kreuziger of St. Paul's Catholic Center said it would be peaceful and urged businessmen, students, workers and teachers to join. An antiwar ...ee plans a pa... n Avenue to the ...enter for a ral...

man Tom Kin... 2,000 to 3,000 will ...niversity of Texas ...ol in Austin. Three ... universities are the mag... demonstrations, but North Texas State University at Denton is the only one giving official, recognition. Memorial peace vigil scheduled near entrance to state fair, where Dallas clergymen and laymen will read names of war dead. A committee in Dallas expects 2,000 to 5,000 people at a rally at a city lake. "We're adult moderates, not hotheads," said ... man Norman ...

121.

Institutions Face 'Disaster' in Charity Credit Repeal

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 14 1969

By ARTHUR STRATTON
HT Staff Reporter

What has kept the world-renowned medical centers, educational institutions, museums and cultural sites, as well as churches and welfare and social agencies, in Massachusetts open has been the private gift.

There would be no Museum of Science, no Museum of Fine Arts, no Boston Symphony Orchestra, and, undoubtedly of more immieiate importance, perhaps no Children's Medical Center nor many of our voluntary hospitals, if it were not for private gifts amounting to about $200 million a year.

Now these institutions, and the public that they have been serving, are faced wih what their guardians flatly call "disaster."

THESE GIFTS, taken for granted in Boston and in Massachusetts for so many years, are destined to be wiped out under terms of the federal tax revision bill as they are written now.

If these current provisions become law, with drastic effects upon the gift support of Massachusetts institutions, many may fail, have their programs curtailed, or will become largely or totally dependent for their survival on tax support from state and federal sources.

In the words of the chairman of the Trustees Council of the Boston University Medical Center, Gerhard D. Bleicken:

"We support intelligent tax reform, but, as written, this bill is a disaster for institutions supported by gifts."

In those of Bradford Washburn, director of the Museum of Science:

"The very vitality of America is at stake here."

EVEN AT THIS MOMENT, charitably supported institutions report encountering major difficulties in current fund raising activities, because of the impact of the proposed changes.

Bleicken reports that the concept of dual public and private support of institutions, recognized by Congress for a half century through the tax incentive system, would be changed under the present provisions.

"It is possible that some colleges and museums will cease to operate if this bill is not amended," said Bleicken.

"The quality of education, medicine and culture in Massachusetts and the rest of the nation will suffer immeasurably. Services to millions of people in all these categories will have to be curtailed unless tuitions and medical fees are greatly increased or there are heavy tax increases to finance the necessary government support."

LAST YEAR, in Massachusetts, individuals, corporations, foundations, and others, contributed $36,100,000 to our United Funds, state chapters of national health organizations, and the programs of the Federated Jewish Philanthropies. These agencies helped to serve a large segment of the 6 million residents of the state. Without them, the impact on the local and state tax structure would be tremendous.

Last year in Massachusetts, 87 voluntary hospitals reported $23 million in gifts from individuals alone.

The 52 member institutions of the Association of Independent Colleges and Universities in Massachusetts received $107, million in gifts from private sources during the 1966-67 fiscal year, the latest year for which comprehensive figures are available.

Last year, seven selected civic and cultural institutions in the state, such as the Museum of Science, and Boston Symphony Orchestra, to name two, received $7.4 million in gifts.

PROPOSALS IN THE complex tax revision bill pending could reduce severely the substantial gifts of major donors which play such an important role in the support of institutions of higher education, public and private, it is reported by the American Council on Education.

"Moreover, the complicated computations required would affect taxpayer's income not only in the year of the gift but in later years and make the planning of such gifts difficult, if not impossible," added the Council.

Massachusetts business, church, educational, medical and cultural leaders have been presenting their case to the Massachusetts delegation in Congress. In addition to Bleicken and Washburn they have included the Very Rev. George V. Kerr, representing Cardinal Cushing and the archdiocese of Boston; Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, the Very Rev. Georges Bissonnette, president of Assumption College, Dr. Burton C. Hallowell, president of Tufts University, the Very Rev. W. Seavey Joyce, president of Boston College, Dr. David Truman, president of Mount Holyoke College.

Also Dr. Leonard W. Cronkhite, Jr., general director of the Children's Hospital Medical Center, Brian Holland, tax counsel for Amherst College, Dr. Arland F. Christ-Janer, president of Boston University, Dr. Jerome Wiesner, provost of Massachusetts Institute of Technology, Atty. Donald J. Hurley, president of the Committee on the Permanent Charity Fund, David Stone, president of the trustees of the New England Aquarium, and Atty. Carl J. Marold, MIT tax counsel.

Reforming the B.S.O.—III

More for adventurous

By MICHAEL STEINBERG
Globe Staff

A fresh look by the Boston Symphony at its program policy would need to consider that there are adventurous listeners as well as conservative. At the moment, the adventurous ones — and I am by no means thinking only of a specifically "contemporary music public" — are rather neglected.

The seven subscription series the orchestra offers now are distinguished from one another mainly in length, from the 24 concerts on the Friday-Saturday series to the three on the fairly recently established Thursday "B" run. would it not be possible to give some of these series a special character according to their program content?

The Friday-Saturday pairs might contain all the repertory for a given season, as except for two or three pieces they do now, and would be a pool from which the programs for the shorter series are drawn. Some of the shorter series might continue to be what they essentially are now, 10 concerts (or six, or eight) for people who cannot afford or for any reason do not care to commit themselves to 24, but with the programs designed to give a reasonable picture of the full season.

But one also could extract a series mainly of popular and familiar works, programs of roughly the weight of those given at the Esplanade. Such a series also could serve as a platform for young performers who could be given a chance to play a Beethoven or Tchaikovsky concerto that has been done by someone with a big name on the previous Friday and Saturday.

Similarly, one could make up a series of concerta for that part of the public that is not terribly interested in the constant retreading of "the 50 pieces." To take an example from the current season: When Erich Leinsdorf returns as guest conductor in November, he means to temper the effect of Alban Berg's Altenberg songs and the excerpts from "Wozzeck" by playing the Tchaikovsky 6th after intermission. That, by the way, is known in the trade as Bernstein's law: You can do everything you like as long as you give 'em the "Pathetique" afterwards. Anyhow, I am certain there is a considerable part of the public that would prefer a concert in which the Berg pieces were combined, not with the Tchaikovsky, but with the Bruckner 8th, which appears on Leinsdorf's other Friday-Saturday program.

No one, in fact, knows this better than William Steinberg. From the time the Pittsburgh Symphony first began making regular visits to New York in the middle 50's, Steinberg decided that New York would not be best served by still more performances of the Brahms First, and so he went to Carnegie Hall with programs that were the cream — or at least a gathering of the most interesting specialties — of the whole Pittsburgh season, with works of Bruckner or Mahler at a time when that was anything other than a commonplace thing to do, with the New York premiere (48 years after their composition!) of Webern's Six Pieces, Op. 6, with a piece by Luigi Nono, who then had not been played by any other major orchestra, with an all-Schoenberg program in 1965, and so forth.

Steinberg could not at first fill Carnegie with these programs as, for example, George Szell could with his annual performance of the Schumann 4th and Beethoven's G major Piano Concerto, but the Pittsburgh series did draw a public, and that public even grew.

The Concertebouw Orchestra in Amsterdam has begun to offer, along with its "normally" made up concerts, a series of concerts addressed to listeners with special interests and sophisticated tastes, a counterpart to the B.B.C.'s Third Programme or Radiotelevisione Italiana's Terzo Programma. In this country, the Dallas Symphony has offered an extra series of four programs of contemporary music and has found a public for them. That they have done it is admirable, and that they have been able to make a go of it is good news, but I am not convinced that contemporary music is best served by being thus isolated.

The symphony orchestra as an instrument can be more flexibly used than it generally is, as I suggested here last week, and so, I believe, can the symphony orchestra as an institution. The Boston Symphony has expressed concern about the problem of attracting a new audience. It will have to be imaginative and bold. Market research does not work in the arts. It could not have foreseen the enormous popularity of Bach and Mahler, the impact of particular pieces like Penderecki's St. Luke Passion, the interest in electronic music, the vogues for Indian music and for Satie. The public, moreover, turned to most of these things with little encouragement from the big live-music marketing organizations, to say nothing of the critics. It was the phonograph record industry — and FM radio, which extends its impact — that proved to be the

SOVIET PIANIST Vladimir Ashkenazy will give a recital at 3 p.m. next Sunday in Symphony Hall.

big tastemaker of the 60s, and the classical bestseller list that appears weekly in Billboard Magazine never ceases to offer surprises.

You can pass out questionnaires at concerts and find out something about the people who attend them, but how do you find out anything about the people who are not going? Many, obviously, are in no way potential concert public but some are. Is it a question of expenses? of insufficiently stimulating programs, especially compared with the riches available on records? of the present system of packaging music and the atmosphere at concerts?

Much of the present concert life needs to be questioned and re-examined, with gain to all, and in a society in which so much else is changing, it may want more than a cosmetic touch-up. Given its potential as a musicial instrument, and given the extraordinary community it serves, the Boston Symphony ought to be a uniquely exciting institution, and nobody, I fear, thinks of it quite like that just now. Its trustees could make it so, if they would.

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122

BSO's new harpist loses nervousness

She's struck the right chord

By JEREMIAH V. MURPHY
Globe Staff

Ann Hobson of Philadelphia is 25 and very pretty. She is the new second harpist with the Boston Symphony Orchestra, and at the first rehearsal the other day she was very nervous.

Her car broke down, She had been in Boston only a few days, and she was not familiar with the M.B.T.A. system, so when she finally arrived at historic Symphony Hall her hands were shaking a little.

Then Conductor William Steinberg tapped his baton for attention and introduced Miss Hobson and another new member. The 104-member orchestra, composed of some of the world's best musicians, applauded politely.

One by one the orchestra members came over and were formally introduced to Ann Hobson. She said how do you do and smiled and how do you do, and after a while the rehearsal started.

Miss Hobson sat down at the harp, painted appropriately golden, and she still was nervous. She thought about that rehearsal yesterday in her new Brookline apartment, and she shook her head in mock wonder.

"I knew I wasn't going to play a note in that rehearsal because of the music schduled, I knew that," she said, "and I still was very nervous. It was the excitement of being with the Boston Symphony for the first time, of meeting the other musicians for the first time, of . . ."

A day or so later she played in her first concert here. The Elgar Symphony No. 2 called for a substantial harpist's role. Then Steinberg's baton signaled the start, and Miss Hobson's career with the Boston Symphony began. The mervousness was gone.The nervousness was gone.

Miss Hobson comes from a middle class Philadelphia family. Her mother was a professional pianist years ago. Ann started piano lessons when she was six, but she "wasn't very good and, besides, I didn't like it that much."

At Philadelphia High School of Girls, the orchestra needed a harpist. Ann gave it a try. After a couple of years Mrs. Mary Cataldo, a teacher there, convinced her to seek a musical career.

The next stop was the Philadelphia Musical Academy, then the Cleveland Institute of Music, where she moonlighted and played with the Pittsburgh Symphony Orchestra, then conducted by Steinberg.

Miss Hobson later played with the Washinton Symphony and a few months ago received a call to audition with the Boston Symphony Orchestra. A panel of Steinberg, Boston Pops Conductor Arthur Fiedler and 15 musicians listened carefully to seven harpists and she was picked.

Now she is comfortably settle here and looking forward to combining a future that includes both marriage and the Boston Symphony Orchestra, because Ann Hobson isn't nervous anymore.

NEW HARPIST with the Boston Symphony Orchestra is Miss Ann Hobson, 25, of Brookline. (Bob Dean Photo)

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BSO Offers Shed For Dedication Of Du Bois Park

The Boston Symphony Orchestra has offered use of the Shed at Tanglewood for the Du Bois memorial dedication ceremony scheduled Oct. 18, in case of poor weather.

Fred Lord, one of the incorporators of the Du Bois memorial park on Route 23 in Great Barrington, said last night he had received a letter from the office of Thomas D. Perry Jr., manager of the BSO, confirming the availability of the shed should it be needed.

Among the speakers at the 2 p.m. ceremony will be Julian Bond, black member of the Georgia Legislature, and his father, Dr. Horace Mann Bond, who knew the late W.E.B. Du Bois personally.

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Mr. Young is the author of the Newly published book, BEYOND RACISM.

TO BE EQUAL

By WHITNEY YOUNG

Bias On The Culture Front

Mr. Young

Most People are familiar with the facts about job discrimination against Negro workers, but an indication of just how pervasive such discrimination is can be seen by the unofficial ban on black artists by some cultural institutions.

An instance of this is a current case before the New York City Commission on Human Rights. Two musicians with wide symphony orchestra experience -- one was a cellist with the Pittsburgh Symphony for four years -- are charging that the prestigious New York Philharmonic refused to hire them because they are black.

The Philharmonic says no, color doesn't have anything to do with it, they're just not "qualified." But since the men have such high reputations and since the orchestra has hired only one black man in its hundred-year history, that explanation isn't very convincing.

A look at other major orchestras reveals the same picture: one black musician in Cleveland, another in Boston, other orchestras with no blacks. The numbers of black symphony musicians in major orchestras can be counted on the fingers of one hand.

If there is anything Negroes have been known for in this country, it is musical skill. White Americans sing and dance to music written, played, or inspired by black writers and performers. In fact, one of the stereotypes black people have been subjected to is the myth that we're "born with rhythm."

How strange it is then, to hear the Philharmonic's music director explain to the commission that his 99 percent white orchestra's audition standards take into account the "warmth that emanates" from a player, and his "rhythmic understanding." The stereotype is used against blacks, and then discarded when it comes to evaluating black musicians for jobs that supposedly value the very same qualities.

It is shameful for a major cultural institution one that gives concerts in a beautiful new hall financed by public subscription, to cling to the color bar while other fields are in the process of discarding it.

To claim that there aren't enough qualified black musicians is an ugly untruth, especially when New York also has the Symphony of the New World, an integrated ensemble. About 38 of that orchestra's 90 musicians are blacks, and the group has had excellent notices in its five year history.

While the Philharmonic says it can't find qualified blacks and refuses to hire 2 eminently qualified musicians, the Symphony of the New World found 38. But while the Philharmonic gets fat contrubitons to give summer concerts in the parks, the integrated Symphony of the New World can't raise enough money to give concerts for schoolchildren in the ghetto. Behind the red and gold facade of our major cultural institutions is the rotten stench of racism.

It extends to other fields, too. The movie industry depends on black stars like Sidney Poitier and Jim Brown to fill the movie houses.

Park Dedicated to DuBois Despite Outcry

By Jeremiah V. Murphy
Globe Staff

GREAT BARRINGTON — The late W.E.B. DuBois was a famous black who spent his life working for black equality. Yesterday in this town where he was born a park was dedicated in his memory and few of the white townspeople showed up.

On a rural road in this picture-book Berkshire mountain community in western Massachusetts, the ceremony took place before about 200, including Georgia's state Rep. Julian Bond.

The park has caused a controversy in this prosperous resort town of 7147, near the New York border. DuBois, born here in 1868, became a Communist at age 93, two years before he died in Accra, Ghana. He had supported Communist causes for many previous years.

The VFW and American Legion posts, Daughters of the American Revolution chapter and the John Birch Society here all oppose the memorial park on a four acre site outside of town.

Early last week selectmen voted to ban the dedication ceremony after an abutting owner, Theodore C. Hitchcock, claimed that the site on Rte. 23 violated zoning ordinances.

But town attorney William T. Murtagh ruled that banning the ceremony would be infringement on the right of assembly. He said the zoning question would be decided later.

Harold Beckwith, a former VFW post commander, said yesterday, "any American who believes in his country would not want a monument to a Communist. But a ruling has been made, and we'll abide by the law."

DuBois was born the son of a shopkeeper of French-West Indian ancestry and mother of American Negro and Dutch ancestry. He graduated with honors from Great Barrington High School in 1884 and townspeople created a scholarship to send him to Fish University in Nashville, Tenn.

William Edward Burghardt DuBois was a short, dignified man who wore a goatee. Through his long life he was a fighter for black equality.

He was a college professor, a co-founder of the NAACP in 1908 and for many years editor of its magazine, "The Crisis."

The author of 19 books, DuBois broke with the NAACP in 1948 because he felt the association had become too timid. Before leaving the United States to spend the last few years of his life in Africa, DuBois wrote "I was not an American. I was not a man I was, by long education and daily reminder, a colored man in a white world."

A few years ago Walter Wilson of nearby Chatham, N.Y., a real estate owner, unknowingly purchased the DuBois property, which now contains only the ruins of a chimney.

Wilson, a white Texan who has lived here for 25 years, was the committee chairman for establishing the park. He will turn over the site to the DuBois Foundation, which hopes to have the Federal government accept it as a national shrine.

Wilson said some opposition was prompted by "racial bigotry" but some of it was honest concern. "The spectre of communism is incidental compared to Dr. DuBois' overall contribution to this country," he said.

Committee co-chairman is Dr. Edmund W. Gordon of Columbia University Teachers College.

The plaque on the 10-ton boulder identifies DuBois as a distinguished historian, educator, civil rights leader and NAACP co-founder.

The plaque is in the form of an open book, and on the opposite page the inscription quotes from his book, "Souls of Black Folks." It reads, "The problem of the 20th century is the color line."

In his speech before the crowd, Rep. Bond said Dr. DuBois was correct when he said the problem is the color line. He said Dr. DuBois was correct also in his analysis that the problem is two-pronged: Economic and racial.

"Our difficulty is not solely racism," Bond said. "It is also economic."

He quoted Dr. DuBois as saying "I believe God made one blood for all races that dwell on earth. I believe all men, black and brown and white, are our brothers."

DuBois himself wrote many years ago about his hometown of Great Barrington: "In dusk of dawn, my town was shut in by its mountains and its provincialism, but it was a beautiful town."

JULIAN BOND MAKES HIS POINT
. . . verbally and physically

Candidate Finds He Can't Vote or Run

GLOUCESTER — John Burke voted in the recent Congressional election but is upset now because he can not vote in the Nov. 4 city election.

Burke is even more upset over the action of the Board of Registrars in declaring that he was not an eligible voter. Now he will be automatically disqualified from the city council race, in which he is a canndidate.

As a result the 62-year-old Burke has petitioned the Federal court in Boston to order his name restored to the voting list.

Burke, a former resident of Hampton, N. H., claims he has been living in Gloucester since Oct. 2, 1967. The registrars claim differently, saying he does not qualify under residency rules whichh require a voter to have been a resident for one year.

Conductor's Rapid Rise to Music Fame

BY KAREN MONSON

Time was when a young conductor might have fretted and studied for months before daring to undertake a Brahms symphony for the first time with a major orchestra. With that prospect ahead of him, Michael Tilson Thomas is so afraid of being bored that he is figuring out how to keep two or three things going at the same time.

There has been some confusion regarding Thomas' age. When cornered, he admits to being on the verge of 25, thus contradicting an earlier reference to being "23—rapidly approaching 24." On the subject of age in particular, his public image in general, he says "I think a great deal of ambiguity is good — surrounding you rather like a shadow."

Since the age of 21 (or 19, depending on which reports one believes) he has been building a reputation as one of Los Angeles' most promising conductors and

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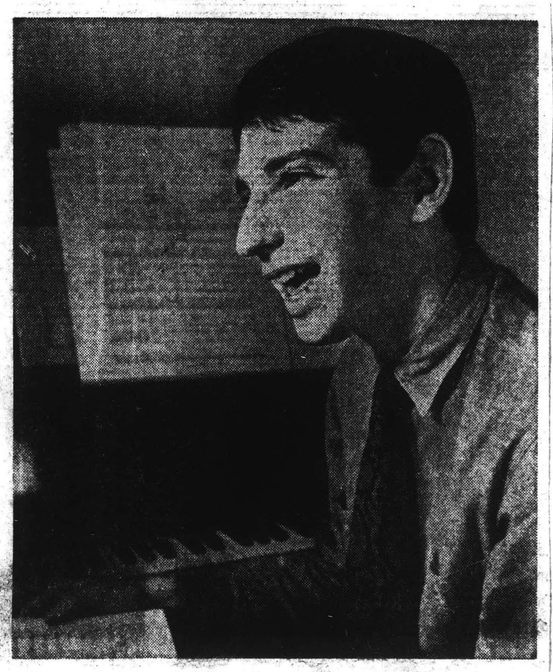

Young Los Angeles conductor Michael Thomas has been named assistant conductor of the Boston Symphony Orchestra at the age of 24.
Times photo by Fitzgerald Whitney

Conductor's Rise to Fame

Continued from First Page

pianists. He is probably best known for his work with the Young Musicians Foundation Debut Orchestra and as a frequent participant in the Monday Evening concerts.

During the season just past, as one of three maestros leading the Los Angeles Philharmonic in the Young People's Concerts, he took over some of the duties, if not the title, of assistant conductor.

Now, as our orchestra enters its second assistant-conductorless year, Thomas is taking a leave of absence from his graduate studies at USC and moving to Boston, where he has been named assistant conductor of the Boston Symphony Orchestra.

Aura of Polish

Thomas' rapid rise to musical prominence, which has placed him on first-name terms with many of the best-known musicians both here and abroad, has imbued in the young Angeleno an aura of professional polish, determination and extreme self-assurance.

"When Charles Wilson resigned as assistant conductor of the Boston Symphony, the members of the orchestra turned in a petition asking that I be named to succeed him," Thomas said, expressing no apparent surprise at this turn of events.

He met Erich Leinsdorf, the former music director of the orchestra, last summer at Tanglewood. He did not meet future boss, William Steinberg, until this past March.

"Steinberg is a marvelous gentleman with a large amount of practical knowledge and experience," Thomas says. "The first time he saw me conduct was during a rehersal for a concert I was doing with the Boston Philharmonia — not the Symphony—in the East last month. He sat among the musicians and shook his head as if to say 'No, no, no!' all through the rehersal.

"But it turned out that he was very impressed.

But Thomas leaves Los Angeles without having been able to make a permanent break into the mainstream of the so-called musical establishment. His liaison with the Philharmonic ended abruptly.

"I finished my assigned duties and didn't hear any more from them. Zubin (Mehta) hasn't wanted an assistant conductor to replace Larry (Foster).

"When (Ernest) Fleischmann comes in as the new manager there will probably be a lot of changes in the orchestra's procedure, but no one has any idea exactly what they will be."

Besides taking over one or two pairs of Boston Symphony subscription concerts, Thomas' 1969-70 duties will include being the regular pianist with the orchestra's Chamber Players, serving as the permanent fixture of the conducting staff while Steinberg is away, and being present at all the orchestra's rehearsals.

"Steinberg has asked me to offer any comments and criticism I might have about the performances he's preparing. And he seems to be relying on me to do a good deal of modern music in the concerts I'll be conducting, as well as to take over some of the preparation of the new works scheduled for his concerts.

"If I'm conducting a work like a Brahms symphony, I'll manage to have some more interesting projects going elsewhere—contemporary music with the chamber group, for instance.

"Ideally, I'd like to divide my time between conducting both a symphony orchestra and a chamber orchestra, and playing chamber music. The days of the resident conductor are over. I don't know anyone my age who would accept the type of administrative responsibility — or anyone who wants to spend all his time with one orchestra."

Too Much

But in reference to Andre Previn's recent dismissal from the post of music director of the Houston orchestra, Thomas expressed what may be a contradictory viewpoint on the problem of overextending oneself:

"The difference between conductors in their 20s and those in their 40s is that we have had the chance to see them agree to do too many things and end up doing everything superficially. I have no intention of taking on too much work."

His views of himself seem to have been changing over past months. "I used to have idols—people I not only wanted to emulate, but people I actually wanted to *be*. Now I find that as much as I may enjoy working with these people (Pierre Boulez, for one), I have to go and do the things I do best on my own."

One of the areas Thomas used to espouse is "cybernetic nucleonics." "I was one of those musician-scientists. You know the type."

We wondered why being a concert pianist had been ruled out along with the cyber-whazzis.

"The solo piano repertory bores me, except for the Mozart concerti and several contemporary works."

And already, at age 23, Thomas has ruled out large parts of the rest of music as well. "I have no desire to conduct opera—I generally don't like it. And I won't conduct anything by Richard Strauss because I have no tolerance for his music."

What does he have yet to do?

"I'd love to do ballet with Balanchine, to do music from before 1650, and, of course, to concentrate on 20th-century works.

"It's time to force contemporary music on the public. People have a 6½ minute attention span—that's the time between TV commercials. The only people who can change that are the conductors and musicians themselves—but some of *them* need to learn a lot, too."

123.

Michael Tilson Thomas conducts the Boston Symphony Orchestra

Symphony: The New Music

by Laura Shapiro

The Boston Symphony Orchestra has always run a heavily traditional concert schedule. This season the Symphony acquired a new assistant conductor, 24-year-old Michael Tilson Thomas, who seems destined to give the concert schedule a more modern flavor.

I first met Thomas when he was conductor of a multi-media opera at Tanglewood in the summer of 1968. **Elephant Steps,** an "occult opera upon perception and upon accomplishment" by Stanley Silverman and Richard Foreman, employed not only films, slides, tapes, orchestra, chorus, soloists and a gypsy violinist, but also elephants, angels, and magicians, not to mention every conceivable style of western music. Thomas, cued and conducted these assembled forces with wit and precision; he also sang rock in a couple of the tapes; and at the end of the summer he received the Koussevitsky prize in conducting.

This is his first position in the East, outside of two summers at Tanglewood; but he's had an amazingly full career in California, his home state, and in Europe. Recently I asked him how all this came about.

"I was always very involved with music, there was always music around the house. I played a tremendous amount by ear, and then began lessons at USC. My primary interest was in science up 'til the time I was sixteen. Mineralogy, chemistry—crystallographic chemistry was my big field. I turned to music as I became more interested in myself, in the things inside me. Once I was in an orchestra and we sat down to read the Brahms Fourth. And the black notes transformed into—" he gestured wordlessly—"it's experiences like that, it's the whole being larger than the parts, in music."

Growing up in Los Angeles Thomas played the piano and conducted with many of today's most noted composers and instrumentalists—among them Igor Stravinsky; Ingolf Dahl and John Crown, his teachers at USC; and Alice Ehlers, who taught him harpsichord—"a remarkable, remarkable woman." Particularly influential were Piatagorsky and Pierre Boulez.

"With Boulez it was his insistance on knowing every aspect of a piece of music, his insistence on a multi-levelled, total conceptual mastery.

"Piatagorsky—you just grab up that whole piece and **Vroom,** just sock it out at people. It's the whole being greater than the parts again. He does it himself and can comunicate it as a teacher, the grand gesture of being a performer in the best sense. Just sock it over the footlights."

He was assistant conductor to Pierre Boulez at the Bayreuth Festival of 1966, and then again at the 1967 Ojai Festival in California. The next two years he was himself conductor of the Ojai Festival, called the most important festival of new music on the west coast. Its directors have been many of the most significant figures in modern music—among them Lukas Foss, Stravinsky, Copland, and Ingolf Dahl. The west coast has typically enjoyed a freer and more adventurous musical climate than the east in terms of both composer and audience, and there's no doubt that a whiff of Pacific air will do a great deal to clear the must out of Symphony Hall.

Thomas On Moderns: Poor Performances

In a recent interview with Phoenix music critic Laura Shapiro, the Boston Symphony Orchestra's new assistant conductor talked about modern music. Some of his reactions:

ON EDUCATING THE PUBLIC:

"Part of the poor acceptance of contemporary music is directly related to poor performances—performers not sympathetic to the music, not willing to spend the amount of time necessary to get into the piece. It shouldn't be administered like a prescription. I've played *La Valse* for you, and now I'm going to give you a spoonful of Stockhausen. It's good for you, although you may not like it. It should be people who really want to hear that music, and just say, here I am."

ON ELECTRONIC MUSIC:

"Electronics offer the possibilities to deal with certain kinds of musical situations which would be nearly impossible with live musicians. Suppose you want to deal with ratios like, say, 17.3/5.9 — tricky, shifty rhythmic relationships. They're a nightmare for players, they turn into counting machines. Other aspects of the piece, freer rhythms or more expressive figures, *people* can do better. I don't see it as any threat to live music at all. There are a lot of things that people can do much better. Even, to use a terrible word, much more efficiently."

ON MUSIC AS A PERSONAL SOUND WORLD:

"Composers like Stockhausen and Boulez were both concerned with their personal sound worlds, for their own appreciation and for those deft enough to do and understand the work. Now composers are creating sound worlds that can be appreciated by many more. Stockhausen's music is environmental. People lie on the floor and move around. It's very long, you have the choice to stay or leave. It's more plastic, free, things happening in a lot of different places."

ON LISTENING TO MUSIC:

'I think that how a piece is arrived at is no damn business of the audience. You understand I'm not putting down the audience, but they should come, and *listen,* and decide what they think. Whether a piece is arrived at by a Fibenacci series or total improvisation, the final judgment is simply, was it a good experience? As a performer or musician, I maybe can make certain predictions about what the resulting situation is likely to be, but that's based on familiarity with the situations. And I still can be pleasantly surprised. I think being surprised is great fun."

124.

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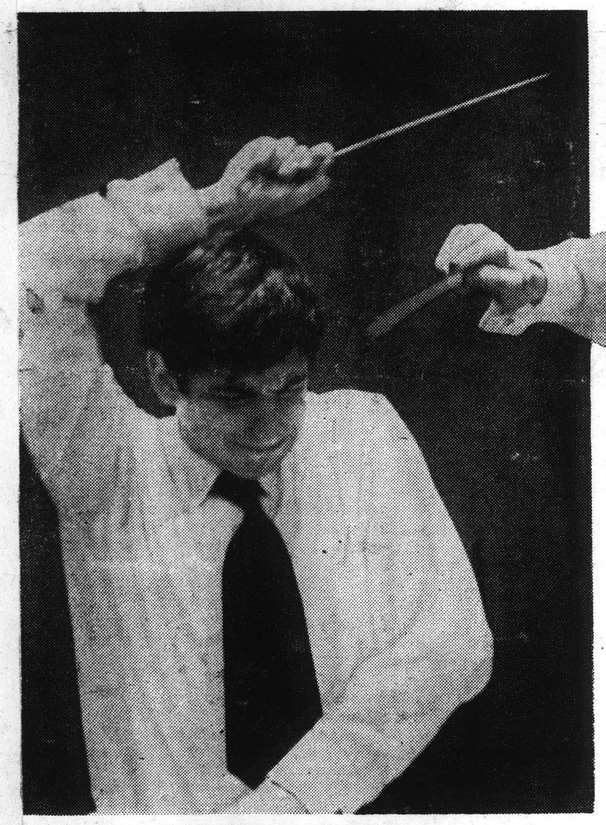
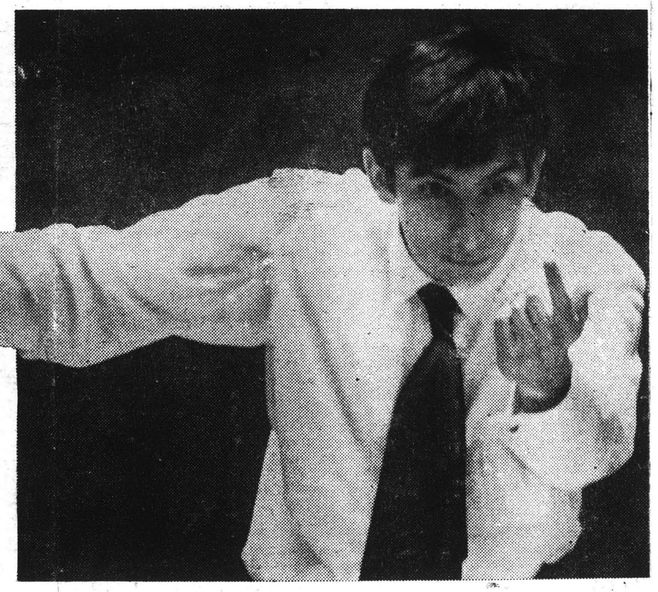
New England

BSO Assistant at 24 a Restless Maestro





Record American Photos, Kevin Cole

ONE OF THE busiest men in music here today is Michael Tilson Thomas, the Boston Symphony's 24-year-old assistant conductor, who made his debut Friday. When Thomas stretches his arms to hold them ready the mood is electric. The air is charged with suspense. A sneeze you wouldn't dare. You inhale deeply, and then . . . "Okay, let's go!" calls Thomas. The show is on. His face is complex, never still as Thomas, seeking perfection, gets it.

Thomas as conductor...

By Ralph Locke

Last year, when the Boston Symphony announced the appointment of William Steinberg as the new Music Director, few of us realized that the orchestra would also be getting a new assistant conductor. Then we heard that Steinberg's choice for the post is 24 years old, with more experience as pianist than conductor. We began to wonder if this man is ready for the responsibility of conducting a major orchestra.

It is a pleasure to report that with his first concert this past weekend, Michael Tilson Thomas has put all our fears to rest. He is admirably prepared for the position, with a professional conducting technique and a sure, sensitive ear. But for all his specialized training, he has not forgotten (as his predecessor, Charles Wilson, apparently had) that technique is merely a necessary tool in the communication of the musical *substance* of a work.

Thomas's close identification with the music he conducts was clearest in the "Three Places in New England" of Charles Ives and Debussy's "La Mer." The Ives "orchestra set" was written over an 11-year period (1903-1914) and then sat in Ives's drawer for another 15 years until he had a chance, or the inclination, to orchestrate it. Perhaps as a result, the music does not hold together as well as it should. Ives's control of the large-scale form of the work does not approach the transcendental quality of the most intense moments in the individual pieces. Thomas responded to these moemnts with a combination of clear-headedness and fervor which helped clarify their function in the entire work. The result was the most coherent performance of any difficult Ives work this reviewer has ever heard.

Thomas's success in bringing out the formal balances of a work was even more prominent in the Dubussy. Of course, "La Mer" has a built-in *musical* scenario which the Ives – for all its programmatic content – does not. But there are few conductors who can bring to what may be Debussy's greatest orchestra work the clarity of inner voices and orchestral balance which the scoring demands, and at the same time keep sight of the dramatic arch which structures the emotional content of the work. Thomas managed to capture all of this – especially the heady fresh-air atmosphere of the last movement – in a performance reminiscent of those by his mentor, Pierre Boulez.

The resemblance to Boulez was even more pronounced in the performance of Haydn's Symphony No. 98, which opened the program. But in this case the comparison is less of a compliment. Just as in Boulez's performance last year of the Sinfonia Concertante, Thomas's Haydn was too smooth and elegant for the good of the music. The paradox of Haydn's work is that he was a robust, earthy man writing in a formalized, aristocratic style. It is hard to strike the right balance between these two opposite characteristics, but Thomas's – and Boulez's – overemphasis of tonal beauty at the expense of a kind of gutsy impact is an example of sinning in the worse of two undesirable directions.

The remaining piece on the program was the Variations ("Aldous Huxley in Memoriam") of Igor Stravinsky. One of his recent exercises in 12-tone manipulation, it is as good an example as can be found of the composer's failure to adapt himself successfully to the style of another culture and another era. The language is, of course, essentially a development from Schoenberg, but Stravinsky's use of it is devoid of the peculiar tension and emotional struggle for which 12-tone is, in a sense, the appropriate language. What results is neither good 12-tone music (as in Berg or the best of Schoenberg) or good Stravinsky (as in the early works, the Symphony in Three Movements, or Agon.)

The performance of the Stravinsky was (as were the other works) a model of clarity and intensity. More than anything else, the entire concert was a testament to the talent of Michael Tilson Thomas. It is good to welcome him to Boston, and we hope to be hearing more from him in the near future.

24-year-old conductor:

classical member

of the rock generation

... and off the podium

by Ralph Locke

"I grew up in a house of Russian actors and the idea of going into multiple personalities, the theatrical intensity, the expressionism -that was all around me from the very beginning, part of me." Multiple personalities are the most striking thing about Michael Tilson Thomas. Twenty-five years old, he looks and acts like a charter member of the don't-trust-anyone-over-30 generation. Talking during dinner at Joyce Chen's, dressed in a brown leather jacket, wide silk tie, and boots, he was a model of veracity.

But Michael also has one foot firmly planted in the classical music establishment. A pianist, composer, and conductor by training, this year he assumed the challenging post of Assistant Conductor of the Boston Symphony Orchestra.

Michael combines his interest in "serious music" with a youthful exuberance (and occasional nuttiness) that, especially in the self-serious music world is as rare as it is engaging. Of course, part of it is just that he is so young. His tastes, like his clothes, hit you straight off. "Of course I'm very busy, but I keep things in balance by visiting museums,listening to records. Not the usual stuff. James Brown, Country Joe and the Fish's first album, Gagaku music, Bessie Smith-I haven't made up my mind yet about "Tommy"-Javanese, Balinese music."

But the "usual stuff"-classical music-is never far from his mind. Sometimes his attitude is serious and very straight. "You know Stravinsky must be one of the greatest composers of all time. Just look at the care with which every measure is written, the control over inner voices. It's the minor works that show his mastery most clearly."

Often his enthusiasm over composers expresses itself more in the vocabulary of the rock generation. "There was a time I had to conduct Schoenberg's Five Pieces, and I really studied the thing and listened to it and played it at the piano. I mean I was really into those pieces. You know, as if normally the object is out there, but suddenly it's in here and you possess it-or it possesses you...Transfiguration."

Everyone calls him Michael, and admittedly anything more formal catches in the throat. But his ideas about music and its appeal are far in advance of his age, and they deserve attention. "People should be exposed to the total thing of music. They shouldn't know just Western music of the last few centuries. Of course it may be hard at the beginning with something really different.But familiarity is everything. As I was growing up, I heard Schoenbergand Stravinsky played on the phonograph all the time. I mean,when you grow up listening to the Schoenberg String Quartets and Pierrot Lunaire, they'll never sound dissonant to you.

"I conducted Youth Concerts the past two years with the Los Angeles Philharmonic, and I learned a lot about the way kids hear music. For example I don't think that 10 year old kids are able to appreciate, I don't know, say Tchaikowsky's Fourth Symphony. They haven't experienced the rhetoric yet in their own lives. I really think the ontogeny business holds: every person has to go through the 'ages of man' in which the state of their mind parallels a stage in history. music history too. The teenager,in high-school, well he's Lockean, rationalistic, Haydn will be fine for him. But when you hit sophomoritis in college, it's the same old romanticism. self-pity, who am I. Time for the Pathetique and the Ring cycle.

But there's something more. It's standard to try to give kids music from the classical period-Eine Kleine Nachtumusik or whatever. I tried it, explaining sonata form and so on, and sometimes it works. But if they're not used to listening to that kind of music, if they're really used to James Brown, then a Haydn symphony is really going to sound pretty dull to them. So I gave them some all-out percussion music by Varese and they loved it!"

Despite his experience in conducting, both alone and assisting Pierre Boulez at the Bayreuth Wagner Festival, he only settled on conducting as a career last year. It was after his first summer as a conducting fellow at the Berkshire Music Center. "Tanglewood really did something very important for me. When I came there, if people asked me what I did, I would say, well, I play piano, I conduct, I compose...When I got out of there, I knew I was a conductor."

Supporting his decision was the Koussevitzky Conducting Prize which he won that summer. As a result, he was invited by the Boston Philharmonic to conduct this past winter, and William Steinberg-the new Symphony conductor-came to hear him both in rehearsal and in the final concert. Impressed by what he saw and heard, Steinberg decided that this was the man to be his assistant.

Michael Tilson Thomas has a busy year ahead of him. He must be familiar with every work to be performed by the orchestra, prepared to step in if any conductors (guest conductors as well as Steinberg) should not be able to perform. In addition, he will act as pianist for the Boston Symphony Chamber Players and will conduct one concert of his own-including the local premiere of Stravinsky's recent Huxley Variations. In his spare time, he will be making a second two-piano recording with Ralph Grierson, following up their recording of "The Rite of Spring" in Stravinsky's original version. "And besides," he adds, "people keep telling me I'm now Symphony Hall's most eligible bachelor."

After the meal at Joyce Chen's, the waiter brought us some fortune cookies. Before we opened them, a friend suggested to Michael that he should read "New Opportunities Beckon". Michael smiled wanly. Even if nothing else comes up in the near future, he knows he's got his hands full. But he also knows the thrill it will be to conduct the orchestra for the first time. "The incomprehensibly marvelous idea of the King of instruments and the Boston Symphony Orchestra." He shakes his head slowly. "Awesome."

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,600
OCT 15 1969

125

PERFORMING ARTS

Money 'n' Muse

Symphony Opera

By Mary Wiegers

Negotiations between the National Symphony Association and the striking musicians, members of the American Federation of Musicians, Local 161-710, were still stalled after a three and a half hour session yesterday in the office of federal mediator Harold Mills.

The symphony managing director, M. Robert Rogers, said he would make an announcement today on whether concerts scheduled for next Tuesday and Wednesday would be canceled or postponed. "If we can have a rehearsal by Sunday, we can put on next week's concerts."

The opening concerts of the season, scheduled for Oct. 14 and 15 were postponed because of the strike.

The symphony business manager, Robert Stull, said no definite time and date has been set to continue the talks. "We are subject to call."

"Several minor points were discussed," in yesterday's session, Stull said, but no agreement was reached.

"We tried to isolate one major point on which we disagreed, but were unable to do so," he said.

Rogers said, "I think that when the symphony musicians in this country began to ask for year-round employment, they didn't re-

See SYMPHONY, B4, Col. 1

United Press International

NEW YORK—Rudolf Bing, general manager of the Metropolitan Opera, is prepared to refund subscriptions for the current season that has so far failed to open because of labor problems.

In a letter which will go out to subscribers shortly, Bing said the impasse in reaching contract agreement with 11 unions was "even more grave" than before. The Met was to have opened Sept. 15 and the few top vocal stars still under contract will be released Nov. 15.

"We have not canceled the season, but the season is gradually canceling itself," Bing said.

Bing cited the high cost of maintaining even a darkened opera house with its requirements of office staff, maintenance and security. It is believed the weekly cost of keeping its stars under contract has cost the Met almost $200,000 a week.

The general manager said many subscribers have offered to forego a refund and make their subscription a donation, adding that he hoped this would be a general pattern. The opera company now operates with a $3.5 million annual deficit which has to be made up by contributions from the public.

The main stumbling blocks to a settlement have been the refusal of unions representing the orchestra, chorus and ballet to accept the Met's wage offer, which Bing claims would make the musicians, singers and dancers the highest paid in their field in the nation.

The offer would bring musicians, now earning $16,468 a year, up to $20,000 by the 1971-72 season; chorisetrs, now earning $10,669, up to $14,500, and dancers, now earning $6,700, up to $10,000. The Met estimates that the annual deficit by 1971-72 will be $5.8 million.

All of the unions have offered to work without a contract so the season could open, but the Met refused even to go into rehearsals. Bing said the offer to work was only a "half truth" because the unions reserved the right to strike at any time of their choosing.

Bing admits that bitter memories of a strike threat on the night of the company's 1966 opening at its new Lincln Center house have made him wary of letting the unions have a club to hold over management's head. Union officials say they are bitter, too, because management refused to give musicians their vacation pay this summer and appealed a state ruling granting all employees unemployment benefits. The appeal continues to block these payments.

The singers also were bitter. Tenor James McCracken said that if the nation's aluminum companies were on strike and "we suddenly had no pop-top cans in this country, there'd be round the clock negotiations and an uninterrupted flow of beer while the talks went on.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

OCT 12 1969

Symphony Contract Negotiations Still Stalled

SYMPHONY, From B1

alize the strain it would put on them."

"The community can't absorb all the extra services required to provide a full year's employment, so we must take the orchestra on tour.

"We thoroughly understand that musicians would rather not go on long tours. It's even harder on management than it is on the musicians. We have to plan them, then apologize for everything that happens later. But it's our obligation to produce revenue as the spread between expenses and what comes in grows even more enormous."

Rogers disputed the contention of the musicians that on a tour last year with Arthur Fiedler the buses consistently arrived in a town at 7 o'clock, forcing musicians to play without rest or dinner.

"I wasn't along, but I think that only happened about once. I would have known about it because I would have paid overtime, and I paid overtime on only one day."

On the musicians' per diem allowance, he said the $10 did not include hotel room. "We pay their hotel accomodations. Other symphonies give musicians about $20, but they have to pay for their hotel out of that."

On the issue of splitting up the symphony—sending half on tour and keeping half at home, Rogers said, "We learned that from the Boston Symphony. They send half of their orchestra to Tanglewood each year to play Mozart and the remainder stays in Boston to play the Esplanade Concerts. And it hasn't hurt their reputation at all."

He said the management was offering the musicians a fixed day off in the second and third year of their contract, and it would cost the Symphony $15,000.

He added that having an orchestra audition committee to screen applicants is already in the contracts.

With the advent of a new conductor for the Boston Symphony Orchestra a new era appears to have begun for Friday afternoon Symphony-goers. Suddenly the "in" thing is to know something about the music that the ladies trot dutifully to hear each week, and two of the city's leading organizations are doing something about it.

The New England Conservatory of Music is offering their "Friends" Friday morning courses at the Conservatory followed by luncheon in the students' dining room. The Council of Friends of the Boston Symphony Orchestra is inviting all its "Friends" to attend a new Stage Door Lecture Series and a Box Luncheon.

There will be four of these lectures at which members of the orchestra will speak. They will be held in Symphony Hall at 11:30 promptly, and will be followed by a Box Luncheon before the start of the concert at 2 p.m. Chairmen of the series are Mrs. George E. Bates of Boston and Mrs. David Bird of Cambridge.

The first speaker will be Michel Sasson, Strings on Nov. 21; Jan. 23 will see Felix Viscuglia, Winds; the third will be Ralph Pottle, Brass on March 13, and Charles Smith, Percussion will end the series on April 17.

There will be four of the popular Pre-Symphony Luncheons also during the winter, to be held once again at Horticultural Hall. The dates for these are Dec. 5, Jan. 9, Feb. 13 and April 24. They are so popular that they are an almost instant sell-out so it is advisable to make reservations as soon as possible.

Mrs. George A. Parson of Beacon Hill and Mrs. Nelson Aldrich of Marblehead are cochairmen of the luncheon series, with each individual event under the auspices of a different area group of the Council of Friends.

Cochairmen of the Council of Friends are Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin, Jr. of Chestnut Hill.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

OCT 10 1969

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previous address was St. Lawrence University, a hockey rival of Brown's.

* * *

GOOD NEIGHBORLINESS department (brass section): The Rhode Island Philharmonic Orchestra undoubtedly would have given its kingdom for four Wagner tubas, needed in Saturday's performance of music from the composer's *Die Goetterdaemmerung*. It did not have to. The Boston Symphony Orchestra was kind enough to lend the instruments, and to permit the Philharmonic to keep them also for its Nov. 22 concert, when the Bruckner 7th Symphony is programmed.

In today's *Rhode Islander* you may read of Saturday's soloist Eileen Far-

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

OCT 19 1969 New Englar

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

OCT 17 1969

ARTS BODY NAMES A NEW PRESIDENT

Associated Council Elects John McFadyen, Architect

By GRACE GLUECK

John H. McFadyen, an architect here, has been elected president for the second time of the Associated Councils of the Arts, a national, nonprofit membership organization that supports the arts in the United States and Canada.

Replacing Nancy Hanks, who last month was named chairman of the National Council on the Arts by President Nixon, Mr. McFadyen resumes a post he held from 1966 to 1968.

The Associated Councils, whose membership includes well over 600 state and community arts councils and arts centers, attempts to formulate "broad national policy" in the arts, and to implement it with action programs. It gives consultative service to local groups, organizes conferences and publishes books an da quarterly magazine, Cultural Affairs.

Proposals on the Arts

Mr. McFadyen said yesterday that he would travel a great deal "to communicate ideas and theories generated at Associated Councils conferences."

Explaining his view that major arts institutions should be treated as "national resources," he said: "I'd like to see the various levels of government, in partnership with business, take over their support. Then individuals and foundations would have more freedom to become creative patrons, to devote their attention to exploring and stimualting new art forms, and collect in a private way."

Mr. McFadyen, who received B.A. and M.A. degrees from Princeton University, participated in the design of the Saratoga (N. Y.) Performing Arts Center, among other facilities.

Five new members have also been elected to the Associated Councils' board of directors.

They are Roger L. Stevens, board chairman of the John F. Kennedy Center for the Performing Arts in Washington, and past chirman of the National Council on the Arts; Lane Kirkland, secretary-treasurer of the A.F.L.-C.I.O.; David Rockefeller Jr., development coordinator of the Boston Symphony Orchestra; William Ruder, board chairman of Ruder & Finn, Inc., a New York public relations firm, and Durward Varner, chancellor of Oakland University, Rochester, Mich.

Symphony Opens Rehearsals

The best way to discover, or decide, or revel in what music is all about is to get yourself inside it while it's happening. When it stops being a performance and starts coming from you, then the sequence of each note upon each note makes supreme and amazing sense. Fortunately, you can arrive at a similar state of aesthetic bliss without making a fool of yourself onstage, through the good intervention of the Boston Symphony. Under the inspiration of conducter Charles Munch, the symphony began in 1950 to devote occasional Thursday evenings to open rehearsals of the weekend's program.

The philosophy behind this experiment was to open up music to those who wanted to see where a performance came from and how it had been constructed—an intellectual domain obviously reserved for the sensitive but penniless, with the happy result that rehearsal tickets are, by BSO standards, cheap—$17.50 for a series of seven, or three dollars apiece at the door. Unlike other series there is usually a healthy supply of tickets available the night of each rehearsal.

If you get there an hour or so before it starts you will have a glorious choice of seats: they are all unreserved and you'll see people sprinting from balcony to balcony trying to decide if it's worth giving up a row of basses in order to see the pianist's hands. Allow me to put in a plug for first balcony, stage left; although there is a large contingent that swears by the extreme rear of the hall.

One of the nicest parts of an open rehearsal is that hour you spend in Symphony Hall because you got there so early. It's an easy place to commune with if you go in for that sort of thing, all dim and quiet, and statues hovering over. What I like is watching people trickle on stage in sweaters and shirtsleeves, carrying flutes and violas and trumpets, and they tune together in beautiful cacaphony and suddenly it's an orchestra.

During the rehearsal they will often stop to work on a particular few bars, revealing all the little mechanisms that make it sound the way it does on the record. It can be a tremendously illuminating experience if you've felt the lack of any solid grip on the music you like. Concerts that set you awash in oblivious delight are great, but may not offer an especially concrete or lasting relation to what you've heard. Sometimes rehearsals are so concrete they're immoveable—Leinsdorf once turned around after an interminable number of stops and indicated that the audience might leave if it wanted, but the orchestra was staying on. I must admit the exodus was hasty.

—LAURA SHAPIRO

Free BSO Seats

This year the Boston Symphony Orchestra is offering 150 one dollar seats on a first-come first-served basis for its previously impenetrable Saturday night concerts. Unlike the regular Friday afternoon "rush" tickets for the second balcony, these seats were drawn at random from unsold subscriptions and may be located anywhere from tenth row center to obscurity row baloncy. Both Friday and Saturday rush seats go on sale two hours before the concert, but the lines start spiralling several hours before that. Come early and bring a book.

SCHEDULE

Theatre

THE ICEMAN COMETH: The Charles Playhouse, 76 Warrenton Street, through October. (DE 8-9393)

ADAPTATION and NEXT: The Theatre Company of Boston, 136 Mass. Ave., Boston, has extended the production through October and maybe later. (HA 6-6609)

HOW TO MAKE A WOMAN: The Caravan Theatre, 1555 Mass. Ave. Performances Friday and Saturday at 9 pm. through November. (491-9579)

CAT ON A HOT TIN ROOF: The Loeb Drama Center, 64 Brattle Street, Cambridge. Oct. 23-Nov. 1. (UN 4-2630)

THE PROPOSITION: Satrical revue. 241 Hampshire Street, Inman Square, Cambridge. (868-0088)

TRIO: Three one-act plays—**Tour, Sweet Eros, and Metaphors:** The Craft Experimental Theatre, 98 Brookline Avenue. No one under 18 admitted. (262-7777 after noon)

CARNIVAL: Fridays and Saturdays only — Oct. 17 through Nov. 1. The Rose Coffee House, 130-131 Lincoln St., Boston (338-7081)

Musical Events

GARDNER MUSEUM CONCERTS 280 The Fenway, Boston (566-1401) Oct. 16: Pianist Barbara Blegen Brown plays Scarlatti and Schumann. Oct. 18: John Sessions and Patricia Monk at cello and piano, playing Mendelssohn and Dallapiccola. Oct. 19: Bach and Rameau, via harpsichordist William Read and violinist David Abel. These concerts begin at 3:00 p.m. and are free.

BOSTON SYMPHONY ORCHESTRA Symphony Hall, Boston (266-1492) Oct. 16: William Steinberg leads an open rehearsal of Lees, Symphony no. 2; Mozart, Piano Concerto in C minor, K. 491, with soloist Robert Casadesus; and Brahms, Symphony no. 2. 7:30 pm. The program will be repeated on Oct 17 at 2:00 pm and Oct. 18 at 8:30 pm.

NEW ENGLAND CONSERVATORY of Music 290 Huntington Avenue, Boston (262-1120) Oct. 17: Flute music, lots of it, from the eighteenth and twentieth centuries. John Heiss. Oct. 22: Leon Barzin will conduct the NEC Symphony Orchestra in a program as yet unannounced. Boston concerts are at 8:30 pm in Jordan Hall (262-2412) and both are free.

KING'S CHAPEL CONCERT SERIES Tremont Street, Boston (KE 6-2950) Oct. 19: A Handel Festival, with the Forest Music (score reconstructed by Daniel Pinkham—an American premiere); and Dixit Dominus, with soloists Jane Bryden, Barbara Wallace, D'Anna Fortunato, Frank Hoffmeister and William Darrow. Daniel Pinkham conducting members of the Cambridge Festival Chamber Orchestra. At 5:00 pm and free.

WORCESTER MUSICAL FESTIVAL Memorial Auditorium, Worchester (754-3231) Oct 20: Six Ehrling will conduct Birgit Nelsson and the Detroit Symphony Orchestra in Bizet's Symphony no. 1; two Puccini arias; and Strauss' Till Eulenspiegel, followed by the finale from his Salome. 8:15 pm. Oct. 21: The program features a specially commissioned work by Ulysses Kay: Once There Was a Man, A Convenant for Our Time. Also the "Unfinished" Symphony of Schubert; Brittens' Voices of Today; and Bartok's Music for Strings, Percussion and Celesta. The Worchester Chorus joins Sixten Ehrling and the Detroit Symphony, and William Warfield will narrate Mr. Kay's piece 8:15 pm.

WELLESLEY COLLEGE Wellesley (235-0320) Oct. 19: A joint choral concert with the Wellesley College Choir and the Williams College Choral Society, in Houghton Memorial Chapel at 8:00 pm. Free.

SYMPHONY HALL, Boston (266-1492) Oct. 19: Vladimar Ashkenazy. The Soviet pianist plays Two Novellettes and Humoresque, by Schumann, and Moussorgsky's Pictures at an Exhibit

126.

SMART SET
18 By ROSE WALSH

New Trustees Credit to Symphony Orchestra

BOSTON, TUESDAY, OCT. 21, 1969

BOSTON Symphony Orchestra has elected two distinguished music devotees to its Board of Trustees — Mrs. Harris Fahnestock of Concord, and Richard P. Chapman, chairman of New England Merchants National Bank, Boston. Both have been members of the Orchestra's Board of Overseers since its organization last year. Talcott, Banks, president of the Board, made the announcement.

Chicago-born, Vassar alumna Mrs. Fahnestock, a dedicated worker for several fine causes since coming to Boston after her marriage to Harris Fahnestock (assistant to the Director, Lincoln Laboratory, M. I. T.), immediately became active in Boston Symphony affairs. As co-chairman of the Orchestra's 85th Anniversary Ball, she was instrumental in raising $162,000 through that one event.

She planned the "Symphonic Extravaganza" which launched the Orchestra's successful Ford Foundation fund drive and most recently supervised the reception at which 900 Friends of the Boston Symphony greeted the Orchestra's new Music Director, William Steinberg.

* * *

BSO Elects Two Trustees

TWO NEW MEMBERS of the Board of Trustees of the Boston Symphony Orchestra have been elected. They are Mrs. Harris Fahnestock of Concord and Richard P. Chapman of Brookline, chairman of the New England Merchants National Bank. Both Mrs. Fahnestock and Mr. Chapman have been members of the orchestra's Board of Overseers since its organization last year.

Mrs. Fahnestock, born in Chicago, was a member of the first women's committee of the Chicago Symphony Orchestra when still a student. Following graduation from Vassar College, where she majored in music, she was married to Harris Fahnestock, now assistant to the director of the Lincoln Laboratory, M.I.T., moved to Boston, and became active in Boston Symphony affairs.

As co-chairman of the orchestra's 85th anniversary dinner and Golden Trumpet Ball, she was instrumental in raising $162,000 through that one event. In 1967, Mrs. Fahnestock was the first delegate from Boston to the New York meeting of the National Association of Women's Committees for Symphony Orchestras.

Richard Chapman was born in Iowa and was graduated from Carleton College, Northfield, Minn. After receiving his degree from the Harvard Graduate School of Business Administration, he joined the Merchants National Bank, of which he became president in 1952 and chairman in 1964. He is co-chairman of the Corporate Division of the orchestra's 90th Anniversary Fund, which has a goal of 6 million dollars.

* * *

"Fran" Fahnestock is also president of the National Society of the Colonial Dames of America in Mass.; a board member of Project HOPE; the Pan American Society of New England and Ellis Memorial Settlement House (top worker for its forthcoming 10th annual Ellis Memorial Antiques Show).

Mr. Chapman was born in Iowa and educated in Minnesota, where he was graduated from Carleton College in 1925. After receiving his degree from the Harvard Business School in 1927, he joined the Merchants National Bank, now N. E. Merchants National Bank, of which he became president in 1952 and chairman in 1964. During the Boston Symphony's Ford Foundation fund drive, Mr. Chapman served in the key post of campaign treasurer. He is currently co-chairman with Trustee Phillip K. Allen of the Corporate Division of the Orchestra's 90th Anniversary Fund, which has an overall goal of $6 million. He has been active in numerous charitable and civic organizations.

* * *

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

OCT 21 1969 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 18 1969

ing patiently about sealed bids and absentee bids.

A flutter of congratulations came as Mrs. Harris Fahnestock came across from Symphony Hall — she's been made a trustee for the BSO, and well she might (even if there have only been two women in the whole 89-year history of the orchestra).

If you read your Globe, you know the wonders Fran Fahnestock has whipped up, from the Golden Trumpet Ball in Symphony Hall through a dozen star turns to the reception a fortnight ago for new conductor, William Steinburg. They're lucky to have her.

Donors for the Museum auction run to six double-columned entries in the

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

OCT 17 1969 Ne Engl

for the first American tour in 1963.

Our toughest critics, in New York, Boston, Washington, Chicago ar[illegible] ise for an ensemble th[illegible] phony orchestras go.

Well, [illegible] day may be approachi[illegible] eat reputation may just [illegible]

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
[illegible] 103,181

OCT 19 1969 New England

FOR EXAMPLE: When the Boston Symphony Orchestra visited Portland several years ago, it was hired by Bowdoin College for a special music celebration honoring Carl Ruggles. The cost was prohibitive, over $10,000. And although City Hall Auditorium was nearly sold out, the college lost money on the event, the first appearance of the great Boston orchestra in Portland in more than 30 years.

The Boston Symphony may not perform in this state for another 30 years, unless it is invited by the Portland Symphony.

There is a healthy trend developing in this country now for smaller orchestras to sponsor appearances by major ensembles. The reason is that the more modest organization adds lustre to its name by such a move, and it additionally benefits by large ticket sales. Indeed, the small orchestra can sell out a season on the strength of one guest orchestra booking.

But until the time arrives when it is both practical and logical for the Portland Symphony to make this move, we shall hear chiefly foreign orchestras of repute only if the Portland Concert Association hires them.

It is one of the incongruities of the concert booking system that one soloist can cost more than an orchestra of 104 musicians.

Hans Wallat turns out to be a substitute of a substitute. Originally it was expected that Hans-Isserstedt would direct, and if he was not available, that Wilhelm Schuchter would be on the podium.

Wallat has aroused much excitement on the continent, appearing as a guest with the Berlin Philharmonic and the Orchestre Philharmonique de Paris. Like many young European conductors, he came through the ranks of opera. His first major engagement was as chief conductor of the Leipsig Opera in 1958 when he was 29 years old. Since then he has directed an entire Ring Cycle, quite an accomplishment for a young director, especially at the Wagnerian shrine of Bayreuth.

Presently he is general music director and conductor of the State Philharmonic Orchestra of Bremen and director of the Mannheim Academy of Music.

What you'll hear at youth concerts

Dates and programs for the eleventh season of the Youth Concerts at Symphony Hall have been announced by Harry Ellis Dickson, Music Director of Youth Concerts, and Mrs. E. Anthony Kutten, vice-chairman.

As before, each Youth Concert series consists of three Saturday morning programs from 11 to 12 o'clock in Symphony Hall. The first series will be November 8, January 10 and March 14; the second will be November 15, January 17 and March 21. Harry Ellis Dickson conducts an orchestra of 60 members of the Boston Symphony Orchestra and talks to the youngsters about the music being played. The programs are designed for students in grades 5-12.

The first program, November 8 and 15, is called 'This is the orchestra' and opens with Britten's Young Person's Guide to the Orchestra, narrated by Andrew Raeburn. The program isolates each section of the Orchestra, detailing its functions.

The second program, January 17 and 25, called 'Same Axe—Different Bag', illustrates the different styles that composers have used with exactly the same instruments. The music of Stravinsky, Anderson, Ibert, Milhaud, Haydn and Schuller will be played.

'A Festival Program' is the name of the last program, March 14 and 21. Berstein's Candide. Overture, Saint-Saens' Carnival of the Animals and the Ballad for Americans are among the American works.

Tickets for the Youth Concerts are sold only by series, at $6 a series, and are available through local school departments or by writing Mrs. Manual Kurland, Youth Concerts at Symphony Hall, Boston, Massachusetts. 02115.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 19 1969 New England Newsclip

Students to attend concert in Boston

MARLBORO - To continue offering the best possible educational and recreational opportunities to the children of Marlboro, a series of three Youth Concerts by members of the Boston Symphony Orchestra, under the direction of Harry Ellis Dickson, will be attended by several local students. 047

The first concert will take place Saturday, November 8, at Symphony Hall, Boston. A bus will leave the parking area at the rear of City Hall at 9:30 a.m. and will return to the same area at 1:45 p.m. The Marlboro Recreation Department and the Marlboro Fine Arts Group are co-sponsoring the program.

STAR
NORTHBORO, MASS.
WEEKLY 2,600

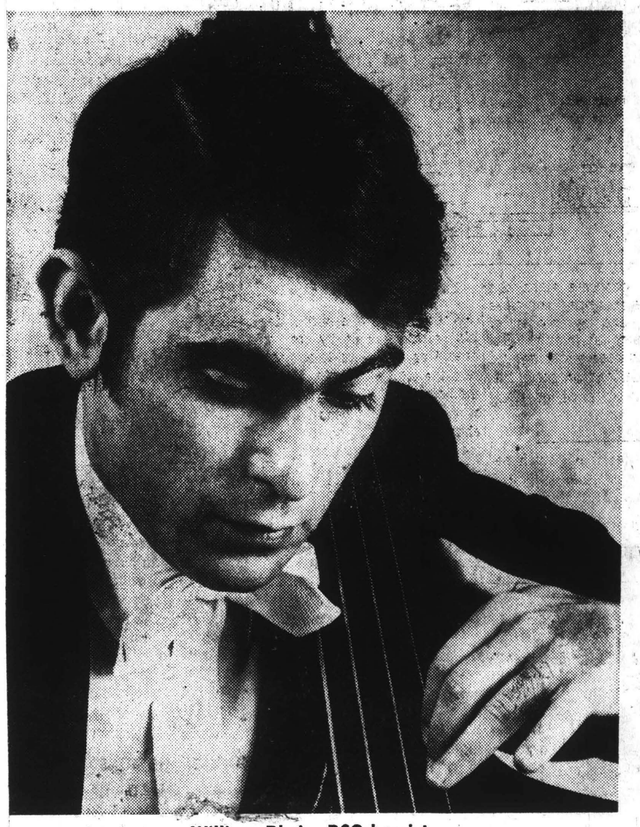
OCT 29 1969

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 126,176

OCT 19 1969 New England

A Bassist With An Agent

By GORDON EMERSON
Register Music Reviewer



William Rhein, BSO bassist.

After exchanging only a few brief remarks with New Haven native William Rhein, it becomes obvious that he is a very sharp guy. He possesses, for example, that rare combination of seeming paradoxes which augur well for the future of a junior executive or budding salesman. He's composed, sure and assertive, but at the same time relaxed, outgoing and an excellent listener. He is serious about whatever it is that he talks about, but he reserves a broad smile and frequent spurts of animation to counterpoint the flow of words at just the right moments.

He could, in fact, very well be a junior executive. But instead he is—at 29 — one of the most successful and sought after double-bassists in America. As his many local friends know, he joined the bass section of the New York Philharmonic while still a student at Juilliard in 1961, and six years later left to become assistant principal bassist of the Boston Symphony Orchestra and principal bassist of the Boston Pops. Also, he is one of the few bassists extant who frequently appears as a solo recitalist, and recently he acquired an agent to represent him in this capacity, which, for a bassist, is almost unheard of.

Even today, bass recitals remain a rarity since so few bassists have attained virtuoso status. Also — and to some extent because of this — only a scant solo repertoire exists for the instrument, and composers have shown very little interest in turning their best efforts toward the behemoth of the string family. Ever since he was 12 Bill has wanted to change this state of affairs, and he is now beginning to attain national prominence as a performer who can unleash the expressive potentialities of an instrument usually relegated to playing the "bottom part" and an occasional thematic fragment.

Unique Qualities

While fingering a small plastic-tipped cigar which he hopes will help him break the cigarette habit, Bill recently explained that "people have to be shown that the bass has its own unique solo qualities and that it need not be only a sluggish version of a cello. In the past the problem has been that bass players were usually converts from other string instruments and were inferior players—at least in terms of the great violinists and cellists. Due to this, most composers were never made aware of what was really possible with the instrument. Even as recently as the 1920s for example, an older bass player at his prime generally couldn't compete with the 'new breed' of player who started his musical life as a bassist and really took the instrument seriously."

As exceptions, the Hillhouse High School graduate listed Dragonetti (1743-1846) as the first bass virtuoso, followed by Bottesini (1822-1889) and, of course, former Boston Symphony conductor Serge Koussevitzky who began his career as a double bassist. He continued: "And speaking again of composers not being aware of the possibilities of the instrument due to inferior players—Beethoven had the good fortune to have known and worked with Dragonetti, and the Scherzo of the 'Fifth Symphony' (in

See NEW HAVEN Page 6

PLAN TEMPLE ISRAEL SISTERHOOD EVENT—Highlight of the Dec. 3 annual luncheon of Temple Israel Sisterhood of Boston will be a talk on "Inside the B.S.O." by Boston Symphony violinist and assistant "Pops" conductor Harry Ellis Dickson. Among those planning the event are (left to right) Mmes. William Weisberg, program book co-chairman; Abraham Levensohn, In Memoriams; Philip Brown, Hobby Shop and Harry P. Cole, general chairman.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 23 1969

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(Continued from Page 1)

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Cardillo has played second clarinet in the symphony under directors Serge Koussevitsky, Charles Munch, Pierre Monteux, and Erich Leinsdorf. He has also played first clarinet in the Boston Pops Orchestra under Arthur Fiedler.

Cardillo's father, Anthony, a foreman for the North Adams Department of Public Works, used to play clarinet at all city outings.

BERKSHIRE EAGLE
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SEP 16 1969

HERALD TRAVELER
BOSTON, MASS.
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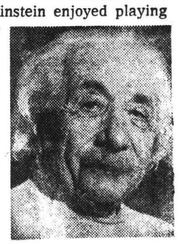
OCT 21 1969 E

Einstein Also Was Violinist

Boston Symphony's Laning Humphrey asks whether there is mental affinity between the musician and the scientist? The veteran publicist notes that Albert Einstein enjoyed playing the violin and did so in a quartet during a scientific conference at Harvard. And a group of Harvard astronomers once formed a little orchestra to play music written by Sir William Herschel, the telescope designer, astronomer, church organist and composer . . . Other examples: Swiss-born electronics expert Adrian Stapfer, now on the staff of Wang Laboratories in Tewksbury, who's an Arthur Fiedler fan and plays the flute; Burton Fine, principal viola of Boston Symphony Orchestra, an ex-chemist with NASA; and another chemist-musician, Russian operatic composer, Alexander Borodin who wrote "Prince Igor."



EINSTEIN

meet frank hatch

"On Saturday morning as soon as the Times is delivered the Front Page, the editorial, the war, the scandal, the mariages, the funnies, etc. etc. all are forgotten until I open North Shore '69 to see what Professor Hatch is 'opening up' today," writes a reader to our author of "Where but New England," Francis W. Hatch

Frank Hatch has enriched the pages of North Shore Magazine since its inception with his versatile, witty, poignant and poetic columns. His facile pen produces everything from comic lyrics about pollution or the dump to piano music to accoumpany it plus family plays, and prose comentary.

For those of you who are newer readers, here are some vital statistics about this Yankee writer: he is a graduate of Harvard College, has two recordings of old songs published on the Bertand Llabel, is retired from his position of New England manager

127

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and Fiedler, is retired from his position as New England manager of Batton, Barton, Durstine and Osborne, advertising firm, resides with his wife, Marjory, in Castine, Maine, but occasionally returns to Boston to visit at Beacon Hill, where they also lived, is the father of one son, Representative Francis W. Hatch, Jr. of Beverly and grandfather of five children who summer with them and about whom he frequently writes charming stories, is a trustee of the Boston Symphony Orchestra (that was his photo in the society columns a few years ago when he escorted Jackie Kennedy to the BSO ball), a trustee of Massachusetts General Hospital, was vice president of the Boy Scouts of America, and has written for New Yorker, Saturday Review, Saturday Evening Post, This Week, Yankee, Down East; the Boston Globe Magazine, and the Christian Science Monitor.

Frank Hatch's writings often combine humor and contemporary problems. For instance, here is one of his poems about pollution:

All rivers in our forebears' time
New York to Kennebunk
were drinkable
unthinkable
today they're filled with gunk.

Our lakes and ponds were crystal clear
when Thoreau passed this way
a single gill
has power to kill
the man who drinks today.

We take pride in having him as a regular contributor to North Shore '69.

The editor

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Cardillo Has Been With BSO 30 Years

NORTH ADAMS — Pasquale "Patsy" A. Cardillo is marking his 30th year as clarinetist for the Boston Symphony Orchestra.

Cardillo has played second clarinet in the symphony under directors Serge Koussevitsky, Charles Munch, Pierre Monteux, and Erich Leinsdorf. He has also played first clarinet in the Boston Pops Orchestra under Arthur Fiedler.

Cardillo's father, Anthony, a foreman for the North Adams Department of Public Works, used to play clarinet at all city outings.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
SEP 16 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
OCT 21 1969

Einstein Also Was Violinist

Boston Symphony's Laning Humphrey asks whether there is mental affinity between the musician and the scientist? The veteran publicist notes that Albert Einstein enjoyed playing the violin and did so in a quartet during a scientific conference at Harvard. And a group of Harvard astronomers once formed a little orchestra to play music written by Sir William Herschel, the telescope designer, astronomer, church organist and composer . . . Other examples: Swiss-born electronics expert Adrian Stapfer, now on the staff of Wang Laboratories in Tewksbury, who's an Arthur Fiedler fan and plays the flute; Burton Fine, principal viola of Boston Symphony Orchestra, an ex-chemist with NASA, and another chemist-musician, Russian operatic composer, Alexander Borodin who wrote "Prince Igor."

EINSTEIN

128.

SOCIETY

by Miriam Tod

It is exciting indeed to be present when a new star bursts upon the world of music, art or the theater. It is a privilege that New Yorkers take somewhat for granted, but one that Bostonians have only rarely. As a result this season's concerts by the Boston Symphony Orchestra are even more exciting than usual for not only does the orchestra have a new director in the person of William Steinberg, but it also has a young genius of 24 as assistant conductor whose talents in the musical world are going to make his name a household word before long.

He is charming, gentle and so incredibly young to have the gifts and experience to sway the 102 members of one of the world's foremost orchestras to his bidding. He does it, though, this young Michael Tilson Thomas, and lifts the orchestra to new heights as he gestures and sways with the grace of a ballet dancer on the podium.

Fresh from his dramatic success in Philharmonic Hall in New York where he substituted for an ailing William Steinberg, Mr. Thomas conducted a concert at Symphony Hall on Tuesday evening consisting of Hayden, Stravinsky and Debussy. Then, with the acclaim still ringing in his ears, he donned his navy blue fireman's jacket that he found in San Francisco, with its rows of gold stars the former owner had earned for years of service, and joined his friends at a party given in his honor at the Dartmouth Place apartment of old friend Marvin Schofer. Mr. Schofer and co-host David Levenson are part of the Boston Symphony Orchestra family and they had provided sustenance and huge trays of cold cuts and potato salad very welcome to a hungry young conductor fresh from a triumph.

Conversation was of music and about music for this is the life of most of the guests at the party. Mr. Thomas, who has a delightful sense of humor and is typical of any young man of 24, was being congratulated on his recent recording of Stravinsky's "Rites of Spring" on Angel Records that is being acclaimed as one of the truly great records of 1969. He comes from the extremely talented Thomashefsky family well-known in the Yiddish theater for generations. His father changed the name to Thomas, and he was amusing the guests at the party with tales of the problems this presents when he is conducting in Wales for everyone is convinced he is Welsh. He confuses them by saying he belongs to the Kiev branch of Thomases.

Joseph Silverstein, the orchestra's concertmaster, was there, still in his white tie and tails; Earl Wilde, the noted pianist; Harry Kraut, another member of the symphony family; Thomas Perry Jr., the orchestra's manager, and his delightful wife; the host's mother, Mrs. Paul Schofer, from New York for the party; Andrew Raeburn, program chairman of the orchestra, and many more there to congratulate this talented young man.

Boston can be proud indeed to have him to lead their orchestra — the world is going to be very envious that he is here with us.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,287

OCT 30 1969

(Herald Traveler Staff Photo by Harry Trask)

DISCUSSING THE SYMPHONY are Mrs. James H. Perkins of Westwood, a trustee, and Michael Thomas, assistant conductor of the Boston Symphony Orchestra. Mr. Thomas will be guest of honor this evening at a reception to be given by Marvin Y. Schofer and David S. Levenson, at Mr. Schofer's South End apartment after the concert at Symphony Hall.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

OCT 28 1969

Understudy hits jack pot

BSO's Thomas gets a classic break

About a month ago, just before he conducted a Boston Symphony concert for the first time, Michael Tilson Thomas was thinking that when his initial Friday-Saturday program — Haydn's 98th Symphony, "Three Places in New England" by Ives, Stravinsky's Variations (Aldous Huxley in memoriam), and Debussy's "La Mer" — was due to come back later in the season on some of the other subscription series, he might drop a couple of the pieces and throw in something else, something the orchestra already would have done under another conductor earlier on.

Thomas was thinking of the practical problems — would something as difficult as the Stravinsky be in performable shape after a long interval? — but it was obvious that it was really the adventure in the situation that appealed. Think of getting up to do the Brahms 4th with the BSO without rehearsal, he said, "it's exciting, it's exciting."

Sooner than he had bargained for, Thomas, 24, and the orchestra's assistant conductor for just a few weeks, got his chance. It was the classic break every understudy waits for, the sudden illness or disability of the star, and the unknown young performer's rush to the rescue. Toscanini got started that way, Bernstein did, and so have many others.

For Thomas it happened when William Steinberg felt unwell at a Boston Symphony concert in Philharmonic Hall, New York, his first there as the BSO's music director. Steinberg had opened with the Brahms 2nd, but between bows told Thomas to put on his suit — "I think you're going to conduct." Steinberg went to Roosevelt Hospital, and Thomas went on stage to take charge of Robert Starer's Concerto for violin, cello, and orchestra, and Strauss's "Till Eulenspiegel." He did well, was liked, and the next morning he was in the headlines.

THOMAS Continued on Page 79

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 555,377

NOV 2 1969

NIAGARA FALLS GAZETTE
Thursday, October 23, 1969

Boston Symphony Director Is Ill

NEW YORK (AP) — William Steinberg, 70, new music director of the Boston Symphony, was taken ill at the podium at Philharmonic Hall Wednesday night, forcing a 24-year-old assistant conductor to complete the concert.

Steinberg, who underwent an operation last summer, was taken to Roosevelt Hospital. A symphony official said later the conductor had been released, was resting comfortably and that there was no cause for concern.

Joins Staff At Honeywell

Mr. Robert Armstrong of West Concord has recently joined the staff of the Quality Assurance Department at Honeywell Research Center in Lexington.

In his new position, Mr. Armstrong is the Senior Quality Engineer in the detection physics group at the Research Center. Before coming to Honeywell, Mr. Armstrong was associated with

Robert Armstrong

Univac, Sperry Corporation, in St. Paul Minnesota, as the Manager of Produce Quality for the Aerospace Computer Division.

Prior to this, Mr. Armstrong was with Honeywell in Minneapolis, Minnesota in various functions in the Quality Assurance organization. He was associated with the environmental control systems for the Minuteman missile systems.

He received his Bachelors degree in physics from Boston University in 1949. He is a member of the American Society for Quality Control, the American Association for the Advancement of Science and has been a contributing member to the Friends of the Boston Symphony Orchestra for the past 20 years.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

NOV 8 1969

NH Philharmonic Now Rehearsing For 11th Season

The N. H. Philharmonic Orchestra has begun its 11th season of rehearsals and concerts with Rolland Tapley again as conductor and William Waterhouse as concertmaster. Both are members of the Boston Symphony Orchestra.

The membership is composed of adults from all walks of life, including students with talent from schools and colleges around this area.

Rehearsals are held every

Mrs. Francis Devlin of Wayland is area chairman for the "Know Your Orchestra" lectures to be held on the following Fridays: Nov. 12, Jan. 23, Mar. 13, Apr. 17 at 11:30 a.m. followed by a luncheon. Sponsored by the council of Friends of the Boston Symphony Orchestra, players for the Boston Symphony will give behind-the scene insights into the Orchestra.

TOWN CRIER
WAYLAND, MASS.
WEEKLY 4,595

NOV 6 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

NOV 6 1969

ADVERTISER
BOSTON, MASS.
(S) 432,960

NOV 2 1969

Party in Honor Of Conductor

Brilliant Hollywood-born 24-year old Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, received a cheering ovation following the concert at Symphony Hall Tuesday evening. He had a chance to relax after his performance at a party given in his honor by Marvin J. Schofer, public relations director of the orchestra, and Davis S. Levenson, his assistant, at the Schofer apartment.

Among the guests were the Thomas D. Perry, Jr's., Joseph Silverstein, concertmaster of the orchestra; Harry J. Kraut; Prof. Frank Colcord of Tufts University; Bill Moyer, Andrew Raeburn, Jordan Whitelaw, Mrs. Marvin Schofer, Mrs. Adelaide Duffy, Greg Wierznski, Dan Gustin, Richard White and others.

Symphony Opens Season Nov. 16

Works by Beethoven, Vivaldi, Smetana and Von Weber's Second Clarinet Concerto, with Boston Symphony clarinetist Peter Hadcock as soloist, will open the Framingham Symphony's season Nov. 16.

The concert made possible by a grant from the music performance trust fund of the American Federation of Musicians in cooperation with Framingham Local 393 will be held at 3 p.m. in Framingham's South High School.

GAZETTE
WORCESTER, MASS.
(E) 94,901

NOV 5 1969

CLEVELAND ORCHESTRA has taken its cue from the Boston Symphony and engaged the services of a young man to serve as assistant conductor.

The new 23-year-old "maestro" at Cleveland is Francois Huybrechts of Belgium, who has begun a residency as conducting fellow.

He has already conducted the Royal Flemish Opera, Nederlandse Kameroper, New York Philharmonic, and Los Angeles Philharmonic.

Boston's new assistant conductor is Michael Tilson Thomas, 24.

There's been some dispute about his age but he was born in Hollywood, Calif., Dec. 21, 1944.

And typically modern

★THOMAS

Continued from Page 77

"Just don't ask. I still don't know what's happened to me," he said after three more concerts with the orchestra and his return to Boston. He admitted, though, that it had been exciting, that he was pleased particularly with the way the Carnegie Hall concert on Saturday had gone, especially that the Stravinsky had been so well received.

Bernstein was at the concert, and delighted Thomas by what he told him about his experiences, not as a substitutor, but as one substituted for. Shortly after his sudden stepping in for Bruno Walter at the New York Philharmonic in 1943, Bernstein had an engagement to conduct his own "Jeremiah" Symphony in Pittsburgh. He was still the assistant at the Philharmonic, and just after his arrival in Pittsburgh, Arthur Rodzinski, ill or thinking he might become ill, summoned him home. Bernstein was obliged to cancel in Pittsburgh, and to take his place they brought in the conductor of the Buffalo Philharmonic, William Steinberg. Moreover, added Bernstein, the only time he had ever had to miss a concert for illness was in London that same year, and his replacement then was Erich Leinsdorf.

The name Thomas is a one-generation old contraction of Thomashevsky, a name under which several of the young conductor's forebears were famous in Yiddish theater. Thomas is from Southern California — his father is a film script writer — and he was educated there, attending classes at the University of Southern California while he was still in high school.

He is an impressive pianist — his only recording so far is as a pianist in, of all things, Stravinsky's own piano duet version of "The Rite of Spring" — and Boston will have a chance to find out at first hand about that because he is now pianist with the BSO Chamber Players. No one in the Los Angeles musical world will be surprised at what has happened in the last couple of weeks. As conductor of the superb youth orchestra of the Young Musicians Foundation, Thomas became an important and highly regarded conductor on the Los Angeles scene at least four years ago.

He is endowed with a histrionic streak of his own, is a gifted linguist, knows a lot about a lot of things. In fact, he is clearly someone quite properly described as brilliant, and he does not hide his light under a bushel. There are those who have found this oppressive: For example, many of the students in the Berkshire Music Center Orchestra, which he conducted the last two Summers, were a little resentful of what they call his "coming on," and when he won the coveted Koussevitsky prize at Tanglewood in 1968, he was conspicuously less applauded by the BMC Orchestra than another conductor who won another, less prestigious, prize.

On the other hand, the case-hardened professionals of the Boston Symphony, who have no patience at all with pretentiousness and arrogance in conductors, have no complaints about Thomas. They hold him in high regard, appreciate his unassailable competence and professionalism, and they have been generous with the highest gift that is their to give: They play beautifully for him. Concertmaster Joseph Silverstein said of the Carnegie Hall concert on the 25th that it had been the occasion for some of the finest playing the Boston Symphony had done in some time.

With his shrewdly critical powers of observation, articulateness, and penchant for wicked mimicry, Thomas is often enough on (or over) the edge of the indiscreet. Sometimes, especially in "official" situations, he compensates by sounding too good to be true.

But his modesty is genuine, and it manifests itself most attractively through his professionalism. He works hard, knows a large repertory well, and is informed on matters of scholarship as they pertain to problems of performance practice far more than most of his colleagues. He is quick, too, to acknowledge the influence of those teachers that helped form his values and his tastes, particularly the composer Ingolf Dahl and the harpsichordist Alice Ehlers.

He is perhaps a typically modern performer in that the musical universe he inhabits does not have its center in the 19th century. Not that he disdains the Romantics — there was that talk about the Brahms 4th, and he said recently that his current candidate for the "all-time great" piece was the Mahler 9th, but he has said that he would hate to do a concert with no Haydn or Mozart on it, and he is equally at home with the music of his own generation or with Monteverdi's. He composes, but only for himself.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

NOV 2 1969

One Fan Reacts to Youth Concert: Wow! Music Was Just Terrific

Above + right
From:
Sunday Advertiser 11-9-69

129

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 23 1969

T.O.S. Men Cite Dickson

Brotherhood Temple Ohabei Shalom will present a citation to Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra on Monday, Oct. 27, at a dinner-meeting in the temple hall.

George Oshry, president of the Brotherhood and A. Fred Prager, dinner chairman, announce that Cantor Alex Zimmer will make the presentation.

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will perform, accompanied by pianist Virginia Eskin.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 432,300

OCT 30 1969

Note for note: Boston Symphony first violinist Harry Ellis Dickson was right. "I'm sure somebody will tell Arthur Fiedler what I said," Dickson said. What he said, after Michael Thomas took over as conductor of the orchestra for ailing William Steinberg, was, "I have to be stuck with a healthy Fiedler." It was a good-humored remark and "Pops" Fiedler took it as such. But he gave it back to Dickson at the Temple Ohabei Shalom affair at which the violinist was honored "for superb artistry and devoted service in inspiring our youth in the development of musical talent." Last summer, Fiedler said, he telephoned Dickson, after the latter had undergone surgery, and asked how he was feeling. "Great," Dickson said. "Too bad," Fiedler responded. "Why?" Dickson asked. "Because I always wanted to conduct the Youth Concerts," said Fiedler. Too bad that anecdote is too late for inclusion in Dickson's forthcoming Beacon Press book, "Gentlemen, More Dolce, Please: An Irreverent Memoir of 30 Years in the Boston Symphony Orchestra."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 10 1969

Boston and Cambridge music circles will join forces on Wednesday, the 12th, to hear James Paul, tenor, and Ronald Feldman, cellist with the Boston Symphony Orchestra. Lydia and Gordon Thayer will host the musicale at their Cambridge home. Mr. Paul's many talents also include conducting.. (He was winner of the Serge Koussevitsky Memorial conducting Award at the Berkshire Music Festival where he was Leonard Bernstein conducting fellow). He is now Director of the Cambridge Opera Workship.) Also tonight, thinking of music, will be the first of the Frederick J. Kennedy Memorial Foundation Youth Concerts at Symphony Hall. The BSO's Harry Ellis Dickson, who Saturday opened the 11th season of his remarkable Youth Concept series, will conduct. The Foundation has just awarded its $130,000 grant to the Boston Symphony for special youth concerts. This will mean that over 5000 children will be invited to hear a series of concerts.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 23 1969

HARRY ELLIS DICKSON

Brotherhood Ohabei Shalom of Brookline will present its citation award "for superb artistry and the developing of musicol talent in our children" to Harry Ellis Dickson at a dinner meeting in the Temple Ohabei Shalom Social Hall this Monday evening, October 27.

Mr. Dickson, a native of Cambridge, is a graduate of the New England Conservatory of Music, and continued his education as a scholarship student at the Berlin Hoch Schule Fur Musik. There, he studied violin with Carl Flesch and Max Rostal. He later became a pupil of Pierre Monteux, the famous conductor.

It may well be said that Harry Dickson leads a triple life as a violinst, an orchestra conductor and as an educator. A member of the first violin choir of the Boston Symphony Orchestra, he is also assistant conductor of the Boston Pops and the Esplanade Concerts, conductor of the Brookline Youth Concerts and the highly successful Youth Concerts at Symphony Hall.

The Symphony Hall Youth Concerts—six a year—were launched in 1959 and are in so much demand that the series is sold out in advance of the season. Dr. Charles Munch, the late former music director of the Boston Symphony Orchestra, was so impressed by the concerts that he called the project one of the most important musical developments in Boston. The success of these concerts is largely due to the programming and the affable manner of presentation, although Mr. Dickson will modestly insist that the backbone of the concerts has been a group of devoted committee women, who handle a tremendous amount of detail. "Good music is something alive and vital, and can be understood by everyone," Mr. Dickson explains. "There is no special music for young people, they have no prejudices and you can't play down to them. A concert may be educational, but it is also a spiritual and emotional event."

Intensely interested in young people and in developing and encouraging themb, he holds annual auditions in search of talented young soloists and composers, and the winners are given the opportunity to perform at a concert. Each year 100 members of the All-State High School Orchestra or the Greater Boston Youth Symphony join with Symphony men at one concert.

Mr. Dickson's other activities include the conducting of three amateur orchestras—The Brookline Symphony Orchestra, the Archdiocese Youth Orchestra and the Archdiocese Sisters Orchestra. He is also the commentator for the Boston Symphony Orchestra open rehearsals and has become a familiar figure to the thousands who attend these unusual concerts for his witty and informative pre-concert talks. His lectures entitled "Inside the Boston Symphony Orchestra," given at the Friday afternoon Pre-Symphony Luncheons, have received wide acclaim. As a hobby, he keeps a journal of the activities of the Boston Symphony, a human-interest history which he has been compiling for over twenty years.

The years rest so lightly on Mr. Dickson and his lovely wife, Jane, that it comes as a surprise to many that they are the parents of two married daughters and the grandparents of three boys and a girl.

Three years ago, Mr. Dickson was created a Chevalier in the "Ordre des Art et des Lettres" by the French Government.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

OCT 30 1969

CITED FOR MUSICAL ACHIEVEMENTS — Brotherhood Temple Ohabei Shalom, Brookline presents citation to Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra, for his contribution to Boston's musical life. Left to right are: George Oshry, president, Brotherhood Temple Ohabei Shalom; A. Fred Prager, meeting chairman, and Harry Ellis Dickson.

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

NOV 6 1969

BSO Youth Concert

Single tickets for this Saturday's Boston Symphony Orchestra Youth Concert are available.

Harry Ellis Dickson will open the eleventh season with a program entitled "This Is The Orchestra".

For further information, call Mrs. Sylvia Bromberg, 148 North rd.

JEWISH TIMES
BROOKLINE, MASS.
WEEKLY 10,000

NOV 6 1969

BROTHERHOOD TEMPLE OHABEI SHALOM Brookline, presents Citation to Harry Ellis Dickson, assistant conductor, Boston Pops Orchestra for his contribution to Boston musical life. (Left to right) George Oshry, president, Brotherhood Temple Ohabei Shalom; A. Fred Prager, meeting chairman, and Harry Ellis Dickson.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

NOV 1969

FOR CHILDREN

Saturday afternoon at the movies used to mean hours and hours of cartoons, but this fall Jordan Marsh will present weekend matinee programs at New England movie theaters, including Boston's Paramount Theater and the Cambridge Cinema at Fresh Pond Shopping Center. The schedule for the juvenile oldies-but-goodies includes, on November 15-16, **The Blue Bird,** starring Shirley Temple and Spring Byington; December 13-14, **The Nutcracker,** featuring Edward Villella, Melissa Hayden, and Patricia McBride. There will be three performances a weekend: Saturday, 1:00 p.m. and 3:00 p.m. and Sunday, 1:00 p.m. Tickets and additional information can be obtained at the Children's Department of all Jordan Marsh stores.

Boston Children's Theatre opens its 1969-1970 season with **Pinocchio** on November 1. Other performances this season will include **Racketty-Packetty House** opening December 13; **Jack and the Beanstalk** opening February 7; **The Reluctant Dragon** and **Dick Whittington and His Cat** opening March 7; **The Dancing Princess** opening April 18. Season tickets now on sale at 20 percent discount. Special group rates available. For further information write the Boston Children's Theatre, 263 Commonwealth Avenue, or call 536-3324.

Making music is child's play for the Boston Symphony Orchestra when it presents two series of **Youth Concerts** during the 1969-70 season: Series I—November 8, January 10, March 14; Series II—November 15, January 17, March 21. The three programs, conducted by Harry Ellis Dickson at 11:00 a.m., are "This Is the Orchestra"; "Same Axe, Different Bag," featuring the Carl Atkins Group; and a Festival Program with a high school chorus. Tickets for the series: $6.00. For tickets or further information write to Youth Concerts at Symphony Hall, 251 Huntington Avenue. 266-1492.

Youth Concerts Set Monday And Friday

Music education in Boston public schools was given a tremendous boost recently with a $180,000 grant by the Frederick J. Kennedy Memorial Foundation to the Boston Symphony Orchestra for musical appreciation of Boston pupils of Grades 5 through 7. The first results will be Youth Concerts on Monday and Friday at Boston Symphony Hall for 5,200 pupils.

The grant will finance a series of three one-hour Youth Concerts for each of the next three years. In addition the grant will provide free, five-day, all-expense trips next summer to Tanglewood in the Berkshires for 320 of those 5,200 concert goers.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 9 1969

THE PEDDLER
BROOKLINE, MASS.
WEEKLY

NOV 8 1969

$180,000 grant for music enrichment

Music education in the Boston Public Schools was given a tremendous boost recently with announcement of a $180,000 grant by the Frederick J. Kennedy Memorial Foundation to the Boston Symphony Orchestra for betterment of the musical interests of Boston pupils of Grades 5 through 7. The first results will be Youth Concerts on Nov. 10 and 14 at Boston Symphony Hall for 5,200 pupils.

The grant will finance a series of three one-hour Youth Concerts for each of the next three years. In addition the grant will provide free, five-day, all-expense trips next summer to Tanglewood in the Berkshires for 320 of those 5,200 concert goers.

Tanglewood is the summer home of the Boston Symphony Orchestra and there the pupils, in weekly groups of 40, will be exposed to the full range of the performing arts through a program called "Day in the Arts." They will observe the symphony's performances, rehearsals and workshops, and visit neighboring festivals, such as the Berkshire Theatre and the Jacob's Pillow Dance Festival.

Each Youth Concert will be specially tailored for the age groups involved and will be presented by 60 members of the Boston Symphony. A similar program was presented free to Boston pupils last year for the first time, sponsored by Symphony's individual donors.

This year's series will open on Monday, Nov. 10, at 10 a.m., with a program called "This is the Orchestra." It opens with Britten's Young Person's Guide to the Orchestra, narrated by Andrew Raeburn and the program isolates each orchestra section, detailing its functions.

That first program will be attended by 2,600 pupils of Grades 5 and 6 from the following schools: Bigelow, Brooks, Dearborn, Dudley, Dwight (Hurley), Emerson, Gibson, Hemenway, Howe, Jefferson, Lyman, Mackey, McCormack, Norcross, Russell and Winthrop.

The same program will be repeated at 10:00 a.m. on the following Friday, Nov. 14, for 2,600 Grade 7 pupils of the following eleven junior high schools: Barnes, Curley, Dearborn, Edwards, Gavin, Holmes, Kirg, Lewis, Michelangelo, Thompson and Timilty.

Each of the 2,600-pupil units will be treated to similar concerts on Jan. 16 and 23, and on March 13 and 20. Selection of the schools to attend was influenced by the stated goals of the Kennedy grant which say: "Our aim is to reach children of Boston families who would rarely, if ever, have the opportunity to hear the Boston Symphony Orchestra in performance."

LEADER
BOSTON, MASS.
WEEKLY

NOV 9 1969

SOUTH BOSTON TRIBUNE
BOSTON, MASS.
WEEKLY CIRC. 10,250

NOV 13 1969

Mr. Benjamin Britten
London, England

Dear Mr. Britten:

Wow! Your music is terrific! My name is Brian Harris and

By L. DAVID HARRIS
Music Critic

I'm 9 years old and in the fourth grade. A bunch of us kids heard your "Young Person's Guide to the Orchestra" yesterday and I'm writing to tell you I've decided to be a professional trumpet player when I grow up.

It was a youth concert of the famous Boston Symphony Orchestra, and it had all these terrific, real dignified musicians playing all kinds of instruments. I knew some of them (like the trumpets, trombones and violins), but a lot were new to me.

★

Anyway, they played your music and there were solos, too. Also, this nice friendly director, Mr. Harry Ellis Dickson, talked to us awhile and had some of the musicians stand up so we could see them better. Then there was a man, Andrew Raeborn, who talked all through your music about the different instruments. He was from England and they said he was a friend of yours.

We really loved the concert. Before I went my dad said he thought I couldn't sit still that long, but he was wrong. I really was quiet — except for a couple of times when I got a little restless.

★

Actually, it wasn't me. It was this other kid. I didn't know him but he punched me once for no reason at all — so I hit him back! But when the music stopped both of us really clapped and I even whistled once. He liked the drums and I liked all those horns. It was great.

Of course, we had our teachers with us. Do you know Miss Ruth Dudley or Mr. Ralph Goodson? They told us they'd studied all about you in college. Anyway, Miss Dudley smiled a lot and looked very happy and told us later she thought the drummers were handsome.

★

The music was fine. The symphony once played like it was a music box and another time the string players played their instruments like they were guitars in a piece called "Jazz Pizzicatto."

Then there was this pretty blonde girl sitting next to me (I generally don't like girls though) and she said she liked the violins and clarinets. I told her I was going to be a trumpet player and I think she was impressed.

She also said she was going to some more youth concerts Jan. 10 and March 14 next year. I'm going too— I bet a lot of kids will. Yesterday the whole place was jammed with kids.

★

When I got home, I told my dad about the concert and how I'm going to be a trumpeter. He writes about music in the papers and he asked a lot of questions and told me how he could play a lot of those instruments and how some were harder than others. He got real technical.

Finally, I just asked him, "If you know how to play them all and so well—why aren't you playing in a big orchestra like that?"

He looked real embarrassed and muttered something about changing his typewriter's ribbon.

Anyway, I sure liked your music and that concert. I'm looking forward to the next one.

Your Friend, Brian Harris

PS—Mom says a trumpet is too loud. She wants me to be a violinist.

130

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY

Lenox

NOV 1969

THE BOSTON SYMPHONY: END OF THE LEINSDORF ERA

BY GEORGE MOVSHON

THE ORCHESTRA thumped into the circus-march coda of Beethoven's Ninth Symphony and moments later the reign of Erich Leinsdorf as music director of the Boston Symphony came to an end. August 24 was a hot and listless Sunday afternoon around the Music Shed, but 14,120 listeners came explosively to life at the closing chord to give the departing leader a vigorous and sustained salute, calling him repeatedly back to the podium. So ended seven Boston years, in which (according to the house statistician) Leinsdorf conducted 709 concerts, embracing 429 works by 96 different composers.

The valedictory Ninth (and also the Berlioz excerpts from *Les Troyens* which opened the program) showed all the familiar Leinsdorf qualities: a rich, full-blooded sonority, a just range of tempos, a logical plan of climaxes, a firm, well-groomed shape with clear outlines. Not perhaps an immense or an apocalyptically revealing Ninth; but at any rate a Beethoven without idiosyncrasy or disfiguring mannerism: a roundly satisfying afternoon. The soloists (Beverly Sills, Florence Kopleff, John Alexander, and Justino Diaz) were more than competent, and the Tanglewood Choir joined with the Berkshire Chorus and the Chorus Pro Musica to yield a sufficient amplitude of vocal sound.

It is agreeable to report that the orchestra gave every evidence of robust good health. The horns are perhaps a small notch below world class, but elsewhere things sounded just fine: a ripe, full sound to the strings, a lean but clear, elegant quality in the woodwinds. These attributes had been displayed even more prominently at the preceding concert, for on Saturday night Leinsdorf gave us a most exciting orchestral splash in Stravinsky's *Firebird* Suite, as well as a dip into the recent avant garde with a revival of *Déserts* by Varèse. This work explores the sonorities of loneliness and matches a wind and percussion ensemble against three extended slabs of *musique concrète* provided from electronic sources by means of a pre-recorded tape. The brass and the temple blocks were handled with confidence, while a battery of six A-R loudspeakers performed creditably enough to lodge a claim to membership in the AF of M.

The rumbles

Confirmation that the orchestra is sound in wind and limb is important at this time, for there have been rumbles of discontent from Boston lately. It is no secret that management and conductor have shown a degree of mutual disenchantment for several seasons past. All concerned have of course behaved with New England reserve and Back Bay courtesy; but it has become increasingly clear that Leinsdorf does not thrill the trustees; and also that they have overworked him cruelly—perhaps to the point of forcing his resignation. Leinsdorf derives no joy from that previously quoted statistic of 709 concerts conducted: he points out that George Szell in Cleveland has four deputies (with half the Boston workload) and that Leonard Bernstein has had the help of three assistant conductors in bearing the New York strain; while he, in Boston, was given no assistant at all for his first four seasons. Indeed, the Leinsdorf resignation dates from the spring of 1967, when he realized that his appeals for relief were being met by the management with no response more constructive than a helpless shrug. And now, he says, the trustees have been unable to find a successor willing to take on the whole job single-handedly; they must henceforth divide the work among three incoming conductors. The new man will have plenty of guest conductors to help him through the winter season, while Seiji Ozawa and Gunther Schuller handle the Tanglewood Festival.

Motives

The deeper motives of the trustees in letting Leinsdorf go are hard to discern. Perhaps they really intended to buy for Boston one of the new glamour boys, a lightning-rod to charge up some enthusiasm among the ladies of the subscription. If so, that plan didn't work out. The Boston Symphony was briskly outbid at the recent conductorial bloodstock sales, and the promising yearlings are now all elsewhere. So the trustees looked around again and chose William Steinberg, a mature and excellent professional musician of high competence—but indifferent glamour; moreover, a conductor of much the same caliber, much the same musical character, much the same speed . . . as Erich Leinsdorf.

It is perhaps true that neither orchestra nor audience have found the Leinsdorf personality irresistibly magnetic, and certainly the sales of his Boston recordings have not been big enough to keep RCA Victor tied to an exclusive (and very expensive) recording contract with the orchestra. (The BSO has recently concluded a new contract with Deutsche Grammophon; no conductor has yet been announced.) Nevertheless, Boston may well come to regret the day they lost Leinsdorf, for to look back over the list of works he chose to direct in his seven years is to realize at once that here is a man of searching and venturesome spirit. He could have played it safe, trotting out the Brahms and Beethoven and Tchaikovsky standards to please the multitudes and lull the subscription. Instead he chose to explore Varèse and late Stravinsky, to premiere Britten's *War Requiem* and the Elliott Carter Piano Concerto, to espouse Schoenberg and Janácek, making such room for American composers as a subscription system

flexibility and (within limits) a more giving attitude toward working time; or else they must be plumbers, watching the clock and charging for every minute. At present, he thinks, they are trying to be both.

He is convinced that the shrinkage of rehearsal time is a damaging trend, one likely to force conductors into a "safe" and familiar repertory. And very disturbing to him is a series of new developments in Boston that seem to

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MUSIC JOURNAL
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Chicago today American
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NOV 7 1969

Music
Roger Dettmer

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"Der Freischuetz" Overture . . . Weber
Piano Concerto No. 5, in E-flat, Op. 73 ["Emperor"] . . . . . Beethoven
Suite from the ballet, "Romeo and Juliet" . . . . . Prokofiev

So what does he call this week's dizzying schedule?

Leinsdorf is a professional conductor of long and varied experience, with obviously a constitution of tempered steel, and frequently the musical temperament to match. At least then a business like performance can be expected from him. But do not ticket-buyers have a right to expect more for their investment than the incidental drama of Leinsdorf's itinerary and basic proficiency?

THUS, THE NEWS was not musical jet-setting, but the local debut of Bruno Leonardo Gelber, a 28-year old Argentinian pianist heralded abroad. If only for his first movement introducion in last night's "Emperor" Concerto, his name can be added to Nelson Freire's and Aleksander Slobodyanik's who played momentously here in the last 12 days.

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Age will surely subdue the occasional excesses that derive almost entirely from technical superabundance. This was, even with its prevaling sense of hurry, a commanding "Emperor," and the declaration that another pre-30 giant has come forward in what well may be, when assessed in historical perspective, a new golden age of the keyboard.

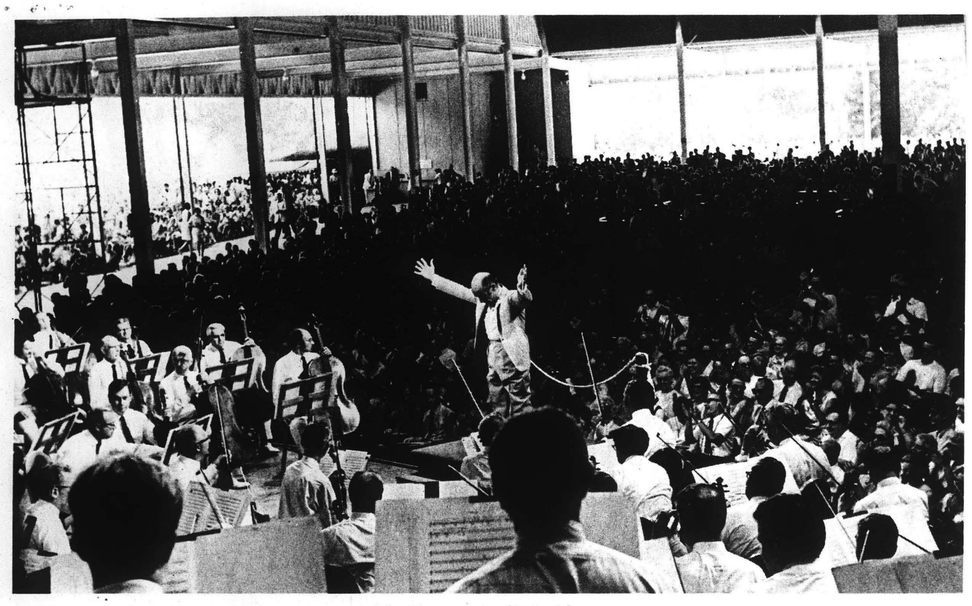
NOTE: In addition to Ethel Waters, age 73, who will play her original Broadway and film role in Ivanhoe theater's "Member of the Wedding," Producer-Director George Keathley has signed Murray Matheson and Alan Mixon for "King of Hearts," opening Nov. 26. The lady lead will be announced imminently [if not sooner].

One high school was directed more toward the traditional approach—a solid, forthright band program, straight-forward Christmas and spring choral concerts, and a standard-repertoire musical. The other high school took a slightly different approach. Both of its musicians were jazz-oriented; one of them bent the bulk of his efforts toward a slick, professional-level jazz show complete with chorus, dancers, lights, and big-band effects, while the other trained his orchestra in the close-in style of the pit-orks. If they did a musical, it was of the lineage of *Funny Girl*.

That was the situation as I saw it in September 1965—a decisive, business-like administrator, conservative in his musical tastes but forward in his thinking; and a staff made up for the most part of solidly grounded professionals—not teachers who knew music, but musicians who taught! Beyond that, the Contemporary Music Project had went to work.

Bill Lauer's choral schedule was such that I could have written almost anything and they would have had time to learn it. But I decided not to press my limits, especially since they were going to memorize it. It would be better for them to have tonal structures that were contemporary without throwing them for a loss each time one was approached; and I certainly wasn't going to baby the choir with any I-IV-V-I banalities! The counterpoint would be worthy of the name, but not complex—two-part at the most. At no time do I like to set books full of text; I prefer setting a very few words in such a way as to clarify their literary value and enhance their musical flow. The words must be equal partners with the music; they cannot be if they're always running off at the mouth! Considering the season, I settled upon, "Glory to God in the highest and on earth, peace to

said I would. I began to attend the rehearsals regularly. I found out that tonal structures not involving triads were affecting the intonation of the strings; they had to adjust to groups of seconds, sevenths, and the open intervals, and to the difficulty of tuning a spread-eagle pile of E's reaching from the open string bass to the upper reaches of the first violins. I helped the winds make the most of a complex emotional build during which they were having trouble staying on top of their entrances. I worked with an aphonal brass sextet while they located the best position for playing in the rear of the auditorium. After the first run-through with everyone, I felt like a Pygmy who had pulled an elephant through a sea of cold molasses, but we all grew together into an ensemble that worked. When I put down the baton after that initial performance I began to get the first feelings of the



The Maestro takes his final bow.

permits. He also gave us concert opera —memorable performances of the original *Fidelio* and the first form of Strauss's *Ariadne*. In the present Tanglewood season he directed an excellent *Entführung* and a complete Verdi *Otello*, which so impressed the members of the orchestra that they were still talking about it at the summer's end. These are the achievements of a man who will be missed.

Trends

Leinsdorf is not happy at recent developments in the running of American orchestras and he disapproves specifically of certain trends in Boston. He feels that orchestral musicians must now choose one of two courses: either they must be professionals, with assured incomes and tenure—but with greater flexibility and (within limits) a more giving attitude toward working time; or else they must be plumbers, watching the clock and charging for every minute. At present, he thinks, they are trying to be both.

He is convinced that the shrinkage of rehearsal time is a damaging trend, one likely to force conductors into a "safe" and familiar repertory. And very disturbing to him is a series of new developments in Boston that seem to amount to erosion of the authority of the music director.

In its recent negotiations with the orchestra committee, the Boston administrators conceded two principles to the musicians' negotiators. They agreed that players in the *tutti* sections of the Symphony are henceforth to be seated according to a fixed plan of seniority, not to be altered by the music director; and that if, say, a vacancy opens up at the fourth desk of the first violin section, it will normally be filled by the next junior player—the fifth desk man. Any outside candidate will have to audition for the job competitively, before a jury upon which other players are represented. The second Boston concession establishes a "consultative committee," elected by the orchestra members, to give advice on artistic questions.

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Marvin Schofer, the Boston Symphony's press director, takes a different view of recent trends—though he also reaches for an analogy from the world of commerce. "The age of the moguls has passed. There are no longer any Mellons and Carnegies and Henry Fords. We live in an age of corporations and consensus—and orchestras are heading that way too." The idea of a consultative committee is also defended by Boston's manager, Thomas Perry: "It is not possible to ignore the positive desire of orchestra members to play their part in defining the character and scope of the work." He believes that all orchestras are soon going to be faced with this kind of issue, and that managements should do some positive thinking about the implications and then move forward (as he feels Boston is doing) into the new realities. He does feel that in music, unlike business, there are still a few moguls left. How about trying to convince Otto Klemperer or George Szell about the utility of "an orchestra committee on artistic matters"? "No," he concedes, "that wouldn't work." △

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NOV 8 1969

MUSIC

Superb symphonics!

Subscription concert by the Chicago Symphony Orchestra, Erich Leinsdorf, conductor; Bruno Leonardo Gelber, pianist. Presented in Orchestra hall on Thursday evening, Nov. 6, 1969, to be repeated Friday afternoon and Saturday evening.

THE PROGRAM
Overture to "Der Freischuetz" Weber
Piano Concerto No. 5 in E-flat Major, Opus 73 . . . . . Beethoven
Excerpts from the ballet "Romeo and Juliet" . . . . . Prokofieff

● IF THE Chicago Symphony Orchestra fund-raisers could lure prospects to one of the week-end concerts this afternoon or tomorrow, I'll bet that 10 million dollars wouldn't seem out of sight at all.

Prokofieff's "Romeo and Juliet" music and Beethoven's "Emperor" Concerto, played as they were last night, are what symphonic music is all about. Back to back on the same program, they lifted the audience's spirits high enough to loosen anyone's purse strings.

The conductor was Erich Leinsdorf, filling in one of the weeks originally meant for Istvan Kertesz. A scheduling mixup—presumably by Mr. Leinsdorf's manager—had him conducting opera in Buenos Aires Tuesday night. A 13-hour plane trip had him in Chicago at one o'clock yesterday morning, leaving time for only one rehearsal, some of which had to be allotted to Bruno Leonardo Gelber, the 28-year-old Argentine pianist who was making his local debut as the "Emperor's" soloist.

None of this was apparent in the performance. Mr. Leinsdorf's "Romeo and Juliet" was drawn from the 1961 Russian ballet score, not the earlier suites selected by Prokofieff. His selection was similar in intent to Carlo Maria Giulini's excerpts from the Berlioz "Romeo" at the season's opening. The ballet scenario was followed. Musical lines were developed instead of indexed. And the dramatic romanticism of one of the century's most powerful scores simply took over the audience, erasing completely the memory of last week's Stuttgart Ballet pit orchestra. There are numerous delights in "Romeo's" orchestration, and Mr. Leinsdorf had found many of the best.

Mr. Gelber's "Emperor" was not quite a match, altho Mr. Leinsdorf drove the tempos along so briskly that one scarcely had time to realize it. The pianist presented a distinctive, faintly haunting appearance. Possibly as a result of the polio bout mentioned in his biography, he walks very slowly. He wears his hair cut full and sits slimly erect and motionless at the keyboard.

It could have been my imagination, but the performance projected a feeling of leashed pain. The power was there, and the control for the trills and most of the bravura turns. Musically, he was top drawer all the way, and Mr. Leinsdorf and the orchestra gave him a superb—albeit somewhat speedy—accompaniment. The concert began with the suitably dramatic "Der Freischuetz" Overture, earning the horn quartet justly deserved bows.

Thomas Willis

Erich Leinsdorf

CHICAGO DAILY NEWS
D. 451,357 SAT. 453,757
NOV 7 1969

Leinsdorf offers a crisp touch

By Bernard Jacobson

Thursday night's Chicago Symphony concert at Orchestra Hall proved that Erich Leinsdorf is more impressive as a conductor than as an orchestral trainer.

Under his directorship, which ended last year, the Boston Symphony suffered a sad decline, from which it may take a long time to emerge. But coming to an orchestra not his own, and one that has lately been in excellent form, he showed himself capable of securing crisp and colorful, though rarely incandescent, playing.

The evening opened with Weber's "Der Freischuetz'" Overture and closed with a suite of movements from Prokofieff's ballet "Romeo and Juliet."

The Weber was given a congenial, relaxed reading. The horns played their opening tune suavely, and later on Leinsdorf skillfully softened the more banal touches of scoring by keeping the heavy brass firmly under control.

IF THE Prokofieff was less enjoyable, the fault was more Prokofieff's than Leinsdorf's. Ravel once described his own "Bolero" as a "piece for orchestra without music," and long stretches of Prokofieff's ballet qualify for a like description.

The sprawling melodic lines and square-toed periods are wearisome when prolonged beyond a few minutes, and it is only a vivid realization of the often unconventionally effective orchestral writing that can maintain at least this listener's interest.

Leinsdorf brought off the feat with some success. The many climaxes were allowed to be rather too raucous for comfort, and some of the clarinet solos exposed our own orchestra's principal weakness, but most of the playing was strong, exhilarating, and musical, and only occasionally did the precision of the ensemble falter.

THE REAL substance of the evening came in the central work on the program, Beethoven's Fifth Piano Concerto, in which the Argentinian-born Bruno Leonardo Gelber made a distinguished Chicago Symphony debut.

He is a superbly equipped pianist with a good range of tone and a discreet pedal technique. More than that, he offered an interpretation of a lucidity, a directness, a care for detail, and an over-all artistic poise far beyond what could reasonably be expected from his 28 years.

He presented the vast first movement as a powerfully unified whole, integrating the subsidiary theme into the general flow without sacrificing its fragile poetry. I particularly liked his clean, purposeful treatment of accents, and the same virtue came to the fore again in the theme of the finale, which was articulated with unusual vigor and clarity.

THE SLOW movement made, perhaps, less of an impression than it can do, and it may be said that Gelber's conception of it is a little lacking in mystery and tenderness. But these qualities are sure to come as he matures further, for his musicianship is firmly based, and not of the youthful flash-in-the-pan variety.

The orchestral contribution suffered here and there from Leinsdorf's tendency to let tempos run away with themselves, and also from his less than meticulous attention to the sustaining of tone.

Apart from that, it was fine, supportive playing, punctual in accompaniment, and well matched to the soloist's conception.

CHICAGO SUN-TIMES
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NOV 8 1969

An on-beat concert from Leinsdorf

Reprinted from yesterday's late editions.

By Robert C. Marsh

If you enjoy playing games of classification, the current Chicago Symphony Orchestra season has offered one of the old favorites, selecting conductors who have a good beat from those who have not.

The latter, unfortunately, have been in the majority, but Thursday night (and the seventh week of subscription concerts) brought Erich Leinsdorf — and it made a difference.

As far as I am concerned, this was unquestionably the finest program of the series to date, and one very substantial reason for its success is that Leinsdorf's hands and baton always provide a forceful delineation of the performance he wants.

THUS HE won the warmest reception from the audience and the finest response from the orchestra. You would never have guessed from the quality of the performance that earlier in the week, instead of directing preliminary rehearsals, he had been flying to the United States after an engagement conducting opera in Buenos Aires.

That leads us to another old principle: If a conductor is a strong and secure leader and the orchestra is a first-class group, extensive rehearsal is not essential.

The evening offered romantic music of three types, the mysterious evocation of nature and the supernatural in Weber's "'Freischuetz" Overture, the heroics of the Beethoven "Emperor" Concerto, and the sweet-sour strains of excerpts from Prokofiev's "Romeo and Juliet.'"

AS HE IS a theater conductor of uncommon gifts, it was to be expected that Leinsdorf would play the Weber well, and (with the help of our superlative first-chair artists) he fulfilled that prophecy.

The Prokofiev is a Leinsdorf specialty, and it is always a satisfaction to hear it from him. I could not help but recall one summer afternoon when I was caught in one of those total traffic jams that can take place on the New Jersey side of the George Washington Bridge and his recording of this music, on an eight-track tape, was a balm for raw nerves.

Thursday in Orchestra Hall the performance invited concentration on the music; one could not but be impressed by the manner in which Prokofiev, instead of applying orchestration on established thematic patterns, obviously considered his thematic development and instrumentation as two sides of a single process.

BRUNO Leonardo Gelber, solist in the Beethoven, is a 28-year-old Argentine pianist who tends to overkill through virtuosity. His technique is extraordinary. But the fact that you can play a scalewise passage very fast, for instance, does not always mean that it should, for the best musical effect, be played in that manner.

What he can provide at this stage of his career is a performance filled with fireworks, and Leinsdorf, who knows what it is to be a 20-year-old whiz kid, matched him with an accompaniment in the same spirit.

Rock Rolls Into School

By JOAN SIMMONS
Times-Union Music Critic

Beatle Paul McCartney is alive and well and on his way into the public school curriculum.

While music may never seriously threaten sex as the major controversy in public education it seems to be ready to join the ranks of disputed subject matter on a par with sex and ethnic history in the classroom.

The student doing homework to the accompaniment or rock and roll, long a puzzle and often an irritation to his parents, may now be able to claim that the rock is his homework.

SUCH COULD BE THE RESULT of the fact that the Music Educators National Conference (MENC) this week endorsed the use of rock and roll in music education in the schools. In a special supplement to the November issue of MENC's Music Educator's Journal youth music is discussed and accepted as educationally valuable.

MENC has been pioneering the break from traditional, and admittedly stuffy, music education methods for several years now, spearheading the movement in the Tanglewood Conference, an extensive investigation aimed at revamping its educational format.

Music educators from all over the United States, representing the organization's 58,000 members, met at Tanglewood in Lenox, Mass., two summers ago to research the problems and many failures of music educa-

ALBANY TIMES UNION
Sunday, November 2, 1969

Rock Rolls In

Continued from Page 1

tion in depth and formulate new definitions of purpose and professional guidelines.

Terms like "music appreciation" and hopefully the kind of teaching which they represented were banished from the MENC vocabulary in recognition of the fact that music courses had to be fun and intriguing in order to stimulate rather than stifle the child's interest in music.

AMONG THE POINTS MADE in the Tanglewood report, a turning point in educational thinking if not actual teaching, was that something had to be done about the dichotomy between what was meant by music inside and outside of the classroom. Music in the first case was work and in the second entertainment and the students were not making any connections for themelves.

Although there are many of the pre-rock generation, including many music educators, who maintain that there is no legitimate relationship between the Beatles and Beethoven or even "Switched on Bach" and chamber-orchestra-Bach, the works of the Beatles, Jimi Hendrix and their leading are now being supported by MENC as proper classroom material.

The distance from MENC support to actual incorporation on a broad basis in the school, however, is apt to be a long and tangled path. To begin with, while the new generation of music teachers was reared on rock there are still many music teachers who simply don't know what it is all about. They were alienated by the first crude examples of early Elvis Presley and are completely unaware of all the developments and refinements which have produced the relatively sophisticated rock of current popular groups and even of late Elvis Presley.

WHILE THE POWER OF ROCK as a social force has been undeniable for years, now the likes of the Woodstock Festival last August has been accepted as a declaration of a new status quo in music and therefore music education which MENC thinks music educators cannot afford to ignore.

Music teachers who continue to promote the three B's (Bach, Beethoven and Brahms) without expanding to incorporate the fourth B (Beatles) is like the language teacher trying to teach French to an American when the teacher doesn't understand English. It can be done but it requires a concentration and dedication on the part of both teacher and student that is seldom found in the average pupil's approach to the classics.

One radio commentator, in musing on the possibility of the death of Paul McCartney, pointed out that if the Beatles were failing that quickly as a money maker that all of these rumors were the creation of a not too imaginatively desperate press agent, it was simply too late to save the Beatles.

Will John, George and Ringo also expire as the result of legitimate standing with establishment education?

SCHOOL MUSIC NEWS
NOV 1969

Gunther Schuller, President of the New England Conservatory and the Berkshire Music Center, attached to Tanglewood, said he wished that the Boston Symphony would "take more cognizance of what's going on in the world of music today." Schuller, in order to take more cognizance of the outside world, organized a series of Tanglewood Trend concerts featuring, among others, the rock singer Janis Joplin and the gospel singer Mahalia Jackson. These trends have already caused considerable resistance in some Tanglewood quarters. Schuller says, "We need the money."...

122.

Ann Hobson

Harpist with Boston Symphony

Boston seems to care more about its orchestra than other cities says Ann Hobson, new harpist for the Boston Symphony Orchestra. "They're very receptive."

Miss Hobson, who, at twenty five is one of the youngest members of the BSO, is also its only black member, and is one of three black musicians in the "big five" orchestras (Boston, New York, Chicago, Philadelphia and Cleveland).

Miss Hobson attributes the dearth of black musicians in symphonic orchestras to a lack of preparation on the part of black musicians.

"Symphonic orchestras have never been geared toward black people," she explained, "so black people have not prepared themselves, because there were no jobs."

"And classical music is not exactly the music of the black people. But the question of discrimination does come up," she added, noting a lawsuit being filed by two black musicians against the New York Philharmonic.

"In Boston they audition you behind a screen, for the first selection, so there is no problem there," she said. "Every job I've tried to get I've gotten."

Miss Hobson is also one of four women in the orchestra, which totals more than one hundred members. Noting that the old orchestras were against women, she said that she had taken lessons from the woman who was first to ever play in a symphony orchestra.

Born in Philadelphia, Miss Hobson started the harp in Philadelphia Girls High School, having taken piano lessons since the age of six. Her mother was also a musician.

She then attended Philadelphia Music Academy, studying under Marilyn Costello, who is first harpist for the Philadelphia Orchestra. After two years she transferred to Cleveland Institute of Music, from which she graduated in 1966.

For three years she was principal harpist for the Washington National Symphony Orchestra. Looking back, she says, "for some reason the first year I was there Washington played a lot of harp pieces - - all the hardest pieces for the harp.

"That's an awful feeling, when the orchestra stops, and there you are, on the spot. But I learned a lot that year. I'm much more relaxed here."

Miss Hobson is second harpist for the BSO and first harpist for the Boston Pops. The Pops season hasn't started yet, but, "they play a lot of things with harp cadenzas."

She likes the harp very much. "It's different, not everyone plays the harp. I like the tone. It's a much more mellow instrument than the piano." The harp is considered oneof the more difficult instruments to master, she said.

Although her favorite music is classical, Miss Hobson also enjoys jazz, and "some pop." Her favorite composer, right now, ("I keep changing my mind,") is Mahler.

"He writes really beautiful harp pieces. You can hear every note."

Ann Hobson

BAY STATE BANNER
BOSTON, MASS.
WEEKLY 16,000

NOV 6 1969

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

NOV 18 1969

THE PHILADELPHIA GETS FIRST BLACK

Violist Is the Only Negro in Orchestra's History

By DONAL HENAHAN

The Philadelphia Orchestra has engaged the first black musician in its 69-year-old history. Among the Big Five symphony orchestras—New York, Philadelphia, Cleveland, Boston and Chicago—that leaves only Chicago without a Negro on its regular roster.

Renard Edwards, a 25-year-old violist who is a member of the Symphony of the New World in New York, auditioned Sunday for the Philadelphia post and was hired, starting with the 1970-71 season.

Benjamin Steinberg, musical director of the Symphony of the New World, an integrated orchestra whose make-up is one-third to one-half Negro, expressed delight yesterday at the Philadelphia action in hiring one of his players. "I predict the New York Philharmonic will engage at least one more Negro by next season, too," he said.

The Philharmonic, recently involved in hearings by the City Commission on Human Rights as a result of charges of racial discrimination brought by two black musicians, has one Negro on its roster, Sanford Allen, a violinist who was hired in 1962. The Boston Symphony recently hired a Negro harpist, and the Cleveland Orchestra has for some years had a cellist on the roster.

Boris Sokoloff, manager of the Philadelphia Orchestra, said he had first heard Mr. Edwards as a principal violist of the Lake George Opera Company, and was impressed.

"But I'm only the manager, and my recommendation probably carried no more weight than it should." Eugene Ormandy, musical director of the orchestra, made the decision to engage Mr. Edwards, Mr. Sokoloff said.

Mr. Steinberg called the Philadelphia move a heartening sign pointing toward increasing integration of the nation's leading orchestras.

"I noticed that recently, for a children's concert, the New York Philharmonic engaged two Negroes as substitutes, Elayne Jones, the timpanist, and Richard Davis, on double bass."

Miss Jones, he said, had played as a substitute with the Philharmonic about 10 years ago, but not since.

LA TIMES
Friday, November 21, 1969

Orchestra Gets Black Musician

New York Times News Service

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SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849

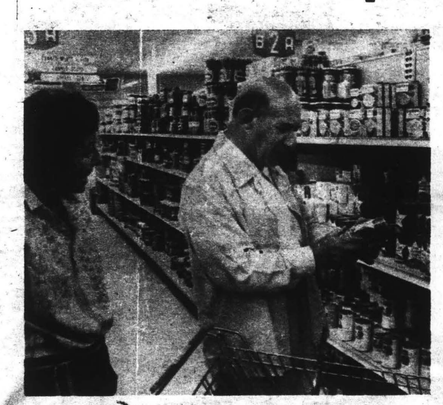
NOV 9 1969

An even tempo'd man

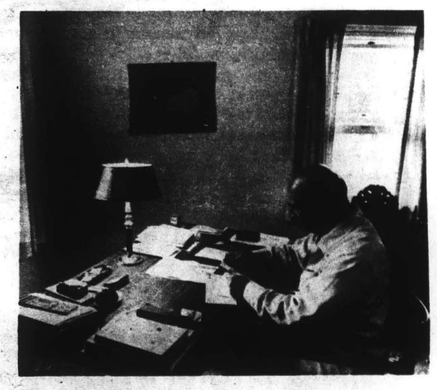
THE SOUND of two orchestras is music to the ears of William Steinberg who serves simultaneously as music director of the Pittsburgh Symphony Orchestra and the Boston Symphony Orchestra—the first time in history that one man has "doubled in baton" at the head of two major U.S. orchestras.

The renowned, 69-year-old maestro, who enjoys an international reputation as a "symphonic trouble-shooter" and "builder of orchestras," divides his time between Pittsburgh and Boston from what he calls a midway point—a house he had built in East Hampton, on the edge of the Atlantic Ocean.

There, Steinberg, a recent widower, relaxes with his daughter and son-in-law and their three young sons, walking, and above all, studying musical scores and complete operas by heart.



Can do, is motto of conductor William Steinberg, shown shopping with his daughter Sylvia at East Hampton, L.I.



Maestro spend evenings in study tackling worldwide correspondence related to concerts from Haifa to Hollywood.

PHOTOS BY BEN SPIEGEL

The Cologne-born conductor, who commands the respect of knowledgeable critics for his solid baton technique, cracks up with laughter at musical antics of grandsons, Raphael, 11, on clarinet and David, 13, on trumpet.

133.

Music 5454 Boston Symphony Orchestra

Revolution in White Tie and Tails

At this writing, three major American symphony orchestras are on strike: the San Francisco Symphony, the National Symphony of Washington, D.C., and the orchestra of the Metropolitan Opera Company. This situation was predictable and it is inexcusable. The three orchestras had contracts that were up for renewal, and naturally the locals of the American Federation of Musicians asked for adjustments in salaries and changes in working conditions. This could not have come as a surprise to anybody. But the rule with these symphony strikes is that you plant them two or three years in advance and they come up in the fall. Every year, you have to wait till October to find out which orchestras are playing and which are not.

In appealing to the public for support, symphony managements attempt to give the impression that, by refusing to play, the musicians are delivering a body blow to Art and Culture. This is the weakest possible point. The works that have not been performed because of the strikes are, in the main, repertory standbys which are available in stereophonic recordings to anybody with the price of a symphony ticket in his pocket. And for standard works, the recordings – taped, retaped, edited out of all recognition – are the superior product.

Concerts are social occasions. At their best, with a warmly responsive audience and a great performance, they have an incandescence that mechanical reproduction can't touch. But usually,

NEW REPUBLIC
WASHINGTON, D. C.
W. 120 000

NOV 1 1969

the magic is missing. The ticket-holder attends for reasons that may not be clear to himself. Celebrity watching is one, and not necessarily the worst. But whether the celebrity is Joan Sutherland or Joan Baez, the motive is the same, and it has nothing to do with high art. Another is bead-wearing. This is pure Maggie and Jiggs. You get dressed up in your finery, you go to the best seats in the house to listen to God-knows-what, and then you get drunk with a famous violinist at one of those parties where they keep the caviar in a statue of a llama made out of ice. Then there is the thrill of hearing masterpieces in live performances. If you are a Cinderella Hasenpfeffer and can't afford tickets, you go without lunch and sit behind a pillar to hear, say, Leinsdorf and the Boston Symphony in the Brahms First, and you feel better for it until you read in the paper the next day (in a review which is accurate) that the strings were sloppy and the entrances ragged and this black day for the orchestra should be forgotten.

A listener who goes to concerts for reasons like these does not suffer greatly from symphony strikes. The people who get hurt are some, and only some, of the players, the hardest hit being string players in the rear desks. And the big-name soloists, some of whom charge as much for a single engagement as an orchestra fiddler makes in a year.

The union likes to suggest that the players in the local orchestra are starving to death. Many of them are not. Symphony wage scales are based on minimums set in their contracts, and frequently these are low. However, a fact hardly ever advertised is that many players receive more than base pay, and sometimes more than double base pay. Anyone who plays a solo instrument – a flute, a bass clarinet or whatever – is entitled to expect more than the minimum and usually gets it. And principals in sections are always paid more. Just how much more nobody knows. Dear friends who have worked side by side for twenty years and otherwise have no secrets from each other will not tell anybody what they make, and management won't tell either because the secret salary arrangements have the effect of keeping the orchestra divided, an advantage to management during contract negotiations. Anyone who wants to know which side to be on in one of these conflicts is put off from the beginning by the fact that the most necessary information, which is what the salaries are, is suppressed at the source.

This much is sure: The heart of a symphony orchestra is its string section, and it is string players who most often have to live on the minimum. Furthermore, the musician's union, even in the better locals, frequently creates conditions which make it impossible for the symphony man to appear in public in jobs that might bring him some extra cash. The result is that a segment of the educated class – a small one, to be sure – is sentenced, permanently, to living at a standard somewhat below the middle-class average.

Too much can be made of this point. The big five (Boston, Chicago, Cleveland, New York and Philadelphia) pay minimums between $10,000 and $15,000. Living costs in New York are terribly high; even so, players in the Metropolitan Opera Orchestra can afford a lot of the creature comforts they like. They can buy a house and a car, get married and raise a family like everybody else. This may not be luxury, but it's not bad.

However, in the other twenty-odd so-called "major" orchestras, the minimum is not enough. The figures don't much matter, because the cost of living varies so much from one city to the next. But in Denver or Detroit or San Francisco, the man who takes a job in the symphony had better have a wife who can, and will, work.

If the salary scale is to be improved, somebody has to kick in the money. Who will this be? A going candidate is the federal government, and if the orchestras can hold out long enough, this will probably be the answer. As it is, the load falls on the shoulders of a handful of rich citizens. This is true even when there is foundation money available.

The rich people who support orchestras are not, as a rule, bleeding-heart liberals. Frequently, they are unmoved by the problems of the poor, including the poor people in white tie and tails who work in the orchestra; and some of them are bitterly opposed to conceding anything to the musicians. At the same time these people are genuinely generous, and the sums they give are substantial. Last year the Cleveland Symphony ended the season a quarter of a million dollars in the red, even after lucrative tours and a huge sale of phonograph records. The deficit was made up by people who had some money and were willing to pour it into this cause. But there is a limit to this kind of money.

The Cleveland case is special because management treats the players – or tries to – as if they were the crown jewels of Catherine the Great. Which they are. The problem, and this is common with the great orchestras, is that in some jurisdictions the union, the American Federation of Musicians, is the enemy. The union was founded to protect a dying race of performers – pit players, and the members of pop combos – who now get very little work and make up the rank and file. A few years ago, in Cleveland, Local 4 of the American Federation of Musicians attacked the orchestra in a war of extermination which nearly succeeded. The Local would surely have made it if it were not for a few cool heads on the bench of the Ohio State Supreme Court who, dealing with some staggering number of cases – 14, I think – found in favor of members of the Cleveland Symphony who had got themselves into grave trouble with the local on matters of intra-union discipline and were very nearly expelled from the A F of M.

Symphony players as a group are unusually vulnerable. While not all of them are highly educated, they are, without exception, highly trained, and they are conditioned to a degree of regimentation that is either unknown or unacceptable to most Americans. Thirty years ago, when most symphony men were foreign-born and genuinely glad to be in the US, they were singularly docile. Now the balance has changed. Most of the players are American-born and American-trained, and it follows that they would like to have a regular supply of the bourgeois amenities – regular hours, regular pay for a 52-week year, days off, vacations, pensions and the rest.

Not all of these attractive conditions can be met easily. Money aside, the actual working conditions of an orchestra are always those of the professional performing artist who, if he travels, has to settle for living out of a suitcase, eating bad food, and working on an unpredictable schedule which is sometimes ludicrously heavy.

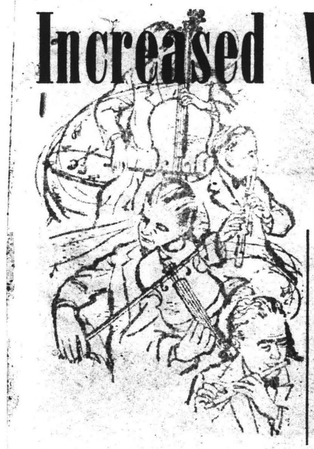
And other unpleasant conditions under which the players work are frequently not subject to negotiation. A conductor who is a bully, a manager who runs the orchestra as if he were a Mafia chieftain, or a management that is overtly scornful of the players and their demands – the only way to get away from these is to leave the orchestra, a course which large numbers of players have taken because it was the only one open to them.

Some years ago, Jacques Barzun wrote: ". . . The willingness to incorporate art into the economy is a recognition of its dignity and worth. Every other attitude toward the finances of the subject is sentimentality or sour grapes."

For many years now, we have been getting the sentimentality and the sour grapes in almost equal quantities. The point is that symphony musicians should, as a matter of course, enjoy comfort and security proportional to that enjoyed by people of comparable training and experience in other fields. If they cannot be accommodated within the existing symphonic apparatus, some alternative will have to be found.

Robert Evett

Increased Wages and Benefits for Symphony Musicians



INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

NOV 1969

(The present article on the Boston Symphony Orchestra is the nineteenth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)

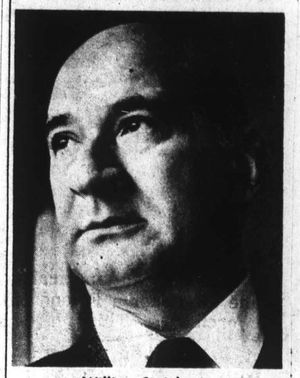
While studying in Vienna in 1857 a young Bostonian, Henry Lee Higginson, wrote to his father: "As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world: without it, I miss much, and with it I am happier and better."

For twenty-four years Mr. Higginson cherished a plan which he was finally able to realize: to establish a permanent orchestra in Boston. This same man guided it personally and paid all its debts from his own pocket for nearly forty years. Thus the Boston Symphony Orchestra enjoyed the great advantage of growing to full maturity with a freedom from serious financial struggle. When the time came, however, the citizens of Boston were ready to accept and support the orchestra.

The first concert took place in the Boston Music Hall on October 22, 1881. Twenty programs were presented the first season under the direction of George Henschel with a recorded total of 83,359 persons in attendance.

Wilhelm Gericke succeeded Mr. Henschel as conductor; Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler and Henri Rabaud were the orchestra's music directors prior to the appointment of Pierre Monteux in 1919. The latter conductor gave the symphony concerts life in a new direction by greatly widening the range of the programs.

A new era began with the the advent of Serge Koussevitzky in 1924. For twenty-five years the names of the orchestra and its conductor seemed inseparable. During his reign the orchestra's recordings, begun in 1917, appeared with more and more frequency, as did regular radio broadcasts of its live concerts. In 1930 the free Esplanade Concerts on the Charles River enbankment were initiated under the leadership of Arthur Fiedler, who, that same year, became conductor of the Boston Pops concerts. In 1936 Dr. Koussevitzky and the orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Massachusetts. All these avenues quickly increased the orchestra's audiences by the tens of thousands. Then in 1940 Dr. Koussevitzky realized his dream of many years when the orchestra founded the Berkshire Music Center at Tanglewood. This summer academy of music for young advanced musicians further increased the Boston Symphony Orchestra's influence throughout the world.



William Steinberg

The broader audience, the added activities, and the

over

Boston Symphony Orchestra, William Steinberg, Musical Director.

extra financial responsibilities, which naturally resulted, all played a part in the development in the method of support of the orchestra. From the beginning, of course, there had always been the basic funds provided by the sale of tickets, but a yearly deficit resulted which, as previously stated, was paid by Mr. Higginson from his personal funds until 1918. In the next sixteen years a handful of Boston citizens helped the Trustees to erase the annual deficits. By 1934 however, private fortunes had dwindled to a marked degree and the Trustees conceived the idea of the Friends of the Boston Symphony Orchestra, whereby a contribution of any amount automatically made the donor a Friend of the orchestra. This placed the support of the orchestra directly in the hands of its audiences and admirers in Boston and elsewhere, making it completely a public trust. There have been the additions of a strong endowment fund and income from recordings, but the Friends of the Boston Symphony Orchestra still constitute a major source of support, contributing as much as $350,000 annually in recent years.

Dr. Koussevitzky retired as music director of the orchestra in 1949, but continued as director of the Berkshire Music Center until his death in 1951.

Forthwith Charles Munch began his thirteen year tenure as music director of the orchestra in the autumn of 1949. He extended the policy of giving strong support to the music of contemporary composers and introduced much music from the French repertoire to this country. During Mr. Munch's term the orchestra made its first tours abroad, under the auspices of the United States Government. In 1951 he restored to the public the privilege of hearing the orchestra in open rehearsals, a practice which Mr. Higginson had inaugurated during the early days. The proceeds from these open rehearsals, of-

(Continued on page twenty-four)

INCREASED WAGES AND BENEFITS

(Continued from page nine)

fered at a lower subscription rate, benefit the orchestra's Pension Fund.

When Mr. Munch made known his intentions of retiring at the close of the 1961-62 season, Erich Leinsdorf was engaged to take over the conductorial duties. His seven seasons with the Boston Symphony Orchestra were also marked with great accomplishment. The orchestra continued its full schedule of Boston and Tanglewood performances, broadened the scope of its educational activities and pursued an intensive recording schedule. This past summer, at the end of the Tanglewood season, Mr. Leinsdorf relinquished his post to William Steinberg in order to concentrate on freelance concert and opera work.

When Mr. Steinberg assumed his place at the head of the Boston Symphony Orchestra for the opening of the eighty-ninth season on September 26, the complete response of the orchestra was at once apparent. The audience at Symphony Hall, the orchestra's permanent home since 1900, rose with unmistakable enthusiasm at the close of the concert for the engrossing performance rendered by the 106-member ensemble under its new music director. It is indeed evident that the Boston Symphony Orchestra is entering upon a new and even greater plateau.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony Orchestra since 1952, will continue guiding that organization as well. He first conducted the Boston Symphony Orchestra in January, 1960, and has returned regularly since then. This season he will conduct about half of the Boston winter concerts and lead the orchestra in a number of its Tanglewood summer programs.

As before, the Boston season consists of twenty-four Friday/Saturday pairs and five shorter series on Tuesday and Thursday evenings. There will be the customary seven open rehearsals, which this year will have a different conductor for each. The guest conductors include Claudio Abbado, Colin Davis, Carlo Maria Giulini, Seiji Ozawa and Gunther Schuller. Michael Tilson Thomas, newly appointed assistant conductor, will also conduct. Erich Leinsdorf will return as a guest conductor. On December 17, Arthur Fiedler, celebrating his seventy-fifth birthday, will conduct the Boston Symphony Orchestra in a special non-subscription concert given in his honor. Among the featured soloists scheduled to appear this season are pianists Rudolf Serkin, Robert Casadesus. Rudolf Firkusny, Alexis Weissenberg, Ingrid Haebler and Theodore Lettvin; violinists Isaac Stern, Edith Peinemann and Joseph Silverstein (the orchestra's concertmaster); cellists Zara Nelsova and Jules Eskin (the orchestra's principal cellist); singers Evelyn Lear, Evelyn Mandac, Stanley Kolk, Sherrill Milnes, Maureen Forrester, Jon Vickers, Arnold Voketaitis, Vern Shinnall, Philip Cho, Martina Arroya, Lili Chookasian, Richard Lewis and Thomas Paul.

All the concerts of the Boston Symphony Orchestra are generally sold out. Nevertheless, to maintain an orchestra of this size and calibre is an enormous undertaking. Last season the total cost for salaries, administration, music, transportation, maintenance, etc. was over $5,000,000.

The major factor in the increased expenses of the orchestra was the three-year contract signed with Local 9 on August 21, 1968. According to Talcott M. Banks, president of the orchestra's board of trustees, "The agreement was generous, but also fair and justifiable." He pointed out that until recently compensation for symphonic musicians had been "appallingly low." Through the years the local and the symphony management exerted every effort to improve the wage scales and conditions of the orchestra and much has been accomplished in this regard periodically.

In the first year covered by the new pact the total minimum base salary per player was $13,000; this year it will be $14,000 and next year, $14,500. In addition each musician is guaranteed $1,000 per year from recordings. The annual average salary is perhaps even more meaningful, however, since a large percentage of the members receive compensation above the annual minimum.

The symphony season consists of thirty-one weeks (of which one is a paid vacation week); the pops season is nine weeks (of which one is a paid vacation week); and the summer season runs eight weeks (four paid vacation weeks between seasons).

In addition to year-round employment, the musicians are covered by Blue Cross/Blue Shield, Major Medical, $5,000 life insurance per member and $15,000 accident insurance (all occurances). Yearly physical examinations are voluntary for present members, compulsory for new ones. Sick pay continues for the remainder of the player's contract or fifty-two weeks, whichever is shorter. There is also a severance pay clause in the contract which entitles any member whose duties are terminated to be paid the sum of $100 for each year of service.

Improvements have also been made in per diem allowances, rehearsal payments and overtime rates.

Noteworthy of mention is the Boston Symphony Orchestra's Pension Fund which dates back to 1901. Each member of the orchestra is required to pay an initiation fee and contribute approximately $175 a year in dues to this fund. The Trustees match the monies collected as well as make supplementary contributions. Additional revenue comes from special admissions charged at open rehearsals and from annual pension fund concerts. The fund has now reached a point where it can disburse minimum payments of 50 per cent of the basic minimum annual salary to retired musicians and to beneficiaries.

Indeed the Boston Symphony Orchestra of today, with its superb performances, its remarkable personnel and the vast public it addresses might seem at first glance very different from the sixty players whom Henry Lee Higginson assembled under the same name in 1881. However, if he were alive today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors to make it one of the leading musical organizations of the world.

—A. F. W.

BOSTON SYMPHONY ORCHESTRA

William Steinberg, Music Director

FIRST VIOLINS
Joseph Silverstein
Concertmaster
Alfred Krips
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

SECOND VIOLINS
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

VIOLAS
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

CELLOS
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

BASSES
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

FLUTES
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO
Lois Schaefer

OBOES
Ralph Gomberg
John Holmes
Hugh Matheny

ENGL. H HORN
Laurence Thorstenberg

CLARINETS
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

BASS CLARINET
Felix Viscuglia

BASSOONS
Sherman Walt
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON
Richard Plaster

HORNS
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

TRUMPETS
Armando Ghitalla
Roger Voisin
Andre Come
Gerard Goguen

TROMBONES
William Gibson
Josef Orosz
Kauko Kahila

TUBA
Chester Schmitz

TIMPANI
Everett Firth

PERCUSSION
Charles Smith
Arthur Press, Ass't Timpanist
Thomas Gauger
Frank Epstein

HARPS
Bernard Zighera
Olivia Luetcke

LIBRARIANS
Victor Alpert
William Shisler

STAGE MANAGER
Alfred Robison

PERSONNEL MANAGER
William Moyer

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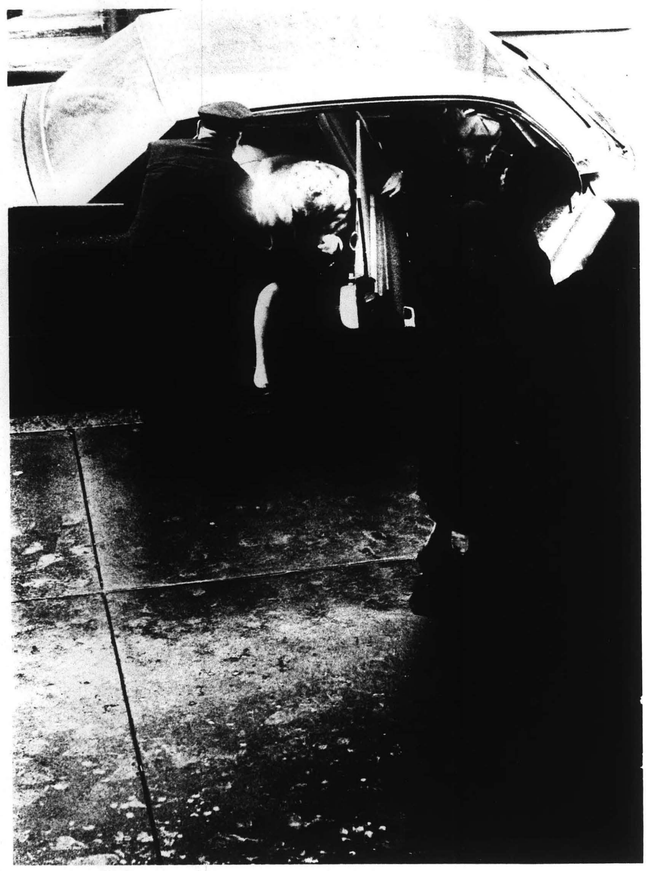
ACCOUNTING FOR THE ARTS

Facing budgets that won't budge, major arts organizations in Boston are desperately seeking new avenues for funds. But the traffic is virtually bumper to bumper.



by BERNARD TAPER

DICKENS' Micawber inimitably made the point that to have a few coppers more than one spends means happiness, a few coppers less, misery. By that standard, it is obvious that most of the arts organizations of Boston live a life of exquisite misery—those, that is, which manage to survive at all.

In the course of a study of the economics of Boston's arts conducted under the auspices of the Joint Center for Urban Studies of M.I.T.-Harvard, I made an analysis of the operating budgets of the major local arts organizations. Table I, derived from this data, gives a bird's-eye view of the nature of this civic misery.

It is, unfortunately, readily discernible that none of the arts organizations earns its own way at the box office or at the turnstiles. This is the nature of the arts. Economists William J. Baumol and William G. Bowen have thoroughly documented this situation on a national scale in their 1966 book

A staff writer for The New Yorker, *Mr. Taper has also for the past two years functioned as a research associate at the Joint Center for Urban Studies of M.I.T.-Harvard. His book,* The Arts in Boston, *from which this article is drawn, will be published next spring by Harvard University Press.*

entire expenses, and that falling short of doing so was some sort of surprise or miscalculation. I prefer to describe the various subsidies received as "unearned income," and to reserve the

Expenditures	46%				

*Organization ended year with surplus as a result of contributions or endowment income.
NOTE: Because of rounding or unearned income surplus, percentages of total expenditures may not equal 100%.
SOURCE: Information provided by the arts organizations.

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the verge of collapse, and then begin to emit hysterical cries for help. They rely too much on the mails and not enough on their shoe leather. Their board members don't spend enough

13 organizations whose budgets are analyzed here constituted the preponderance of the amounts expended on the arts (not including the sums expended through university and college departments) in 1968. Their total expenditures that year amounted to $10,319,000. I would guess that if one adds the budgets for all the other small arts groups in the metropolitan region to this, plus the $264,000 spent on Summerthing (the Boston Summer Neighborhood Festival of the Arts) that year, one would come to a total expenditure on the visual and performing arts of about $11.4 million (not including universities and colleges.)

Table II examines the sources of unearned income for the 13 organizations, showing how they attempt to cope with the income gap. It can be seen that all rely strongly on contributions from private individuals. Leaving out endowment income, the breakdown for the rest of the unearned income is as follows: individual contributions, 58 per cent; foundations, 22 per cent; government, 16 per cent; and corporations, 4 per cent.

"The most frequent category under which a corporation, reluctant to come right out and admit that it has taken to sponsoring beauty, will disguise an arts grant is that of "Education."

The main local foundation assisting the arts has been the Permanent Charity Fund. The Fund's 1967-68 annual report noted that support for the arts continued to increase. Twenty-one grant payments totalling some $250,000 and 10 per cent of income were made in this category, a dramatic increase from the $13,000 (.7 per cent of income) invested in cultural programs and institutions during the 1962-63 year. More than half the total payments in this category went to helping some of the institutions meet their capital needs, through such grants as $50,000 to the Fund for the Boston Symphony, $50,000 to the Centennial Development Fund of the Museum of Fine Arts, $25,000 to the Centennial Fund of the New England Conservatory of Music, $7,500 to the Theatre Company of Boston to help in the preparation of new quarters at the Fenway Theatre and $1,000 to the Boston Children's Theatre for a Volkswagen bus.

The Fund has also been increasingly receptive to efforts intended to reach new audiences, especially those in the inner city neighborhoods. With that aim, the Fund has assisted such groups and projects as Summerthing; Elma Lewis School of Fine Arts, as well as the free performances Miss Lewis has staged for several summers in Franklin Park; the Library Creative Drama Program; the Community Music Center of Boston; the Institute of Contemporary Art, for its innovative program to reach into the neighborhoods; and the Boston Philharmonia, a new cooperative chamber orchestra established in 1967.

The bulk of the subsidies for operating expenses contributed to Boston arts institutions by foundations came, however, from large national foundations, like Ford and Rockefeller. A Ford Foundation grant amounting to $100,000 accounted for 88 per cent of the Boston Ballet's unearned income in its 1967-68 budget. Grants from national foundations also made possible the first year's operation of Elma Lewis' National Center of Afro-American Artists.

Similarly, the bulk of the government money came not from the state or city but from the federal government—either from the National Endowment for the Arts or from Title I and Title III grants. The 7 per cent shown in the government column for the Museum of Fine Arts, however, principally represents a special appropriation of $100,000 from the Commonwealth legislature for the museum's education program.

These grants, from the large foundations and from the federal government, have, needless to say, been gratefully

continued on page 97

TABLE II. SOURCES OF UNEARNED INCOME IN 1968
per cent of gifts or income from:

ORGANIZATION	Individuals	Corporations	Foundations	Government	Endowment
Museum of Fine Arts	8%	1%	0%	7%	85%
Boston Symphony Orchestra	65	6	12	0	17
Opera Company of Boston (1967)	57	1	31	11	0
Gardner Museum	0	0	0	0	100
Children's Museum (1968-69)	7	0	18	56	19
Boston Ballet Company	12	0	88	0	0
Charles Playhouse	60	1	0	39	0
DeCordova Museum	14	0	0	0	86
Theater Company of Boston	36	1	37	26	0
Institute of Contemporary Art	62	1	9	28	0
National Center of Afro-American Artists	53	15	30	2	0
Boston Philharmonia (1968-69)	66	4	30	0	0
Handel and Haydn Society	3	0	0	0	97
Totals, in thousands of dollars	$1,244	$88	$466	$357	$2,470

NOTE: Because of rounding, percentages of total expenditures may not equal 100%.
SOURCE: Information provided by the arts organizations.

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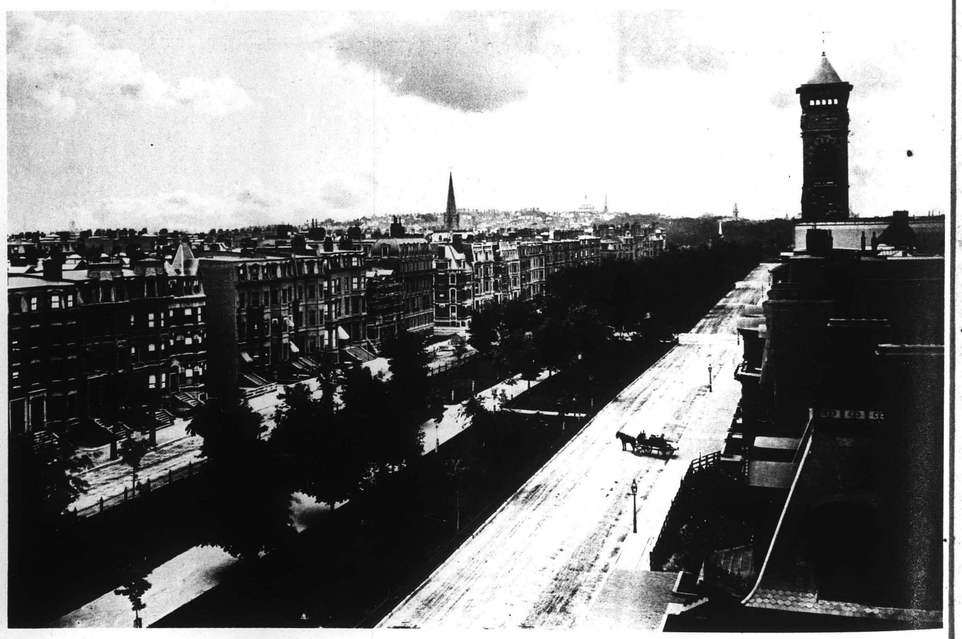
Above left: demolition of the Museum of Fine Arts (pictured below), 1911. Right: development of Commonwealth Avenue, c. 1872. Below: Commonwealth Avenue showing Clarendon, Berkeley, and Arlington streets, c. 1890.



Performing Arts: the Economic Dilemma. What they reveal about the performing arts is even more true of museums, for most of these can earn comparatively far less by way of admission fees; it has been the tradition of many American museums, in fact, to make no entrance charge at all, on the theory that they should be as readily accessible to the people as are public libraries. That was the long-standing policy of Boston's Museum of Fine Arts. It was not until 1966, under the pressure of what the Trustees described as "a serious and persistent operational deficit," that the Museum of Fine Arts instituted admission fees—$1.00 for adults at present (with Tuesday evenings free), and no charge for children up to the age of sixteen. In 1968, the revenue from admission fees amounted to $142,000—unquestionably a substantial sum, yet only about 4 per cent of the total needed to operate the museum that year. Clearly, museums cannot rely for their continued existence solely on what they can take in at the gate. In most places the municipality or the county picks up the tab for the local museum's expenses. Boston has never enjoyed that tradition, so the major local museum without endowment—namely, the Institute of Contemporary Art—has always had to operate under precarious conditions.

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From these figures, one may note how dominant are just two organizations—the Boston Symphony Orchestra and the Museum of Fine Arts—in the cultural life of Boston. The expenditures of these two organizations alone amounted to over $7 million, accounting for some 70 per cent of the total arts expenditures of the major arts organizations. Their deficits—$374,000

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(except as indicated, budgets are for either the 1968 calendar year or the 1967-68 fiscal year; dollar figures are in thousands)

ORGANIZATION	Earned Income		Unearned Income		Deficit		Expenditures
	Dollars	% of Expend.	Dollars	% of Expend.	Dollars	% of Expend.	Dollars
Museum of Fine Arts	$1,267	35%	$1,969	55%	$374	10%	$ 3,610
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Opera Company of Boston (1967)	339	45	472	62	0*	0	757
Gardner Museum	12	3	470	114	0*	0	411
Children's Museum (1968-69)	110	30	195	53	60	16	365
Boston Ballet Company	151	43	114	32	89	25	354
Charles Playhouse	260	75	54	16	31	9	345
DeCordova Museum	218	63	118	34	8	2	344
Theater Company of Boston	99	64	57	37	0*	0	155
Institute of Contemporary Art	33	23	108	77	0	0	141
National Center of Afro-American Artists	2	2	106	93	6	5	114
Boston Philharmonia (1968-69)	24	27	67	76	0*	0	88
Handel and Haydn Society	26	40	37	57	2	3	65
Totals	$4,961		$4,624		$863		$10,319
Percentages of Expenditures		48%		45%		8%	

*Organization ended year with surplus as a result of contributions or endowment income.
NOTE: Because of rounding or unearned income surplus, percentages of total expenditures may not equal 100%.
SOURCE: Information provided by the arts organizations.

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ORGANIZATION	Individuals	Corporations	Foun
Museum of Fine Arts	8%	1%	
Boston Symphony Orchestra	65	6	1
Opera Company of Boston (1967)	57	1	3
Gardner Museum	0	0	
Children's Museum (1968-69)	7	0	1
Boston Ballet Company	12	0	8
Charles Playhouse	60	1	0
DeCordova Museum	14	0	0
Theater Company of Boston	36	1	37
Institute of Contemporary Art	62	1	9
National Center of Afro-American Artists	53	15	30
Boston Philharmonia (1968-69)	66	4	30
Handel and Haydn Society	3	0	0
Totals, in thousands of dollars	$1,244	$88	$46

NOTE: Because of rounding, percentages of total expendit
SOURCE: Information provided by the arts organizations.

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the verge of collapse, and then begin to emit hysterical cries for help. They rely too much on the mails and not enough on their shoe leather. Their board members don't spend enough

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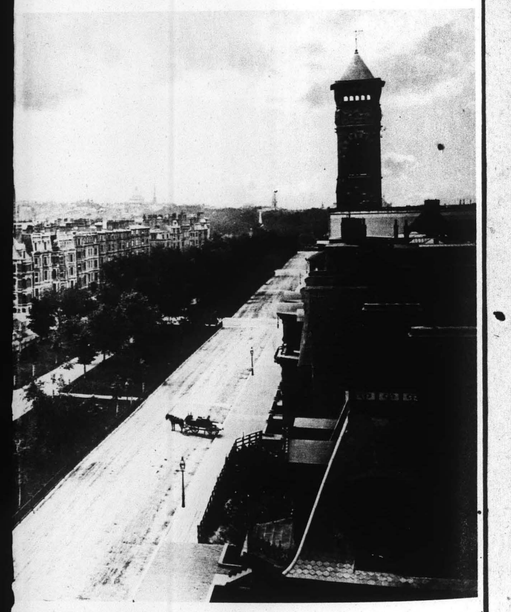

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received, but they also carry hazards. The donors think of them as seed money, which will enable an arts institution to get on its feet—after which the grant will no longer be needed. But the facts of life are that, like the poor, the income gap will always be with us and is inherent in the nature of the presentation of art today. Quoting Baumol and Bowen again: "We believe we shall be able to demonstrate that the basic difficulty arises . . . from the economic structure of live performance. This conclusion has implications that are rather sobering. It suggests that the economic problems which beset the arts are not temporary—they are chronic. It suggests that if things are left to themselves deficits are likely to grow. Above all, this view implies that any group which undertakes to support the arts can expect no respite." The national foundations have yet to come to grips with the full implications of this.

One further note should be made concerning the categories in Table II, and that is that it probably contains some distortion because of variations in the way the responding organizations defined each of the categories. The BSO, for instance, classifies gifts from local family foundations as coming from private individuals. Gifts from corporation-sponsored foundations may appear under the "foundations" or under the "corporations" columns, depending on how the respondent viewed them. My impression is that most company foundations simply act as a conduit for the parent company's philanthropy; thus their gifts properly belong under the "corporations" heading.

One also encounters some discrepancy, and even minor subterfuge, in definition of the nature of the gifts. In examining the records of a number of corporations and foundations, I have often noted gifts to the arts listed under some other, apparently more respectable category—such as "Civic Contributions" or "Social Welfare." The most frequent category under which a corporation, reluctant to come right out and admit that it has taken to sponsoring beauty, will disguise an arts grant is that of "Education." This has been so, at least, in recent years. However, if the present disorders on the campuses continue much longer, "Education" may lose its respectability—it already has, I am told—as a category with some donors. Who knows, the time may even come when a corporation, wishing to donate a few dollars to poor old Harvard University, may have to tuck the gift away under the heading of "Arts" and hope that no angry stockholder will notice it is really for education.

As I have estimated, the total arts expenditure for Greater Boston in 1968 was about $11.4 million. It can be further estimated that about $5.4 million of that sum was earned income; about $5 million was unearned income; and that there remained a total deficit of around $1 million.

For these organizations merely to continue to survive in their present uncertain way requires thus that an additional $1 million must be obtained annually for Boston arts institutions which they are not now receiving. I would guess that probably an additional million on top of that would be needed to enable them to expand and improve—as well as stabilize—their operations, and also to help finance new ventures in the arts.

In short, if the arts are to thrive, additional revenues amounting to a total of around $2 million are required. The bulk of this amount will have to be provided as unearned income—that is, subsidies and contributions.

Possibly this amount could be reduced if arts organizations managed their operations more efficiently. There exists a rather widespread belief to this effect. Undoubtedly some arts institutions are being operated in a non-too-businesslike fashion (as are also some businesses), but Baumol and Bowen have concluded that this is not the heart of the problem. "One can . . . produce examples of waste and mismanagement which have clearly aggravated the financial problems of the arts, but they too are not the main culprits—there are too many well-managed organizations that incur substantial deficits for us to credit incompetence as the central cause of the economic problems of the arts," they wrote.

Nearly all the arts organizations conduct fund drives of one sort or another, to help meet the income gap. For the most part, these have not been organized as systematically or thoughtfully as they might be. In the opinion of one professional fund-raiser with whom I spoke—a man who knows the Boston scene well—the local arts groups have been "sloppy, lazy and hysterical" in their approach to fund-raising. He said, "They don't work out a long-term careful study of their needs and possibilities but rather wait until the last minute, when they find themselves on the verge of collapse, and then begin to emit hysterical cries for help. They rely too much on the mails and not enough on their shoe leather. Their board members don't spend enough

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for the Museum and $293,000 for the Symphony—add up to an even higher percentage of the total.

Fortunately both organizations have endowments into which they could dip in order to bail themselves out, but this is obviously not satisfactory as a long-term solution. The BSO, possessing the smaller endowment of the two, reacted last year with the most alarm—especially since this was the second year in a row in which the endowment fund had to be tapped to help meet operating deficits. To have to dip into capital anywhere is regarded as unfortunate, but in Boston it is a sin. The crisis that hit the BSO was related to the signing of the new 52-week musicians' contracts and a number of other factors affecting symphony orchestras today. The financial ailments of the symphony orchestra are on the scale of a nationwide epidemic. Between 1964 and the spring of 1968, the Chicago Symphony Orchestra, for instance, used up over $5 million of its $6 million endowment. It remains to be seen whether the Ford Foundation's $80 million transfusion to 61 orchestras throughout the country

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"For some of the region's non-equity theater groups, contributions of only a thousand dollars could mean the difference between survival and extinction."

will suffice to help restore them to health. Costs are increasing so rapidly that this aid is likely to prove only a temporary salve. The 1968-69 expenditures for the Boston Symphony Orchestra were expected to grow to approximately $5 million—an increase of $1.4 million over the previous year; and the deficit was expected to amount to as much as $560,000—almost double that of the year before.

For many years of its existence, the Boston Symphony Orchestra was principally sustained by a single benefactor—first by Henry Lee Higginson, who established the orchestra in 1881 and each year until 1918 picked up the tab for the expenses, and after Higginson by Ernest B. Dane during the 1920s. One of the difficulties compounding the BSO's problems today, according to Talcott M. Banks, current president of the orchestra's board of trustees, is the myth that some munificent individual is always ready in the wings, waiting to bail the orchestra out. But that is no longer the case. In the days when Henry Lee Higginson was supporting the orchestra, the income gap seldom went above $30,000 in any year. In 1914 he reported that the total he had expended on the orchestra during the preceding thirty-three years amounted to about $900,000. It had been his estimate, when he was first dreaming of starting an orchestra in Boston that would be as fine as any he had heard in Europe, that he could pay for it on the interest on a capital fund he would amass of $1 million; that calculation proved just about right.

But conditions then bore little similarity to those that pertain nowadays. The season was shorter, the orchestra had fewer members (72 in the first season compared to 106 at present), and the musicians were paid—in comparative, as well as absolute terms—much less than today. In a real sense, throughout all the years it has been the musicians, as well as Mr. Higginson and Mr. Dane, who subsidized the orchestra. In the early years, Mr. Higginson figured, a musician could be hired for about $1,500 a year. As recently as 1938, the average salary for a BSO member was $4,000 a year—which was just about half of the salary of a full professor at Harvard at the time. Under the present contract the average salary is about $20,000—roughly that of a Harvard full professor. The minimum salary under the new contract is $14,000. Even though that may seem fair compensation, the BSO, as well as other American orchestras, is finding it increasingly difficult to recruit first-rate talent—particularly for the string sections. Apparently, the rewards of being an orchestra member no longer seem adequate compensation for the extraordinary skills and the years of arduous training required. This is yet another aspect of the crisis confronting the symphony orchestra today.

Examining the figures in Table I, one cannot help being struck by two thoughts. One is that, despite the soaring costs of recent years and the consequent economic crisis, arts institutions remain relatively small in scale compared to that of other major enterprises in present-day America. Eli Goldston, president of Eastern Gas and Fuel Associates, commented on this in a review of the Baumol and Bowen book for Boston magazine. "Most businessmen fail to realize the relatively small scale budgets of the performing arts," he wrote. "A cultural conglomerate holding company which ran the Metropolitan Opera, the New York Philharmonic, along with the Boston, Chicago, Cleveland, and Philadelphia Symphonies, the largest American dance group (New York City Ballet), a hit musical comedy, and hit play on Broadway, the largest off-Broadway theatre, and finally, a successful regional theatre would have gross revenues *less* than *one fourth* of the $110 million in operating revenues which qualified Island Creek Coal Company as the smallest company to make the *Fortune* magazine directory of 500 largest industrial corporations in 1965."

A second, and corollary, thought to be noted is how extremely small are the sums required to keep in existence some companies who have a constant struggle to stay alive. For instance, the deficit reported for the Charles Playhouse was $31,000; failure to obtain that comparatively modest sum could be crucial for that repertory company, especially when the company is still struggling to pay off money borrowed to meet deficits in previous years.

The ranges in magnitude of the budgets for arts activities are extremely disparate, but the sums required to maintain these activities become even smaller as one considers the whole potpourri of semi-professional and amateur endeavors which help to make Boston as culturally vital a place as it is. The annual income gap for the Civic Symphony of Boston, for example, is only $5,000. For some of the region's non-equity theater groups, contributions of only a thousand dollars could mean the difference between survival and extinction.

There are probably well over a hundred performing and visual arts organizations in Greater Boston. The

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NOV 1969

135

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Percentages of Expenditures		48%		45%		8%	

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SOURCE: Information provided by the arts organizations.

13 organizations whose budgets are analyzed here constituted the preponderance of the amounts expended on the arts (not including the sums expended through university and college departments) in 1968. Their total expenditures that year amounted to $10,319,000. I would guess that if one adds the budgets for all the other small arts groups in the metropolitan region to this, plus the $264,000 spent on Summerthing (the Boston Summer Neighborhood Festival of the Arts) that year, one would come to a total expenditure on the visual and performing arts of about $11.4 million (not including universities and colleges.)

Table II examines the sources of unearned income for the 13 organizations, showing how they attempt to cope with the income gap. It can be seen that all rely strongly on contributions from private individuals. Leaving out endowment income, the breakdown for the rest of the unearned income is as

"The most frequent category under which a corporation, reluctant to come right out and admit that it has taken to sponsoring beauty, will disguise an arts grant is that of "Education."

follows: individual contributions, 58 per cent; foundations, 22 per cent; government, 16 per cent; and corporations, 4 per cent.

The main local foundation assisting the arts has been the Permanent Charity Fund. The Fund's 1967-68 annual report noted that support for the arts continued to increase. Twenty-one grant payments totalling some $250,000 and 10 per cent of income were made in this category, a dramatic increase from the $13,000 (.7 per cent of income) invested in cultural programs and institutions during the 1962-63 year. More than half the total payments in this category went to helping some of the institutions meet their capital needs, through such grants as $50,000 to the Fund for the Boston Symphony, $50,000 to the Centennial Development Fund of the Museum of Fine Arts, $25,000 to the Centennial Fund of the New England Conservatory of Music, $7,500 to the Theatre Company of Boston to help in the preparation of new quarters at the Fenway Theatre and $1,000 to the Boston Children's Theatre for a Volkswagen bus.

The Fund has also been increasingly receptive to efforts intended to reach new audiences, especially those in the inner city neighborhoods. With that aim, the Fund has assisted such groups and projects as Summerthing; Elma Lewis School of Fine Arts, as well as the free performances Miss Lewis has staged for several summers in Franklin Park; the Library Creative Drama Program; the Community Music Center of Boston; the Institute of Contemporary Art, for its innovative program to reach into the neighborhoods; and the Boston Philharmonia, a new cooperative chamber orchestra established in 1967.

The bulk of the subsidies for operating expenses contributed to Boston arts institutions by foundations came, however, from large national foundations, like Ford and Rockefeller. A Ford Foundation grant amounting to $100,000 accounted for 88 per cent of the Boston Ballet's unearned income in its 1967-68 budget. Grants from national foundations also made possible the first year's operation of Elma Lewis' National Center of Afro-American Artists.

Similarly, the bulk of the government money came not from the state or city but from the federal government—either from the National Endowment for the Arts or from Title I and Title III grants. The 7 per cent shown in the government column for the Museum of Fine Arts, however, principally represents a special appropriation of $100,000 from the Commonwealth legislature for the museum's education program.

These grants, from the large foundations and from the federal government, have, needless to say, been gratefully

continued on page 97

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TABLE II. SOURCES OF UNEARNED INCOME IN 1968

per cent of gifts or income from:

ORGANIZATION	Individuals	Corporations	Foundations	Government	Endowment
Museum of Fine Arts	8%	1%	0%	7%	85%
Boston Symphony Orchestra	65	6	12	0	17
Opera Company of Boston (1967)	57	1	31	11	0
Gardner Museum	0	0	0	0	100
Children's Museum (1968-69)	7	0	18	56	19
Boston Ballet Company	12	0	88	0	0
Charles Playhouse	60	1	0	39	0
DeCordova Museum	14	0	0	0	86
Theater Company of Boston	36	1	37	26	0
Institute of Contemporary Art	62	1	9	28	0
National Center of Afro-American Artists	53	15	30	2	0
Boston Philharmonia (1968-69)	66	4	30	0	0
Handel and Haydn Society	3	0	0	0	97
Totals, in thousands of dollars	$1,244	$88	$466	$357	$2,470

NOTE: Because of rounding, percentages of total expenditures may not equal 100%.
SOURCE: Information provided by the arts organizations.

with some donors. Who knows, the time may even come when a corporation, wishing to donate a few dollars to poor old Harvard University, may have to tuck the gift away under the

the verge of collapse, and then begin to emit hysterical cries for help. They rely too much on the mails and not enough on their shoe leather. Their board members don't spend enough

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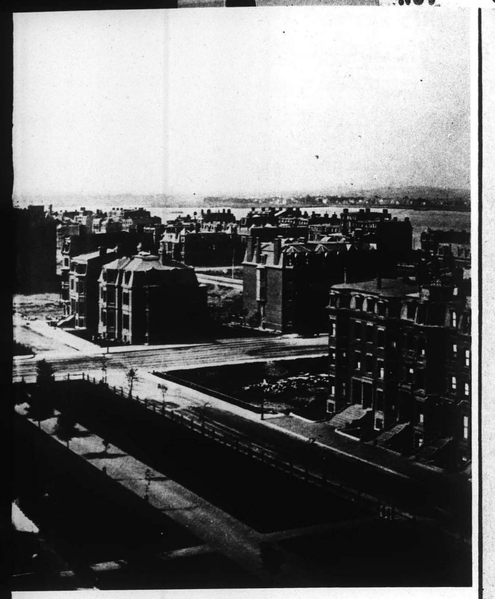

3 TAPER continued from page 71

received, but they also carry hazards. The donors think of them as seed money, which will enable an arts institution to get on its feet—after which the grant will no longer be needed. But the facts of life are that, like the poor, the income gap will always be with us and is inherent in the nature of the presentation of art today. Quoting Baumol and Bowen again: "We believe we shall be able to demonstrate that the basic difficulty arises . . . from the economic structure of live performance. This conclusion has implications that are rather sobering. It suggests that the economic problems which beset the arts are not temporary—they are chronic. It suggests that if things are left to themselves deficits are likely to grow. Above all, this view implies that any group which undertakes to support the arts can expect no respite." The national foundations have yet to come to grips with the full implications of this.

One further note should be made concerning the categories in Table II, and that is that it probably contains some distortion because of variations in the way the responding organizations defined each of the categories. The BSO, for instance, classifies gifts from local family foundations as coming from private individuals. Gifts from corporation-sponsored foundations may appear under the "foundations" or under the "corporations" columns, depending on how the respondent viewed them. My impression is that most company foundations simply act as a conduit for the parent company's philanthropy; thus their gifts properly belong under the "corporations" heading.

One also encounters some discrepancy, and even minor subterfuge, in definition of the nature of the gifts. In examining the records of a number of corporations and foundations, I have often noted gifts to the arts listed under some other, apparently more respectable category—such as "Civic Contributions" or "Social Welfare." The most frequent category under which a corporation, reluctant to come right out and admit that it has taken to sponsoring beauty, will disguise an arts grant is that of "Education." This has been so, at least, in recent years. However, if the present disorders on the campuses continue much longer, "Education" may lose its respectability—it already has, I am told—as a category with some donors. Who knows, the time may even come when a corporation, wishing to donate a few dollars to poor old Harvard University, may have to tuck the gift away under the heading of "Arts" and hope that no angry stockholder will notice it is really for education.

As I have estimated, the total arts expenditure for Greater Boston in 1968 was about $11.4 million. It can be further estimated that about $5.4 million of that sum was earned income; about $5 million was unearned income; and that there remained a total deficit of around $1 million.

For these organizations merely to continue to survive in their present uncertain way requires thus that an additional $1 million must be obtained annually for Boston arts institutions which they are not now receiving. I would guess that probably an additional million on top of that would be needed to enable them to expand and improve—as well as stabilize—their operations, and also to help finance new ventures in the arts.

In short, if the arts are to thrive, additional revenues amounting to a total of around $2 million are required. The bulk of this amount will have to be provided as unearned income—that is, subsidies and contributions.

Possibly this amount could be reduced if arts organizations managed their operations more efficiently. There exists a rather widespread belief to this effect. Undoubtedly some arts institutions are being operated in a non-too-businesslike fashion (as are also some businesses), but Baumol and Bowen have concluded that this is not the heart of the problem. "One can . . . produce examples of waste and mismanagement which have clearly aggravated the financial problems of the arts, but they too are not the main culprits—there are too many well-managed organizations that incur substantial deficits for us to credit incompetence as the central cause of the economic problems of the arts," they wrote.

Nearly all the arts organizations conduct fund drives of one sort or another, to help meet the income gap. For the most part, these have not been organized as systematically or thoughtfully as they might be. In the opinion of one professional fund-raiser with whom I spoke—a man who knows the Boston scene well—the local arts groups have been "sloppy, lazy and hysterical" in their approach to fund-raising. He said, "They don't work out a long-term careful study of their needs and possibilities but rather wait until the last minute, when they find themselves on the verge of collapse, and then begin to emit hysterical cries for help. They rely too much on the mails and not enough on their shoe leather. Their board members don't spend enough

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"Last year was the second in a row in which the endowment fund [of the BSO] had to be tapped to help meet operating deficits. In Boston, to have to dip into capital is regarded as a sin."

for the Museum and $293,000 for the Symphony—add up to an even higher percentage of the total.

Fortunately both organizations have endowments into which they could dip in order to bail themselves out, but this is obviously not satisfactory as a long-term solution. The BSO, possessing the smaller endowment of the two, reacted last year with the most alarm—especially since this was the second year in a row in which the endowment fund had to be tapped to help meet operating deficits. To have to dip into capital anywhere is regarded as unfortunate, but in Boston it is a sin. The crisis that hit the BSO was related to the signing of the new 52-week musicians' contracts and a number of other factors affecting symphony orchestras today. The financial ailments of the symphony orchestra are on the scale of a nationwide epidemic. Between 1964 and the spring of 1968, the Chicago Symphony Orchestra, for instance, used up over $5 million of its $6 million endowment. It remains to be seen whether the Ford Foundation's $80 million transfusion to 61 orchestras throughout the country will suffice to help restore them to health. Costs are increasing so rapidly that this aid is likely to prove only a temporary salve. The 1968-69 expenditures for the Boston Symphony Orchestra were expected to grow to approximately $5 million—an increase of $1.4 million over the previous year; and the deficit was expected to amount to as much as $560,000—almost double that of the year before.

"For some of the region's non-equity theater groups, contributions of only a thousand dollars could mean the difference between survival and extinction."

For many years of its existence, the Boston Symphony Orchestra was principally sustained by a single benefactor—first by Henry Lee Higginson, who established the orchestra in 1881 and each year until 1918 picked up the tab for the expenses, and after Higginson by Ernest B. Dane during the 1920s. One of the difficulties compounding the BSO's problems today, according to Talcott M. Banks, current president of the orchestra's board of trustees, is the myth that some munificent individual is always ready in the wings, waiting to bail the orchestra out. But that is no longer the case. In the days when Henry Lee Higginson was supporting the orchestra, the income gap seldom went above $30,000 in any year. In 1914 he reported that the total he had expended on the orchestra during the preceding thirty-three years amounted to about $900,000. It had been his estimate, when he was first dreaming of starting an orchestra in Boston that would be as fine as any he had heard in Europe, that he could pay for it on the interest on a capital fund he would amass of $1 million; that calculation proved just about right.

But conditions then bore little similarity to those that pertain nowadays. The season was shorter, the orchestra had fewer members (72 in the first season compared to 106 at present), and the musicians were paid—in comparative, as well as absolute terms—much less than today. In a real sense, throughout all the years it has been the musicians, as well as Mr. Higginson and Mr. Dane, who subsidized the orchestra. In the early years, Mr. Higginson figured, a musician could be hired for about $1,500 a year. As recently as 1938, the average salary for a BSO member was $4,000 a year—which was just about half of the salary of a full professor at Harvard at the time. Under the present contract the average salary is about $20,000—roughly that of a Harvard full professor. The minimum salary under the new contract is $14,000. Even though that may seem fair compensation, the BSO, as well as other American orchestras, is finding it increasingly difficult to recruit first-rate talent—particularly for the string sections. Apparently, the rewards of being an orchestra member no longer seem adequate compensation for the extraordinary skills and the years of arduous training required. This is yet another aspect of the crisis confronting the symphony orchestra today.

Examining the figures in Table I, one cannot help being struck by two thoughts. One is that, despite the soaring costs of recent years and the consequent economic crisis, arts institutions remain relatively small in scale compared to that of other major enterprises in present-day America. Eli Goldston, president of Eastern Gas and Fuel Associates, commented on this in a review of the Baumol and Bowen book for Boston magazine. "Most businessmen fail to realize the relatively small scale budgets of the performing arts," he wrote. "A cultural conglomerate holding company which ran the Metropolitan Opera, the New York Philharmonic, along with the Boston, Chicago, Cleveland, and Philadelphia Symphonies, the largest American dance group (New York City Ballet), a hit musical comedy, and hit play on Broadway, the largest off-Broadway theatre, and finally, a successful regional theatre would have gross revenues *less* than *one fourth* of the $110 million in operating revenues which qualified Island Creek Coal Company as the smallest company to make the *Fortune* magazine directory of 500 largest industrial corporations in 1965."

A second, and corollary, thought to be noted is how extremely small are the sums required to keep in existence some companies who have a constant struggle to stay alive. For instance, the deficit reported for the Charles Playhouse was $31,000; failure to obtain that comparatively modest sum could be crucial for that repertory company, especially when the company is still struggling to pay off money borrowed to meet deficits in previous years.

The ranges in magnitude of the budgets for arts activities are extremely disparate, but the sums required to maintain these activities become even smaller as one considers the whole potpourri of semi-professional and amateur endeavors which help to make Boston as culturally vital a place as it is. The annual income gap for the Civic Symphony of Boston, for example, is only $5,000. For some of the region's non-equity theater groups, contributions of only a thousand dollars could mean the difference between survival and extinction.

There are probably well over a hundred performing and visual arts organizations in Greater Boston. The

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time actually going out and calling on prospects. They prefer to sit around and genteelly wring their hands. And they haven't sufficiently involved the broader community. It's always the same few people who get solicited over and over."

And then along with this, as part of the fund-raising scene, there are the black-tie benefit performances, the champagne suppers for board members and benefactors, the cute and cozy auctions, the galas, the after-performance gatherings or first-night dinners and all the other hoopla on behalf of the arts one reads about in the society pages—and which probably offend as many untapped and potential sources of funds and allegiance to the arts as they attract.

There must be better ways than this to obtain the financing the arts require. One method often advocated is that of a united fund for the arts. Sixteen cities were reported to have conducted such federated compaigns in 1967. They ranged from Columbia, South Carolina, where $31,000 was raised, to be shared by four arts groups, to St. Louis, Missouri, where the Arts and Education Council of Greater St. Louis raised $778,000, in which ten groups shared. This federated approach can be considered to have worked quite successfully in some cities—most notably St. Louis, Cincinnati, St. Paul and Milwaukee. In Dallas, and New Orleans it has proved a fiasco.

Advantages most often cited are that this concerted approach eliminates needless competition and redundancy of fund-raising efforts by the arts organizations; that it enables a more professional, efficient fund-raising operation to be conducted than individual organizations—especially the smaller ones—are able to carry on, and that it has often managed to reach out and obtain new sources of funds for the arts.

Among disadvantages that have been encountered is the fact that such united fund efforts tend to favor the established arts groups of a city, to the neglect of newer, experimental groups. Internecine warfare may arise among the member organizations over the distribution of the funds obtained, and it has often been the case that individual arts organizations are acutely reluctant to submerge their individual identities in such a common effort.

Two of the country's most experienced professional fund raisers—George A. Brakely, Jr. and James V. Lavin—expressed a rather skeptical view of what they called "the united game" in the course of a joint presentation they made to a nation conference of their colleagues in 1968. "On the evidence," they commented, "it's pretty much our conclusion that united-giving campaigns for culture have yet to prove themselves and, lacking a strong track record, should be approached with some caution."

As far as Boston is concerned, I would say there is little likelihood of there being established as comprehensive an arts council as that in St. Louis. Neither the Symphony nor the Museum of Fine Arts would be inclined to participate. Each has its own carefully-cultivated body of patrons, whom it would not wish to share. Nor would these traditional cultural bastions of Boston be willing to have their individual prestige dissipated in some common appeal. Furthermore, from the point of view of the smaller organizations, it might not be an unalloyed blessing to be federated in fund raising with these two giants, because of the great difference in the scale of financial needs.

However, there is under way at present an effort on the part of a number of what might be called the middle-sized arts and cultural institutions to organize some working arrangement which might prove of mutual benefit. A council has recently been incorporated called The Metropolitan Cultural Alliance (MeCA). Its founding member organizations consist of the Charles Playhouse, the Theater Company of Boston, the Community Music Center, the Children's Museum, the DeCordova Museum, the National Center for Afro-American Artists, the Boston Center for Adult Education, the Cambridge Center for Adult Education, the Chorus Pro Musica, the Boston Children's Theatre and the Institute of Contemporary Art. An early statement made by the group as to what it might do went as follows:

> The Alliance will engage in projects which all or some of its members can best carry out by acting in concert. The following suggests the variety of its potential: (1) Fund-raising—supplementing, not replacing present efforts. (2) Cooperative administrative action—for example, mailing lists, schedules, printing and insurance. (3) Development of programs—such as neighborhood centers, film or arts festivals, etc. (4) Planning for joint facilities.

As its modest and practical first step, the Alliance sent out a mailing to test the receptivity of the public to such an organization. The response was not encouraging.

How successful the Alliance will be is difficult to predict. If it accomplishes nothing else, it will have done something unusual in Boston—where artists and arts institutions have tended to operate in isolation—in bringing some of them together to talk about common aims and needs.

It is clear from the foregoing that a substantial increase in contributions or subsidy for the arts is required if they are to flourish in Boston. Where will this money come from? I doubt that it can be obtained to the extent required from private sources. Boston has relied over-much on its old, noble tradition of private philanthropy in the past. Some new subsidy or patronage mix is required to meet present and future needs. The two potential sources which have been most neglected in this region are corporations and local and state government. □

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soaring costs of recent years and the consequent economic crisis, arts institutions remain relatively small in scale compared to that of other major enterprises in present-day America. Eli Goldston, president of Eastern Gas and Fuel Associates, commented on this in a review of the Baumol and Bowen book for BOSTON magazine. "Most businessmen fail to realize the relatively small scale budgets of the performing arts," he wrote. "A cultural conglomerate holding company which ran the Metropolitan Opera, the New York Philharmonic, along with the Boston, Chicago, Cleveland, and Philadelphia Symphonies, the largest American dance group (New York City Ballet), a hit musical comedy, and hit play on Broadway, the largest off-Broadway theatre, and finally, a successful regional theatre would have gross revenues *less* than *one fourth* of the $110 million in operating revenues which qualified Island Creek Coal Company as the smallest company to make the *Fortune* magazine directory of 500 largest industrial corporations in 1965."

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The World Of Music

Performers Find Themselves Standing At Crossroads

By BORIS NELSON
Blade Music Writer

The calendar of events for November and December at New York's Lincoln Center is an impressive catalog of the performing arts. Performances and activities are scheduled in Philharmonic Hall, the recently opened Alice Tully Hall, New York State Theater, Vivian Beaumont Theater, the Library, and Museum.

But under Metropolitan Opera listings there is this ominous little notice: "At press time the Metropolitan Opera, due to a labor dispute, has no current schedule available." It might well be the understatment of the year, for it has been joined by similar notices for the National Symphony Orchestra in Washington, D.C., the Kansas City Orchestra, where one colleague recently wrote a short non-review on a non-concert, and the Rochester Philharmonic.

What is even more frightening are the concerned opinions of those who are involved directly that all orchestras are in trouble, including the Boston, New York, Cleveland, and Chicago orchestras, since "every time they perform, even before packed houses, we lose money."

The economics of these situations may vary in details, but basically they share the common insoluble — the income from ticket sales does not cover the cost. There is no need to place blame on management or unions, on musicians or stars, on audiences or programs. All share in the debacle to some degree, and measuring that share and being acrimonious about it will not solve the problem.

As I pessimistically predicted last summer, the danger of losing some of our finest orchestras is more real and imminent than a good many people suspect, even in cities where orchestras are now performing before full houses. There are those who are already speaking of the demise of the Metropolitan Opera, and despairingly spread their hands. And there are always those who think that only the sudden disappearance of such major organizations might arouse enough people to do something about it.

Of course, some new ideas are being tried. Amalgamation talks have failed, as could have been guessed. Conglomerates in the performing arts are not yet the proven answer, but attempts at diversification have brought in some notable results.

For example, small ensembles from the Detroit, Cleveland, and Boston orchestras have gone out with the blessing and help of management to perform music, which, of course, is not in the large symphony orchestra's repertoire.

The need for fewer performers, the use of different music, the easier mobility, and lesser costs make such concerts attractive. Then, too, these groups are more frequently being given an opportunity to record.

One precious result of such endeavor is the re-opening of an inexhaustible treasury of rarely heard music. I recall one particular recording of Gabrieli's brass music, in which the brass players of the Philadelphia, Cleveland, and Chicago orchestras collaborated.

As the Christmas season approaches, more and more of the special recordings will be issued as come-ons for businesses — such as "Join the 1970 Christmas Club and take this recording home." A recent New York ad listed such a recording with the rare combination of soprano Leontyne Price, Steve and Eydie Gorme, and Arthur Fiedler.

Last year, a name string quartet played at the exclusive Hotel Pierre in late afternoon tea concerts, which proved — for whatever reason, musical or not — very successful. And why not? This modern version salon of the nobility once offered the only opportunity, outside of the church, for "public" performance.

During the Big Band era, hotel dining rooms and roof gardens were the location for some of the most successful jazz concerts. Very recently, "Jazz Interactions" began its fifth year of Sunday afternoon concerts at Danny's, a small room with warm, subdued, and gracious atmosphere on West 46th Street in New York City and the Erick Hawkins Dance Company was still packing them in after a week's run at Riverside Church's small theater.

In the meantime, the Portland Symphony Orchestra will be touring the Maritime Canadian Provinces for the first time next year. The same orchestra will also invade Maine's potato empire, Aroostook County, for the first time.

During wartime, music on a large scale became quite the thing at lunch time at factories and big plants. At one time, both the Boston and the mighty Philadelphia Orchestras were sponsored commercially on local television. Innovations of all sorts were the order of the day but recently the more venturesome seems to have been abandoned — except for the summer festivals, whose audience can be squarely credited to adventurous programming and trying the untried.

Even on the international level, new arrangements are beginning to break the surface. The Boston Symphony Orchestra has signed an exclusive new recording contract with the Deutsche Grammophone Company, based in Hamburg, Germany, effective when its present contract with RCA Victor expires next year. Of major importance is the opening up of a large foreign market for the recordings of one of our own major orchestras.

But all these changes of venue and extending opportunities are at best evasive of the major issue. Now that the performers are getting a piece of the pie, long overdue, none of the major organizations ever have a chance of being self-supporting.

As I have suggested before, the question now is: Do we want these organizations to continue to perform? If so, then there must be some organized form of regular support beyond the one-time gifts, the annual drives, the Damoclean sword of perennial deficits.

There are those who fear federal support of the arts, forgetting that federal funds are citizen-produced tax funds, and the prorated tax contribution per citizen would be infintesimal for this facet of our civilized life. No one in his right mind wants Washington to go into the performing arts business, nor be the only Midas.

But some form of rebuilding the foundations of these organizations has to be found and found quickly, before the whole edifice of the musical culture of which this nation is capable collapses. Basically then, it is not a question of money, per se, but rather if the nation wants its symphonic organizations to continue.

'Music Lies Unheard'

We really have never heard anyone challenge the premise that he who dances must pay the piper, but things are getting to the state where not even those who only want to sit and listen can raise the necessary cash. Music, like everything else, is costing more these days, and Marshfield area patrons of the Metropolitan Opera are beginning to wonder whether there will be any point in the annual pilgrimage to Minneapolis next spring. Unless "something gives," there won't be.

The current word from Fun City is that all salary payments to stars of the Met, which has been shut down for the past eight weeks by a labor dispute, will cease by this Saturday. Involved in the complicated controversy are 11 unions representing musicians, dancers, choristers and singers. In all likelihood, say our informants, there will be no Met season this year.

Nor is New York City the only site of muted cymbals and so on. Striking members of Washington's National Symphony will give a concert on Thursday — but only to build up their war chest. The first 11 weeks of the Kansas City Philharmonic's season have been canceled, and while Rochester musicians have signed a new contract, their 1969-70 season was five weeks late in getting started.

Similar trouble may be in the offing elsewhere. San Francisco musicians have not yet signed a contract for the season that begins shortly after Thanksgiving. Existing wage agreements of three of the nation's Big Five — the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic — expire at the end of the current season. The Boston Symphony and the Philadelphia Orchestra, however, settled on three-year contracts in the past 12 months.

Restive musicians claim that rising living costs justify hefty wage increases, but their employers can argue just as persuasively that the money is not available. Over the past five years alone, the operating deficit of major American orchestras has climbed by more than 100 per cent.

The primary reason for worsening deficits, a spokesman for the American Symphony Orchestra League told our Washington source, is the "dramatic increase in the number of weeks of employment." A few years ago, symphony seasons generally were of 25 to 30 weeks' duration. Today, 52-week seasons are not uncommon.

A longer season means higher labor costs, and earned income — from ticket sales, tour dates, and so on — has not been able to keep pace. In some cases, orchestras have been dipping into the capital of their endowment funds to make ends meet.

The pending federal tax - reform bill poses an additional threat. Symphony associations around the country are apprehensive lest restrictions on the activities of foundations curtail one of their prime sources of outside income.

The present looks bleak for American symphony orchestras, but the future may be brighter. Recent labor agreements have tended to give management more flexibility in use of the symphonic ensemble.

Union negotiators used to insist that the symphony always play as a unit. Now however, management often has the right to divide the musicians into smaller groups for school concerts and other purposes. Part of the National Symphony, for instance, presented a Mozart series at Constitution Hall in Washington last season while the remainder of the ensemble performed pop concerts on tour.

Another cause for encouragement is local government support. The Buffalo Philharmonic and the Louisville Orchestra, to cite only two examples, receive assistance from both city and county governments. Such aid almost always is tendered in the form of a contract for services rendered. The word subsidy is still frowned on when it comes to the arts.

Those whose tastes turn to music must, indeed, be envious of that less esthetic - minded portion of the populace whose leisure - time appetite runs to a more robust form of rapture — the pigskin pursuit that fills stadium seats throughout the nation by the hundreds of thousands on fall and winter weekends. If there is a shortage of cash in that field of recreational endeavor it is not noticeable.

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NOV 11 1969

MUSIC

How should you run a symphony orchestra?

By GEORGE GELLES
H T Music Critic

Thanks to the Boston University Celebrity Series we'll be hearing four major orchestras this season other than our own Boston Symphony, and incidentally getting as many differing views on how such an institution should be run. The first of these visiting ensembles — the Philadelphia Orchestra — played here a fortnight ago, and with its appearance raised some crucial issues.

The symphony orchestra, I take it, is a public trust. Although managed and financed in large part by private parties, the men who run it must have an awareness of the singular role the symphony plays in society, contributing more than any other artistic venture to the cultural tone of the community.

To take the Boston Symphony, I think we're extremely fortunate in having a Board of Trustees that appreciates, however modestly, the attractiveness of chance. Headed by Boston lawyer Talcott M. Banks, the Board realizes its responsibility to modern composers in general and Americans in particular (think of the many works of Schoenberg we've heard, and the premiere performances of Elliott Carter's Piano Concerto), and it is aware as well of the need to cultivate young conductors (such as the present Assistant, 24 year old Michael Tilson Thomas) who in a real sense will keep the symphony alive and well.

If there is never quite enough new music by the composers we would really like to hear, there is at least discernable progress from year to year, however slowly it comes.

TURNING TO Philadelphia, then. Like many other American orchestras, it was spawned by ever-increasing amateur musical activity and born with the turn of the century. Fritz Scheel, who learned his art in Bremerhaven and Hamburg, led the orchestra first, and when he died in 1907, Karl Pohlig, a pianist and pupil of Liszt, succeeded him.

After these two men, now all but forgotten by history, came Leopold Stokes out of London, who arrived at the St. Bartholomew Church in New York as organist and then was hired to conduct the Cincinnati Symphony.

In 1912, Stokowski — having readapted the paternal Polish name — went to Philadelphia, and over the years he made the orchestra thoroughly first-rate. He was a gifted organizer, a super show-man and adventurous musician. If mention of his name today brings most quickly to mind "Fantasia" and his technicolor transcriptions of Bach, this is unfortunate, for it was Stokowski who first brought Mahler's monumental Eighth Symphony to the States and who gave us our initial hearing of Berg's "Wozzeck" and who worked extensively with the League of Composers and the International Composers Guild in getting the scores of the newest composers heard.

In 1936 Stokowski engaged Eugene Ormandy as assistant conductor, and two years later the latter took the helm. Or- the movement to the light, so to speak. Well, at this point Ormandy's performance was dynamically pale and flaccid in its muscle tone. Again, there was no sense of the suspense of the moment, no realization of its unique musical import.

(And this is the reason, I think, that people cough and squirm through the body of any work Ormandy conducts, but not at the ending, when the orchestral juices are flowing.)

AS FOR ORMANDY'S home-town programming, this season's schedule is unadventurous and grey. Philadelphia's impression of contemporary American composition, for instance, will be left by works of Piston, Ives, Schuman and Dello Joio (his "Hommage to Haydn" will be heard, and the title alone makes me shiver).

mandy started his career not as a conductor but as a string player, moving from the second violin section at the Capitol Theater in Manhattan to the firsts to the podium. Using the theater orchestra as home-base, he made a name for himself with numerous guest appearances, and then went to Minneapolis before Philadelphia.

IT'S THESE EARLY days as a violinist that help explain why, I think, Ormandy's conducting is considered deficient. The best conductors, it seems, are composers at heart. On the podium these men penetrate most deeply into the music, they make the most sense of the structural aspects of a piece and relate most lucidly small-scale detail to the larger scheme. This is the sort of intelligence I admire in the work of Bernstein and Boulez and Britten and Klemperer, and is what, I imagine, must have made Mahler's performances so special.

As a violinist, Ormandy's concern was with a single line, and his conducting can be said to share this same concern. He can shape a phrase and make it melodious, and he is able to whip up orchestral climaxes that seem always to end his readings with a bang, but despite this there has always been a concentration with the surface, a satisfaction with seeing to only the most superficial aspects of a piece.

Ormandy's great contribution has been in building an orchestra of awesome potential. The Philadelphians are justly famous for their 'sound', but the quality of the ensemble and the virtuosity of the players reaches far deeper. I'm reminded of the time when Klemperer conducted the orchestra in New York several seasons back, and set the town talking for weeks, so unique was the matching of musical mind and distinguished orchestra. Yet although Ormandy has formed a group that can do virtually anything he wishes it to, his performances take no advantage of this marvelous ensemble and show how poorly Ormandy plays on the orchestra itself.

I CAN ILLUSTRATE WHAT I mean with a few examples from his recent Symphony Hall performance of Mahler's First Symphony. Take the opening measures: the note A is spread among the strings over five octaves and marked pianissimo. The effect should be shimmering and nebulous, and as the harmony gets filled in by the winds, these measures should visually suggest an awakening of sorts, be it the Creation or a sunrise or anything you choose.

Ormandy started the Symphony as if he were turning on tap water. All of a sudden there was the 'Philadelphia sound' and a lot of A's. What was missing was any feel for the poetic imagery of the passage, any mystery or drama.

And in the finale, where about two-thirds through the music reaches its most ambiguous point: harmony is cloudy and the rhythmic pulse is momentarily stilled and the volume is held to a triple 'piano.' Suddenly the violas tear through this fog with a three-note motive marked triple 'forte' that is elaborated upon and leads Only these four men, none considered among the most progressive or interesting of native musicians, and all together giving a totally inadequate idea of the present state of music, let alone the shape of things to come.

Another example: while the BSO this season has already given us Stravinsky's 1964 "Huxley" Variations, the Philadelphians under Ormandy will go no further than Stravinsky's 1910 "Firebird." How conservative can you get?

All this, I submit, suggests that under Ormandy the Philadelphia is performing far less well than it might and with its head-in-the-sand programming is light years away from fulfilling its responsibility to educate its audience and improve public taste.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

NOV 5 1969

Dear Sir:

Please let me clarify my position with respect to an article ("Steinberg and the BSO") by Ralph Locke in your most recent issue.

In the article, Mr. Locke made some excellent statements in support of Conductor William Steinberg – and he made them in a generous and kind manner. I thought it was a well-written, worthwhile piece. However, I think he missed a point or two when he referred to Boston music critics, some of whom have been fairly critical of Steinberg during his first weeks here.

Mr. Locke noted during Steinberg's first concert the critics were on the "edge of their seats listening for things to complain about" and their subsequent reviews gave the impression Steinberg was "dull, stodgy, faceless and incompetent..."

Being new to the area, I won't even attempt to reply for other critics (I don't even know them), but I can reply for myself in that I reviewed all of the Friday afternoon concerts to which Mr. Locke referred.

I praised Mr. Steinberg's first concert–I don't recall making any really negative comments. I was more critical of the second concert. The most recent concert of Mozart and Brahms found me critical in some places, but attempting to give Steinberg due credit in others. Steinberg "incompetent?" Never. My reviews haven't even implied such a thing – at least, I hope not.

I have had some experience as a symphonic musician, a good deal of experience as a listener and student of symphonic and other forms of music. The sum of this is that my admiration for Steinberg has grown over the years and I fully respect him. Back in Pennsylvania (where I lived prior to coming here), it was always a treat and privilege to hear music under his direction. It continues to be both a treat and privilege here in Boston–perhaps even more so. Yes, my recent reviews have criticized him, but the compliments have been present also.

Now about that "edge of the seat" business:

I admit to studying scores, critiques, program notes before concerts. A reviewer should be prepared. But if I'm observed on the edge of my seat during a concert, it will not be because I'm looking for things about which to complain.

Indeed, the great temptation is to do the opposite and sit back, drifting off into another world of music and beauty. At some point a compromise is reached in which I try to be alertly critical, but also relaxed, attempting to "take it in...take it all in" as the current commercial goes. And that "all" includes some marvelous music as directed by Conductor Steinberg. Further, if one must be on the "edge of the seat" to catch the errors, he is either an inept critic or a nit-picker.

But I do go "edge of the seat" sometimes but never looking for complaints. Merle Evans and the RRBB Circus band playing "Entrance of the Gladiators" invariably moves me excitably forward (it helps, too, if elephants are present); Diana Ross did it several weeks ago at Boston College with "Let a Little Sunshine In" -- indeed, I wanted to dance in the aisles. Pete Seeger also did it at Symphony Hall. There were moments when his music and message were so exhilarating I didn't know whether to shout for joy or pray for peace--so I compromised and sang along with everyone else.

Finally, let me add I'm a fan of your publication. I read it from cover to cover. I particularly appreciate the work of your music writers--from classical through jazz, folk, rock, etc. I find them informative, helpful and really aware of what is musically going on in the arts.

Sincere best wishes,
L. David Harris
Music Critic-Writer
Record American-
Sunday Advertiser

Sir:

Without much strain I recognize myself as one of the Boston music critics described in your 22 October issue by Ralph Locke as having spent the concert "on the edge of their seats, listening for things to complain about to their readers," and then reporting to their readers that William Steinberg was "dull, stodgy, faceless, and incompetent."

Now, Locke obviously is within his rights in disagreeing with a critic, though I must add that I recall no allegations of incompetence in my review nor in any other that I read. He is out of bounds, though, in imputing motivations to critics and in indulging in the sort of slanderous speculation about their approach to their work, stating, not even implying, that we--presumably Gelles of the Herald-Traveler and I--had gone to the concert with our negative findings all set before the event and needing only to look for evidence.

It is interesting that in order not to disturb his picture of the "worthless" critics who do not attain those "highest musical and professional standards" that Mr. Locke refers to and which he presumably embodies, he fails to comment on the positive, even enthusiastic, appraisals of Steinberg's performances of the Webern, Strauss, and Elgar works on the first two weeks' programs.

Very truly yours,
Michael Steinberg
Boston Globe Music Critic

Critic Ralph Locke responds:

I would first like to extend my apologies to the critics of Boston's daily newspapers. I realize that I exaggerated -- and perhaps unfairly -- in describing their method of reviewing concerts. The problem as I see it -- and I speak not as a critic but as a college student and music lover -- is not really that the critics look for negative things to say. On the contrary, they often make a conscious attempt to be "objective" by presenting compliments to balance the criticism. But if the main thrust of an article is still that the concert as a whole was "soggy and undistinguished" or "lacking a vital pulse and drive" (to quote critics Steinberg's and Gelles's reviews of the first concert), then readers are invariably going to receive a strongly negative impression of the performers, an impression which may not have been intended by the reviewer.

Supposedly "objective" criticism can be as discouraging and unconstructive in its own way as the blatantly negative kind, and the state of music in Boston demands -- now more than ever -- a revitalization of its audience through affirmative journalism. It is exactly this topic -- the responsibility of the reviewer today -- that I will discuss next week in B.A.D., and as always--we welcome response from our readers to our ideas.

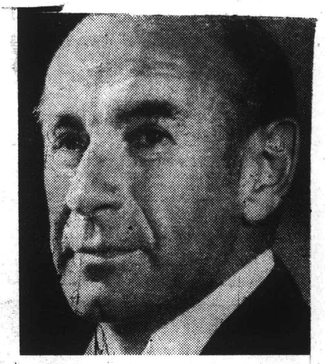
CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125

NOV 13 1969

Robert C. Marsh

Critic at-large

A man on the move



Conductor Erich Leinsdorf is a man who enjoys his freedom.

Former music directors of the Boston Symphony don't fade away; they become guest conductors and go on forever. Or nearly so.

Erich Leinsdorf, who stepped down from the Boston podium after Tanglewood 1969, has started two well-filled years of international activity, and the report, as of this moment, is that he loves it.

But the pace is demanding.

Early September found him in Buenos Aires at the famed Teatro Colon where, in nine weeks, he directed five performances each of "Rosenkavalier," "Wozzeck" and "Parsifal." Within 48 hours of the final curtain of the last "Parsifal," he was on the stage of Orchestra Hall, where he led three Chicago Symphony programs last week.

NEXT ON THE BOOKS are a dozen concerts with the Boston Symphony, after which Leinsdorf permits himself a short vacation. Early 1970 finds him in Amsterdam with the Concertgebouw Orchestra. (His programs will feature the Carter piano concerto, Schoenberg's "Ode to Napoleon" and unfamiliar works by Stravinsky and Webern.)

The nexth move is to London where he has dates with the Royal Philharmonic and programs for the BBC, the latter including the Carter score once more and the Beethoven Ninth. He will present Bethoven's "Fidelio" in the original version (as "Leonore") in Lisbon. Then to Berlin for a TV show exploring the manner in which operatic composers have used young women to play the roles of young men — the Octavian-Cherubino-Siebel syndrome.

Returning to London, Leinsdorf has concerts with the New Philharmonia, after which he crosses the North Sea to direct a series of programs for the 1970 Holland Festival. Theme of the series for this year is Haydn, and he hopes to present one of the late masses, preferably the Mass in Time of War.

Although invited to be a guest at Tanglewood 1970, Lesinsdorf's present inclinations are to keep the summer free. That's not difficult to understand. Home for Leinsdorf and his bride of 15 months is a place in Connecticut which, as you might gather, he won't be seeing very often this season, and 1971 will be just as bad. (It includes a return to Chicago and dates at the Metropolitan, if there is a Metropolitan, to direct a new production of "Tristan.")

WHAT ARE THE FIRST REACTIONS of a former music director of the Boston Symphony in his initial months after leaving that job? The main response, for Leinsdorf, is a sense of liberation from administrative burdens. It is a pleasure, for him, to be a musician again, to fill engagements which others have planned, and to concentrate on his conducting rather than the complex problems of keeping an American symphony orchestra afloat at this stage in our cultural history.

And he can now ask some philosophical questions about the international musical scene.

Why, for example, do orchestras retain the esthetic image imposed by a dominant conductor, even after most of the men who played under the great founder-figure have retired? Thus, in the American scene, Leinsdorf still sees the Philadelphia Orchestra as Stokowski's creation, the Boston Symphony as Koussevitzky's orchestra and the Chicago Symphony as retaining the strengths it acquired under Frederick Stock. ("Its skill in reading new music is phenomenal," he adds.)

And, internationally speaking, how does one preserve the huge institutional structure of the major serious music groups, "when four young men with electric guitars can make more sound than I can with 106 players and draw 21,000 to a summer concert, when the Boston Symphony, chorus, soloists, perhaps 250-300 performers are fortunate to attract 14,000 with the Beethoven Ninth Symphony?"

"THE OLD LADIES of Friday afternoon," he muses, "both support us and kill us. We need their money, but their presence, and all it means, keeps away the young people we need for long-term survival."

How do you cast opera these days, when the number of outstanding voices is growing smaller with each new generation and the apprenticeship system, which made European opera great before World War II, is all but gone?

The strong middle-register voice, essential to Wagnerian opera, is rarely developed before the age of 40, Leinsdorf observes. "And at 40, these days, many singers are finishing their careers, not going on to their true potential."

But he sees ground for hope, too. "The future of American orchestras and opera companies," he concludes, "must be linked to bona-fide social service. Artistic excellence is something only a few oddballs understand. Civic pride will always be a more important motivation. But education, especially in America today, is a powerful social force. Once the orchestras and opera companies see their destiny as educational institutions, their economic security is probably assured."

Schenectady Gazette
Wednesday, November 12, 1969

Orchestra Plays Mahler Symphony

By MICHAEL WIENER

The audience at Proctors Theater in Schenectady last night expected William Steinberg but was instead greeted by the unfamiliar figure of Henry Maser who proceeded to lead the Pittsburgh Symphony Orchestra in place of its indisposed music director.

Mr. Steinberg's anticipated appearance had generated a great deal of interest since he is also the new conductor of the Boston Symphony, one of the area's summer orchestras.

Because his dual directorships are making his winter a busy one, Mr. Steinberg is not scheduled to appear at Tanglewood this summer. Thus, last night's concert promised to give area listeners an idea of what they will be missing.

MR. STEINBERG underwent an operation this past summer, and his heavy schedule may be interfering with his recuperation. He became ill during a Boston Symphony concert a few weeks ago and was unable to continue.

Mr. Maser, the Pittsburgh Symphony's assistant conductor, had his work cut out for him.

Since it is not known whether Mr. Steinberg became indisposed immediately prior to last night's concert or whether it

At the Concert

was decided beforehand that he should conserve his strength for tonight's Carnegie Hall concert, Mr. Maser may not have had the benefit of rehearsal.

He succeeded admirably. The acoustics sabotaged Richard Strauss' "Don Juan," which depends on its rich orchestration for its effectiveness.

THE "RHAPSOLDIE" suggested an interesting contrast. In comparing the impressionistic Spanish-inspired works of France's Ravel and Debussy with the homegrown product of Spain's Turina and DeFalla, one finds that country of origin is no substitute for compositional expertise.

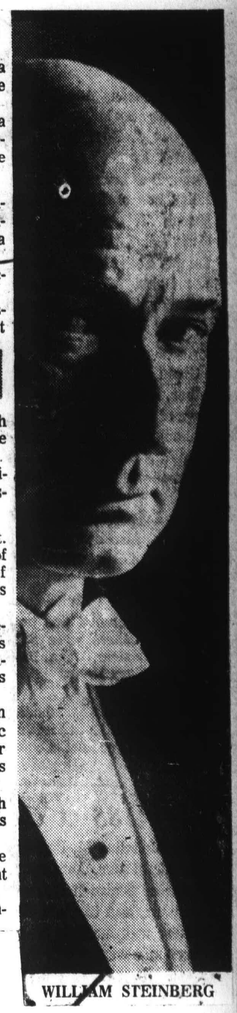
The rise in Gustav Mahler's popularity has been phenomenal. As recently as a half-dozen years ago, concert managers were discouraging conductors from putting the Mahler symphonies on tour programs. Yet, last night's major work was the Symphony No. 1 in D Major.

The First Symphony is typical of Mahler in its alternation of the sardonic with the pastoral, of the intensely dramatic with the quietly lyrical. It is shorter than many of his other symphonies, though, and confines its bombast solely to parts of the last movement.

Although the playing of the entire orchestra was of a high order, the first chair double bass should be singled out for his performance of the difficult third movement solo.

In short, the concert served as a demonstration of the professionalism of the Pittsburgh Symphony and its assistant conductor.

The next presentation in the Schenectady Community Concerts series will be the Whit-Lo Singers on Jan. 27.



WILLIAM STEINBERG

A Different Opinion Of Symphony Concert

To the Herald Traveler Editor:

As a long time admirer of the Boston Symphony Orchestra, I am writing a few words to present an opinion contrary to that of Mr. Gelles in a recent review.

It seems to me that Mr. Gelles is so overly concerned with the mechanics of the performance that he misses the true beauty, pleasure and joy which this great orchestra and its various conductors (some better than others, especially Michael Thomas, about whom the New Yorker critic, Mr. Sargent, wrote "It could be that another Leonard Bernstein is in the making), bring us every week.

At a concert, Mr. Carlo Giulini conducted Mussorgsky's "Pictures at an Exhibition." At the conclusion of the performance the audience expressed its pleasure and appreciation with spontaneous and prolonged applause—even a standing ovation. In his review the next day, Mr. Gelles acknowledged the audience's pleasure and appreciation but said, in effect, that he could not understand the reason for it.

One can only conclude that the business of being a music critic has deprived Mr. Gelles of the pleasure of being a music lover.

ANNA B. MILLAR

Dedham

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 8 1969

138

The High Cost of Music

Like everything else, music costs more these days. And the wage demands of musicians who play for the nation's symphony orchestras probably will push the cost still higher in coming months.

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The present looks bleak for American symphony orchestras, but the future may be brighter. Recent labor agreements have tended to give management more flexibility in use of the symphonic ensemble. Union negotiators used to insist that the symphony always play as a unit. Now, however, management often has the right to divide the musicians into smaller groups for school concerts and other purposes. Part of the National Symphony, for instance, presented a Mozart series at Constitution Hall in Washington last season while the remainder of the ensemble performed pop concerts on tour.

Another cause for encouragement is local government support. The Buffalo Philharmonic and the Louisville Orchestra, to cite only two examples, receive assistance from both city and county governments. Such aid almost always is tendered in the form of a contract for services rendered. The word subsidy still is frowned on when it comes to the arts.

WILKES-BARRE, PA.
RECORD
D. 25,000

NOV 13 1969

UNIONTOWN, PA.
HERALD
D. 8,000

NOV 14 1969

SAYRE, PA.
TIMES
D. 8,500

NOV 12 1969

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350

NOV 12 1969

Across The Country

The High Cost Of Music

WASHINGTON—All salary payments to stars of the Metropolitan opera, shut down for eight weeks by a labor dispute, will cease on Saturday. Two days earlier striking members of Washington's National symphony will give a concert to build their strike fund.

Like everything else, music costs more these days. And the wage demands of musicians who play for the nation's symphony orchestras probably will push the cost still higher in coming months.

A complicated labor dispute involving 11 of the 14 unions representing musicians, dancers, choristers and singers has kept the Metropolitan Opera dark for tight weeks. In all likelihood there will be no Met season this year. Washington's National Symphony is on strike, and the first 11 weeks of the Kansas City Philharmonic's season have been canceled. Rochester musicians have signed a new contract, but the 1969-70 season was five weeks late in getting started.

Similar troubles may be in the offing. San Francisco musicians have not yet signed a contract for the season that begins shortly after Thanksgiving. Existing wage agreements of three of the nation's Big Five—the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic—expire at the end of the current season. The Boston Symphony and the Philadelphia Orchestra, however, settled on three-year contracts in the past 12 months.

Restive musicians claim that rising living costs justify hefty wage increases. But their employers can argue just as persuasively that the money is not available. Over the past five years alone, the operating deficit of major American orchestras has climbed by more than 100 per cent.

The primary reason for worsening deficits, a spokesman for the American Sympnony Orchestra League told Editorial Research Reports, is the "dramatic increase in the number of weeks of employment." A few years ago, symphony seasons generally were of 25-30 weeks' duration. Today, 52-week seasons are not uncommon.

A longer season means higher labor costs, and earned income —from ticket sales, tour datts, and so on—has not been able to keep pace. In some cases, orchestras have been dipping into the capital of their endowment funds to make ends meet.

The pending federal tax-reform bill poses an additional threat. Symphony associations around the country are apprehensive lest restrictions on the activities of foundations curtail one of their prime sources of outside income.

The present looks bleak for American symphony orchestras, but the future may be brighter. Recent labor agreements have tended to give management more flexibility in use of the symphonic ensemble.

Another cause for encouragement is local government support. The Buffalo Philharmonic and the Louisville Orchestra, to cite only two examples, receive assistance from both city and county governments.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 12 1969

52 **Rose Walsh** – Symphony Has 'A Good Thing Going'

RECORD AMERICAN, BOSTON, WED., NOV. 12, 1969

The Boston Symphony Orchestra has a real "good ~~thing going~~ for it" through the workings of the Council of Friends of the BSO, under the chairmanship of Mrs. Albert Goodhue and Mrs. John L. Grandin.

One of its several ways of attracting more subscribers in the support of the world-renowned orchestra is the newly-originated Stage-Door Lectures by members of the orchestra, followed by a box-luncheon.

Starting off the series, "Know Your Orchestra," Michael Sasson (Strings) will be the speaker at 11:30 Nov. 21 at Symphony Hall. Committee workers on this new venture are Mrs. Norman Cahners, Mrs. Charles A. Coolidge, Jr., Mrs. Harris Fahnestock, Mrs. Donald F. Harding, Mrs. Charles P. Lyman, Mrs. Robert Saltonstall and Mrs. Roger Voisin.

The popular, friendly pre-Symphony Luncheons are continued this season—first one Dec. 5 at Horticultural Hall—under the co-chairmanship of Mrs. George A. Parson and Mrs. Nelson W. Aldrich. South Shore, Weston, Wayland, Wellesley and Milton area members are in charge of arrangements for the opening luncheon.

Pre-Symphony dinners before the evening concerts are being discussed and organized. Another source of Orchestra revenue is the Council's sale of BSO recordings by mail, directed by Mrs. Howard W. Davis.

Exciting plans are well underway for the great event of the year, the "90th Anniversary Ball" on April 27 under the dynamic chairmanship of Mrs. Jerome Rosenfeld and Mrs. Lewis P. Cabot.

Beautiful people attended a beautiful benefit Saturday night that will help to make life cheerier for those handicapped with speech and hearing defects.

Under the auspices of the Speech and Hearing Foundation of Massachusetts (founded by Mrs. Cecil S. Rose), a capacity audience thoroughly enjoyed the charming new film production of captivating "Goodby, Mr. Chips at the Gary Theater.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

NOV 12 1969

Off-the-bandstand talks feature BSO

Four versions of what happens behind the perfect musical symmetry of Symphony Hall's good men and true — the BSO — will get into circulation via a brand-new circuit, those tireless Council of Friends gals.

The Stage Door off-the-bandstand talks will begin Nov. 21 with Michel Sasson speaking for the strings section. The woodwinds will have their turn Jan. 25 with spokesman Felix Viscuglia, and Ralph Pottle takes over for the brass on Mar. 13. It'll be percussion's turn, with Charles Smith, on Apr. 17.

It's the stage door entrance, girls, 11:30 sharp, followed by a box luncheon with sherry and such. And thinking it all up, Mrs. George Bates and Mrs. David Bird, along with Mrs. Harris Fahnestock, Mrs. Charles A. Coolidge Jr., Mrs. Norman Cahners, Mrs. Donald Harding, Mrs. Charles Lyman, Mrs. Robert Saltonstall, and Mrs. Roger Voisin.

Already sold out are the luncheon dates of Dec. 5, Jan. 9, Feb. 13, and Apr. 24.

Portland Symphony Orchestra Set for Performance At ASC

The Lecture and Fine Arts Council of Aroostook State College will present the Portland Symphony Orchestra in live performance Friday, Nov. 21.

Curtain time will be 8 p.m. in the Wieden Hall on campus, according to Clifton Boudman, Council chairman.

He said reservations can be made through the ASC business office.

On Tour

The musicians will tour northern Maine and two Canadian provinces under the auspices of the National Endowment for the Arts and the Maine State Commission on the Arts and Humanities.

Portland records trace the symphony's records back to 1898, although formal organization began in 1921 and was completed in 1923.

Non-Profit

Nine years later the orchestra was incorporated as a non-profit institution and Cyrus H.K. Curtis presented the musicians with the world's first municipal pipe organ. A series of free organ concerts regularly filled the City Hall auditorium, but public support was lacking. Players often engaged in door to door solicitation of $1 contributions.

In 1942 a student Symphony Orchestra was formed and has continued under the symphony association auspices. During the war years an influx of military personnel helped to swell the ranks of concertgoers. By the conclusion of the war, a regular program of four to five concerts per season was being operated on a $10,000 budget, but patronage declined as defense establishments dwindled.

Full-Time

The Boston Symphony Orchestra concertmaster was engaged in 1952 as a permanent guest conductor. Then in 1956 four guest conductors were hired and finally replaced by a full-time conductor in 1958.

During the following year a revitalized Board of Trustees brought the Orchestra to professional status including contractual retention of and compensation for all players, the hiring of a full-time manager and secretary and the inception of a regular program of fund raising to support the expanded activities.

Lipkin Engaged

By 1962 the need for a full-time resident conductor became apparent and Arthur Bennett Lipkin was engaged, following his successful 10-year development of the Birmingham, Ala. Symphony.

STAR HERALD
PRESQUE ISLE, ME.
WEEKLY 3,177

NOV 12 1969

HERALD TRAVELER
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(M) 216,305 (S) 298,557

NOV 9 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 10 1969

Newton Symphony to open season

The Newton Symphony has announced details of its coming season. Guests soloists will include Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; Burton Fine, BSO solo viola; Jules Eskin, BSO solo cello; Ralph Gomberg, BSO solo oboe; and Max Hobart, BSO third concertmaster.

Conductor Michel Sasson has begun rehearsals on Mozart's "Sinfonia Concertante, K. 320 E, and his Oboe Concerto, K. 295. Both were left unfinished by Mozart, and have been completed by Robert Levin, a Harvard graduate and student at the Curtis Institute.

The opening concert of this season's Newton Symphony schedule is this evening.

Social Chatter
by Alison Arnold

Leisure Made Big Business By the Tired Business Wife

SOCIAL LEISURE has now become big business. It's apparent that women must work. If they can't work at work, they work at leisure. Mrs. Harris Fahnestock of Concord—those who know her and those who don't know her call her Fran—has a secretary to help her organize her many projects. She raised $162,000 for the Boston Symphony Orchestra with the Golden Trumpet Ball four years ago and she's now a trustee of the orchestra.

Mrs. Howard Davis, also of Concord, who thought up the idea of selling records made by the orchestra, is also chairman of the Snow Ball that will benefit the Florence Crittenton League's unmarried mothers, Dec. 12, at the Sheraton Plaza. Like her Big Business husband, Mrs. Davis has to recuperate frequently at her year 'round retreat at Franconia Notch.

Like many busy women, Mrs. James T. Godino of Waban has three telephones, one of them her own unlisted phone. She is chairman of the Valentine Ball to benefit the Newton-Wellesley Hospital, Feb. 6, at the Sheraton Plaza. One day she had 67 phone calls.

Mrs. Carlos Tosi of Bay State Road had so many community involvements that her husband turned off the telephones at night. Mrs. Tosi brought in 157 new members to the Museum of Fine Arts in its Centennial Drive and afterwards her husband took her to Italy for a rest.

MRS. ALFRED WILLMANN OF BELMONT, who brought the Morning Musicales to life when they were on their death bed a year ago, is also a leader in the Opera Group. She has the firm backing of her husband and her two daughters and her son-in-law, who often accompany her on her many appearances about town.

Mrs. Cecil Rose of Newton also has a crowded calendar. She is the founder of the Speech and Hearing Foundation and her zeal is unlimited. Last week she gave a dance for about 90 deaf at the Women's City Club. It was the first of its kind and Mrs. Rose called it a "pilot test."

Since the deaf "hear" music by vibrations, the musicians, who donated their services, had to sit on the floor of the auditorium instead of on the stage. But the club wouldn't allow the piano to be moved to the floor because its legs were too wobbly.

Nothing daunted, Mrs. Rose paid $65 to have a piano brought in and placed on the floor, where she said the vibra-

Social Chatter
by Alison Arnold

90th Anniversary Ball in April By the BSO Council of Friends

THE 90TH ANNIVERSARY BALL, April 27, will be the highlight of the year for the Council of Friends of the Boston Symphony Orchestra. It will rival the famous Golden Trumpet Ball at Symphony Hall five years ago, which made $162,000 for the orchestra. Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld are co-chairmen. 047

The Council of Friends, under the chairmanship of Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., has many other plans for the 1969-70 season. Incidentally, it's not too late to renew your membership in the Friends now or become a new member so you can attend these events.

The Friends are "ecstatic" over the response of their members in replying to the invitations for the new Stage-Door Lectures by members of the orchestra, and the Pre-Symphony Luncheons. Make sure your ticket reservation is in now—before it is too late!

Mrs. George E. Bates and Mrs. David Bird are co-chairmen of the Stage Door Lectures, "Know Your Orchestra." The first will be given by Michael Sasson, strings, and will be held Friday, Nov. 21, promptly at 11:30, followed by a box luncheon. The committee responsible for this new venture includes Mrs. Norman Cahners, Mrs. Charles A. Coolidge Jr., Mrs. Harris Fahnestock, Mrs. Donald F. Harding, Mrs. Charles P. Lyman, Mrs. Robert Saltonstall and Mrs. Roger Voisin.

Mrs. George A. Parson and Mrs. Nelson W. Aldrich are co-chairmen of the delightful and friendly Pre-Symphony Luncheons. Their committee includes Mrs. George E. Bates, Mrs. John M. Bradley, Mrs. Lewis P. Cabot, Mrs. Stanford Calderwood, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. John M. Ferry, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell and Mrs. Robert Kistner.

Mrs. G. Lincoln Dow Jr. is chairman for all the areas as represented in the Council of Friends. Each lecture and luncheon will be under the auspices of different areas. The first lecture will include the Concord, Lincoln, Andover and Boston areas.

The first luncheon will have South Shore, Weston, Wayland, Wellesley and Milton areas to help plan the pleasant get-together before Symphony, Friday, Dec. 5, in Horticultural Hall, at 12:15.

Ticket resale plan in practice for Symphony tickets also applies to the Luncheon and Lecture series. Subscribers who wish to release tickets for resale should call Mrs. Whitty in the Friends office at Symphony Hall.

The Council of Friends is constantly devising new ways in which to attract more subscribers in support of the Boston Symphony Orchestra. Pre-Symphony Dinners before the evening concerts are being discussed and organized for Friends, and again, the Council of Friends offers the orchestra's recordings by mail. Mrs. Howard W. Davis is in charge of the sale of these records, which benefits the orchestra.

Mrs. James H. Grew, Andover Area chairman, tells us that Mrs. Samuel Rogers will hold an Open House all day Wednesday, Nov. 19, when the Friends may order B.S.O records from Mrs. Hart Leavitt, record chairman, and her committee. Coffee and sherry will be served and students from Phillips Academy and Abbot Academy will be invited.

★ ★ ★

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 12 1969

TOWNSMAN
ANDOVER, MASS.
WEEKLY CIRC. 2,350

NOV 13 1969

PLAN SALE – BSO Friends planning sale of records and tapes for Christmas giving are, left to right, Mrs. Samuel Rogers, Miss Ruth Hayes, Mrs. James Grew and Mrs. Hart Leavitt.

Record Sale To Benefit Symphony Orchestra

A day-long Christmas shopping sale of Boston Symphony Orchestra records and tapes will be held on Wednesday, Nov. 19, at the home of Mr. and Mrs. Samuel Rogers, 49 Salem St.

Records and tapes ordered at the sale will be mailed free of charge to "any city or country in the world", according to Mrs. Hart Leavitt, record chairman of the Andover Committee of the Friends of the Boston Symphony Orchestra.

Mrs. James Grew, who heads the Andover Committee, said the sale would benefit the orchestra and provide a unique Christmas shopping opportunity for music lovers.

The public is invited to Christmas shop in a relaxed atmosphere--Mrs. Rogers plans to serve coffee, sherry and background music at the 10 a.m. to 4 p.m. sale; they can choose from a long list of tapes and records the orchestra has made under various conductors - such as Koussevitsky, Leinsdorf, Monteux and Copland. Van Cliburn, Heifetz, Rubinstein are among the many outstanding soloists represented.

The record and tape sale provides unusual financial support to the Boston Symphony. Not only does a substantial percentage of the proceeds accrue to the BSO, because of buying direct from the orchestra, but the Ford Foundation matches every three dollars raised for the orchestra with a dollar of its own.

Mrs. Philip K. Allen, Mrs. James H. Grew, Miss Ruth Hayes, Mrs. Frederic O'Brien and record chairman Mrs. Hart Leavitt will be at Mrs. Rogers' home to help with next Wednesday's sale.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

NOV 14 1969

SOCIETY

by Miriam Tod

There are 10 dates between now and next May that loom large on the calendars of those interested in music. Dates that are connected with the Boston Symphony Orchestra and that include all types of activities arranged by the Council of Friends of that organization.

The climax of the six month season will be the "90th Anniversary Ball" to be held April 27, 1970 at Symphony Hall. To be planned on similar lines to the now legendary Golden Trumpet Ball held four years ago, the benefit will have Arthur Fiedler and the Boston Pops Orchestra to play for dancing. Mrs. Jerome Rosenfeld and Mrs. Lewis P. Cabot are cochairmen of the event.

The Council of Friends of the Boston Symphony Orchestra, of which Mrs. Albert Goodhue and Mrs. ~~John L. Grandin Jr.~~ are cochairmen, are delighted with the response to the new series of events called "Know Your Orchestra." These consist of four Friday morning lectures by individual members of the orchestra, followed by a box luncheon, all to be conducted in plenty of time for the Friday afternoon symphony concert. Mrs. George E. Bates and Mrs. David Bird are cochairmen of the series, the first of which will take place Nov. 21 and will feature Michel Sassoon, strings.

Among those on this committee are Mrs. Norman Cahners, Mrs. Charles A. Coolidge Jr., Mrs. Harris Fahnestock, Mrs. Donald F. Harding, Mrs. Charles P. Lyman, Mrs. Robert Saltonstall and Mrs. Roger Voisin.

Four of the upcoming dates are the popular Pre-Symphony Luncheons at Horticultural Hall, now in their third year. The first will be held Dec. 5, and will be the responsibility of the Council of Friends from the South Shore, Weston, Wayland, Wellesley and Milton areas. Chairmen of the series of luncheons are Mrs. George A. Parson and Mrs. Nelson W. Aldrich. Assisting them are Mrs. George E. Bates, Mrs. John M. Bradley, Mrs. Lewis P. Cabot, Mrs. Stanford Calderwood, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. John M. Ferry, Mrs. Charles H. Hovey, Mrs. James F. Hunnewell and Mrs. Robert Kistner.

The Council of Friends asks that all those holding tickets for the lecture or the luncheon series and who are unable to use any of them please call Mrs. Whitty at the Friends Office at Symphony Hall and release them for resale as there is always a long waiting list by the day of the event.

* * * *

Close-up

Mrs. John Knowles

"They're young such a short time—I'm going to enjoy every minute of it." The mother of six speaking is Mrs. John H. Knowles, wife of the general director of Massachusetts General Hospital.

And Edith "Teedy" Knowles lives up to her philosophy by squiring them to their soccer, hockey, football, basketball games—to tennis matches and swim meets—to horse shows—to any and all sports, spectator or participant, whatever the season.

For, in her own words: "The family is the beginning and the end—and everything in between."

Cambridge-born, the daughter of the late Mr. and Mrs. Morris F. LaCroix graduated from Winsor School, class of '48 and from Smith College, class of '52, as did her mother, aunt and three sisters—in the family tradition.

While working her first year out of college at MGH's Vincent Memorial Laboratory, she met Doctor Knowles in the emergency ward where she was attending one of his patients. It was in the Fall, their first date was at a football game, shortly after they became engaged, and in June of 1953 they were married.

She recalls that they moved seven times in their first eight years of married life; the first two while the doctor was in the U.S. Navy. He returned to MGH as resident in medicine in '55; went to Rochester in '56, as a fellow studying physiology at University Medical School; then back to Boston's MGH in '58. He became chief resident in medicine, and in '62, general director.

"Teedy" Knowles is a volunteer worker in the MGH coffee shop on Mondays and is on the Christmas committee. She's a member of the board and on the scholarship committee of the New England Farm & Garden Association; treasurer and a member of the steering committee of the Boston Symphony Council of Friends; and is on the standing committee of the First Church in Chestnut Hill, working on the Nov. 25 Thanksgiving food and flower sale. She's also active in the Smith College Alumnae Association, the Winsor School and the Chestnut Hill Garden Club.

She has three sisters: Mrs. Nelson L. Darling Jr.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,277

NOV 16 1969

Pension Concert

The Boston Symphony's annual Pension Fund concert will feature Russian violinist David Oistrakh, universally acknowledged as one of the world's great artists. He joins William Steinberg, Music Director, and the orchestra in a performance of the Brahms violin concerto in D major, one of the masterpieces of the violin repertory. The Pension Fund concert is Sunday evening, Jan. 11, at 8:30 p.m. in Symphony Hall.

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

NOV 13 1969

JOURNAL
CONCORD, MASS.
WEEKLY 5,000

NOV 13 1969

BURLINGTON TIMES
UNION
BURLINGTON, MASS.
WEEKLY 6,200

NOV 13 1969

Charles Schmitz of the Boston Symphony will be soloist ~~in the~~ Richard Strauss Horn Concerto No. 1. A virtuoso on the tube, he will also play the Carnival of Venice of Arban on the sousaphone, an instrument invented by the famous band leader, Sousa. The soloist has been with the United States Army Band and from 1963 to 1966 was with the White House orchestra playing bass viol and with the White House band.

TIMES
PEABODY, MASS.
WEEKLY 6,000

NOV 14 1969

Philharmonic Slates Opening

MANCHESTER — The N.H. Philharmonic Orchestra opens its eleventh season of concerts Jan. 4 in Manchester, Walter B. Scheirer, publicity director, announced today.

A schedule of rehersals for the six concerts planned for this season is in progress, with orchestra members rehearsing at 7:30 p.m. each Sunday evening at the Memorial Junior High School in Manchester, he said.

Rolland Tapley and William Waterhouse, both members of the Boston Symphony Orchestra, will serve as conductor and concert master.

HERALD
PORTSMOUTH, N. H.
(S) 16,596

NOV 15 1969

Social Chatter

by Alison Arnold

Maxim's to Provide Background In Symphony Hall for April Fete

ALL THE FAVORITE WORDS—exciting, memorable, fabulous, magnificent, fantastic and elegant are being used to describe the Symphony's 90th Anniversary Ball. And believe it or not, Maxim's, one of the world's most famous restaurants, synonymous in France with tradition and quality, will provide the background for this happy happening in Symphony Hall—$300 per couple, and $500 per couple for sponsors.

Although the date is Monday, April 27—the end of the Symphony season and the night before the opening of the Pops—the committee had its first meeting yesterday. The head of Maxim's, Louis Vaudable, and the world renowned host and decorator, Maurice Carrere, flew to Boston to attend the meeting.

Plans were made with Louis Vaudable for a gourmet dinner complete with vintage wines. The dinner will be partly prepared in Paris and partly prepared here with the help of a local caterer.

Maurice Carrere, with the assistance of a Boston designer, will bring the elegance of Maxim's to Symphony Hall. Maxim's chefs, food and decorations will be brought to Boston through the generous co-operation of Pan American World Airways.

To add to the pomp and ceremony of the evening, guests will dance to the music of Arthur Fiedler and the Boston Pops Orchestra, as well as to the music of Ruby Newman and his orchestra. The ball is being held to raise a substantial amount of money for the Boston Symphony Orchestra that is suffering from the blight of rising costs, of which we are all too familiar.

Co-chairmen of the ball are Mrs. Lewis P. Cabot and Mrs. Jerome M. Rosenfeld, and David Rockefeller Jr. and Richard F. Treadway head a large and distinguished men's committee.

Among those who have been working on details for many months are Mrs. Frank G. Allen, Mrs. John M. Bradley, Mrs. Lewis H. Clark, Mrs. Charles A. Coolidge Jr., Mrs. Howard Davis, Mrs. Charles Devens, Mrs. Richard A. Ehrlich, Mrs. Richard Ely, Mrs. John M. Ferry and Mrs. James M. Gavin.

Also, Mrs. Albert Goodhue, Mrs. John L. Grandin, Mrs. Edwin T. Green, Mrs. Donald F. Harding, Mrs. Francis Hatch Jr., Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. Erick Kauders, Mrs. George A. Parson, Mrs. James E. Perkins, Mrs. Karl Riemer and Mrs. Ducey Ryerson.

* * *

Harry Ellis Dickson, conductor of the Boston Symphony Orchestra, explains his functions to Boston junior high school students following youth concert at Symphony Hall.
—Record American Photo, Teresa Zabala

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 15 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 19 1969

Boston Evening Globe Wednesday, November 19, 1969

Maxim's coming to town

By Marjorie Sherman, Globe Staff

Two generations of beautiful women have made it their ambition to be seen there, and movies (like "Gigi") have been practically created on the premises.

Two handsome men who are the heart of Maxim's in Paris came to the heart of Beacon Hill for dinner with one of Boston's great beauties, and to light the first spark for what could be the greatest ball Boston may see in our time.

Tall, graying Louis Vaudable, president of Maxim's and France's most fabled host Maurice Carrere shared an epicurean meal with the Lewis Cabots at 14 Louisburg sq., along with some of Boston's most interesting people, Elaine Rosenfeld and her husband Jerome, the Richard Treadways, the David Rockefeller Jr.'s for instance.

Elaine and Olga Cabot will pool their ideas for The Symphony Ball (Apr. 27, 1970) with Dick Treadway and David Rockefeller and Louis Vaudable and his wife Maggie (who holds a law degree from the University of Lyon).

Practically everything movable at Maxim's, except perhaps for the Cheret and Cappiello murals, will be flown over to Symphony Hall for an evening no one is likely to forget.

Chefs who do weekly luncheons for the Gourmet and Escoffier Societes, will jet over, whisks in hand, and so will waiters, maitres, and the most Parisian of specialities, from truffles to terrines of foie gras.

Only interruption to the master plan for this all-time topper in parties was a frantic call or two from Paris to make sure M. Carrere would be back in Paris by next week—"otherwise they will not have the party."

Host Carrere manages to divide his talents between Maxim's, the Auberge de Moutiere just out of Paris, and a club at Biarritz which is the golden oasis for the internationals.

Founded by Maxim Gailardo in 1892, Maxim's is still at 3, Rue Royale, still the epitome of expensive elegance, its vintage cellars the despair of other restaurateurs.

These, too, will be tapped for Apr. 27, when Bertrand Goldberg, who designed the Harvard Medical complex, will work with designer Paul Vogler (who did Lord and Taylor's here) to turn Henry Lee Higginson's Boston Symphony dream into a paying reality as well as the finest orchestra in the world. The orchestra, as well as Ruby Newman will play that night.

Also adding ideas will be some of Boston's cleverest and most chic teams, like the Albert Goodhues, the Charles Coolidge Jrs., the Francis Hatches, the Charles Hoveys, Dr. and Mrs. Karl Riemer, the Charles Devenses, the Richard Elys, the Richard Ehrlichs, the Edwin Greens, the John Grandins and the Howard Davises.

How about a chance for people to see this magnificence—it seems a shame to have a one-night-stand for such a once-upon-a-time glory. If not a preview because of the Paris timing, then how about an after-view, with nominal admission, for hundreds of Friends of Symphony.

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520

NOV 13 1969

6 children attend Boston concert

FALMOUTH — Six children from the Chesterbrook School and day camp attended the Youth Concert Saturday, presented by the Boston Symphony Orchestra. Mr. and Mrs. Chester T. Holbrook, directors of the school, accompanied them.

After the morning concert, the group had lunch at the Prudential Center and then visited the Boston Museum of Science for the afternoon.

Attending from Falmouth were Nancy Johnson, Deborah Whitting, Alan Stokes, Harold Jensen, Parker Smith and Carol David. This same group is planning to attend the next two concerts, scheduled for Jan. 10 and March 14.

BEST SELLERS
SCRANTON, PA.
SEMI-MONTHLY 3,000

NOV 15 1969

Dickson, Harry Ellis
Gentlemen, More Dolce Please!
Beacon. Nov. 3, 1969. 162p. $7.50. (IIa)

This is a delightful treatment of the Boston Symphony Orchestra by a man who has been a member of it for more than thirty years, who has conducted it and who is at present assistant conductor of the Boston Pops. It is not a history of the orchestra, but, as the subtitle of the book indicates, "an irreverent memoir."

Irreverent at times it is — but never unaffectionately so. For this reader, the insight afforded into the personalities and techniques of the various conductors, permanent or visiting, of the orchestra was one of the most valuable aspects of the book. Most readers will no doubt find it surprising that Danny Kaye is singled out as a great conductor, even though he cannot read a note of music! It is, however, the personality of Serge Koussevitzky that seems to exert the greatest influence upon Mr. Dickson. Personalities, indeed, be they those of players or conductors or great soloists, are the principal preoccupation of the book.

Needless to say, the Boston Pops Orchestra's colorful career is also given due attention. There are many pertinent photographs and twelve delightful drawings by Olga Koussevitzky. (70-84793)

Robert F. Young, S.J.

140.

BAY STATE BANNER
BOSTON, MASS.
WEEKLY 16,000

NOV 20 1969

Harry Ellis Dickson, assistant conductor of Boston Symphony, talks with youngsters at Friday concert sponsored by School Volunteers.

Jefferson School

Students from the fifth and sixth grades of the Jefferson District recently attended a concert performed by sixty members of the Boston Symphony Orchestra. The program, the first in a series of three one-hour concerts, was entitled, "This Is The Orchestra."

The program opened with Britten's "Young Person's Guide to the Orchestra" narrated by Andrew Raeburn. It isolated each orchestra section: strings, woodwinds, brass, and percussion, and detailed the functions of each. The groups played selections by Mozart, Anderson, Liadov, Dukas, and Kraft. As a finale, the full orchestra played Ravel's "Bolero."

This program was made possible by a grant from the Frederick J. Kennedy Memorial Foundation to the Boston Symphony Orchestra, for the betterment of the musical interests of Boston pupils of grades five through seven.

Two busloads of first-graders from the Jefferson School, with their teachers and several parents, took a trip to the Children's Museum last week. Upon arriving, they were divided into two groups.

One group visited a replica of a Japanese Tea House with its wooden ceiling, paper walls, and bamboo curtains, and participated in a Japanese tea ceremony.

The other group visited a Colonial home. Donning Pilgrim clothes, the children ground corn and used a spinning wheel. After this, the children were free to explore the many exhibits in the museum.

The Children's Museum is unique among museums, as the children are encouraged to touch the exhibits and even use them where possible.

Selected classes from the Jefferson School performed recently in a Veterans' Day Assembly Program. The program, under the direction of John Bane, principal, included performances by classes from the kindergarten through the sixth grades. The selections ranged from marches, poems, and songs, to a play by the sixth graders.

Among the performances was a salute to the Army, Navy, Air Force, and Marine Corps, by the fifth grade; "Let There Be Peace", a song by the second grade; and "Your Land and My Land", by the third grade. Also included in the tribute to the veterans was "When Johnny Comes Marching Home" "God Bless America", "This is My Country" marching by the Kindergarten children, and several poems such as "The World Has Need of You".

Mr. Shapiro, music specialist for the school, was the accompanist.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

NOV 20 1969

'And it isn't even Spring'

Flower Show & Balls on Calendar

TIMES
BEVERLY, MASS.
(E) 9,230

NOV 22 1969

FLOWER SHOW

BOSTON — The Thanksgiving and Christmas holidays have not yet been celebrated, but word is out that the annual Spring Flower Show will be held March 14 to 22 at Suffolk Downs.

New England's traditional salute to spring that brings thousands of winter-weary New Englanders to Boston, is announced before the weariness of winter has even set in.

This colorful preview of spring with its brilliant array of flowers, shrubs and trees in beautiful garden settings is still inspiring to contemplate. So, Oliver Ames of Boston, president of the Massachusetts Horticultural Society, and Carlton B. Lees of Hamilton executive director, have announced the dates and the planning is underway.

Sponsored for almost a full century by the Mass. Horticultural Society, this show is a delight for both gardeners and the non-horticulturist, with free gardening information and instruction and demonstrations.

The entrance-way to 1970's fete to spring will feature contemporary sculpture, built into a four seasons garden, done by Allen Haskell of New Bedford, in association with the Institute of Contemporary Art.

The beautiful and famous Stone acacia collection will be seen again, along with a spectacular woodland garden with waterfalls and streams by Alexander Heimlick of Woburn.

Every kind of plant, from roses to herbs, will be shown, by every kind of gardener, from some of the country's most professional to amateurs in the Amateur Horticultural Flower Arranging Classes.

This annual spring spectacle is the largest and oldest continuing horticultural extravaganza of its kind in the country. A non-profit, membership organization, the Massachusetts Horticultural Society incorporated in 1829 for the purpose of encouraging the art of horticulture in the United States.

Carlton B. Lees, executive director of the society, is in charge of this annual colorful pageant.

SOCIAL FETES

As if this were not enough, other announcements are pushing into spring.

On Tuesday, November 18, the committee planning the Boston Symphony's 90th Anniversary Ball met and announced that the magnificent party will be held on Monday, April 27.

Still another spring date announced this week is the International Institute Ball at the Statler Hilton on Saturday, April 4.

These galas take so much planning that dates must be set Pops orchestra as well as Ruby Newman and his orchestra will play music for dancing. The ball is being held to raise a substantial amount of money for and committees put in motion early.

MAXIM'S

The Symphony Ball will have as background a re-creation of the world famous restaurants synonymous with tradition and quality in France -- Maxim's. The ticket price of $300 per couple and $500 per couple for sponsors blends with the magnificence of the atmosphere.

The date chosen is the end of the Symphony season and the night before the opening of the Pops, so it's the only night Symphony Hall is free for such a gala.

The head of Maxim's, Louis Vaudable, and the world renowned host and decorator, Maurice Carrere, were in Boston for the planning session this week.

A gourmet dinner with vintage wines, partly prepared in Paris and partly here with the help of a hub caterer is planned. Carrere will have the assistance of a Boston designer in bringing the elegance of Maxim's to Symphony Hall. Chefs, food and decorations will come from Paris to Boston via Pan American World Airways.

Arthur Fiedler and the Boston the Boston Symphony Orchestra that is suffering from the blight of rising costs.

North Shore women already working on committees for this exciting event on the spring social calendar are, Mrs. John M. Bradley of Manchester, Mrs. Albert Goodhue and Mrs. Erick Kauders of Marblehead and Mrs. Francis Hatch Jr. of Beverly Farms.

SYRACUSE HERALD JOURNAL
Wednesday, November 19, 1969

ORCHESTRA OFFICIALS CONVENE

Three key Syracuse Symphony administrators will be in New York City tomorrow and Friday for a meeting of managers, board presidents and board chairman of U.S. professional orchestras.

The trio is James Howland, manager; Mrs. John R. Ralph, president, and Theodore M. Hancock, board chairman. The meeting is being hosted by the New York Philharmonic, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra and the Boston Symphony.

The meeting was called to discuss the "serious financial plight of U.S. orchestras and possible solutions to the problem."

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

DICKSON RECEIVES MOZARTEAN TRIBUTE

Few operatic characters project the sense of dignity and humanity with which Mozart endowed Sarastro in the Magic Flute. It was thoroughly fitting, therefore, that Cantor Alex Zimmer chose music of Sarastro with words especially written for the occasion to honor Pops Conductor Harry Ellis Dickson at a dinner tendered the latter at Temple Ohabei Shalom on October 27. It was the sincerest emotional tribute of a truly pleasant evening dedicated to a man whose selfless service to music has gone largely unnoticed in a crass commercial world.

Joseph Silverstein played masterfully in honor of the fellow violinist. Arthur Fiedler spoke comradely praise. Selectman George Brown brought the appreciation and a tangible gift from the Town of Brookline and Representative Martin Linsky added the approbation of the Commonwealth as emissary of Governor Francis Sargent. Here was a time when no one present was heard to murmur "He doesn't deserve it" or "He has had enough honors already."

A. Fred Prager who chaired the beautifully organized dinner sponsored by the Brotherhood of the Temple reminded his well wishers that Maestro Dickson joined an elite company of musical people so honored—Marian Anderson, Erich Leinsdorf and Mr. Fiedler. But the most memorable moment was the operatic one mentioned above given in unabashed admiration of one artist and gentleman for another.

Social Chatter

By Alison Arnold

Private Lives of BSO Members Subject of Stage Door Lecture

EVEN AS YOU AND I, members of the Boston Symphony Orchestra are human and have many extra-curricular activities. Their tastes in living vary from a one-room apartment to a 12-room house, and their cars range from 15-year-old jalopies to the latest sleek streamlined models from Detroit. All this and more was revealed to members of the Council of Friends of the Boston Symphony Orchestra, yesterday morning, at the first of a series of four Stage Door Lectures in the basement of Symphony Hall.

Entering through the stage door, the Friends sat at small tables on the cement floor with exposed pipes overhead. There were ping-pong tables here and there, and occasionally the orchestra could be heard rehearsing upstairs. It was a thrill for the Friends, who felt they were on the inside of things.

Michel Sasson, violinist, was the speaker yesterday and he kept his audience in gales of laughter with amusing anecdotes about the Symphony players. It's always satisfying to feel you know about the private lives of public persons.

The Friends found out that Jules Eskin, cellist, loves foreign cars and that Mischa Nieland is a stock market expert. Joseph Silverstein is a "murderous" squash player and Reuben Green is a gourmet cook. William Waterhouse designed his 12-room house in Westwood and built most of it himself. William Stokking flies his own plane, and Karl Zeise paints. In addition, most of them do conducting.

Michel Sasson, himself, is an avid Boston Celtics basketball fan and his hobbies are table-tennis, surf-casting and sports cars. Born in Egypt in 1935 of French parents, he studied at the Paris Conservatoire Nationale and received a full scholarship from the New England Conservatory of Music.

He became a member of the Boston Symphony Orchestra in 1959 and lives in Newton with his violinist wife and three young sons. He is founder and conductor of the Newton Symphony, music director of the Brockton Symphony, and also conductor of the Civic Symphony of Boston.

Mr. Sasson summed up his talk by saying that he feels there is hope for humanity in the fact that so many nationalities with such radically different tastes and backgrounds can play together with such harmony in the Boston Symphony Orchestra.

After his talk, the audience was asked to ask questions and there were several. Mrs. Robert Saltonstall wanted to know how members of the orchestra feel about having a guest conductor. Mr. Sasson's quick answer was:

"Oh, you just relax. He's not going to be around long!"

But his reply was not as rapid when he was asked his opinion of the Herald Traveler and Globe music critics. In fact, he hedged that one.

An a la carte bar was very popular and the box luncheons were elegant picnic style with salad eggs, a chicken and cream cheese sandwich that resembled a fancy cake, and a brownie and shortbread cookie for dessert. On each table there were matches with Stage Door Luncheons, B. S. O., printed on the cover.

Mrs. George E. Bates, co-chairman of the lectures with Mrs. David Bird, greeted the audience. She wore shiny black knee-high boots with her beige wool dress, sparkling diamond pin and pearl choker. Others on the committee are Mrs. Norman Cahners, Mrs. Charles P. Lyman, Mrs. Charles A. Coolidge Jr., Mrs. Donald F. Harding, Mrs. Robert Saltonstall and Mrs. Roger Voisin.

Among those at the lecture and luncheon were Mrs. John L. Grandin Jr., and Mrs. Albert Goodhue, co-chairmen of the Council of Friends, Mrs. George Sargent, Mrs. Walter Amory, Mrs. Guido Perera, Mrs. C. Chauncey Gray, Mrs. Donald Sinclair, Mrs. Henry S. Hall Jr., Mrs. Victor Jones, Mrs. Robert Ross, Mrs. Harold Blanchard, Mrs. Sherman Thayer, Mrs. Miles N. Clair, Mrs. Alfred Willmann, Mrs. Thomas Franks, Mrs. J. Clark Boas and Miss Constance Learned.

The next lecture will be by Felix Viscuglia, Jan. 23. The first of the Pre-Symphony Luncheons at Horticultural Hall will take place Friday, Dec. 5. These will be repeated this year by popular request.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

NOV 20 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

NOV 22 1969

Rose Walsh

Symphony Ball To Be Gala Event

With all the elaborate advance planning going on by the Council of Friends of the Boston Symphony Orchestra for the 90th Anniversary Ball — to benefit the orchestra — the brilliant event may well surpass the glittering 85th Anniversary Golden Trumpet Ball.

Monday, April 27, is the date — the end of the Symphony season and the night before the opening of Pops — and Symphony Hall will have a dream world setting.

Guests will dance to the Boston Pops Orchestra conducted by the great maestro, Arthur Fiedler, and to Ruby Newman and his popular orchestra. Famed Maxim's of Paris is doing the super gourmet dinner with vintage wines.

Maxim's host and decorator, Maurice Carrere, flew to Boston Wednesday to attend the first meeting of the Anniversary Ball Committee. The planning is the meal will be partly prepared in Paris and completed here with the help of a local caterer.

With the assistance of well known designer Paul Vogler, the Maxim background will be effected. Its chefs, food and decorations will be brought to Boston by Carrere via Pan American World Airways.

Co-chairmen Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld, have the added fortune of having David Rockefeller, Jr., and Richard F. Treadway, head up a large distinguished men's committee.

Such dynamos as Mrs. Albert Goodhue, Mrs. Lewis H. Clark, Mrs. Charles A. Coolidge, Jr., Mrs. Richard Ely, Mrs. John L. Grandin, Mrs. Edwin Green, Mrs. Charles F. Hovey, Mrs. Karl Riemer and Mrs. Ducey Ryerson have been working on details for many months.

141.

SYMPHONY STAGE DOOR LECTURES

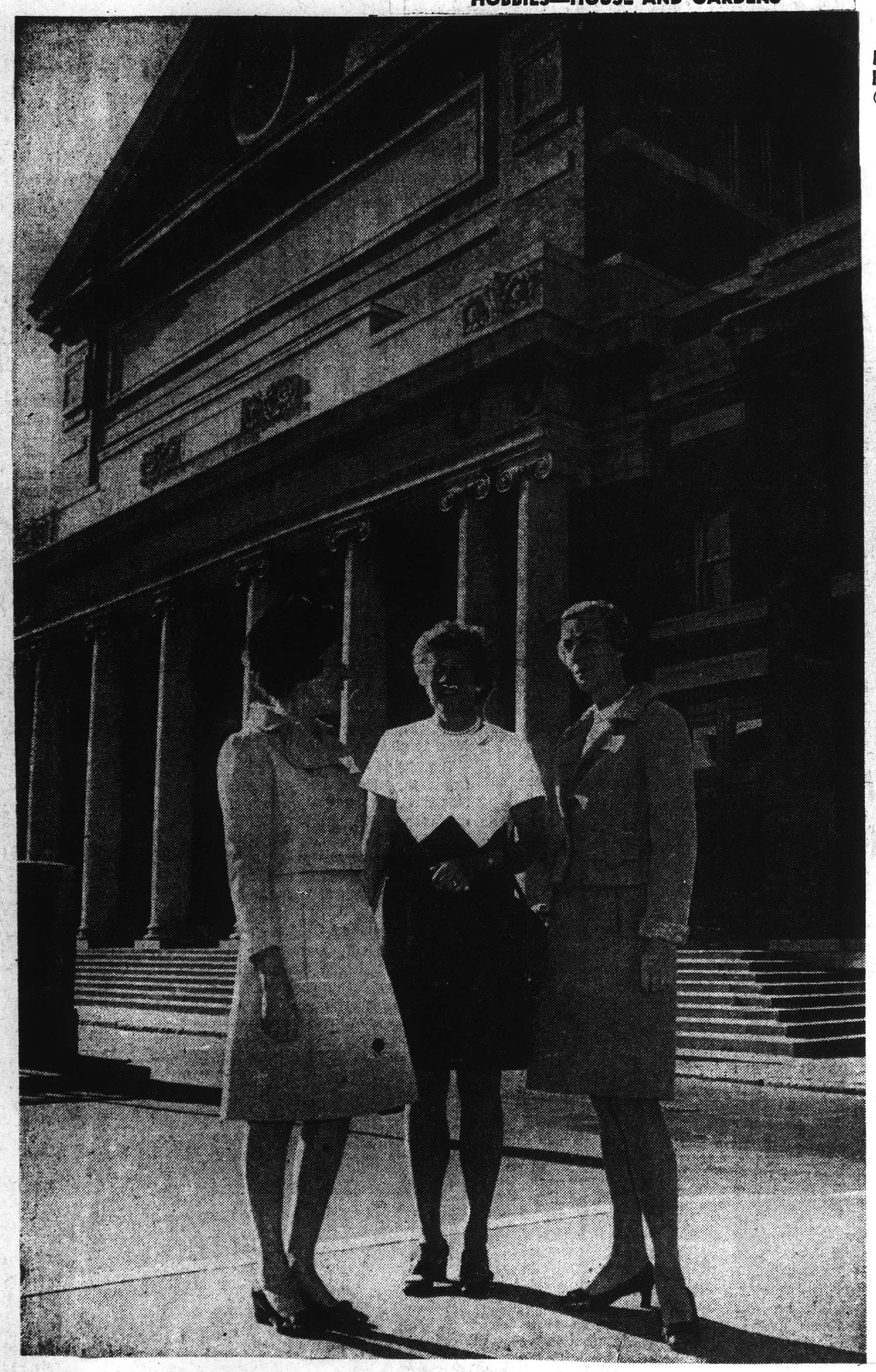
047

(Photos by Calvin Campbell)

A series of four Stage Door Lectures will give members of the Council of Friends of the Boston Symphony Orchestra an intimate behind-the-scenes view of the orchestra. The first was given Friday by Michel Sasson, who told amusing anecdotes about members of the string section. The lectures take place at 11.30 Friday mornings, in the basement of Symphony Hall. The next one will be on Jan. 23 and the others are March 13 and April 17. Box luncheons and coffee and bouillon are served afterwards. Mrs. George E. Bates and Mrs. David Bird are co-chairmen.

ALISON ARNOLD

SUNDAY HERALD TRAVELER
November 23, 1969
section 3
SOCIETY—NEWS FOR WOMEN
HOBBIES—HOUSE AND GARDENS



(Left) In front of Symphony Hall on a recent mild sunny day this group discusses the Stage Door Lectures. (Left to right) Mrs. James H. Perkins of Westwood, a trustee of the orchestra; Mrs. G. Lincoln Dow Jr. of Duxbury and Mrs. John L. Grandin Jr. of Chestnut Hill, co-chairman of the Council of Friends.

Centennial Exhibit Opens At Museum of Fine Arts

The Museum of Fine Arts, born in the Back Bay one hundred years ago, opens its Centennial celebration with "Back Bay Boston: The City as a Work of Art," an exhibition which will continue through January 11 in galleries AA and BB.

Full-circle photo projections, architects' renderings and large models, costumes, a victorian room interior and original works of art provide an intriguing sequence of visual experiences.

When Bostonians created the Back Bay from a polluted tidal marsh, they opened a whole new chapter in the cultural history of the city and the nation. Saluting this unique urban area, the exhibition illustrates the history of the Back Bay, the world renowned institutions founded there and the contributions of artists, architects and Back Bay patrons. It looks as well at the current projects of architects and planners in the Back Bay and at the Back Bay Development Plan of 1967.

Ultimately, because the museum presents this exhibition both as a tribute and a timely warning, it poses urgent questions about the fate of Back Bay Boston — preservation, development or destruction — in the face of the enormous urban pressures generated by traffic, populatiton and commerce. "The museum is concerned with the conservation of the great treasures of the city just as much as it is concerned with the conservation of the great treasures within its galleries," Director Perry T. Rathbone said. "A museum should be the aesthetic and artistic conscience of the community."

The programmed exhibition begins with narrated photo sequences which trace the Back Bay's history and physical development. Projections on an arc screen and accompanying narration describe the Back Bay plan — one of the greatest land reclamation projects in America before the 20th century. Beginning in 1856, the 450-acre Back Bay was drained and filled to a depth of 20 feet; 35 railroad cars hauled gravel from Needham day and night for almost 40 years.

The Back Bay was one of the outstanding achievements of 19th century American urban planning. The powerful Back Bay Commissioners prohibited manufacturing and limited commercial activities in the area, insisted on deep setbacks, uniform cornice heights and wide streets. Through grants of land, they fostered a remarkable influx of cultural, scientific and religious institutions.

Art Square

Copley Square, originally known as Art Square, epitomized the Back Bay founders' concern with the spirit (Trinity Church), the mind (Boston Public Library) and the senses (Museum of Fine Arts). In these buildings was concentrated the work of the finest creative talents of the time: H. H. Richardson's Trinity Church and Charles McKim's Library, with the murals and stained glass windows of Sargent and LaFarge, are two of the most important works in the history of American architecture. Today, architects Philip Johnson, I. M. Pei and Hideo Sasaki create a new and controversial image for Copley Square.

The houses of the Back Bay its streets, parks, churches and public buildings from earliest days to the present are dramatically displayed by a seamless, full-circle projection system employed for the first time in this exhibition.

The system and a special 360 degree camera were developed by Dr. Eugene Trachtma, an optometrist from Red Bank, New Jersey.

The photograph is taken by sweeping the camera aperture in a full circle and exposing a moving strip of film.

Ten projectors are used and overlapping portions of the circular image are thrown on the screen simultaneously to achieve the seamless effect. In the darkened gallery, the visitor looks around at the screen as though standing on a street corner, in a park or on a rooftop in the Back Bay, enjoying the same sense of space and scale. Three-dimensional satellite exhibitions — a Back Bay parlor, LaFarge stained glass windows, a "walking group" of figures in period costume, rubble from a destroyed Back Bay building — are lit up in sequence as the Back Bay story unfolds.

In 1871, E. L. Godkin, Irish-born editor of "The Nation," observed, "Boston is the one place in America where wealth and the knowledge of how to use it are apt to coincide." As the Back Bay grew, Bostonians of energy, idealism, wide-ranging interests and a dedicated sense of civic responsibility came to live there. Bankers, lawyers, manufacturers and businessmen, they built handsome new houses and filled them with treasures, dedicated themselves to all aspects of civic life and, with tenacity and intelligence, brought unity, purpose and beauty to the Back Bay.

Gifts From Patrons

One section of the exhibition is devoted to the houses, portraits and gifts of 15 early Back Bay residents whose generous and discriminating patronage played a vital role in the growth of the museum. Among them are Henry Lee Higginson, founder of the Boston Symphony Orchestra, who gave the museum the first great Flemish painting to come to America; William Lindsey, a cotton yarn salesman who gave the collection of early musical instruments in memory of his daughter drowned in the sinking of the Lusitania; hotelman Harvey Drury Parker who bequeathed $100,000, and made possible the purchase of a collection of 23,000 prints which bears his name; the lawyer Francis Bartlett, gratefully remembered for his gifts of a $1.5 million building in Chicago and and the beautiful 4th century Greek head of Aphrodite; and Isabella Stewart Gardner, who founded a museum of her own but, with her husband, established one of the earliest funds to be used for Museum of Fine Arts operating expenses.

Back Bay Artists

Ten Back Bay artists and architects of past and present are honored in complementary individual exhibitions which illustrate their work in the Back Bay and elsewhere with models, renderings, photographs and original works of art.

With Richardson, McKim, LaFarge and Sargent are included Frederick Law Olmsted who created the first metropolitan park system in America, Boston's "Emerald Necklace" which extends from the Common to Franklin Park in Dorchester, and the sculptor Augustus Saint-Gaudens, author of the Shaw Memorial in the Common and many other fine examples of relief sculpture and park statuary. The importance of Saint-Gaudens is pointed up by an exhibition of his work opening November 13 at the National Portrait Gallery in Washington.

The contemporary Back Bay architects included are Philip Johnson, whose addition to the Library is now under construction; Paul Rudolph, rebuilding the First Church of Boston destroyed by fire in 1968; Sasaki, Dawson, DeMay Associates whose Copley Square plaza will be completed this year; and I. M. Pei and Partners, presently at work on two large projects: the John Hancock Tower in Copley Square and the Christian Science Church Center.

"Back Bay Boston: The City as a Work of Art" was organized by William Alex of New York. The gallery installations were created by museum designer Duncan Smith, assisted by Julie Green and Donald Irwin.

Admission to the exhibition is 50c; children under 16, 25c; members free.

The exhibition catalogue includes eight pages of color plates and over 200 black and white illustrations. The foreword is by museum director Perry T. Rathbone, introduction by Lewis Mumford, and essay on Back Bay patrons by Walter Muir Whitehill. The catalogue was designed by Carl F. Zahn of the Museum of Fine Arts.

"Back Bay Boston: The City as a Work of Art" is the first of seven special exhibitions planned for the museum's 17-month Centennial observance. The subsequent exhibitions are: "Art Treasures for Tomorrow" (Feb. 4—April 12, 1970); "The Royal Image" (April 23-July 12); "Andrew Wyeth" (July 16-Sept. 6); "Masterpieces from the Metropolitan" (Sept. 16 - Nov. 1); "The Art of Zen" (Fall of 1970); and "Toward 2070" (Feb. 4 - April 1, 1971).

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PARKWAY TRANSCRIPT
BOSTON, MASS.
WEEKLY CIRC. 6400
NOV 19 1969

(Left) In this group are (left to right) Mrs. Charles Lyman of Canton, Mrs. Norman Cahners of Brookline, Doriot Anthony Dwyer, flutist with the orchestra, and Mrs. Harris Fahnestock of Concord, a trustee.

(Below) Mrs. George E. Bates of Boston (left) and Mrs. David Bird, also of Boston, learn about percussion instruments from Charles Smith, who will give the final lecture, April 17.

142

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741
NOV 27 1969

ANN HOBSON, Boston Symphony Orchestra harpist, joins family in Germantown.

Negro Woman From Phila. Is Boston Orchestra Harpist

By ORRIN EVANS
Of The Bulletin Staff

Thanksgiving Day has special significance in a cozy home at 26 W. Upsal st.

That's because it will be homecoming for Ann Hobson, who in September became the first Negro harpist with the Boston Symphony Orchestra.

The turkey dinner, presided over by her mother, Mrs. Grace Hobson, and joined by a sister, Mrs. Harriett Foster, of 250 E. Johnson st., also will be a birthday celebration.

Miss Hobson, the youngest member of the symphony orchestra, turned 26 yesterday.

Teaches Music

"I have so much to be thankful for on this holiday," said Mrs. Hobson, a former concert pianist who now teaches music at the Francis D. Pastorius School, Chelten av. and Sprague st.

Mrs. Foster is two years older than her harpist sister. When both were under six years old, their mother began giving them piano lessons.

Father an Army Man

"Harriet, however, seemed to lose interest in continuing the study of the piano during the four years we lived in Europe," said Mrs. Hobson.

The family was abroad with the husband and father, Lt. Col. Harrison Hobson, who was stationed with the Army. He died in December 1967.

Musical talent runs in the family. A cousin of Miss Hobson and Mrs. Foster, Patricia Prattis, is pianist with the Pittsburgh Symphony Orchestra.

Switched to Harp

Miss Hobson was born in a house in the 5200 block Race st. but grew up in Germantown. For two years before going to Boston, she was first harpist with the National Symphony Orchestra in Washington, D.C.

Miss Hobson switched from piano to harp when she entered Girls High School in 1957. There was an abundance of top-flight pianists at the high school, and it was suggested that she study the harp.

Miss Hobson is happy about her choice of a second instrument.

"I prefer the harp to the piano, because it has a much more mellow tone," she says.

Miss Hobson was auditioned — behind a screen — for the chair in the Boston Symphony Orchestra.

Wins Praise

"It was her first audition," said her mother, "because she was accepted for the National Symphony Orchestra on the basis of high recommendations."

Among those who lauded Miss Hobson's ability was Edna Phillips, former harpist with the Philadelphia Orchestra.

"I first knew her as a very gifted girl showing great, great promises," said Miss Phillips.

And here's the evaluation of William Moyer, Boston Symphony Orchestra personnel manager: "We were looking for the best harpist we could find. And it happened that Miss Hobson was the best. She plays with great authority."

Not Limited

Two years ago Miss Hobson enjoyed a nostalgic return to Europe when she toured nine countries as a member of the National Symphony Orchestra.

Her musical career, however, hasn't been limited to symphony orchestras. She taught harp for three years at the Philadelphia Musical Academy and for two summers she was a participant in the Temple University Music Festival, where she was harp soloist. She spent four summers at the Salzedo Harp Colony in Camden, Me.

"Yes, this is going to be a very joyous Thanksgiving Day for all of us," said Mrs. Hobson yesterday.

April in Boston to outshine Paris

By Marjorie Sherman, Globe Staff

If you know your Boston, you'll save that dream dress for April, girls.

April 4th and the International Ball, the 33d for Boston's International Institute. This is the old-world-of-Europe night to remember, nostalgia, decorations, and the whole consular corps.

April 11 is saved for the City Hospital Ball. Among the wives who've signed up for this first-of-its-kind in many a long year, include Peter Fuller's Joan, Kevin White's Kathryn, and lots more.

April 27 and the Symphony Ball. The guests and the goodies will be as Parisian as Maxim's itself for the essence of this elegant survivor of the '90's will be flown to Boston. That's everything from cuisine to china. The "cause" is, of course, the 90th anniversary of the Boston Symphony. To see and be seen at this one will be the season's true coup.

And, most fascinating of all, the rumors are really rife that the Museum of Fine Arts will at long last lend its beautiful bailiwick for a ball—in honor of its Centennial in '70. So superb is the notion of waltzing past those treasures of the ages that queries are in from the Louvre to Latin America. Talk about the turn of a century—a Centennial Ball in those marble halls would be living in history itself.

It's going to be a year for parties in fun places. The rise in the tab—$100 for a less-than-gourmet dinner and buy-your-own-drinks in the same old places, even for charity—is getting to be too much.

The first covey of Bostonians have already signed on for the party that will wing a lot of Londoners to Long Beach, Cal., next year to Clive David's international swinger aboard the "Queen Mary."

And there's a liner due here for a pre-sailing party that'll be a red, white, and blue flag-raiser.

Carol Rabb (Mrs. Avram) Goldberg is looking toward a Stop and Shop Ball, a store first, and Fenton Hollander and his cohorts are other star turns when it comes to new places and faces.

Faneuil Hall, anybody?

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
NOV 26 1969

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
NOV 24 1969

Record American
Monday, Nov. 24, 1969

Not a "Stage Door Johnny" audience but a chic, alert group of Council of Friends of the Boston Symphony Orchestra listened and enjoyed Michael Sasson (Strings) in the Council's first of a series of Stage Door Lectures, Friday morning, at Symphony Hall.

He revealed some amusing experiences of his fellow musicians as well as the conductors and the guest conductors of the BSO.

Much chatter went on after the lecture when the 250 ladies with box luncheons (topped with autumn corsages) gathered at tables for four.

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., chairmen of the Council, did the welcoming honors.

Hostesses were Mrs. Edwin Cole, Mrs. George Draper, Mrs. Albert England, Jr., Mrs. Anatole Haemmerle, Mrs. William B. Moses, Mrs. Samuel Rogers, Mrs. Sherman R. Thayer, Mrs. Walter Watson II, Mrs. Howard Whiteside and Mrs. Frederic Worthen.

Mrs. Walter Amory, Mrs. Norman L. Cahners, Mrs. Charles P. Lyman, members of the committee responsible for the Stage Door Lectures, were in the gathering as were Mrs. George Sargent, Mrs. Alfred Willmann, Mrs. Miles N. Clair, Mrs. Donald B. Sinclair, Mrs. William Hogan, Mrs. C. Chauncey Grey, Mrs. Harold Blanchard and scores more.

The music scene

Two new members, Mrs. Harris Fahnstock of Concord, and Richard P. Chapman, chairman of New England Merchants National Bank, Boston, have been elected to the board of trustees of the Boston Symphony Orchestra.

MONITOR
BOSTON, MASS.
(M) 210,850
NOV 25 1969

is not just history that is past, but a very real builder-upper for Irish mores today.

Happily uncontested was the Boston Symphony Council's utterly delightful first Stage Door party Friday. These marvelous idea girls have been giving fun to Boston and funds to the BSO right round the year, and this new venture is another "best."

A luscious lunchbox chicken croustardes, mind you, no tired sandwiches) in the midst of the sacrosanct BSO cello cases and wardrobe trunks was only part of the fun which centered round Michel Sasson, a "premier Prix" violinist with the Boston Symphony and new conductor of the Civic Symphony.

The San Diego Union
SAN DIEGO, CALIF.
D. 139,739 SUN. 246,007
NOV 23 1969

How Goes On?: The Boston Symphony, it seems, flies in two airplanes when it goes on tour, with the conductor in one and his assistant in the other, each with skeleton scores for the coming concerts. Does this mean, then, that half the orchestra would actually show up for a program if the other half had been wiped out? Tradition is tradition, but . . .

SUNDAY TIMES
NEW YORK, N. Y.
CIRC. 1,527,000
NOV 23 1969

Party to Aid Orchestra

The trustees of the Boston Symphony Orchestra and the orchestra's Council of Tanglewood Friends have arranged a cocktail party for 6 P.M. tomorrow at the Harvard Club here. Talcott M. Banks, president of the trustees' group, and Michael Tilson Thomas, assistant conductor of the orchestra, will speak. The party will open a drive in New York to widen local support for the orchestra's Tanglewood (Mass.) activities.

A Witty, Perceptive Study of Boston Symphony Orchestra

By EARL J. DIAS

"GENTLEMEN, MORE DOLCE PLEASE"
Harry Ellis Dickson
Beacon Press

For 30 years Harry Ellis Dickson has played in the violin section of the Boston Symphony Orchestra, served as assistant conductor of the Pops, and directed the orchestra's children's concerts (since 1959). In addition, Dickson, an articulate and witty man, for many years was the principal speaker at the pre-Symphony luncheons on Friday afternoons.

Now, in "Gentlemen, More Dolce Please" (the title is one of the late and colorful Serge Koussevitsky's favorite expressions), Dickson give us a re- has a sharp eye for the ludicrous scenes activities of the orchestra, of the talented personnel, of its conductors, of the rigors of rehearsal, of problems with guest soloists, of the logistics of making a long tour.

What emerges is one of the most comical and absorbing books of the season. Dickson has sharp eye for the ludicrous — but he also has an obvious love for his profession as musician and considerable affection for his colleagues. In addition, he is proud of the orchestra — happy to be a part of one of the three or four finest symphonic ensembles in the world.

The book reminds me of a line from Marlowe, "Infinite riches in a little room." There is a splendid tribute to Koussevitsky, whom Dickson considers the greatest conductor of all time — a tribute compounded of equal parts of satire and warm personal regard. There is much about the beloved and erratic Charles Munch, the charming Pierre Monteux, the flamboyant Leopold Stokowski.

Best of all are the comments concerning the men of the orchestra and their relationships to each other. Did you know that cellists are regarded as instinctive trouble makers, that flutists are dandies, that horn players are rebels, that trombonists are conservatives, that tuba players are taciturn?

Or do you know why the former violist of the orchestra, Joseph de Pasquale, was known to his admiring colleagues as Mr. Malaprop? Or that violist Burton Fine is the epitome of absent-mindedness? Or that cellist Martin Hoherman can play almost any instrument — and also repair watches? Or that among the members of the Boston Symphony are three licensed pilots, an expert tennis player, a former nuclear physicist, a remarkable chef, a builder of organs?

All these and more facts Dickson reveals in a style as lively as his subject matter. There is an informative chapter on how the orchestra is run, another on Tanglewood, another on the methods of making recordings, and much about the Pops and Esplanade Concerts.

In short, "Gentlemen, More Dolce Please" is a delight, not only for music-lovers but for all readers who enjoy the company of a knowledgeable, witty, and basically humane writer.

Sprightly Assessment Of Philadelphia Orchestra

THOSE FABULOUS PHILADELPHIANS
Herbert Kupferberg
Scribners

For several decades, the Philadelphia orchestra, one of the world's greatest music ensembles, has been noted for the richness and purity of its sound, for the dedication of its members, and for the fact that since its founding in 1900, it has had only four permanent conductors.

Moreover, the orchestra has a number of "firsts" in its glittering record — the first to broadcast on radio, the first to make orthophonic recordings, the first to participate in a Hollywood film (notably Walt Disney's ("Fantasia") and the first to appear on TV.

Now, on the occasion of the 70th anniversary season of the orchestra, Herbert Kupferberg has, in "Those Fabulous Philadelphians," written a spritely, colorful, and commendably documented account of the history of the group that has brought so much prestige to the city which it serves.

The briefest section of the book describes the founding of the orchestra, with the German, Fritz Scheel, as its first conductor (he died in 1907) and the short regime of another German, Karl Pohlig as the second conductor.

By far the liveliest and most amusing portion of the book deals with the fortunes of Leopold Stokowski, who became music director of the group in 1912 when he was a golden-maned young man of 30.

Stokowski held the post for 20 action-filled years, putting the stamp of his flamboyant personality on the musical life of Philadelphia. He pioneered in presenting new works. The ladies at the Friday afternoon concerts fell in love with him. He had disputes with the orchestra's board of directors — but under him, the orchestra developed the sound and the skill for which they are famous.

Typical of Stokowski's imaginative approach to music making is the children's concerts he made so popular. When the orchestra played Saint-Saens "Carnival of Animals," Stokowski insisted on having a menagerie, including three live elephants , on the stage. For Prokofieff's "Peter and the Wolf," Stokowski "undertook to have an actual

By Member

wolf present, and when none was available settled instead for a large dog."

Kupferberg assesses Stokowski's conducting style in this manner: "He was the greatest exponent of the sound spectacular who had ever conducted a symphony orchestra up to then .. . the public was ready and waiting for his thunderous Tschaikovsky, his rolling Rachmaninoff, the vivid Stravinsky, his ecstatic Wagner" even though "his Haydn and Mozart were no models of 18th-Century authenticity."

Stokowski was succeeded by the present conductor, Eugene Ormandy, a Bulgarian-trained violinist who once played in the orchestra of New York's Capitol Theater. Not so flamboyant as his predecessor but a thorough and intelligent musician, Ormandy has maintained the remarkable Philadelphia sound, has developed the Robin Hood Dell Concerts, and was instrumental in negotiating for the orchestra's summer home in Saratoga Springs, N.Y.

mandy, "He has made a

Kupferberg notes about Or- specialty of being a non-specialist. He's not a Baroque man, a Beethoven man, a Berlio man, or a modernist. He's an orchestra man; if a piece has been written for orchestra, and he thinks it worth playing, he will play it with a minimum of fuss and fanfare."

In the book Kupferberg also recounts interviews with various orchestra members and their wives, with Stokowski, and with Ormandy. And to make this valuable book still more valuable, he supplies a Philadelphia Orchestra discography, a list of all members of the orchestra since 1900, and a list of those compositions premiered by the ensemble.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
NOV 30 1969

NEW STATESMAN 14 NOVEMBER 1969

MUSIC

Self-Critic

DAVID CAIRNS

Readers of the NS sometimes send reproachful letters asking why I do not write more often about contemporary music. One recent correspondent even complains that I contrive to give the impression that music has 'survived merely as an interpretative art, and at that operatic', whereas 'surely the most . . . important task of a music critic at any one time is to deal explicitly and as comprehensively as possible with all aspects of music, great or not, of the present day'. This seems a little unjust, when I think of what I have conscientiously if feebly striven to write in the last year or two about such composers as Stockhausen, Gerhard, Musgrave, Tippett, Xenakis, Crosse, Henze, Britten and Berio, and not solely from a point of view of baffled incomprehension. But I am, I do not deny it, contritely aware of present-day music as a problem that I generally try to avoid as decently as possible. As I see it, the reasons for *not* writing – and not simply not writing about contemporary music – must appear more numerous and compelling the longer one goes on being a critic.

This is something more specific to criticism than the common disillusionment which comes from discovering that by the time one knows how to do something, one no longer has the energy to do it. It is not only that the music critic loses his freshness through listening passively to too much music, and that even when a familiar work still stimulates a fresh response and so gives him something to say, he has no impulse to say it, because he has said it already. Equally eroding to his belief in the usefulness of what he does is the realisation of how little he knows of what has gone to make the performance he is criticising. Not that it is part of his business to pay attention to green-room gossip; he should never feel obliged to make allowances for what he hears and sees. But he should, and so rarely does, have some idea what is responsible for its shortcomings, and be circumspect in ascribing blame. Those confident and detailed pronouncements as to what was wrong with a performance can look infinitely absurd from the other camp.

Then, how little he is apt to be aware of the subjectivity of what he writes; how long it is since the recognition of the need to make some attempt at objectivity, or merely to admit his lack of it, was alive in his mind! How much hostile criticism of a composer is simply an unconscious confession that one doesn't like his music, dressed up as informed and considered judgment. But this alarming discovery can only narrow still further the field of activity; for after that, all one can reasonably do is to leave it alone.

This dilemma is of course particularly acute when it comes to modern music. Silence, or more or less pretentious guff – which is more culpable? Yet another piece of humorous apology for his inability to comprehend, or a serious assessment which, because it does not come from perception, must be largely valueless? His colleagues' flummeries and evasions reveal to him the hollowness of the tricks he himself has so often resorted to. If it can take months really to grasp a score written in an idiom that is meat and drink to him – as it can – how can he begin to talk about the 'form', or indeed the content, of an avant-garde work that he has heard a couple of times? When he confesses that the favourable impression the work made on him at the rehearsal unaccountably but unmistakably faded at second hearing, of what possible validity or interest can such reactions be? How can he say that through the complexity of its close-knit argument he dimly sensed a purposeful mind at work, or alternatively that the music's ingenious and striking new sonorities could not disguise a certain lack of coherence, without choking with laughter at his grotesque presumption?

With these cautions in mind, I shall even refrain from detailed comment on the much-praised Covent Garden revival of *Die Frau ohne Schatten*, a work I have heard only twice, by a composer my suspicions of whom I am duly suspicious of. To write directly out of his personal experience, to describe what he feels about a piece of music that he has come to understand through sympathy, must be the main object of every critic. The rest is journalism; and even that, to be readable, can't be concerned with attitudes.

EDITOR & PUBLISHER
NEW YORK, N. Y.
W. 24,000

NOV 15 1969

MUSIC: *Seminar sets a new tone for critics and may lead to a self-help society*

MARY NIC SHENK
Music Writer, St. Petersburg Times

Music critics have been called "creatures who come out at night and are up to no good." (P.G. Wodehouse).

SNPA wasn't able to prove whether or not this is true, but it did get some music critics and music makers together to compare notes on the idea during the Florida International Music Festival in Daytona Beach this past summer.

Not only did the five-day seminar expose 20 Southeastern music writers to a wealth of varied music by the resident London Symphony Orchestra, but it had on hand a major critic, Michael Steinberg of the *Boston Globe*, an international conductor - composer - pianist (Andre Previn), a young composer who was having works premiered during the festival (Oliver Knussen) and leaders of the self-governing LSO, including Stuart Knussen, president as well as father of Oliver. These people were present at forums, round-table discussions and social gatherings, permitting the critics to freely question them on matters, both musical and journalistic.

A music critic on a newspaper can be a one-in-an-area, or state, position, depending on the progressiveness of the newspaper and cultural interests of its editors.

This is particularly true in places other than the major centers of New York, Boston, Chicago, Los Angeles, Washington. The small town critic, or reviewer, may have little opportunity to discuss musical-journalistic problems at his newspaper if he doesn't have an understanding ear. (Fortunately not true in my case.) Even at national conventions of critics his own special and particular questions can seem unimportant in the face of major national issues, like the closing of the Metropolitan Opera or the dying of major symphony orchestras. So he just does the best he can, wondering if what he is doing is really satisfactory.

Newspaper music critics, reviewers, writers and/or editors wear many hats, in effect usually serving as cultural promoters, advance men, reporters, consultants, interviewers and feature writers—before putting the kiss of death or life on the final performance with a review.

Although Steinberg is in somewhat a different position, concentrating on criticism and weekly think-pieces, he was able to give some constructive ideas to the distraught small-town writers who often find themselves in the awkward position of both promoter and critic. And the small-town critics found this to be a serious topic of conversation among themselves at the seminar.

But most valuable of all was the constructive criticism given the writers by Steinberg, Previn, Knussen and Knussen.

Each of us reviewed the same concert and submitted our reviews to Reed Sarratt before Steinberg's review was published. Panel members were given copies of all reviews (almost burning up the *Daytona Beach Journal* copying machine) and had an opportunity to read them before the session.

Those of us attending the seminar were probably more nervous at this session than when we have to read our own copy in our daily papers! But it worked. Both general and specific comments were made about aspects of the reviews which either satisfied or bothered panel members.

It is this type of direct confrontation and comment which critics seldom have an opportunity to share, since performers normally avoid critics and critics often avoid other critics. It was this session which made the seminar outstanding.

In other music critics' meetings and conventions I have attended or heard of, this has never before happened, with the possible exception of the Tanglewood Symposium of Contemporary Music which is in its second year through the co-sponsorship of the Boston Symphony Orchestra and Fromm Foundation.

Unless people attended the Daytona seminar with closed ears and minds, it was impossible to come away without new insights, ideas and challenges, plus some solutions.

Mary Nic Shenk

From the SNPA seminar developed an opportunity for me which excited both me and my editor-president, Donald K. Baldwin. As a direct result of the seminar and my contact with Michael Steinberg, whom I spotted as a born teacher, I went to Boston October 23-31 with my newspaper's blessings and studied, listened and wrote for Steinberg, spending concentrated hours with him having my ear, background and writing individually evaluated and criticized. Not only did this person-to-person master lessons in criticism confirm strengths and weaknesses for me, but it opened channels of musical communication and assistance which I would have been unable to obtain in any other way.

It not only provided instruction and assistance for me to apply directly to my situation, but also revealed some similar problems which exist even in the large cities. Not only the provinces have trouble with space and time for reviews. And not only the small-town critics get nasty letters! It also opened up a type of study which I hope to continue periodically in the future.

One unsolved question about reviews which should interest responsible editors and publishers concerns time in which to write reviews.

Major New York critics refuse to write them in less than an hour. But many of us have a maximum of 30 minutes in which to write between the end of the concert and press deadline. Certainly no serious music critic will agree to leave a concert early.

BOSTON AFTER DARK, NOVEMBER 19

Toward an objective criticism

by Ralph Locke

"Why can't critics be constructive? Who do they think they are anyway? They never agree on a thing."

The complaints about critics are familiar. The critics keep writing their articles, and their readers—the critics' critics—keep sending in their letters. But nothing seems to change. Nothing changes because the people who write the letters of complaint are usually as befuddled about a way *out* of the criticism rut as they are sure that the problem exists. If we examine the state of music criticism in America today (and it is just as true in the other arts), the solution will become apparent through a clear statement of the problem.

At the risk of being arbitrary, let us say that there are three essential schools of criticism today—which we might call Subjective, Pseudo-Objective, and Objective. Writers whose critical reviews belong to the first type are generally stating little more than their individual subjective reactions to a work or performance, but with little awareness that their reaction does not necessarily have an objective validity. This is the level of reaction of the concert-goer (or even the performers themselves) and it can range from the undifferentiated "It was great" to the more specific "This was rushed" or "The last movement dragged."

But how valuable is this attitude in a man who writes reviews for publication? Aside from telling us that one individual liked (or didn't like) a work, isn't it nothing more than a glorification of this individual's personality and tastes? And doesn't this lead to a regrettable tendency among reviewers—and the phenomenon is neither new nor local— to search for the cutest turns of phrase and the snidest put-downs? Is that what we want from a reviewer?

No, we don't. Or at least we don't think we do. When a reviewer comes out with the statement that a new twelve-tone piece is a "failure" or "pointless and boring" he gets complaints from many self-righteous people that he is being dogmatic and stating his own views as if they were facts. The charge of dogmatism is usually unfair—note that it almost never comes in response to a favorable review—but it does set the reviewer thinking about his responsibilities.

"They are right," he thinks. "By presenting my opinions as if they were facts, I am betraying my readers' trust. I shall adhere to the standards of journalistic honesty which prevail in news reporting and henceforth differentiate scrupulously between fact and opinion." And so he finds a new way to write his reviews: the Pseudo-Objective approach.

This second kind of journalism is also often encountered in reviews. The writer very clearly labels his own reactions, lest they be misunderstood. His articles abound with such phrases as "In my view," "For my taste," and "I might prefer. . ." But except for a difference in style, there is no difference at all between Pseudo-Objective criticism and the Subjective kind. The judgments are no more valid or dependable, though they might be a bit more palatable.

Of course there is an advantage to this approach. The reviewer is now protected. He can say anything he feels because he is not claiming any validity for his views—aside from the fact that he himself reacts that way. Sometimes the resulting articles are more daringly worded to produce an effect of cunning nastiness. But usually they are hardly different from reviews of the Subjective critic. Instead of writing "This work was not worth reviving," our Pseudo-Objective critic writes "*I think that* this work was not worth reviving." The meaning hasn't changed any. (He obviously *thought* it wasn't worth reviving in the first example or he would not have written it!) The style has been changed to regain an appearnace of objectivity. But have the readers gained anything?

The answer is not a simple "No." There is a value to journalistic honesty, but there is far more value when it is combined with a concern for truly objective criticism. Even when reviews make the important distinction between factual material and the reviewer's own feelings, these feelings very often tell us less about the work or performance under consideration than they do about the reviewer's personality.

Our third kind of journalism must seek to illuminate its subjects instead of being an outlet for the writer's frustrations. The difference between this and the Subjective and Pseudo-Objective types is not one of style but of content. It demands a new attitude on the part of the reviewer. He must shift the emphasis in his reviews from himself to the artist. He must replace his need for self-glorification with a more constructive concern for the integrity of the artist. The questions he deals with can no longer be "How did *I* like it," but "What was the composer or performer trying to say, how well did he accomplish it, and what is the value of his message?"

Of course it is not possible to eliminate the personality of the critic from his articles. It is not even desirable. The Objective critic can be as deeply involved in his material as the others, but his personality will show through in the depth and clairty of his understanding, not in the facility of his wit.

The aim of an objective analysis may best be seen in a specific example. In the long list of supposedly "legendary" recordings, there is one (deleted many years ago) by Dimitri Mitropoulos in which he conducts Prokofiev's Third Piano Concerto from the keyboard. From the recording alone it is obvious that Mitropoulos was no virtuoso pianist—but also that he was a highly spirited and even inspired musician. As a result, his performance sacrifices a lot of detail for an effect of maximum sardonic bite. If a reviewer were to describe this performance as "sloppy and embarassingly hectic," he would be saying very little. If another called it "brilliant, a classic performance," he would have said nothing at all. The first step must always be an accurate description of what the artist is trying to communicate and an assessment of his success in doing so. Both our hypothetical reviewers have ignored a major aspect of the Mitropoulos recording, and so both are guilty of irresponsibility in their journalism.

Of course reviewers are always going to have personal reactions; that is part of the nature of music and all the arts. But we don't have to worry at this point about leaving room for the writers to express their own opinions. They'll manage. Let us concentrate on bringing a new spirit to criticism, a spirit by which composers, performers, critics, and audiences can all learn from each other. Let us create a new spirit of Objectivity in music criticism.

144.

MUSIC

'More than a mirror and mouthpiece'

By GEORGE GELLES
HT Music Critc

Hastened by a fusillade of letters following the first of my reviews of Carlo Maria Giulini and the Boston Symphony, the time has come to talk about the business of criticism itself.

The music critic, I take it, is an educator, and his main job is to write about music, as it exists both in the abstract on the printed page and brought alive in performance; not about audience response or musical politics or activities on the periphery of the musical scene, but the music itself. These other considerations each have their place, but they are subsidiary to the central concern.

To write about music you need a person trained in music. Gentleman critics have served an estimable and vital function. The best of the breed, Paul Rosenfeld, for instance, informed the public about music and offered opinions with a charm and a wit and a worldliness that's not often met today.

But most people have finally admitted that music is, au fond, a technical matter, and to write sensibly about it, to put technical knowledge in non-technical terms, one should have studied music and preferably have had some performing experience. One would expect no less in technical expertise from a writer on automobiles or one on bridge. And so, too, with music, cold, hard facts are indispensable.

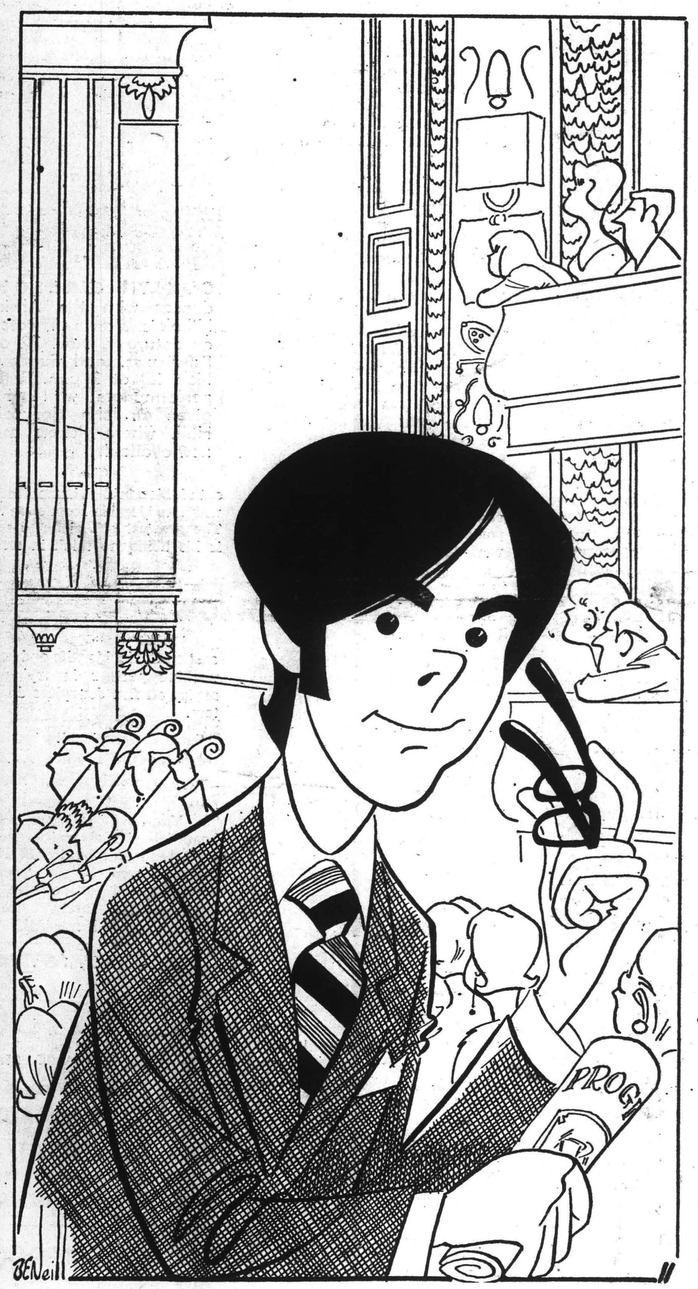
WHEN ONE HAS to write about a concert, there are several obvious points to make: first, what are the merits of the pieces themselves, do they tell the audience something worth knowing about the history of music; are there features of the pieces that might be explained somewhat in detail, features of harmonic or melodic construction that might be pointed out to the litseners, that they can seize on and watch for and knowledgeably use when a similar piece is heard?

Such, for example, is the case with the late symphonies of Haydn. The slow introductions of these pieces provide the perfect illustration of the forward-looking composer of the late 18th century searching for a constructive device to further unify his work. Harmonically, these introductions sow seeds that come to fruition not immediately, but over a considerable span of time, often several movements.

When this procedure is once clearly explained and its consequences shown, there is every reason to believe that the attentive listener will hang on this small, highly significant detail, will follow it and in doing so will learn more about the piece, about the period, about the creative process itself.

IF THE CRITIC is to be of any use to a community whatsoever, he has to be more than a mirror and mouthpiece of popular taste. What is the value of criticism if the critic is as easily satisfied as the average member of the audience?

To function properly, the critic has to keep his standards high. He has to have constantly in mind the ideal performance—



'ideal' in terms of historical accuracy as to sound, phrasing, tempi and so on—and to balance this imaginary reading with the actual one, evaluated by the going professional standard, the artist's past performance and known potential.

To criticize on the basis of the "ideal" alone would be foolhardy, for with a score in hand, the imagination can supply a performance more to one's liking than most artists (and this is true, I imagine, for most musicians). Thus, to avoid judging the 'actual' on the basis of the 'ideal,' contemporary criteria are always equally as important as historical ones.

LOGICALLY, this leads to a certain type of performance that the critic I describe might favor. He would want each piece on a program to have its specific flavor, to sound like a product of its time and place, to be rich in poetic and historical references. If every piece is subjected to the same sort of sound, let us say, no matter how rich and distinctive that sound might be; if every piece is played in more or less the same way, subjected to the same dynamics (in the non-musical sense of the word), then these performances are unstatisfactory.

For each piece of music differs from each other, and none exploits more than the tinest fraction of the whole. To be accurately heard, each has to be individually thought-out and stylishly executed.

As you may see, this leads to a paradox of sorts, for the man who takes this stand and criticizes most harshly—and is thus found most radical—is in fact the most conservative, musically speaking. The attitude I describe is profundly cautious, for it implies that modern-day reading should duplicate the 'ideal' performance envisaged by the composer, in-

MOZART'S MUSIC should sound as Mozart himself must have imagined it, full of pathos and humor and elegance and simplicity, and scores of Mahler must be as sensitive and bold and infinitely touching as Mahler himself surely was. Readings that tell more about the musicians than the music are inadequate, or false, and give us all the right to feel cheated.

But the problem is more complicated, for at the same time that he so jealously guards the old, the critic must be a prime advocate of the new.

Of course new music can't and isn't to be supported indiscriminately. What one looks for first in a new score (or one of the things one might look for first) are the composer's ties with the past. What has the history of music taught him, what is important to him and how does he go about preserving it?

IT'S NOT ESSENTIAL what stylistic voice a composer speaks. It can be the traditional tonal language of most Copland and Sessions, say, or the twelve-tone idiom of Schoenberg and the Viennese or random music combined with either of these. But in whatever mode he chooses, he has to show that he has found something of musical import and that he has shaped it in a way concordant with our time and given it contemporary meaning.

As with the older music, it's the critic's job not merely to register his enjoyment at a fine performance, but to offer his educated opinion on how the end product might have been better wrought and rendered.

In any case, the critic's review isn't the final word, and shouldn't be taken as such. The best critics are the most flexible, in that they are the most willing to learn. There's a Bureau of Standards, all right, but the critic doesn't rule it. The public does. And it's the critic's toughest task—and one that demands all he can offer in knowledge, experience, taste, tact and insight—to persuade the public it should demand a more distinguished musical life.

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Unprecedented move

BSO criticizes critic Steinberg

BOSTON AFTER DARK
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NOV 19 1969

"The Boston Symphony Orchestra Members Association has labelled Boston Globe music critic Michael Steinberg a "persona non grata" and has asked the Boston Symphony management not to welcome Mr. Steinberg at future concerts.

The action stems from a review The Globe published on Saturday, Nov. 8, under Mr. Steinberg's by-line. The lead paragraph of the review reads as follows:

"If Danny Kaye or Victor Borge were to conduct a performance of the Brahms 4th just like the one Carlo Maria Giulini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched, with such crazed dislocations of tempo and accompanied by a similar visual production with such prodigality in expressions of tragic suffering and deep knee-bends, the audience would have been in stitches."

The BSO Members Association, reacting to Mr. Steinberg's review, sent the following telegram to the editor of The Globe:

"In view of the unwarranted, cruel and hostile attack on our illustrious guest conductor, Mr. Giulini, and the continued slurs on the members of the orchestra, we have asked the Boston Symphony management to not welcome Mr. Michael Steinberg to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone far beyond the scope of musical criticism."

The manager of the orchestra, Thomas D. Perry, Jr., lent his support to the orchestra but noted that the invitation is extended to the newspaper and its representative, and not to Mr. Steinberg directly. The text of his letter to the orchestra members, in part, is as follows:

". . . The mangement, like the players, is offended by the immoderate and unwarranted tone of The Globe critic's writing and by its persistent negativism. We admire the players' initiative in sending this telegram. The Globe's tickets are in their hands for distribution to whomever they choose to send to represent the paper. The Boston Globe is a serious and concerned newspaper and we look to them to send to the concerts a representative they in conscience can consider a professional spokesman of the paper and a responsible critic and reporter. We do not feel that this is now the case. It is now for the trustees and management also to make their similar feelings known. . . ."

This series of correspondence is an unprecedented step for an entire institution — trustees, management, and players. In the past, individual trustees or people in management have expressed themselves but never before an institution.

According to Marvin Schofer, director of public information for the BSO, the argument with Mr. Steinberg does not center over his credentials to cover the orchestra properly, but over the manner of his coverage.

"First of all," explained Mr. Schofer, "we are not concerned with Michael's [redacted]ation. The point is not that we disagree, and we're not trying to convince him that his taste and judgments are wrong. It is the extra-musical aspect of some of his reviews which upsets us. You can't treat an organization like the BSO with the cavalier disregard for the sensitivities of that institution. His reviews border, at times, on insulting invective. He uses odious comparisons — apparently humorously — the net result of which is to denigrate the orchestra.

"The second point is that we are not against Michael. This is not an ad hominem attack. This is a general problem and refers just as much to similar cases from other sources. Anything I say about critics can apply to other critics and even other orchestras. It is precisely because these problems are common that we want to make our objections very clear."

B.A.D. was unable to reach Mr. Steinberg or a representative of The Globe for comment.

Harold Banks —

What troubles City Hall about the MBTA's agreement to buy the old Dover st. railroad yards from Penn Central isn't only that the 24-acre site would become tax-exempt. It would also reduce land available for industrial, tax-yielding use in the city to less than 200 acres . . . Mayor White's mother has a special as well as a general taste in books. Her latest acquisition from a West st. shop was "The History of Woodcut Illustrations Through the Ages."

The Massachusetts Trial Lawyers Ass'n is so irked by Gov. Sargent's failure to acknowledge two letters asking that it be consulted on appointments to the bench that it voted to "wait upon" him at the State House this week to get some kind of reply . . . For the first time in the Boston Symphony's 88 years, members of the orchestra, management and trustees have jointly asked a Boston newspaper (not this one) and its music critic to apologize for his "unwarranted, cruel and hostile attack" on guest conductor Carlo Maria Giulini.

Unnoticed overnight visitor here — Xerox Corp.'s Sol M. Linowitz, U. S. Ambassador to the Organization of American States and among

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145

Telling It Like It Is In Boston And Daytona

Orchestra Rebels Against a Critic

By FRANK PETERS

FOR THE FIRST TIME in anyone's memory, a major orchestra has got so angry at a music critic that it — both musicians and management — has asked him to stay away from its concerts. The orchestra and critic involved are big ones: the Boston Symphony vs. Michael Steinberg of the Boston Globe. Steinberg is the most prestigious critic in Boston, won a national prize last spring, and is widely known for his writings about music. The St. Louis Symphony occasionally uses program notes written by him.

Steinberg has a reputation for being honest and ruthless. He started building his reputation his first night on the job, six years ago, when he reviewed Leonard Bernstein's "Kaddish" or Symphony No. 3, a work commissioned by Boston and in many ways seeming to call, at its premiere, for respectful treatment. Steinberg attacked fearlessly. The review that touched off the recent Boston Symphony Orchestra rebellion appeared Nov. 8 under the headline "Giulini and BSO with Brahms More Like Borge."

Carlo Maria Giulini is a conductor of romantic musical inclination. He was a guest on the Boston podium that week, and with his easy, affable manner had become a personal favorite of the musicians. He let them out of rehearsals early. Fifteen of the musicians had petitioned management to bring in Giulini as resident conductor. Since the retirement of Erich Leinsdorf the orchestra has had William Steinberg (no relation to Michael) as music director, dividing his time between Boston and Pittsburgh.

THIS IS HOW Michael Steinberg opened his review of Giulini's concert:

"If Danny Kaye or Victor Borge were to conduct a performance of the Brahms Fourth just like the one Carlo Maria Giulini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched with such crazed dislocation of tempo and accompanied by a similar visual production with such prodigality in expressions of tragic suffering and deep knee-bends, the audience would have been in stitches.

"In the solemn context of a Friday afternoon Boston Symphony concert, the audience instead took it seriously.

"Perhaps Giulini's tempest-tossed performance can be read as proceeding from a man of original and humorous spirit, loathing Brahms and the institution of the symphony concert, and inspired to deliver a devastating put-on in the most elegant deadpan style. I fear, though, that what actually happened is less interesting. The performance, instead of being the first ever fully to explore the comic possibilities of the Brahms Fourth, proceeded from nothing more uncommon than opportunism and meretricious vulgarity."

THE ORCHESTRA MUSICIANS met the next morning after a children's concert and approved a statement, which they sent to the orchestra management and summarized as follows in a telegram to the editor of the Boston Globe:

"In view of the unwarranted, cruel and hostile attack on our illustrious great conductor, Mr. Giulini, and the continued slurs on the members of the orchestra, we have asked the Boston Symphony management to not welcome Mr. Michael Steinberg to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone far beyond the scope of musical criticism."

The orchestra manager, Thomas D. Perry Jr., replied to the musicians in a letter that ". . . the management, like the players, is offended by the immoderate and unwarranted tone of the Globe critic's writing and by its persistent negativism. We admire the players' initiative in sending this telegram. The Globe's tickets are in their hands for distribution to whomever they choose to send" (a Globe spokesman says that actually they come addressed to Steinberg) ". . . and we look to them to send to the concerts a representative they in conscience can consider a professional spokesman of the paper and a responsible critic and reporter. We do not feel that this is now the case . . ."

ALL THIS WENT UNREPORTED, a Boston newsman says, except in Boston After Dark, a tabloid weekly that caters successfully to young readers, and on the local educational-TV station. The story was ready for a full play in last week's Time, but was bumped out of the magazine by coverage of the moon landing. Through it all, according to Time correspondent Barry Hillenbrand, Steinberg has gone right on reviewing the Boston Symphony and shrugging off the uproar.

Marvin Schofer, the orchestra's press agent, made a statement to Boston After Dark that did not appreciably reinforce the case against the critic. "We are not concerned with Michael's evaluation," he is quoted as saying. "The point is not that we disagree, and we're not trying to convince him that his taste and judgments are wrong. It is the extramusical aspect of some of his reviews that upsets us. You can't treat an organization like the BSO with cavalier disregard for the sensitivities of that institution . . ."

The Birth of FIFI And the Cold Facts

SELDOM HAS a music festival come about as casually as the one in Daytona Beach, Fla. Even more seldom have a festival's affairs been discussed as candidily as they are in the report that follows. It was signed and distributed to the press by the Daytona festival's president, Jack R. Hunt.

"FLORIDA INTERNATIONAL FESTIVALS, INC.
PRESIDENT'S REPORT

"The Florida International Festivals, Inc. is a relatively new entity which was born as the Daytona Festivals, Inc. DFI was a somewhat spurious organization which came about as a result of a few community leaders getting together ostensibly to acquire a four-year college in Daytona Beach. Somehow the talk turned to music and festivals, and a letter was addressed to the London Symphony Orchetra at the address of the Royal Philharmonic Orchestra. In all probability the authors of the letter thought they were sending it to the Royal Philharmonic Orchestra. The people at the Royal Philharmonic were quite proper, however, and forwarded the letter to the LSO.

"The LSO being one of the four major orchestras in London, which was continuously competing for sufficient engagements to keep its members employed, viewed the letter with great interest and agreed to spend a working holiday in Florida. Since that first year the LSO has returned three times to Florida and has, in fact, been the 'festival' at Daytona Beach. The only other activity in the festival has been the summer institute co-ordinated by Stetson University.

"EVEN THOUGH the LSO 'festival' has not been an outstanding financial success, it has gained considerable notoriety for the annual affair. In addition, there has evolved many close friendships between Daytona Beach residents and LSO members. In many ways, the annual LSO soiree has become more a family affair than a music festival.

"It is always difficult to introduce a nonprofit activity to a community. Skeptics abound and are quick to criticize. The dedicated people in the Daytona Beach area who have staunchly supported the festival concept have accomplished continuity for four years under unbelievable conditions against astronomical odds. By all acceptable standards of measurement, the whole endeavor should have failed after the first year.

"SOMEHOW, THE SUMMER symphony survived. Each successive summer saw the same situation until now there seems to be a general feeling that the festival is here to stay. Idealistically, the LSO has become an institution here. Realistically, the time has come to examine the institution in the light of cold hard facts:

(1) The summer "festival" has existed for four years

(2) There have been classical summer institutes with the festival

(3) The "festival" has been confined to symphonies and concerts

(4) The same orchestra has, in fact, been the "festival"

(5) In the past we have had a festival in name only

(6) FIFI has amassed a legal and moral indebtedness in excess of $150,000

"The time has come to face the facts. As I see it, we have reached the point of decision or, as the saying goes, "It's time to fish or cut bait." There is an immediate need to decide on one of the three following basic courses:

(1) Decline to accept any moral responsibility for what has transpired and bail out by committing corporate suicide, better known by the legal term — bankruptcy

(2) Attempt to retain a "business as usual attitude," try to negotiate a contract for the LSO to return next summer and hope that some miracle may be performed to pay the bills

(3) Completely reorganize the thinking about a festival. Broaden the base of membership, forego the LSO for the summer of 1970, plan a festival season for January, 1971, with special summer programs in 1970 which will produce a small profit to help keep FIFI alive while an operational plan is developed that will instill confidence in prospective contributors. I must warn you, however, that there is a special consideration which is part and parcel of this course of action. If this course is chosen, it can only be accomplished by the use of a four letter word — WORK!

Hunt's conclusion was to recommend No. 3.

Boston Critics Assailed By Symphony Orchestra

BOSTON (AP) — A chord of dissonance has been struck between the Boston Symphony Orchestra and two of its Boston critics.

The Boston Globe today said it received a telegram from the Boston Symphony Orchestra Members Association (the players) complaining about the "unwarranted, cruel and hostile attack on our illustrious guest conductor, Mr. (Carlo Maria) Giulini and the continued slurs on members of the orchestra."

Earlier, the Globe said, the members association sent a telegram to Symphony trustees urging them "not to welcome Michael Steinberg (Globe critic) to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism."

The Globe said sources at the Boston Herald Traveler reported that music critic George Gelles "had been removed by the paper's publisher from his music reviewing assignments," and since that time "his by-line has not appeared over any music review."

The Globe also quoted a letter it said was sent to the Herald from a member of the BSO board of trustees "deploring" the Herald's hiring "of one of his (Steinberg's) imitators, Mr. Gelles, who has nothing like the knowledge but the same tone of voice."

The Globe said a letter from Talbott M. Banks, president of the BSO trustees, criticized Steinberg's "undisciplined and irresponsible" reviews that were "doing real injury to the music life of Boston."

Steinberg said his reviews over the past three years have been "about 40 per cent favorable and 35 per cent mixed but generally favorable.".

Steinberg said Gelles "dismissal" was an example of "power politics."

"When bad news comes, you slaughter the messenger," he said..

Globe Editor Thomas Winship said the Globe,. Steinberg and Symphony officials are "discussing the matter and intend to handle it properly from the point of view of all concerned."

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BSO Plays Finale for Critics

'Slurs' on Orchestra Bring Demand for Removal

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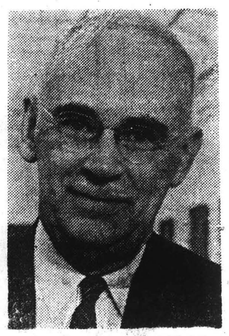


Joel Librizzi
Talcott M. Banks
Muse is offended

The Globe also said sources at the Boston Herald Traveler reported that music critic George Gelles "had been removed by the paper's publisher from his music reviewing assignments," and since that time "his byline has not appeared over any music review."

* * *

The Globe also quoted a letter it said was sent to the Herald from a member of the BSO board of trustees "deploring" the Herald's hiring "of one of his (Steinberg's) imitators, Mr. Gelles, who has nothing like the knowledge but the same tone of voice."

The Globe said a letter from Talcott M. Banks, president of the BSO trustees, criticized Steinberg's "undisciplined and irresponsible" reviews that were "doing real injury to the music life of Boston."

* * *

Steinberg said his reviews over the past three years have been "about 40 per cent favorable and 35 per cent mixed but generally favorable."

Steinberg said Gelles's "dismissal" was an example of "power politics."

"When bad news comes, you slaughter the messenger," he said.

Globe editor Thomas Winship said the Globe, Steinberg and Symphony officials are "discussing the matter and intend to handle it properly from the point of view of all concerned."

Globe 12/4/69

Pops conductor scores music critics

By Leo Shapiro
Globe Staff

Harry Ellis Dickson, a member of the Boston Symphony Orchestra, Pops conductor, and author of "Gentlemen, More Dolce Please," which deals with music and musicians, scored Boston's music critics yesterday, as "personally vindictive and smart-alecky."

He referred to critics who preceded them as "respectable connoisseurs" who imparted to the public "in a respectable way their considered opinions." He charged that the present group's music criticism is destructive and "attacks established artists without regard for good taste or human decency."

Dickson, who made the comments at the 65th anniversary luncheon of the Sisterhood of Temple Israel at the Temple Israel Meeting House was applauded when he voiced his feelings about music critics here.

Dickson told the women that knowing a great deal about music does not necessarily create understanding; that there must be love of music.

"My last word on music critics, is this," he said as he concluded. "Don't take them too seriously, you are often better judges than they."

Dickson, discussing the Boston Symphony Orchestra, noted that 30 years ago, when he joined it, 85 percent of the players were foreign-born and trained, but today the opposite is the case. He said this holds true of all the other major symphony orchestras in the ountry.

"We have come of age musically. We learned from our European cousins. What music we have in this country today is superior to that of any other country. And this holds true for our young talented soloists who are constantly competing in world competitions and walking off with first prizes.

"No longer do our young people feel they must go to Europe for their musical training. People are now coming to America, where we have the finest teachers and music schools," he said.

Others on the program included Rabbi Roland B. Gittelsohn, Temple Israel's spiritual leader; Solomon Stern, Temple Israel president; Mrs. Edward R. Masters, Sisterhood president; Mrs. David Rosen, program chairman; and Mrs. Harry P. Cole, luncheon chairman.

Diary for the Agnew Era, Entry No. 1: The Boston *Herald* has fired its bright young critic, George Gelles, reportedly on the "suggestion" of Boston Symphony trustees who objected to some of his reviews. Maybe this explains why a number of people, including colleagues, have told me that my two pieces on inner wickedness at the Metropolitan Opera were "courageous." It hadn't occurred to me, in all immodesty, that they were. ■

New York Magazine

CHICAGO DAILY NEWS
D. 461,357 SAT. 453,757
DEC 9 1969

Boston critics rile symphony

Daily News Wire Services

BOSTON — A chord of dissonance has been struck between the Boston Symphony Orchestra and two of Boston's music critics.

The Boston Globe reported last week that it had received a telegram from the Boston Symphony Orchestra Members Assn. complaining about the "unwarranted, cruel and hostile attack on our illustrious guest conductor, Mr. Carlo Maria Giulini, and the continued slurs on members of the orchestra."

Earlier, the Globe said, the members association sent a telegram to symphony trustees

from a member of the BSO board of trustees "deploring" the Herald's hiring "of one of his (Steinberg's) imitators, Mr. Gelles, who has nothing like the knowledge but the same tone of voice."

THE TROUBLE was apparently sparked off by a combination of bad reviews by Steinberg and Gelles of Boston Symphony concerts conducted by Giulini and by Seiji Ozawa.

Gelles, reached at his home in Boston late Monday, said a Time Magazine report that the Herald had named him critic-at-large was, so far as he knew, unfounded, and that he

The BSO and its critics

146

A quiet controversy that has been going on for a number of years between Boston newspaper critics and the local music world in recent days has taken on a sharper tone.

The normally sensitive relationship between critic and performer flared up recently and the Boston symphony Orchestra Assn. (the players), symphony officials and members of the Board of Trustees dispatched a series of letters and telegrams to the publishers of the Boston Globe and the Boston Herald-Traveler. And the two critics counter-attacked.

The most recent development came last week when Herald-Traveler sources reported that George Gelles, the music critic, had been removed by the paper's publisher, from his music reviewing assignment. Since that time his by-line has not appeared over any music review.

Earlier, members of the orchestra, in a telegram, urged Symphony trustees "not to welcome Michael Steinberg (Globe critic) to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism."

In the past few years there has been criticism from the reviewers and some other music experts as to the qualifications of conductors hired by the board of trustees.

Here is a chronology of the present dispute.

The controversy was touched off by a Steinberg review in which he was highly critical of guest conductor Carlo Maria Giulini. It appeared in the Saturday Globe, Nov. 8.

The next day at a meeting of the Boston Symphony Orchestra Members Assn. the telegram was sent to the management of the orchestra.

The Globe received a similar telegram complaining about the "unwarranted, cruel and hostile attack on our illustrious guest conductor, Mr. Giulini, and the continued slurs on members of the orchestra."

On Nov. 11, Thomas D. Perry Jr., manager of the orchestra, in a response to the orchestra members, said, in part: "The management, like the players, is offended by the immoderate and unwarranted tone of the Globe critic's writing and by its persistent negativism.

"The Boston Globe is a serious and concerned newspaper and we look to them to send to the concerts a representative they in conscience can consider a professional spokesman of the paper and a responsible critic and reporter. We do not feel that this is now the case," Perry's letter said.

The following day the Globe received a copy of a letter sent to Harold E. Clancy, publisher of the Boston Herald Traveler, by Rev. Theodore P. Ferris, rector of Trinity Church and a member of the Symphony board of trustees.

The letter criticized Steinberg and went on to "deplore" the Herald-Traveler's hiring "one of his imitators, Mr. Gelles, who has nothing like the knowledge but the same tone of voice."

The letter stated, in part: "For several years the Boston Globe has employed Michael Steinberg as its music critic. He knows a great deal about music, is highly qualified to write about it and writes well. Unfortunately he has chosen to write in such a tone of voice, and to say things that are both unfair and rude, that major artists are reluctant to come to Boston, and some have refused to come."

On Nov. 30 Steinberg went to bat for his colleague Gelles in a memorandum he sent to music critics on major papers around the country.

On Nov. 19 the Globe received a letter from Talcott M. Banks, president of the Board of Trustees, in which he said, "... I have hesitated to write both because I am a strong believer in wholly independent criticism — if informed and objective — and because I have often defended Michael Steinberg against his detractors."

This was prefaced by his statement that he now felt that Steinberg's "undisciplined and irresponsible" reviews were "doing real injury to the musical life of Boston."

Banks charged that the Steinberg review in October of the Eugene Ormandy concert (Philadelphia Orchestra) was "typically patronizing." He added that "in your issue of Nov. 8 he (Steinberg) excoriated and ridiculed Giulini, certainly one of the most respected and sensitive conductors of our time ..."

The Steinberg memorandum stated that Gelles's dismissal had been the result of pressure by the trustees of the symphony and an example of "power politics."

It is a case, Steinberg said, in an old tradition, "when bad news comes you slaughter the messenger."

Talcott M. Banks, president of the board, denied the charge and pointed out that only he and one of the other members of the trustees had communicated with the Globe denouncing Steinberg's criticism of the second concert by Giulini and the earlier concert by Ormandy and that so far as he knew only one trustee had written the Herald-Traveler. He emphasized that the board itself had taken no action and Mr. Banks denied any concerted unofficial action by the trustees.

Steinberg sent two additional memoranda to his fellow critics. In the first he retracted the insertion of the name of one trustee as having protested (He had gotten the name from a high Herald Traveler source), And in the second, urged recipients to regard the memorandum as confidential and to check all statements before writing on the situation.

Steinberg, commenting on the controversy, said, concerning Mr. Perry's charge of negativism, "looking over my reviews of the past three years I find that about 40 percent were wholly favorable and 35 percent were mixed but generally favorable. In addition, there were numerous other pieces such as interviews and previews which were of a generally supportive character."

Globe Editor Thomas Winship said: "The Globe management is aware of the current congroversy over the role of serious criticism. Representatives of the paper, Music Critic Steinberg and officials of the Symphony are discussing the matter and intend to handle it properly from the point of view of all concerned."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 5 1969 New Englar

As I Hear It

Backstage at the BSO

By Jay C. Rosenfeld

I WAS ASSIGNED a book to review this week, an extremely entertaining if superficial account of many aspects of a major symphony by a violinist with 30-year tenure in the Boston orchestra. Not only are the anecdotes hilarious, even though excavated by the most expert musical archaeologist, but there is a vast amount of information on the gears and springs which activate the workings of such a formidable organization. Harry Ellis Dickson is renowned as the orchestra's best raconteur and it is fitting and right that he should record the history of which he has been more than a run-of-the-mill participant for so long. The book is titled "Gentlemen, More Dolce, Please!" (Beacon Press, $7.50).

But between the cup and the lip there has arisen a phenomenon which prompts me to ignore my assignment partially and to devote this space to a unique development which has appeared in Boston. It might be pertinent to point out that Dickson has a chapter on music critics in general, the shortest chapter in the 162-page book. Dickson thinks "music critics are an unnecessary evil." He has "enjoyed the friendship of some critics," however. He uses the word "erudite" twice in the chapter, once to express disdain, the other time to convey admiration for an individual.

* * * *

A SITUATION has now come to the light of day which has been more or less veiled since its inception last month.

Two of Boston's papers have used reviews of Boston Symphony concerts which were ~~unfavorable and~~ against which the members of the orchestra have risen up in indignation. In fact, they have sent the editor of one paper a message: "In view of the unwarranted, crude and hostile attack" on a guest conductor and "the continued slurs on the members of the orchestra, we have asked the Boston Symphony management not to welcome your critic to our concerts until he publicly apologizes for his insulting and unethical assaults . . ." It was signed by the Boston Symphony Orchestra Members Association.

* * * *

THE DETAILS of the sequels don't need to be spread out here but pressure, threats and gloved persuasion have been used by many of the aggrieved parties. The air is full of protests against "unfair" reporting. In the area of musical criticism the matter resolves itself on the competence to judge and the ability to write of the man assigned by the newspaper to cover the events. Newspapers in the United States almost always give a music critic a byline, thereby absolving themselves from the opinions he may express. It would be a fair assumption that an editor chooses such a man to represent the paper with care, but once the responsibility is transferred, the critic has total authority and liberty.

There is no function of our life which cannot be abused. Steps to stop or alter such infractions are possible by many avenues, but to squeal as the Boston players are obviously doing is, in the first place, *infra dignatatem*, and in the second place, unjustified. Dickson writes that many a time when the orchestra has had a bad evening "we sneak back to our domiciles," but the next morning "we read a glowing account of a wonderful performance." He continues, "We also shrug our shoulders when we receive a bad notice of a good concert." He fails to cite the reaction of his fellows when the audience with an utter lack of discrimination goes wild over a mediocre performance.

* * * *

CRITICS HAVE never been any better. Performers have always had to suffer for the foibles and vagaries of the incumbent, but, until the editor chooses to replace him, there is little one can do. For the orchestra members to rise up and shout "UNFAIR" is astounding, and for the management and trustees to lend aid and support to the poor wounded is beyond belief.

In my longtime association with a newspaper no one in authority has ever said a single word to apply to the nature or the balance of a review, except "Make it short!" To report a performance of the Beethoven "Fifth" or of "Macbeth" is not quite like reporting a collision of two cars at an intersection, for even there a reporter must take care not to assign responsibility before the insurance companies enter the picture.

* * * *

THERE IS REASON to believe that the Boston critics, like those in any other city, know the orchestral literature as well as the conductors and probably better than most of the performers. Indeed, Dickson mentions the boredom of the violas, as an example, in playing the inner voices of the classics. And so when one of these self-appointed critics, as our vice president calls the political analysts, says something about a piece of music or a performance thereof, it warrants consideration and even, sometimes, respect. Would the orchestra like some sort of Dow-Jones applied to their performances? "The BSO closed down three points this evening." Or a comment mentioning that it had risen an equal number of notches?

It is a conceded fact that the umpires behind the plate are always blind, and it has long been maintained that music critics suffer almost the same degree of deafness as their analogous colleagues on the ball field. Maybe Dickson is right.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

DEC 6 1969

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

DEC 6 1969

Staid Boston Symphony at Odds With Music Critics

By JOHN H. FENTON
Special to The New York Times

BOSTON, Dec. 5 — A long-simmering controversy involving the Boston Symphony orchestra and the music critics for the Boston newspapers has grown more acerbic.

The situation centers on what members of the orchestra have termed as "insulting and unethical assaults" on guest conductors. But it is exacerbated by the relationship that exists between the orchestra and its older devotees. It is almost like a family affair.

Many of those whose Friday afternoon or evening concert reservations have been handed down as legacies consider the orchestra an institution that should be immune from harsh criticism.

The critic of The Boston Globe, Michael Steinberg, is one object of the controversy. Mr. Steinberg's musical scholarship has not been questioned. But one source close to the orchestra said that Mr. Steinberg's style and manner displayed a "personal arrogance that becomes offensive."

Mr. Steinberg has sent a memorandum on the situation to critics on major newspapers around the country. Today, The Globe ran its version of the controversy, which the orchestra organization is believed to accept as a reasonably fair assessment.

The Globe carried excerpts of a telegram from the Boston Symphony Orchestra Association, an organization of symphony players, demanding that Mr. Steinberg be denied admission to concerts until he apologized for recent reviews. The story also included excerpts from letters from orchestra officials and one trustee to The Globe and to The Boston Herald Traveler, whose critic, a disciple of Mr. Steinberg, was replaced last week.

In a television appearance last night, Mr. Steinberg defended the right of George Gelles, the former Herald Traveler critic, to express his views.

Mr. Gelles, an honor graduate of Princeton University and a graduate student in music at Brandeis University, worked summers as a trainee at The Globe under Mr. Steinberg. He became The Herald Traveler music critic in September. He is still on the staff, but is not writing music criticism.

Thomas Winship, editor of The Globe, said that Mr. Steinberg was still his paper's music critic. In an official statement in today's editions, Mr. Winship said that the matter was being discussed by representatives of The Globe, Mr. Steinberg and officials of the orchestra, who, he said, "intend to handle it properly from the point of view of all concerned."

Harold E. Clancy, president and publisher of The Herald Traveler, said that he had been perusing Mr. Gelles's reviews for some time and that he had concluded before the matter became public that Mr. Gelles did not fill the bill.

"He indulged too frequently in personalities instead of music," Mr. Clancy said, "but some day, he should be a good critic."

Mr. Clancy said he had received two letters from persons associated with the orchestra after Mr. Gelles had been replaced. One was from the Rev. Dr. Theodore P. Ferris, rector of Trinity Episcopal Church in Boston and an orchestra trustee. The letter did not mention Dr. Ferris's position as a trustee and Mr. Clancy said he was not aware that the clergyman was, in fact, a trustee.

One article that brought the controversy to the boiling point came after Mr. Steinberg wrote a highly critical review of a performance by Carlo Maria Gilulini, a guest conductor.

Subsequently, Mr. Gelles, in The Herald Traveler, criticized Seiji Ozawa for what he termed an "inaccurate and indifferent" performance as a guest conductor. Mr. Ozawa is the orchestra's choice to conduct the summer festival at Tanglewood in the Berkshire hills next summer.

In his letter to Mr. Clancy, Dr. Ferris said that Mr. Steinberg had "chosen to write in such a tone of voice and to say things that are both unfair and rude, that major artists are reluctant to come to Boston and some have refused to come."

"Even more unfortunately," Dr. Ferris went on, "The Boston Herald has now entered into competition with The Globe by hiring one of his young imitators, Mr. Gelles, who has nothing like the knowledge, but the same tone of voice."

Mr. Gelles, in a Sunday column for The Herald Traveler on Nov. 16, wrote: "If the critic is to be of any use to a community whatsoever, he has to be more than a mirror and mouthpiece of popular taste. What is the value of criticism if the critic is as easily satisfied as the average member of the audience?"

Grant for Longhair Light Show

By MILDRED HALL

WASHINGTON — The Boston Symphony Orchestra has been given $50,000 for development of experimental videotaped orchestral programs using new color-and-light image techniques, and for exploring the market for such programs. The donor of this and other aid-money to music projects is the National Endowment for the Arts, which gave $50,000 grants to five major orchestras and other grants to the American Symphony Orchestra league, and touring companies.

If successful, the taped symphony - light - show programs could be one answer, through showings on CATV, Pay TV, via closed circuit, and in schools, to the money shortages for symphony orchestras—like the Capital's National Symphony which has faced financial collapse and musician strikes.

Since an innovative symphony and light show has a more sharply segmented audience appeal, it would probably not be acceptable to commercial TV stations and networks. But it could be syndicated for profitable special-audience use on the Community Antenna cable systems which can now originate their own programming (and show their own commercials). It might also find its way to a select audience on the nationwide Pay TV service which performers hope will go into operation in spite of some last-minute attempts to kill it in the House.

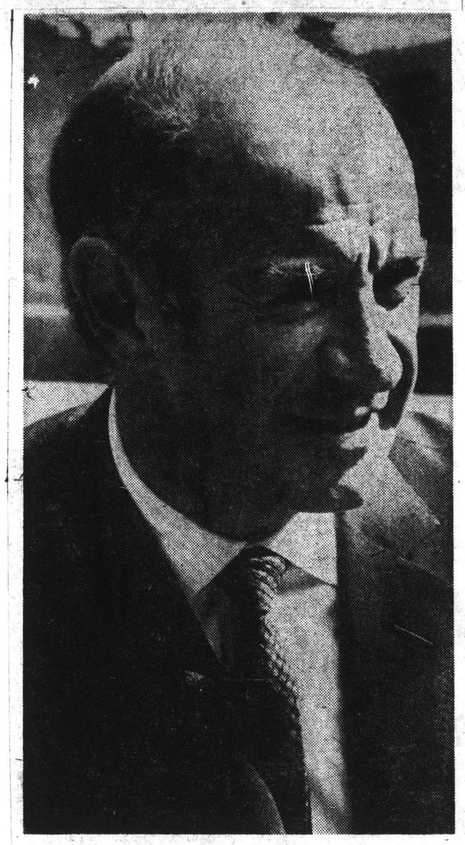
Other government grants of $50,000 to aid "innovative" music projects went to the Detroit Symphony Orchestra to develop inner city audiences among school-age children and adults, using black conductors, soloists and composers. New York Philharmonic got its $50,000 for support of the joint project with the Central Labor Council of the AFL-CIO to promote union-oriented audience support. Minnesota Orchestra of Minneapolis, and Atlanta Symphony received $50,000 grants for audience promotion by touring ensembles.

A special grant of $15,000 to the Carnegie Hall Corp. was made for a series of "Evenings for New Music," to present works of contemporary composers. A special grant of $40,000 went to the American Symphony Orchestra League headquartered in Virginia, to explore cooperation between community orchestras and majors, in this case between the St. Louis Symphony and the Kansas City Philharmonic.

Other grants in the music area included $75,000 to support touring programs to eleven states by the Utah, Denver and Phoenix Symphony orchestras, a ballet and repertory theater groups. Western Opera Theater (the San Francisco Opera touring company) was given $100,000 to put on performances in 10 states. The St. Louis Symphony Orchestra of Missouri was granted $9,100 to assist in tours of smaller communities in northeast coastal states.

BILLBOARD
NEW YORK, N. Y.
W. 24,000

DEC 6 1969



Erich Leinsdorf conducts Boston Symphony Orchestra Monday at Academy.

Musical 'freedom' Offers Leinsdorf Best of two worlds

BOSTON.—Erich Leinsdorf was staying at the Ritz Carlton, a tourist again in the town where he had been the principal musical citizen for seven years. He was back for a dozen concerts with his old ensemble, the Boston Symphony, one of which will be Monday in Philadelphia's Academy of Music.

"I like being a tourist again," he opened. "Boston's a good town to visit."

Since he dropped the baton last August at Tanglewood, Leinsdorf has been a New York resident. He did take time for 15 operatic performances at the Teatro Colon in Buenos Aires and three concerts with the Chicago Symphony, but he has been reordering his life within the looser structure of his new freedom from administrative duties.

'MUSIC IS MUSIC'

He ticked off a full year of concerts—Amsterdam, London, the Holland Festival and the Gulbenkian Festival in Lisbon, noting that his activity will be aimed mostly at concert as opposed to operatic adventures.

"I didn't really give up one for the other. You see that is the advantage of my new freedom. I think I would find my musical life rather poorer

Continued on Page 5, Col. 2

Leinsdorf free agent

Continued from First Page

without both, because certainly you find things in opera you can't get in concerts and vice versa. I regret only that I don't get around to chamber music more. After all, music is music. You can't cut it up in little segments."

Part of his return to the BSO podium was spent in continuing a project he had launched while still music director.

"I like to do what I feel the recording companies could do more of, too—fill out the open spots, fill the niches in the music we know.

EXPLORING REPERTORY

"I'm not one to pull out every second-rate work and proclaim it a masterpiece. I'm not of the persuasion that every work that has been laid aside is unjustly neglected. But I do feel that Schoenberg, Berg, Webern, Bartok, the people who led us to the present, should be played more. In the concerts I'm giving here and at Philharmonic Hall, I'm doing half a program of Berg—The Altenberg Lieder, 'Wozzeck' excerpts and Berg's arrangement of three movements from the Lyric Suite. The Altenberg Lieder is a premiere here.

"This repertory is not fully explored. Even the neo-classical works of Stravinsky are not nearly well enough known. So I try to bring out these works; that was my campaign when I was music director. And I must say, no one ever suggested I was not free to choose my own programs here. No one ever slipped any mayonnaise into the programming; I have no complaints on that score.

"I always felt it was part of my duty to investigate problematical music. Take the original version of 'Fidelio' which I did at Tanglewood and will do in Lisbon for the Beethoven bicentennial. Everybody wants to do something a little original for that, but finding it is something else.

INTERESTED IN CHANGE

"People assume that the final version of a work is the best. I am equally interested in a work that has been changed because right away it shows it was a problematical work and that the composer probably changed it on the advice of well-meaning friends. It is certainly true with 'Tannhauser,' 'Boris,' the Webern Six Pieces, the Fourth Schumann, 'Don Carlo,' and so many others. Where there is a second version and a third, the third represents a compromise.

"The early 'Leonore' of Beethoven contains many fine things lost in the later versions. Of course the final 'Fidelio' has some magnificent things, but as in every revised work it has lost a little in the changes.

"This campaign is an aspect of my feelings about musical institutions, that the more complex our lives and institutions become, the more rigid they become. It becomes so hard to take the trolley down a new street, because it runs only where there are rails and the rails are hard to move.

MATTER OF PEOPLE

"I am arranging my schedule so that I will have several weeks free in the fall of 1970 to write a book on the institutions of the opera and the orchestras. They are in a state of crisis, not only finances, but with the audiences and the communities.

"In Amsterdam, a new work, commissioned by a well known recorder player, has been withdrawn from one of my programs. The composer was one of several who joined a protest against the programming policies of the Concertgebouw. When he would not withdraw his protest, then he felt he had to withdraw the piece and the commissioning artist then felt he had to withdraw from the idea. So you see, we're getting something like what happened on the Berkeley campus in the concert halls.

'It is a matter of people. The issues are not as harrassing as the people. Anyway, this is what I hope to be writing about.

"I've talked about playing more of the works of the great composers who brought us up to this minute. If you find out who will lead us out of this minute, please call me—collect," he laughed.

In Philadelphia Monday evening, Leinsdorf will lead the Bostonians in a Beethoven program, Symphony No. 6 in F major, "The Pastorale," and Symphony Nov. 3 in C minor, "The Eroica."

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 504,669 SUN. 935,458

DEC 7 1969

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

DEC 5 1969

ALBANY TIMES UNION
Monday, December 8, 1969

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

DEC 7 1969

New England

'Poppycock,' Says Casals

Symphonies Headed for Shelf?

© N.Y. Times News Service

San Juan, Puerto Rico—Are symphony orchestras in trouble because of rising costs or because their programs have become dusty? Is it true, as Leonard Bernstein says, that conventional symphony concerts will inexorably become "museum pieces" for the young generation?

These questions were discussed here by five prominent conductors who participated at the annual festival directed by Pablo Casals, the cellist.

In separate interviews, William Steinberg, Yehudi Menuhin, Alexander Schneider, Sir John Barbirolli and Daniel Barenboim agreed that the outlook was not that bad.

They also decried as simplistic the alarm raised by numerous concert managers who contend that audiences are declining for fear of crime in the streets, competition with recordings and television, and dwindling interest in classical music among the young.

Though the conductors acknowledged the need to find new means of financing to meet the problem of expanded concert seasons, they rejected the view that America's symphony orchestras were in a state of acute crisis.

"All this yelling for help and these expressions of distress we've been hearing recently are absolutely not proper," Steinberg said.

The 69-year-old German-born conductor, who will become music director of the Boston Symphony this fall, in addition to continuing as head of the Pittsburgh Symphony Orchestra, said: "I know that there is a lot of speaking and a lot of writing about panic and I wish to state that my personal experience does not give any reason to alarm.

"Concerning attendance in Pittsburgh we have tried for years to keep the attention of the young by mixing the old and the new. In addition to Mozart and Beethoven we brought in the works of Bruckner, Mahler and Reger, which had been inexplicably neglected. This was done with equal success in our tours of New York and other cities, judging by the fact that we were always reengaged.

"Another example is that that we wrote out an inexpensive subscription for student tickets and it went like hot cakes."

Menuhin, the concert violinist, who in recent years branched out into conducting, saw the problems facing orchestras as centered more on the role of music in a technological society than on economics.

"There has been a tremendous increase in the knowledgeability of audiences," he said. "There has never been a younger generation as informed, as aware, not only of contemporary trends but also very often of archaic music and medieval music."

Daniel Barenboim, the 27-year-old pianist-conductor, who makes frequent world tours with his English chamber orchestra, spoke impatiently about the pessimists.

"Among them, I am sorry to say, are some of my colleagues, saying that the concert is dead and all that will exist is the gramophone and so on," he said. "This is completely wrong because this shows a complete misunderstanding of the basis and the essence of music."

"Because the fact is," he said, "that a great piece of Mozart and Beethoven is just as modern nowadays as it was in the 18th century and it only becomes like a museum piece when it is played as a museum piece."

The young Israeli said he also felt the time had arrived when instrumentalists in an orchestra should be given more opportunity to develop themselves as soloists by incorporating chamber music as part of the regular symphony programs.

"I couldn't agree more," said Alexander Schneider, the former second violinist of the Budapest Quartet, who has become one of the most vital forces of American chamber music. "If you have good programs and good performers there will always be an audience. It's stupid to think young people will keep away. But, of course, they must be stimulated."

Sir John Barbirolli, the English conductor, is convinced that nothing bridges the generation gap as the impact of "inspiring personalities," in music as in the other arts.

This was also the view of Casals. The 92-year-old Spanish-born cellist, who still teaches here and at the Marlboro Music Festival each summer in Marlboro, Vt., said:

"Young people are the ones who have kept music alive for they know what they like and respect the integrity of true performances. The great music of today is the great music of the past and they know it. But it must have personality. To say that young people are drawing away from it is poppycock."

Boston Schools Receive $180,000 Grant For Music Enrichment

Music education in the Boston Public Schools was given a tremendous boost recently with announcement of a $180,000 grant by the Frederick J. Kennedy Memorial Foundation to the Boston Symphony Orchestra for betterment of the musical interests of Boston pupils of Grades 5 through 7. The first results will be Youth Concerts on November 10 and 14 at Boston Symphony Hall for 5,200 pupils.

The grant will finance a series of three one-hour Youth Concerts for each of the next three years. In addition the grant will provide free, five-day, all expense trips next summer to Tanglewood in the Berkshires for 320 of those 5,200 concert goers.

Tanglewood is the summer home of the Boston Symphony Orchestra and there the pupils, in weekly groups of 40, will be exposed to the full range of the performing arts through a program called "Day in the Arts." They will observe the symphony's performances, rehearsals and workshops, and visit neighboring festivals, such as the Berkshire Theatre and the Jacob's Pillow Dance Festival.

Each Youth Concert will be specially tailored for the age groups involved and will be presented by 60 members of the Boston Symphony. A similar program was presented free to Boston pupils last year for the first time, sponsored by the Symphony's individual donors.

The year's series opened on Monday, at 10 a.m., with a program called "This is the Orchestra." It opens with Britten's Young Person's Guide to the Orchesrta, narrated by Andrew Raeburn and the program isolates each orchestra section, detailing its functions.

That first program was attended by 2,600 pupils of Grades 5 and 6 from the following schools: Bigelow, Brooks, Dearborn, Dudley, Dwight (Hurley) Emerson, Gibson, Heemnway, Howe, Jefferson, Lyman, Mackey, McCormack, Norcross, Russell and Winthrop.

The same program will be repeated at 10 a.m. on the following Friday, November 14, for 2,600 Grade 7 pupils of the following eleven junior high schools: Barnes, Curley, Dearborn, Edwards, Gavin, Holmes, King, Lewis, Michelangelo, Thompson and Timilty.

Each of the 2,600-pupil units will be treated to similar concerts on January 16 and 23, and on March 13 and 20. Selection of the schools to attend was influenced by the stated goals of the Kennedy grant which say. "Our aim is to reach children of Boston families who would rarely, if ever, have the opportunity to hear the Boston Symphony Orchestra in performance.

EAST BOSTON
FREE PRESS
BOSTON, MASS.

DEC 4 1969

BUFFALO EVENING NEWS
Thursday, December 11, 1969

Buffalo Receives Small Share of Grants

Buffalo Evening News Bureau

WASHINGTON, Dec. 11 — The national endowment program for the arts, for which President Nixon is asking Congress to double its annual allotment, is already spending about $10-million a year, but not much has found its way into the Buffalo area.

The National Council on the Arts this week issued detailed expenditures from its launching in fiscal 1966 through October 1969.

Aside from lump sums to New York State, some of which may have filtered into the Buffalo area, the Queen City area showed [illegible] of Buffalo to prepare a book on the potential applications of new technologies on environmental design.

When a series of matching grants were made in 1968 for professional experimental theater development, Buffalo's Studio Arena Theater drew $15,000, a somewhat modest grant considering total outlays of nearly $1 million at the time, including $67,500 to the Tyrone Guthrie Theater in Minneapolis and $92,500 to the Long Wharf Theater in New Heaven, Conn.

No Buffalo area institutions were cut in on such programs as choreography, where grants ran up to $100,000; education, in which Fordham University received $71,780 among others; Baltimore ($1000;, New Oreleans Friends of Music ($900), the Boston Symphony Orchestra ($[illegible]) and Maryland's Montgomery County Youth Orchestra Association ($10,000).

$20 Million Sought

The National Endowment for the Arts spent $10,813,750 in fiscal 1969 and $8,995,000 is its budget for the current fiscal year. President Nixon is asking that $20-million be appropriated for the fiscal year beginning July 1, 1971

The endowment's role, according to its chairman, Miss Nancy Hanks, is to "aid and encourage the arts in America," while grants to individuals carry no matching provisions.

Grants to individuals generally were not made public so it is possible that other Buffalo talent shared in some of the allocations.

The Schenectady

Young Isrc

By RICHARD VINCENT

The Schenectady Symphony Orchestra, conducted by Anthony Pezzano, presented its second concert of the current season Friday night at Linton High School auditorium. The program consisted of "La Bonne Chanson" by Charles Loweffler, Prokofieff's Concerto No. 2 for Violin and Orchestra, and, finally, Beethoven's Symphony No. 3 in E Flat Major, the "Eroica". The soloist for the evening was the young Israeli violinist Sergiu Luca.

"La Bonne Chanson" which opened the program was written by the Alsatian-born Charles Loeffler, a violinist by trade who ultimately retired from active performing (as a first violin player on the Boston Symphony Orchestra) to devote the rest of his life to composition. His reputation remains relatively minor although, Friday night's example of his work was quite pleasant. When one considers that the word pleasant is the optimum accolade for this work it could explain his obscurity.

As one listened, echoes of more than one better known French Impressionist contemporary might be reliably identified. The work is episodic in nature, following in a general way the mood and content of Paul Verlan's fifth poem in this cycle, 'La Bonne Chanson". The work was well within the capabilities of the orchestra.

The featured work was Prokofieff's Violin Concerto No. 2 in G, Minor. Appearing as soloist was a young (25) Israeli violinist, Sergiu Luca, a former student of Ivan Galamian at the Curtis Institute of Music. With no further shilly shallying it must be stated that Mr. Luca is the genuine article, a fiddle player who is a real master of his instrument. The program

148.

Afternoon at the Symphony

By Marjorie Sherman
Globe Staff

Shortly before he died, Boston Symphony founder and lifetime mainstay Henry Lee Higginson wrote somewhat wistfully: "The people of Boston have a truly remarkable knowledge of music, and I think they have appreciated the efforts to establish one of the world's great orchestras here."

Mr. Higginson would have taken considerable pleasure in the ambience of both Symphony Hall and its longtime neighbor across the world, filled every corner yesterday.

Gregarious gourmets talked music over lunch—a lot of them had BSO fiddler Harry Ellis Dickson's just-out book which is already a best-seller. And many of them were not only heading for the Mozart and Bruckner of the afternoon, but an evening with the Civic Symphony whose new conductor, the BSO's Michel Sasson, got an ovation for his first CS concert.

No temperantalist, Michel dined leisurely with the Civic Symphony's trustees and guests between the afternoon symphony and the evening concert.

Sharing the Christmastide topiary trees and carnations at lunch before Symphony were concert patrons of many years like Mrs. Frank Allen and Mrs. John Palmer, who sat with Mrs. Thomas Perry, Mrs. Talcott Banks, wife of the president of the trustees, Mrs. Charles F. Hovey, who brought in some of her own charming Christmas things to add to the festive setting.

Mrs. Hovey was thanked on all sides for carrying on the late Mrs. Edwin S. Webster's wonderful habit of filling her lighted Commonwealth Avenue conservatory with the most beautiful plants from her greenhouse. Mrs. Louis Cabot and Mrs Albert Goodhue, who've done so much to implement the Council's expansion program, were there, along with the usual clutch of Harvard and MIT musicmen—a good Boston afternoon and evening.

Mrs. Lewis Clark, left, and Mrs. Louis Cabot, at BSO luncheon at Horticultural Hall.

Mrs. Albert Goodhue pours a toast for Mrs. Frank Allen, center, wife of the former Massachusetts governor, and Mrs. John Palmer, at Council of Friends luncheon. (Charles Dixon photos)

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,987
DEC 8 1969

Social Chatter
by Alison Arnold

Council of Friends of BSO Hold Season's First Luncheon

347

THE FIRST LUNCHEON of the season for the Council of Friends of the Boston Symphony Orchestra took place yesterday in Horticultural Hall. These luncheons were so popular last year that they are being repeated and the next three will be held Jan. 9, Feb. 13 and April 24. There were red carnations on each luncheon table and swags of greens tied with red ribbon were hung on the walls. Behind the buffet table, gold stars of varying sizes were placed against a white background.

Mrs. Nelson W. Aldrich and Mrs. George A. Parson are co-chairmen of the luncheon committee, which includes Mrs. George E. Bates, whose maxi-coat was much admired, Mrs. Lewis P. Cabot, whose red leather dress was belted with white to match her stockings, Mrs. John M. Bradley, Mrs. Lewis H. Clark, Mrs. Harris Fahnestock, Mrs. Stanford M. Calderwood, Mrs. John M. Ferry, Mrs. Charles F. Hovey, Mrs. Robert Kistner and Mrs. James F. Hunnewell.

Yesterday's luncheon was under the auspices of the members of the Weston, Wellesley, Wayland, Milton and South Shore areas and the hostesses included Mrs. Lyndall F. Carter, Mrs. Richard Ely, Mrs. William D. Manice Jr., Mrs. Donald Babson, Mrs. Karl Adams, Mrs. Roger B. Hunt, Mrs. Edward Stimpson, Mrs. M. Allen Powning, Mrs. Allan R. Finlay and Mrs. Francis Devlin.

Also, Mrs. Stephen B. Ames, Mrs. Brewster Stetson, Mrs. Sherman Whipple, Mrs. William G. S. Harris, Mrs. Lewis W. Kane, Mrs. Robert Ross, Mrs. Mayo Shattuck, Mrs. G. Lincoln Dow Jr., Mrs. H. Starr Ballou, Mrs. C. Russell Eddy and Mrs. Richard F. Schanzle.

Mrs. Howard Davis, who is in charge of the sale of records made by the orchestra, was handing out order blanks and suggesting that records will make a welcome Christmas gift.

Among others at the luncheon were Mrs. Albert Goodhue, Mrs. John L. Grandin Jr., Mrs. Ralph Bradley, Mrs. Talcott Banks, Mrs. Carl Hauers, Mrs. Charles F. Eaton Jr., Mrs. Charles P. Howard, Mrs. Walter Amory, Mrs. Miles N. Clair, Mrs. F. Wadsworth Busk, Mrs. Frank G. Allen, Mrs. Sheldon Wardwell, Mrs. Jerome Rosenfeld, Mrs. Stephen Paine, Mrs. Laura Benedict, Mrs. Franklin Hoyt, Mrs. Alfred Willmann, Mrs. Thomas Franks, Mrs. John W. Teele, Mrs. Ellery Rogers, Mrs. Harold Keller and Mrs. Herbert W. Kelley.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 6 1969

SOCIETY
by Miriam Tod

Imagination and ingenuity are talents that some lucky people seem to be born with. Whatever the occasion they can always find a new idea or a fresh approach to make an event different and out of the ordinary, one that will be remembered for a long time to come.

Such a person is Mrs. Melvin Field of Cambridge. Artistic and celver, she is in constant demand as decorations chairman for various events for she never fails to think of something unusual and noteworthy for each one.

A good example of this was her decorations for the black tie dinner held at the Statler Hilton Hotel before the first of

While the patrons of the Civic Symphony Orchestra were enjoying dinner and the concert the Canadian Navy was giving a bangup reception aboard the aircraft carrier, HMCS Bonaventure at the South Boston Naval Annex. Together with her destroyer escorts Ottawa and Terranova she had arrived in Boston on Thursday morning, and by Friday evening the welcome-mat was out.

Like navies the world over the members of the Royal Canadian Navy are perfect hosts. They had dressed their ship with lights from stem to stern and even the ship's name "Bonaventure" had been brightly illuminated. However cold the wind was blowing off the harbor the warmth of the welcome more than made up for it.

Many of the officers at the party were already wearing the new green uniform of the integrated services of Canada. In the near future there will no longer be a separate army, navy and air force, but one single force all wearing the same uniform with only the buttons and the hat badge distinguishing to which branch of the services the wearer nominally belongs.

The wardroom with its mahogany panneled bar and brass foot rail fashioned after an English pub was filled with guests and the officers from the three ships. A ship's band played music for dancing and stewards circulated constantly taking orders for refreshments.

Admiral Joseph Wylie, commandant of the First Naval District was there, as was his Chief of Staff, Capt. Richard Belt and his wife. President of the Southeastern Massachusetts Council of the Navy League William Rothermel was chatting with the captain of the Bonaventure, Capt. James Cutts, sad that this would be the ship's last visit to the United States as it is due to be decommissioned next May. Bill Rothermel was telling friends that he hopes to have a maritime wine tasting party at the New England Aquarium for the members of the Southeastern Council of the Navy League in the not-too-distant future. Of Plymouth, Mrs. Mayo Shattuck of Hingham, Mrs. Stephen B. Ames of Milton and Mrs. Donald Babson of Wellesley.

Others at the luncheon were Mrs. Cyrus Brewer and Mrs. B. Gring Wallace of Cambridge who came together; Mrs. John Knowles; Mrs. Russell Robb of Concord; Mrs. Howland Walter; Mrs. Robert Kistner of Needham; and Mrs. Howard Davis of Concord who is working hard on the sale of Boston Symphony Orchestra records that benefit both the orchestra and the Council of Friends.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 6 1969

Rose Walsh – Yule Lunch Grea

In a christmas setting of gold angels and bright stars, subscribers to Friday's first of four Pre-symphony Luncheons enjoyed well-served beef strogonoff, salad, aspic (in holiday colors), carrots, hot rolls, red wine and ice cream roll in Horticultural Hall.

No fuss or fuming over trying to hail a cab to get to the concert in time, either. The lovely ladies sauntered leisurely across the street to Symphony Hall to hear Erich Leinsdorf conduct a program of Mozart and Bruchner music.

South Shore, Weston, Wayland, Wellesley and Milton areas of the Council had arranged the opening luncheon, under the co-chairmanship of Mrs. Nelson W. Aldrich and Mrs. George A. Parson. Mrs. Frank W. Whitty, and Mrs. Lewis H. Clark checked off reservations.

Other duties were carried out by Mrs. Walter Amory, Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. (co-chairmen of the Council); Mrs. Robert Kistner, Mrs. Richard Ely, Mrs. Charles F. Hovey, Mrs. George E. Bates, and Mrs. Howard W. Davis (who is the ardent promoter of sales of the Boston Symphony Orchestra recordings by mail to any part of the world which benefit the BSO through the Council).

Top dogs to the record-breaking number of 2164 more than double the 1044 entered in 1960) will compete handsomely at the 56th Eastern Dog Club Show Saturday, all day, in War Memorial Auditorium, Prudential Center. Percy Roberts of Noroton Heights, Ct., will judge the best-in-show.

The all-breeds, benched production will also feature the 34th annual obedience trials conducted by the New England Dog Training Club.

Largest entry in the five colorful specialty shows is the Colonial Afghan Hound Club's of 99, competing with the other specialties, Newfoundland Club of America, 81; Colonial Shetland Sheepdog Club, 71; Downeaster Belgian Sheepdog Club, 29, and Bulldog Club of New England, 29.

Led by the Dalmatian Club of Southern New England and Irish Setter Club of New England (both with 34 entries) other clubs supporting the entry of breeds in the show are Bay State Beagle Club with 26, and the Bay Colony Pomeranian Club, 11.

The popular Siberian Huskies have accounted for the second largest breed total of the show, 94 to be entered.

The last of the larger shows of the year, Eastern will be drawing the curtain of a decade that has seen a tremendous growth in the popularity of dog breeding and dog shows. Close to one million pure breds are now registered by the American Kennel Club.

"Science speaks the same language all over the world," Prof. Victor F. Weisskopf of MIT told members and guests of Friends of Switzerland at their monthly luncheon in the French and Adams Room of the Ritz Carlton.

The former director general of CERN in Geneva had deep concern about the bleak future of Science in America and talked about the European Center for Nuclear Research.

Substituting for president of the Friends, William Ebersol, Charles Mongan presided at the luncheon. Swiss Consul Dr. Freddy Homburger proposed a special toast for good will between our country and Switzerland, and another to honorary chairman, Prof. Jerome C. Hunsaker who will soon celebrate his 83rd birthday.

In the interested gathering were Mrs. Webb B. White, Mrs. Gardner Cox, Mrs. Harold D. Hodgkinson, E. Anthony Kutten, Richard T. Murphy, Mrs. John Latshaw (guest of Mrs. Albert Pagliarulo); Mrs. David Skinner, Betty Gibson, the Gordon F. Kingsleys, Mrs. Stephen R. Casey, Mrs. Robert C. Dean (keenly interested in the Youth Concerts); Prof. George Freimarck, Dr. Richard Gott, Mrs. Richard W. Sears, Ellen Stillman, Mrs. Sherrer B. Wells, Mrs. Alfred Willmann, Mrs. Ralph F. Worden, among others.

Arthur Rubinstein will give a benefit concert in Symphony Hall, Sunday afternoon, Feb. 8, for the Youth Concerts, under the auspices of the Officers and Board of Directors of the important project, marking its 11th anniversary this season.

Proceeds from the famed pianist's only Boston performance in 1970 will help to continue the Youth Concerts at Symphony Hall given by members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson as well as continue to provide free scholarship tickets and commissioned works by young American composers. Mrs. Jaime Pena-Vera and Mrs. Robert Saltonstall, head the benefit committee.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
DEC 8 1969

TOWNSMAN
ANDOVER, MASS.
WEEKLY CIRC. 2,350
DEC 11 1969

MUSIC LOVERS study list of Boston Symphony Orchestra records and tapes at the home of Mr. and Mrs. Samuel Rogers, where a Christmas Shopping Sale benefitted the Orchestra. The sale is still in progress, and gift records or tapes can be ordered, to be packaged and mailed free, by contacting Mrs. Hart Leavitt or Mrs. James Grew.

PHOENIX
CAMBRIDGE, MASS.
WEEKLY 15,000

DEC 11 1969

Seattle
Post-Intelligencer
D. 206,733 SUN. 259,237

DEC 10 1969

ROLF STROMBERG

Grafmyre's Legal Eagles' Move Defended, Praised

Rock music and festivals devoted to it have picked up a bad name because of the inconsiderate behavior of a few kooks. These are the people who "do their own thing" regardless of place or circumstance. They reserve the right to themselves alone to decide what is legal and what isn't, which is a shade short of anarchy.

Lest we get started on something irrelevant, let it be known I would no more want to sit next to a drunk in the Opera House than to sit next to someone who's "stoned" at Eagles Auditorium. It is in Boyd Grafmyre's favor that he has taken steps to see that such practices as marred Woodstock West will not occur at Eagles.

Those who protest his decision are being short-sighted and even selfish; they really don't care that much about rock music at all. It's not the listening experience that intrigues them. Grafmyre said:

"We don't make up the laws; we just ask that people abide by them. We want to reassure our audience that there is no need to worry about being busted or hassled at Eagles if they abide by laws complied to in any other place of public assembly.

"For example, no longer is there the fear of having a purse stolen or being approached by persons dealing narcotics or annoyed by an intoxicated member of the audience . . .

"So that the rock music and relaxed atmosphere at Eagles Auditorium will continue, it must be understood that these rules are placed in effect to provide a safer, unhampered hall for rock concert patrons."

Illegal activity, if it became rampant, could cause a shutdown at Eagles. The new rules that Grafmyre has put into effect are relatively minor. So that young persons can go and enjoy the music in a worthwhile atmosphere the rules are necessary. Anybody who doesn't think so is living in Lotus Land.

An interesting development has occurred in Boston, according to the Associated Press. A recent report read as follows:

"A chord of dissonance has been struck between the Boston Symphony Orchestra and two of Boston's music critics. The Boston Globe said it received a telegram from the Boston Symphony Orchestra Members Association (with) the players complaining about the 'unwarranted, cruel and hostile attack on our illustrious guest conductor, Carlo Mario Giulini, and the continued slurs on members of the orchestra.'

"Earlier, The Globe said, the members association sent a telegram to symphony trustees urging them 'not to welcome Michael Steinberg (Globe critic) until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism.'

"The Globe also said that sources at The Boston Herald Traveler reported that music critic George Gelles 'had been removed by the paper's publisher from his music-review assignments' and since that time 'his byline has not appeared over any music review . . .'

"Steinberg said his reviews over the past three years have been 'about 40 per cent favorable and 35 per cent mixed but generally favorable.' The Globe said a letter from Talbott M. Banks, president of the BSO trustees, criticized Steinberg's 'undisciplined and irresponsible' reviews that were doing 'real injury to the music life of Boston.' "

Ahhh, even in the supposedly rational Athens of America does disharmony arise. What would those people have done if they had had Claudia Cassidy, in her prime, writing about the Boston Symphony? When she worked for the Chicago Tribune, she could be harsh when displeased.

There were concert artists and conductors who refused to appear with the Chicago Symphony as long as she reviewed the performances. But there were two things about Miss Cassidy that were always obvious: She was unfailingly honest and she spoke her mind.

How many times have you paid for tickets to a musical performance in some of those smaller towns where the reviewer toadies for the orchestra, expecting to hear something fine from the review only to discover it was anything but? Those reviews are a disservice to audience and orchestra.

Maybe the Boston Symphony should try arbitration. Let's see, what was that outspoken fellow's name? Hmmm, Spiro something.

The Herald Suspends A Music Critic: Why?

By LAURA SHAPIRO

Most people don't tear open their morning newspapers in panting search for the music reviews unless they were actually playing second clarinet the night before. During the past few weeks, however, a spate of controversy has thrown unexpected attention upon the criticism of music, most lately as it is practiced in one of Boston's leading newspapers, the Herald. In its issue of November 30 the Herald carried no review of the previous afternoon's BSO concert (probably for the first time in the life of anyone you know who reads the Herald; and according to a recent survey anyone you know who reads the Herald has very likely been around for half a century or so.) Behind this departure lurks a dark confusion of rumors, denials, opinions, hints and guesses; and a step behind that sits twenty-seven year old George Gelles, former music critic for the Boston Herald, who now says with only half a smile that his typewriter has been wired to give off an electric shock when he hits the final c of "music."

The story of his "suspension" can be handled from any (or all) of three sides: Gelles' own, the public's, and the Herald's. According to the critic himself he's been "banished to the cultural fringes." Gelles has been working for the Herald since September; previously he has studied music and musicology at Julliard Prep, Manhattan School of Music, Princeton, Tanglewood, Brandeis and the Free University of Berlin. During his graduate years at Brandeis he wrote for the Boston Globe, working as a stringer for critic Michael Steinberg; and last year he was music critic for the Record-American. Before being hired at the Herald, Gelles "auditioned" for three weeks; so as he points out, his work has been seen in Boston for several years now and the Herald knew exactly what it was getting.

What it was getting was a style of criticism that some music-lovers call rigorous, perceptive and ultimately beneficial, and other music-lovers call harsh, narrow and destructive. From readers of the Herald, Gelles received generally favorable comment, he says, until his first review of a Boston Symphony concert conducted by Carlo Maria Giulini, in which he was very harsh (or perceptive) indeed. "After that I got a lot of flak from the ladies," he recalls. "I expected this, since the Herald criticism has been low-key for so many years. I enjoy these letters I get from the people. They've been shocked out of their complacency. At least they're thinking about what they've heard, and that's part of my function."

The Giulini review was followed by several others in the same controversial vein; then, Gelles says, on Friday, November 29, he was told by his immediate superior, drama critic Sam Hirsch, that he was "not up to the publisher's standards of a music critic." The Herald did not "fire" him, the word was "suspended;" and Gelles has been redirected towards other artistic events in the city at which not a note of music is expected. One mysterious or at least discordant sound in the affair is that neither the publisher nor anyone else at the Herald had expressed any previous displeasure or issued any previous warning to him. In suspending him, Hirsch "pointed to no reviews, said nothing, gave no explanation at all," Gelles says.

The members of the public who figure most prominently here happen to be on the Board of Trustees of the Boston Symphony, although the Board as a whole played no official part, and neither did the orchestra or its management. The names of several Bostonians active in the business and cultural life of the city have been mentioned in connetion with letters and telephone calls received by Hal Clancy, publisher of the Herald, pertaining to Gelles' work; none are substantiated except for that of the Rev. Theodore Ferris. Rev. Ferris wrote a letter to Clancy, sending a carbon to the Globe, in which he deplored the "tone of voice" used by Michael Steinberg and by Gelles. Steinberg, he said, was "highly qualified" to write about music but unfortunately did it in such a way that "major artists are reluctant to come to Boston." Gelles, on the other hand, he considered to have none of Steinberg's knowledge but all of his style. He went on to regret that the Herald seemed to have entered into competition with the Globe on this count; and stated finally that although he had given up the expectation that the Globe might change, perhaps the Herald was in a position to change its course.

The reaction to Gelles' suspension in Symphony Hall was described by concertmaster Joseph Silverstein as "sheepish delight." "I'm ashamed of it, frankly," he told me, "but it's a natural reaction. This type of criticism has a detrimental effect on the whole scene." He did take exception to Rev. Ferris' letter, calling it undue pressure on the Herald. "I blew up at the Hall about it. Nobody is asking the press to be silent. George is intelligent and he's a good writer. Because of the atmosphere created by Steinberg, in order to get any kind of readership, his reviews had to be sharply delineated. In trying to make an impact he overstepped. The Herald didn't want to ruffle any feathers, the Herald is very concerned about its readership now. George is maybe being hanged for Michael's sins."

Unlike the Steinberg issue, in which the BSO made the Globe critic officially unwelcome at its concerts in reaction to what the members felt was an insulting description of Giulini, the Symphony was involved in no special protest against Gelles. Although feeling is strong in the Orchestra that his brand of criticism is destructive, many of the players have known him since his Tanglewood years and respect his knowledge and work.

Trustees of the Boston Symphony Orchestra are not honored with that position for reasons of their musicianship, but most carry a considerable amount of influence on the musical life here. Most, of course, are businessmen, concerned with the large deficit that the BSO runs every year, and with the diminishing audience in Symphony Hall. Whether this concern justifies their influence is a matter of debate, and the hottest debaters right now can be found in the offices of the Herald. The issue at the Herald centers less on music than on freedom of the press in general, and the freedom of individual writers in specific.

Mr. Clancy would not make himself available for comment to me, nor would his assistant, nor would his Managing Editor. Sam Hirsch had a professional reason for offering no statement: "I wouldn't release anything," he told me over the telephone, "and certainly not to the Cambridge Phoenix." I asked him why, and he referred to a short article in a recent issue of the Phoenix, describing an "anti-war gesture" on the part of the National Shakespeare Company. The Company is sponsored locally by the Herald and the article noted "a howl of indignation" from the newspaper and "a shouting match with Sam Hirsch." "I've never seen anything so full of inaccuracies," Hirsch said.

I invited him to specify the inaccuracies in a letter to this paper's publisher and assured him we would do our best to establish the truth of the matter and print it. Hirsch was not happy with this offer, and made unkind remarks about the professional policies of the Phoenix. I reminded him that in any case I had had nothing to do with the offensive article, that my domain was music and I was anxious to put forth the Herald's position fully and truthfully and thus avoid any inaccuracies myself. "There's nothing to discuss," Hirsch elaborated.

Other sources at the Herald are of a different mind and feel that there is a great deal to discuss. I spoke to several writers, all of whom had heard similar but vague reports and rumors concerning Gelles' suspension. They seemed convinced that pressure had been exerted by one or more BSO trustees and that this pressure consisted in part of implicit threats from advertisers. "You don't have to put things in writing," one told me. "When certain people call and say hello, that's enough." The highest members of the Herald are evidently no more open to their own employees than they are to questioners from the outside. Many writers expressed an air of mystery surrounding the affair. "I'm not satisfied that everything is known," one remarked. "A lot of people aren't too happy about the way the events were triggered outside the building, and how they were handled inside."

I was also told that the pressure on Gelles was not an isolated instance, and that in various subtle ways the supremacy of the advertiser makes itself known. Long or detailed reviews of events by organizations that don't advertise in the Herald rarely are seen in its pages, according to some staff members, nor are many of the cultural activities at Boston University, where formerly Hirsch was employed. In another, more familiar category, an article about a rock concert, which emphasized the fact that the police lent an oppressive atmosphere to the evening by beating up a collection of Hell's Angels, came back to the writer marked "propaganda" and "inflammatory."

If these reports are true they indicate a serious and ugly system of priorities in the handling of the news. Gelles seems to have a good deal of support at the Herald from those who are concerned with the implications of his story. I too would be extremely disappointed to find that in fact the peaceful realm of music had been thrown open to the ravaging claws of the real world.

"A lot of people aren't too happy about the way the events were triggered outside the building, and how they were handled inside."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

DEC 11 1969

149.

the lively world

by MILTON R. BASS

THERE HAS BEEN a great stirring in our state capital of late because some citizens, disguised as critics, dumped a bunch of musicians in the harbor after refusing to pay a homage tax. The musicians declared war and we are now embroiled in a revolution that has been dubbed "The Boston T, Party of the First Part versus Secondary Figures and Sundries." It's not much of a title but then it isn't a very big war.

* * *

IT IS NOT well known that Tanglewood is not the only place where the Boston Symphony Orchestra holds concerts. It also plays a few in Boston in a fortress called Symphony Hall that is guarded by little old ladies who played tennis with Chopin and Brahms in their younger days.

The critic for the *Boston Globe* is named Michael Steinberg and he writes sharply about flats. So sharply, in fact, that a steady rage has been building among the musicians, management and trustees of the Boston Symphony. Mr. Steinberg, however, has a loyal following among young adults; the *Boston Globe* has a strong sense of integrity as well as a strong bank balance; and there has been no diminution of his candid appraisals of BSO concerts, personnel and guests.

* * *

THE MUSIC critic for the *Boston Herald* has been a young man named George Gelles, who cut his teeth under the tutelage of Mr. Steinberg. He is not as acerbic as Mr. Steinberg, but being a Princeton man, he does have his moments of stark truth. He has not had time to build a loyal following, the *Boston Herald* is not as secure as the *Globe*, and as a result Mr. Gelles is no longer music critic for the *Herald*. Mr. Steinberg, in a white paper to the press throughout the country, said that Mr. Gelles had been sacrificed as a result of pressures brought on the *Herald* by BSO trustees, some of whom also happen to be advertisers. The inference all around is that the BSO tried to "get" Steinberg but settled for Gelles.

* * *

SYMPHONY ORCHESTRAS right now are in the throes of disintegration. The Ford Foundation grants of a few years ago, which supposedly were going to put them on a secure basis, have only succeeded in putting the symphonies in a more precarious position. The musicians, who had been grossly underpaid for years, demanded and got substantial raises. This ate up most of the grants. Meanwhile, other costs were skyrocketing while Symphony Hall remained the same size and, consequently, could not take in much more income through tickets. Unlike other corporations, the BSO could not become a conglomerate that would increase its income from subsidiary companies. People started talking about the end of an era.

This made the musicians nervous. Musicians are nervous to begin with, middle with and end with. They like everybody but they do make exceptions of those who do not think they are the greatest musicians in the world. They are nervous, excitable and tend to brood. The problem is that like everybody else in the arts, they have a great deal of time to brood. Even while they are warming up before a concert, they are sitting there staring into space and hating the man in the chair ahead, the chair on the side and the chair behind.

* * *

THEY NEVER READ critics because critics don't know what the hell they are writing about, and they will quote you word for word from any review that has mentioned anything to do with them. Therefore, even though they never read Messrs. Steinberg or Gelles, they know every knock these two have delivered and they want apologies and revenge and blood and good reviews in the future.

The pressure has been building for a long time in the BSO as Munch retired and Leinsdorf quit and Steinberg (the conducting one) took over as interim pope. The orchestra is all mixed up as to where the future lies. They want a loving father of a conductor who will take over all the responsibilities and keep them safe and warm and protected. And they don't want any critics yapping at them about their musical qualities, which they are somewhat unsure of themselves right now.

* * *

AND THE LITTLE old ladies, the ones who have been going to Symphony Hall every Friday afternoon since time began, want their music like the tea they order from S. S. Pierce — exactly the same as it always has been. They don't want any nasty critics carping about Brahms and Beethoven and Mozart on the programs. They don't want any bing-bong-bang music or any wild young conductors. They want the BSO led by Richard Nixon.

The trustees and management are worried about where the next dollar is coming from, and they don't want any dissonances from the sidelines. Everybody agrees that a symphony orchestra is a great thing so why endanger it with adverse criticism. We should all pitch in and carry on and pip pip, the orchestra forever.

* * *

MEANWHILE, back at the newspapers, the critics are worried about their bosses backing them up and their integrity. Critics aren't allowed to deviate from perfection; they must always be balanced and good and right. Right means writing reviews that the people being reviewed approve of. Which means writing complimentary reviews. Because no matter what they say, people being reviewed only want nice things said about them.

And that's how the situation stands in Boston right now. It's a tempest in a teapot to everybody but those intimately concerned. To them it's a war. And in a war people get killed.

A partial reprint of this is on page 162

BANNER
BENNINGTON, VERMONT
(D) 6,500

DEC 17 1969

Lively World

Critics Tangle With Boston Symphony

By MILTON R. BASS

THERE HAS BEEN a great stirring in Boston of late because some citizens, disguised as critics, dumped a bunch of

IT IS NOT well known that Tanglewood is not the only place where the Boston Symphony Orchestra holds concerts. It

Steinberg, in a white paper to the press throughout the country, said that Mr. Gelles had been sacrificed as a result of

150

The BSO Controversy

Turning Criticism on the Critics

By Peter M. Knapp

"Please do not shoot the pianist. He is doing his best." Sign in America noted by Oscar Wilde.

"Please do not shoot the music critic. He only wants the best." Sign now pertinent to Boston.

At times, music critics may sincerely wish to shoot the pianist, or the conductor, or the errant soprano. Instead, they sublimate their feelings into words — often harsh words — expressing their displeasure.

And at times the pianist, or the conductor, or the soprano, would like to reply in kind to the critic.

This is what is happening now in Boston. Critics and musicians have been at one another's throats since the beginning of written commentary. But the usual wrangle in Boston is getting exceptionally sharp in a series of episodes which may have lamentable consequences for the Hub's musical community.

Already there has been one casualty: George Gelles, who has been removed as music critic of the Boston Herald Traveler. But the real target of critcs of the critics undoubtedly is Michael Steinberg of The Boston Globe.

Critical Problem

The controversy is over whether criticism of Boston Symphony performances has been unfair and destructive, or fair comment, part of a critic's right to reach independent judgments and express strong opinions in strong language. It has much to do with sensitivity, use of language, probably the concern that an institution itself, rather than individual artists, is under attack.

Beyond the counter-attack on the critics is the inevitable damage to Boston's musical affairs the squabble will wreak, as allegations are made on the one hand of attempted intimidation of the press by the BSO establishment, and on the other hand of insulting and ungentlemanly press reviews.

It comes at a time of particular stress for the Boston Symphony — concerns over money (shared with all major American orchestras); the end of the contentious Erich Leinsdorf years and the search for a permanent conductor while William Steinberg serves as a respectable interim music director; the new era at Tanglewood with its shared directorate of Seiji Ozawa and Gunther Schuller, with Leonard Bernstein as adviser, replacing one-man rule by the BSO music director.

It is a period of major decisions for the Boston Symphony as an institution, and collectively it seems in no mood to tolerate tart criticism — especially when the recent targets include one guest conductor highly regarded by the orchestra, Carlo Maria Giulini, and one of the Tanglewood directors: Ozawa.

Irritating A Sore Spot

But it is not a new controversy. Its roots go back to Steinberg's first season as a Globe critic. The most knowledgeable of Boston's critics, he is also the most caustic and the musicians have resented it.

For example, Harry Ellis Dickson, BSO violinist and assistant conductor of the Pops, considers music critics "an unnecessary evil" and in his recent book, "Gentlemen, More Dolce Please!" has this to say about Steinberg: "When he was once asked why he found it necessary to be so vicious, (Steinberg) replied, 'Music critics are supposed to be policemen of the musical standards of a community, and sheep make bad policemen.' 'Agreed,' I said, 'but do tigers make better policemen?' He smiled solicitously."

On Dec. 3, Dickson sharpened his attack on Boston critics, calling them in a luncheon speech "personally vindictive and smart-alecky." Critics who preceded them were "respectable connoisseurs," he said, who brought to the public "in a respectable way their considered opinions." Dickson said the present group's music criticism is destructive and "attacks established artists without regard for good taste or human decency."

That's one point of view, and Dickson is not alone in holding it, as events have demonstrated. There is another viewpoint which says, in effect, that professional musicians — like politicians, perhaps, or writers, or baseball managers — are public figures and are fair game for public commentary on their performances as artists.

The critic in a big league musical city like Boston does not have to act as a cheerleader; he should be able to express his opinions forcefully. When critics praise performances and artists, there are no repercussions; when the critics bite, the performer, being human, is likely to take it as a personal attack on his artistic integrity.

Words Of Wisdom

It is a question of degree, of course. And again it is nothing new. The waspish George Bernard Shaw, as an active newspaper music critic in London, had this to say in 1891: "People have pointed out evidences of personal feeling in my notices as if they were accusing me of a misdemeanor, not knowing that a criticism written without personal feeling is not worth reading. It is the capacity for making good or bad art a personal matter that makes a man a critic.

"The artist who accounts for my disparagement by alleging personal animosity on my part is quite right: when people do less than their best, and do that less at once badly and self-complacently, I hate them, loathe them, detest them, long to tear them limb from limb and strew them in gobbets about the stage or platform . . .

"In the same way, really fine artists inspire me with the warmest personal regard, which I gratify in writing my notices without the smallest reference to such monstrous conceits as justice, impartiality, and the rest of the ideals."

There you have the other side of the story, the feeling that a critic should not be a complacent tabby-cat, merely purring with content or perhaps uttering an occasional rumble, but personally committed, willing to snarl and hiss at artists falling short of their own, or the critic's musical standards.

Gentlemen's Agreement

The current dispute in Boston escalated when Steinberg was strongly critical of guest conductor Carlo Maria Giulini's Nov. 7 program (as was this writer in a review of the Nov. 11 concert, which called Giulini's direction of Brahms' Symphony No. 4 "good theater but dismal Brahms — a performance so curiously overwrought as to be memorable for its extremes;" but was generally favorable of the rest of the program).

After Steinberg's review appeared, the Boston Symphony Orchestra Members Association in a telegram urged Symphony trustees "not to welcome Michael Steinberg to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism." A similar telegram was dispatched to The Globe.

On Nov. 11, BSO Manager Thomas D. Perry Jr. replied in part to the orchestra members: "The management, like the players, is offended by the immoderate and unwarranted tone of The Globe critic's writing and by its persistent negativism." (Steinberg has rejected this charge, saying that "looking over my reviews of the past three years I find that about 40 per cent were wholly favorable and 35 per cent were mixed but generally favorable." And Steinberg has not restricted either his praise or panning to the BSO, of course.)

Hail Storm In The Mail

On Nov. 19, the Globe received another critical letter from Talcott M. Banks president of the symphony Board of Trustees. There followed another letter sent to Harold E. Clancy, publisher of the Boston Herald-Traveler, with a copy sent to The Globe, by the Rev. Theodore P. Ferris, rector of Trinity Church and another symphony trustee. The Rev. Mr. Ferris' letter criticized Steinberg and said he deplored the Herald Traveler's hiring "one of his imitators, Mr. Gelles, who has nothing like the knowledge but the same tone of voice."

Gelles, 27, attended Juilliard Preparatory School and the Manhattan School of Music for two years, and graduated cum laude from Princeton with a degree in musicology. He did graduate work in musicology at Brandeis under a Woodrow Wilson Fellowship, and also studied at the Free University of West Berlin under a German Government grant.

During the summer of 1960, Gelles was the youngest student at the Berkshire Music Center at Tanglewood, studying French horn. While at Brandeis, he wrote music reviews as a stringer for The Boston Globe assisting Steinberg. Previously the critic for the Boston Record-American, Gelles came to the Herald Traveler in September.

Gelles was sacked as Herald Traveler music critic following a review published Nov. 22 of Seiji Ozawa's second program as guest conductor. Gelles wrote that Ozawa "has shrunk from a lightweight with charm and a real elegance to a conductor whose performances are technically inaccurate and emotionally indifferent."

Benefit Of The Doubt

Herald Traveler Publisher Clancy denies that he removed his critic as the result of protests or pressures from symphony trustees, and the charge at this point seems unprovable. "He indulged too frequently in personalities instead of music," Clancy told the New York Times. Gelles is still on the Herald Traveler staff as a cultural reporter, excluding music.

The fact remains that officials of the Boston Symphony retaliated against criticism. Whether this was cause and effect of Gelles' removal, it gives the appearance of being so, and of having Gelles shot down by bullets ricocheting off Steinberg.

Personally, I do not subscribe to the view that a music critic, or a theater critic, or an art critic, ought to set himself up as the cultural watchdog of the community. A review is, or ought to be, one person's informed opinion as to the artistic merits of a performance, and nothing more or less. Readers, whether they be the performers or members of the public, should recognize a critic's work as one listener's opinion and not as the ultimate judgment.

A critic has the responsibility to be enlightened and stimulating; he has the right to be controversial if he wishes. In turn, he must expect criticism of what he has written. Both sides should be able to take it without resorting to unusual tactics.

In short, if critics are to desist from shooting the pianist, the pianist in turn should not shoot the critics.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

DEC 12 1969

LETTERS TO THE EDITOR

He stings

Two recent events have launched the now stale but still seasonal barrage against the Globe's music critic. First an indirect referral by Harry "Spiro" Dickson in a recent speech, and then an alleged backstage coup by the B.S.O. itself involving the Globe's gratis ticket.

The allegations of personal vindictiveness and obtrusive arrogance are arguably valid. But in terms of composite performance, Michael Steinberg is a generally favorable critic. More importantly though, he possesses the rare faculty among music critics of being able to construct an intelligible sentence. Steinberg stings because you know what he's said. He doesn't rehash the perennial verbal intangibles of the non-reviews which are imposed on readers by even the most noted critics.

Perhaps most revealing is that when his opinions collide with my own, I am generally motivated to reinvestigate the area of conflict. That's good music criticism.

RANDOLPH NICHOLS
Boston

Caustic, ungenerous

For many years I have enjoyed listening to the music of our Boston Symphony Orchestra. The enthusiastic approval and applause which its performances always evoke are in sharp contrast to the evaluations so often enunciated by your Michael Steinberg in his caustic, ungenerous reviews. This non-performing musicologist seems bent only on destruction. It is outrageous that any distinguished performing artists should be subjected to such vicious attacks as appear in your columns in the guise of critical reviews. I am tempted to add that I wonder how a critic can be considered musically perceptive who is so imperceptive to the harsh, unmusical quality of his own writing.

HAZEL WEBSTER
Concord

'Proper and noble role . . .'

I am utterly shocked by the current campaign against Michael Steinberg of The Globe and George Gelles of The Herald . . .

I think I have a right to speak forth on this matter, since I have been very close to newspapering for many years and have also over a long period taught an advanced course in the History and Practice of Music Criticism . . .

The fact is that the Boston Symphony was once not only the finest orchestra in the country but also the finest in the world. In recent years the Symphony has been rather consistently outplayed by three other American orchestras — and some would say four. The powers-that-be should have taken steps to ameliorate this situation instead of petulantly blasting the critics who quite accurately pointed out the orchestra's shortcomings. One need not, of course, necessarily agree with every evaluation of each work; but I have heard every Boston Symphony program this season, and both your Michael Steinberg and The Herald's George Gelles have done their jobs admirably.

Critics should be encouraged to express their judgments with candor and forthrightness — even bluntness and humor, if this is to their taste (short of libel, of course). And if they thereby become "controversial," fine! Publishers and editors should welcome this: it is good for the musical life of the city; and it is good for the newspapers, for it means that they are being read and talked about. Criticism is worthless if it is not read. And if people think that Steinberg and Gelles are too strong, they ought to read the reviews of, say, Bernard Shaw and Virgil Thomson, two of the greatest music critics of all time.

Music in Boston received a much-needed shot in the arm with your acquisition of Steinberg in 1964; and his achievement here was appropriately signalized last year, as you know, when he won a huge prize for his criticism. Then, this Fall, things looked up still more when The Herald had the good sense to entice Gelles away from The Record American, where his talents went largely wasted. Do you realize what this meant? This made Boston the only city in the country with two fine daily critics at work. Even The New York Times's stable of music critics has no one who matches either of them. And then the Herald precipitately reduced the number to one again. I ardently hope I am right in assuming that The Globe will not follow suit and succumb to similar gutlessness and spinelessness. . . .

If you are really serious about the proper and noble role of criticism in daily journalism, you will see to it that Michael Steinberg continues right on in his accustomed way, with full authorization to call the shots as he sees them.

PROF. CALDWELL TITCOMB
Brandeis University
School of Creative Arts
Waltham

Is all in order?

The controversy over Globe music critic Michael Steinberg points up an obvious omission: well balanced reporting in Boston on musical events — especially concerts by the Boston Symphony Orchestra. Neither the Globe nor Mr. Steinberg should bear the brunt of the criticism. Although the B.S.O. may be partially justified in their cry of crucifixion, it is the people of Boston, readers of your paper and concert-goers, who have allowed the situation to stagnate.

Further, it is perhaps paradoxical that after years of unfavorable reviews by your paper while the orchestra was under the direction of Erich Leinsdorf, now the hue and cry is raised, only a couple of months following Mr. Leinsdorf's departure from Boston. I suggest that if charges of partiality, partisanship or axe-grinding be leveled against Mr. Steinberg and the Globe, the staff and management of the Boston Symphony might well look over their own residence at 251 Huntington av. to make sure all is in order.

NATHANIEL S. JOHNSON
Brighton

Nit-picking

I have had enough of Michael Steinberg. I have had enough of his viciousness, his pseudo-intellectuality, his nit-picking pedantry and his irrelevance.

The Dec. 7 concert is a case in point. The Boston Symphony Orchestra Chamber Ensemble opened its concert series with an excellent program presented in Sanders Theater on a Sunday afternoon. The performances were exceptionally fine and attended by perhaps 100 people. Now in my experience with this particular series, these chamber music concerts, perhaps the best in Boston, are characterized by two facts: their consistently high quality and their consistently small audiences. I have never understood this strange combination until a friend informed me that Michael Steinberg has reviewed them unfavorably for some time, and then again when I myself read Mr. Steinberg's incredible review.

Mr. Steinberg is entitled to any opinion he may have, intelligent or not. Nevertheless, we in Boston who have been privileged to hear the Chamber Ensemble concerts are in danger of losing them due to lack of public support. Frankly, after last year's attendance patterns, I was afraid the ensemble would not be playing again this year and noted the new series with considerable joy and relief. And yet I cannot see performances attended by 100 people as a phenomenon that will be repeated indefinitely. . . .

JANET R. BERKENFIELD
Allston

During the past two weeks The Globe has received 24 letters relating to its music critic, Michael Steinberg, and the Boston Symphony Orchestra. Of these, 14 backed Mr. Steinberg and 10 opposed him.

Patently biased

At last the irritation experienced by so many of your readers at Michael Steinberg for the supercilious attitude which he so often manifests in his reviews of the Boston Symphony Orchestra has erupted in your own columns.

There is no question that in the long run such persistently negative and patiently biased writings can prove damaging to the reputation of even as fine an organization as the B.S.O., especially in the minds of people who are only distantly interested.

Such continued disparagement must certainly affect the sale of recordings, for one things, and eventually the support given the orchestra itself by the general public.

I have enjoyed reading music criticism for many years, but have felt cheated most of the time when I have perused the reviews of Mr. Steinberg, despite his acknowledged erudition as a musicologist. I sometimes wonder if it is that he doesn't like music less, but Michael Steinberg more.

RENE H. GINGRAS
Lynn

Acid but interesting

If it is agreed that Michael Steinberg's reviews are sometimes too acid, it must also be agreed that they are always interesting and informative. They should not be watered down. The Boston music public I think has learned to take them with a grain of salt, and will continue to do so in the future. Better this than trivial pap.

WAYNE H. SHERWOOD
Cambridge

More suitable

I write to indicate my enthusiastic support for the position articulated in an article in the Dec. 5 Globe by Mr Perry, business manager of the Boston Symphony Orchestra. His article is critical of Michael Steinberg, music critic of your paper. I sincerly hope that The Globe will find a more suitable music critic who will better serve the best interests of music in this area.

FRANCIS O. SCHMITT
Brookline

GLOBE MAN'S DAILY STORY

A Boston girl newly arrived in San Francisco, on assignment with the OED, got a real shock when coworkers invited her out to a local nightclub. "Come on," they said, "you might win a prize. It's amateur topless night."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 13 1969

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,340
DEC 14 1969 New England

157

Insights and Outsights

By EDWIN SAFFORD

Boston Symphony Orchestra is firing back at its critics

WHAT ARE A critic's functions? Obviously there is no quick, easy answer to such a question. At the same time there have to be standards critics should subscribe to, and standards the subjects of their writing should subscribe to.

The reason the matter comes up right now, after all these years of talking about it, is the great flap going on in Boston during past weeks. The Boston Symphony Orchestra, in its 88th season and presumably mature enough to be above it all, has acted like Goliath and taken up cudgels against not one but two local Davids, or music critics.

In truth, the orchestra has only permitted itself to act the monster. A group of its players, probably as anti-Philistine as any, became very upset over Boston Globe music critic Michael Steinberg's review of a concert conducted by Carlo Maria Giulini.

The review happened to be quite funny in part. Steinberg said if Victor Borge or Danny Kaye had conducted the same Brahms fourth symphony he heard Giulini conduct, the audience would have been in stitches.

Now, the players are reportedly fond of Giulini. They sent a telegram of complaint to the Globe, requesting an apology from Steinberg. That was their right.

Two weeks later George Gelles, then music critic for the Herald Traveler, was less than enchanted by a Boston Symphony, all-Stravinsky concert conducted by Seiji Ozawa. With this, orchestra trustees got into the act, one the rector of Boston's Trinity Church.

The upshot of that intervention was the removal of Gelles from his critic's function at the Herald Traveler. By this time the whole world knows of the tempest, thanks to Steinberg's friendship and championing of a younger associate. Steinberg has communicated with music critics everywhere on the affair.

What the outcome will be for Gelles, Steinberg, the Boston press and the Boston Symphony Orchestra ultimately is tomorrow's story. Likely nothing will change very much. But the situation does suggest returning to the first, old question.

Critics are called upon to be honest; to write intelligently from a base of experience and knowledge. You might add taste, as well, and individuality. They do not, by law, have to be humble. They can be, in the right sense, opinionated.

A fly in the ointment is found in one word—distance. A critic with the above attributes, writing from East Lansing, Michigan, can say what he pleases about the New York Philharmonic without anticipating retribution. A New York critic cannot, nor, as we have seen, can a Boston critic reporting his own neighborhood.

Naturally "what he pleases" means various things. It can and sometimes does mean writing in a contemptuous manner. Reasonably, he can be caustic and not contemptuous.

Yet it should mean reporting accurately what the critic hears in a performance or in the music itself, preferably using a distinct style. And devil take the hindmost.

One thing people, some critics included, forget is that critics most frequently do have enthusiasm for their experience and knowledge. You might add taste, as well, and individuality. They do not, by law, have to be humble. They can be, in the right sense, opinionated.

This presents enormous problems. The enthusiastic music critic can be absolutely turned on by the joy of a performance. On the other hand, anticipation produced by enthusiasm quickly turns to disappointment, if not depression, when performances do not live up to expectation.

There is nothing worse, let me tell you, than that kind of depression. And if a group of professional musicians plays consistently off key, and looks pleased about it to boot, a critic has little left to do but say so.

Of course he must, in fairness, apply double or even triple standards. Inexperienced musicians, students, beginners, what have you, have to be measured to the extent of their development. There are middle-ground musicians, launched on careers, too, whose performance values are treated slightly more objectively, yet in a tone that will not frustrate or inhibit further development.

Then there are the big guns. They enter the scene fully publicized in all their glamour. They are big boys and girls now, whether they are individuals whose technique has outlived their taste, or large groups with prestigious histories. There is no other way to treat them than as big boys and girls.

Certainly the Boston Symphony Orchestra can be included in this final classification. We look to it, not music critics, to uphold the great tradition in Boston. We look to music critics to write well and honestly about how it manages to uphold and improve upon that tradition.

You may well wonder in amazement that the orchestra, players and trustees, but still more the trustees, has entered into what can only be called the street brawl at Symphony Hall.

Steinberg Felt Barbs

Boston Pops Critical Critics Of Orchestra

By CARL APONE, Press Music Editor

In his book, "Instant Replay," author Jerry Kramer observed that coach Vince Lombardi was fair to all his football players on the Green Bay Packers squad. He treated them all like dogs.

In staid old Boston these days, two music critics have shown the same kind of impartiality. They have treated all performers like dogs, or so it seemed to the prestigious Boston Symphony Orchestra (BSO).

For a long time the orchestra seethed but remained quiet while critics Michael Steinberg, Globe, and George Gelles, Herald Traveler, threw verbal punches at performers brave enough to play Symphony Hall.

Uneasy Quiet Ends

But last month the uneasy quiet ended with a crescendo. The jabs the two critics threw at four conductors this season, William Steinberg, Eugene Ormandy, Seiji Ozawa and Carlo Giulini, helped bring an end to the uneasy truce. The critics' reviews, which read like requiems for the four musical heavyweights, went unappreciated by the orchestra.

So, when the sulphurous reviews on Giulini's concert hit the street, the orchestra erupted. Angry letters and telegrams of protests were sent to executives of both papers. After the smoke had cleared, Mr. Gelles, 27, was no longer music critic, though he had been retained as critic at large.

Publisher Harold Clancy denied the move had anything to do with pressure. He had been displeased with Mr. Gelles' reviews for some time, he said, adding, "He indulged too frequently in personalities instead of music."

Clashes Nothing New To Critic

Clashes with employers are nothing new to Mr. Gelles, an honor graduate of Princeton who also served as a summer trainee at the Globe under Mr. Steinberg. Mr. Gelles was also removed from his job as music critic of the Boston Record-American before going to the Herald Traveler. One Record-American editor said Mr. Gelles was too much of an egghead and readers couldn't understand what he wrote. Another editor said he wanted to limit his musical coverage to certain classical areas.

But the complaints of the Record-American editors are tame compared to those filed against Mr. Gelles and Mr. Steinberg by the BSO. In a telegram to the trustees, the players urged that Mr. Steinberg not be welcome to "our concerts until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism."

Pg. 16 Sec. 5—The Pittsburgh Press, Sunday, Dec. 14, 1969

On Nov. 9 a telegram from the orchestra was sent to the Globe complaining about Mr. Steinberg's "unwarranted, cruel and hostile attack on our illustrious guest conductor, Mr. Giulin, and the continued slurs on members of the orchestra."

On Nov. 11, orchestra manager Thomas Perry Jr. let his voice be heard when he said management was also "offended by the immoderate and unwarranted tone of the Globe music critic's writing and by its persistent negativism." He added that he did not consider Mr. Steinberg as responsible critic or reporter.

Board President Objects

Not wishing to be left out, Talcott M. Banks, president of the orchestra's board of trustees, sent a letter to the Globe saying Mr. Steinberg's "undisciplined and irresponsible" reviews were "doing real injury to the musical life of Boston."

He said Mr. Steinberg was "patronizing" toward Ormandy, cruel to Giulini. A trustee also wrote a scorching letter to Mr. Gelles' publisher.

The criticism and Mr. Gelles' removal were apparently too much for critic Steinberg. The man who sets fires under performers lost his cool when fires were set under him. Mr. Steinberg apparently in a bid to seek help from other U. S. music critics, quickly sent out a long, fiery letter to about 20 of them.

Although he is a man who does his homework in his newspaper job, Mr. Steinberg's letter overflowed with wild, baseless charges. The letter, which was supposed to be confidential, wasn't and ended up in the hands of BSO officials. They called it a "tissue of lies." Mr. Steinberg must have agreed for he quickly sent out two other letters of retraction and one of apology.

Orchestra Reaction Charitable

The BSO reaction to Mr. Steinberg's letter was charitable. They saw it as an emotional response of a man coming to the aid of a friend who was in trouble. The BSO wasn't nearly as charitable where the newspaper writings of both critics were concerned.

"Steinberg and Gelles have a vocabulary of invective guaranteed to be offensive," a BSO spokesman said on the telephone. "They are negative and patronizing, scorch guest conductors and regard everybody in orchestral management as a clod who is not acting out of good motives."

As an example of the invectives he found offensive, the spokesman said the critics used words like "crazed . . overwrought . . . meretricious vulgarity . . . a very dull man . . . blood-curdling," to name a few.

Critic Steinberg answered the charge of negativism by saying that in three years as Globe critic he found 40 per cent of his reviews favorable and 35 per cent mixed but generally favorable.

Judgments Miss The Mark

From my own personal observations, the two critics are knowledgeable young men who write well and show much promise. But many of the charges made against them are well taken. Too often their reviews are indeed intemperate, heavy-handed and, worst of all, wrong-headed. Their judgments on the debut of Dr. Steinberg in Boston, for example, missed the mark by a country mile.

The two remind one of music and drama critic Claudia Cassidy in her early years at the Chicago Tribune. She was then an enfant terrible bent on achieving status by clawing as many performers as possible.

Nor is the removal of a critic for negativism something new. The New York Times gave up on Stanley Kauffman in a very few months. In his brief tenure as drama critic about the only production he seemed to find worthwhile was "Superman."

Finally, however, there is something comforting in the Boston battle. In the early days the Puritan priests were all fire and brimstone and about the only relief the people had was to dance around the maypole. Nowadays Boston critics continue to provide the fire and brimstone and the people find some fun in the critic-orchestra tug of war.

So, in a changing world, some things, at least in Boston, never change.

LETTERS TO THE EDITOR

At the Symphony

I have just returned from a reasonably pleasant evening at Symphony. I say "reasonably pleasant" not as a complaint about the orchestra, but about the audience. If your critics would like a truly deserving target on which to vent their spleen, suggest they do a column on the Saturday evening "floor" patrons. Among those deserving my personal "Boor of the Year" award are the following:

The poor hypoglycemic soul who felt she cannot possibly survive for two hours without some nourishment. This usually takes the form of a small butter-scotch drop wrapped in horribly crinkly cellophane. Several minutes are spent unwrapping it, and several more crumpling the cellophane into as small a ball as possible.

Near her is the lady who is afraid of losing her jewels. Eight or ten bracelets travel the road from wrist to elbow dozens of times as she checks to see if all four strands of pearls are still there. She is usually accompanied by her husband, the know-it-all—he spends half the evening explaining everything to her and humming along, off-key naturally, with the orchestra. If you do manage to silence him with a dirty look, he sulks by reading the program, and you can be sure you'll hear him turning every single page.

There are always a number of unfortunates who apparently wish to spend their last Saturday on earth in Symphony Hall. They sound to me as if they need to be in a hospital with oxygen and wonder drugs, but they bravely cough and sneeze their way through the evening and survive to return the following week.

The snoozer-snorer isn't really a bother unless he's in the very next seat. I just wish he had the nerve to insist on staying home.

I suppose what really gets me is the fact that so many of these people pay so much to attend a performance when they don't really give a damn about hearing it or letting anyone else do so. It seems to be just a status thing, a way to show off new clothes or hair-dos, or to see friends, and to exchange pictures of grandchildren. They make arrangements about meeting later and dash for the doors as the last note is sounded. Why stay to applaud something they didn't even hear?

Because their ticket purchases do support the Symphony I suppose things will never change. But the orchestra has received some abuse lately and I would like them to know that they are admired and appreciated by some of us lost out there in that vast unsilent majority.

PATRICIA E. HOOLEY
Dedham

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 555,377
DEC 16 1969 New England

152.

Symphony Buffs Attack Boston Critics; One Scribe Transferred to Pop Beat

Boston, Dec. 16.

A big brouhaha is on here between the Boston Symphony Orch and music critics of two newspapers over reviews. Bad feeling has been felt but contained for a number of years. It erupted first when Boston After Dark, amusement weekly, reported that the Symphony Members Assn. had labelled Globe music critic Michael Steinberg, "persona non grata" and asked the Symphony management not to welcome him at future concerts, stemming from his review of Carlo Maria Giulini's conducting.

WBZ-TV's film-drama critic Pat Collins reprised the fuss, supplying another episode, a fight between the orch and the Boston Herald's music critic, George Gelles, who has been taken off symphony and relegated to pop. (Miss Collins, herself, was the "defendant" recently when Sack Theatres chain barred her from all its theatres. Ban still stands.)

Boston Globe

Boston Globe took notice of the situation, in an unsigned piece.

"The most recent development came last week when Herald Traveler sources reported that George Gelles, the music critic, had been removed by the paper's publisher from his music reviewing assignment. Since that time his byline has not appeared over any music review. Earlier, members of the orchestra, in a telegram, urged Symphony trustees "not to welcome Michael Steinberg (Globe critic) to our concerts until he publicly apologizes for his insulting and unethical assaults which have gone beyond the scope of musical criticism."

Steinberg had said of Giulini's conducting: "If Danny Kaye or Victor Borge were to conduct a performance of Brahms 4th just like the one Carlo Maria Giulini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched, with such crazed dislocations of tempo and accompanied by similar visual production with such prodigality in expressions of tragic suffering and deep knee bends, the audience would have been in stitches."

Letter From Banks

Globe disclosed that it received a letter from Talcott M. Banks, president of the board of trustees of the orch, saying" . . . I have hesitated to write both because I am a strong believer in wholly independent criticism—if informed and objective—and because I have often defended Michael Steinberg against his detractors." This was prefaced by his statement that he now felt that Steinberg's "undisciplined and irresponsible reviews" were "doing real injury to the musical life of Boston." Banks charged that the Steinberg review of the Eugene Ormandy concert (Philadelphia Orch) was "typically patronizing."

The following day, the Globe said, it received a copy of a letter sent to Harold E. Clancy, publisher of the Boston Herald Traveler by Rev. Theodore P. Ferris, rector of Trinity Church, a member of the Symphony Board of Trustees. The letter criticized Steinberg and went on to "deplore" the Herald Traveler's hiring "one of his imitators, Mr. Gelles, who has nothing like the knowledge, but the same tone of voice." The letter also stated in part: "For several years, the Boston Globe has employed Michael Steinberg as its music critic. He knows a great deal about music, is highly qualified to write about it and writes well. Unfortunately he has chosen to write in such a tone of voice, and to say things that are both unfair and rude, that major artists are reluctant to come to Boston, and some have refused to come."

Steinberg Hits Back

Steinberg, striking back, went to bat for his colleague, Gelles, in a memo sent to music critics on major newspapers around the country. The Steinberg memo said that Gelles's dismissal from covering Symphony Hall concerts had been the result of pressure by the trustees of the symphony and an example of "power politics."

Said Steinberg: "It is a case in an old tradition that when bad news comes you slaughter the messenger."

Steinberg sent out two additional memos to his fellow critics, the first retracting the name of one high trustee as having protested.

The second memo said "regard this memo as confidential and check all statements before writing on the situation." Steinberg, in a statement commenting on the contro, said concerning Perry's charge of negativisim: "Looking over my reviews of the past three years, I find that about 40 percent were wholly favorable and 35 percent were mixed, but generally favorable. In addition, there were numerous other pieces such as interviews and previews which were of a generally supportive character."

The Globe's editor, Thomas Winship, stated: "The Globe management is aware of the current controversy over the role of serious criticism. Representatives of the paper, music critic Steinberg and officials of the Symphony are discussing the matter and intend to handle it properly from the point of view of all concerned." There has been no statement from the Herald, where it was understood Gelles is now covering the mod cultural music scene.

VARIETY
NEW YORK, N. Y.
WEEKLY AMUSEMENTS
DEC 17 1969

Concerto Begs to Be Heard Again, Again

Music

By Robert Finn

This week the Cleveland Orchestra fills a major gape in its repertory by playing for the first time in its history the music of Elliott Carter.

ROBERT FINN

The event is welcome in principal, Carter being undeniably a major American figure. But the choice of his Piano Concerto for the occasion seems odd — a little like throwing differential calculus at a class still struggling with geometry.

Carter's music in general takes an uncompromising intellectual stance with little seeming concern for the outward attractiveness of its sonic surface. What makes it fascinating — and what has won for it a small but growing body of admirers — is its inherent sense of drama and the very force of its intellectual content.

CARTER IS important, but he does not write whistler's music, and his piano concerto (1967) is perhaps the thorniest abstract conundrum he has yet created. It is a fearsomely difficult work, both for performers and audience

The orchestra is not large by today's standards. A major innovation is the employment of a concertino group of seven instruments (flute, English horn, bass clarinet, violin, viola, 'cello, bass) as a kind of buffer or intermediary between the piano and orchestra.

The piece is in two closely related parts and the Boston Symphony recording runs 27 minutes rhythmic complexity is always a main feature of Carter's music, and in this piece it is beyond belief, as a glance at the piano score proves.

WHEN THE Boston Symphony gave the world premiere, foundation money was found to pay for extra rehearsals. In Cleveland there will be no extra rehearsals. In fact Louis Lane's rehearsal time will be diluted by preparations for the Christmas Festival Bach program Hence his sensible precaution of surrounding the Carter with popular masterpieces by Mozart and Beethoven that will require minimal rehearsal.

The concerto proceeds in a kind of feverish dialogue (argument, perhaps) between piano and orchestra. Rhythms are fluid, to put it mildly, and the harmony is quite dissonant. A few melodic fragments, such as one announced at the fourth bar by the bass clarinet, give the listening ear something to hang onto as the thick-textured music begins to unfold. These reappear in various guises as the piece proceeds, giving it at least some hearable cohesion.

One extraordinary feature of the second movement is the use of soft cluster-chords in the orchestra as background against which the music's dramatic action unfolds.

IF WE CAN believe the piano score, some of these chords contain 50 or 60 pitches sounding at once, very softly. Against them are played off the piano and other solo instruments, often in musical paragraphs of isolated notes in complicated rhythmic patterns.

The performace of a work like this concerto is, alas, just the kind of thing that the present concert system in this country conspires to thwart. Adequate rehearsal time is out of the question, and the subscription audience will come to the piece largely unprepared.

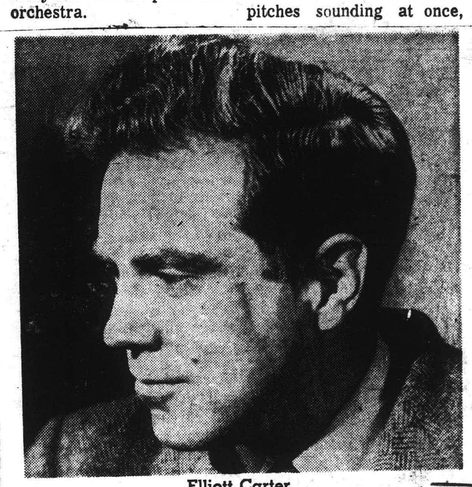
I have listened three times now to the Leinsdorf-Lateiner recording and if there is one thing I'm certain of it is that not even the most sophisticated listener will be able to make head or tail of this piece on a single hearing.

WHAT THIS piece needs, if we are to evaluate it fairly, is precisely what it will not get — a number of repetitions so the ear may begin to dig beneath its spiky surface. Even after hearing the recording, studying the score and perhaps attending a rehearsal or two, I would be delighted if Lane and Lateiner would repeat the piece whole-hog right after intermission Thursday night. But they won't. The system forbids it.

To the Thursday and Saturday audiences, I would say this in advance: Elliott Carter is no faker. He is a conscientious musical thinker who works slowly and does nothing by accident. Nor is he interested in a cheap and easy popular success. His high reputation is unquestionably merited.

If you can listen to this piece a number of times and honestly conclude that it is empty note-spinning, fine. But no one has the right to dismiss it as worthless after a single hearing.

Some critics have hailed the Carter Concerto as a 20th-century masterpiece. I view it right now as a kind of musical crossword puzzle whose solution may or may not be found this coming weekend at Severance Hall.



Elliott Carter

THE PLAIN DEALER
CLEVELAND, OHIO
D. 409,414 SUN. 545,032
DEC 14 1969

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
DEC 14 1969

The music box

Critics come in for criticism

By IRVING KOLODIN

Thanks to the latest edition of the American Musical Digest and the reportorial talents of Henry S. Humphreys, I have been able to catch up on some attitude of composer-conductor - lecturer - educator Gunther Schuller, which would have passed unnoticed otherwise.

This also provides an excellent opportunity for commending to anyone interested in music criticism the scope and inclusiveness of the Digest, a foundation-supported enterprise whose purpose is to communicate ideas and pronouncements on music from their scattered places of origin nationwide to those who might not see them otherwise. (Information on subscriptions may be obtained from American Musical Digest, 2109 Broadway, New York, N.Y. 10023.)

IRVING KOLODIN

As digested by Humphreys, long associated with the Cincinnati Enquirer, Schuller's comments during last summer's Tanglewood Fesitval before a meeting of the Music Critics Association dwelt on such matters as: "Most critics are ignorant in musical matters . . . Because of this situation it would be a good thing if musical criticism were abolished altogether in this country . . . It wouldn't be so bad if the composer and performer could reply in print . . . Music critics in Germany know their subject and seek to understand what the contemporary composer is trying to say . . ."

Aaron Copland, left, conversing with Lukas Foss, center, and Gunther Schuller, once rapped music critics the way Schuller did recently.

The vibrations in these comments may sound new to some, but they struck a responsive echo with me. The mental association was with an occasion in the early Thirties when Tanglewood did not yet exist and Schuller was in all probability counting his toes. The place was the estate outside of Saratoga, known as "Yaddo," where a festival of new music was in progress.

The speaker was Aaron Copland and — in the manner of his famous "Lincoln Portrait"—What did Aaron Copland say?

This is what Aaron Copland said (among other things): "I personally am suspicious about critics who can discourse on Bach and Beethoven but who cannot form opinions about contemporary music . . . Somehow in America a composer is regarded as a menial, little place is reserved for him in the scheme of things . . ."

And, eventually, noting the attention devoted in one important paper to an event in Wuentemberg and the absence of any mention of the happenings at Yaddo, Aaron Copland said: "Under such circumstances I consider daily newspaper criticism a menace and we would be better off without it . . ."

I obviously do not have total recall of an event that happened on May 1, 1932, but I do have a scrapbook containing an account of Copland's talk which I wrote for the New York Herald Tribune of May 8, 1932. I cite this parallel not merely to identify the persistence of certain attitudes though names change, but also to note another fact.

As of 1932, Copland was still years away from writing "El Salon Mexico," "Rodeo," "Appalachian Spring" and the already mentioned "Lincoln Portrait," which made his name fondly known to music lovers nationwide, critics included.

Perhaps if Schuller's opera, "The Visitation," had been made of stuff comparable to that which ignited the press in Copland"s favor, he would have discussed some other topic in his address at Tanglewood. Incidentally, Schuller's opera, "The Visitation," made it with the German critics at its Hamburg premiere, but not, at later showings, with the American press.

* * *

A Metropolitan Opera- related event was the first audition recently (to an invited audience) of materials from the Lauder Greenway collection of vocal records he presented to the Rodgers and Hammerstein Archives of Recorded Sound in the Library-Museum of Lincoln Center.

A long-time devotee of opera as well as a past president and present chairman of the board of the Metropolitan Opera, Greenway's collection was motivated by the intention of bringing together one record at least by every singer who had performed a principal role at the Metropolitan.

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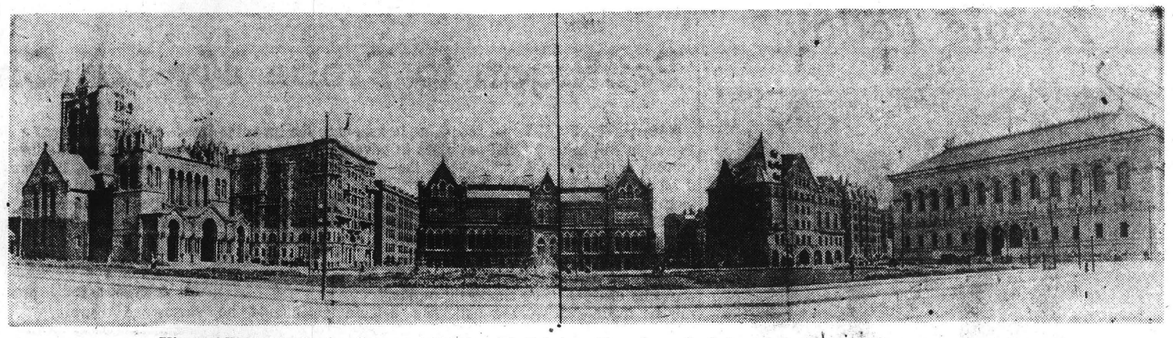

View of Boston's Copley Square in 1900, with Trinity Church on the left and the Public Library on the right.

Can Our Cities Be 'Works of Art?'

BY RUSSELL DONNELLY

Of The Editorial Staff

BOSTON — Today most American cities are being "renewed."

That is to say most cities were allowed to become unhappy, uninhabitable places and we look to making them livable again.

Worcester is right in the middle of her own project. Much of the old and tired is rubble. The new is about to rise.

Donnelly

But there is more to renewal than plans for demolition and construction. Cities are organic creatures in constant tension between growth and decay. And each pull in one direction, each tug in the other moves many lives. Renewal must be constant and continuous.

How do we meet this ideal?

Whose standards and values should we use in measuring urban success?

These questions and others find timely, provocative phrasing in the current centennial exhibit at the Museum of Fine Arts, "Back Bay Boston: The City as a Work of Art."

In 1840, Boston was a crammed, cramped peninsula tied tenuously to the mainland. The area lying to the right of today's Storrow Drive motorist inbound by Boston University and Copley Square was a 450-acre tidal marsh.

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The eminent architectural historian Lewis Mumford says, "Apart from L'Enfant's plan for Washington, the transformation of Boston's Back Bay is the outstanding achievement in American urban planning for the nineteenth century."

Back Bay became an enlightened example of harmonious diversity. Its architectural styles included French Academic, Queen Anne and Romanesque Revival.

The facings of its buildings varied from ausfere to elaborate in a large vocabulary of stone, brick and terra cotta.

Like an Arrow

Through the middle of Back Bay's grid-like pattern, the planners laid a wide, luxurious boulevard to rival those of Paris — Commonwealth Avenue.

Commonwealth emerges like a green arrow from the Common and the Public Garden. True to a grand master plan, the avenue became part of an "Emerald Necklace" extending through the Fens to the Arnold Arboretum.

This powerful vision of precious open space was prophetic. Some remnants of it may be seen today in the Fenway and along the Boston bank of the Charles. For although these parks, like so many others, have been cut up and partially consumed by highways, the integrity of the original plan is still evident.

The brilliance of Back Bay's conception and execution must be laid to a rare balance between enlightened private enterprise and diligent public authority.

The entire tidal marsh area was controlled by the Back Bay Commissioners. No bending bureaucrats, they rigidly enforced a code for setback and building heights from the beginning of the project. Within these specifications, the architects' imaginations could take free rein.

Out of this precept of "unified public authority" grew the Metropolitan Water Transit and Park systems — all models of their kind for the late 19th century.

Handsome Area

But the Back Bay was, and is, more than a handsome residential area. The Public Library, the Boston Symphony, the Museum of Fine Arts and Massachusetts Institute of Technology grew up there. All prosper there today, except for MIT which moved to neighboring Cambridge.

These world-renowned bastions of culture are not part of Back Bay by accident. They were in large measure the creations of a small group of wealthy patrons with strong ideas about urban excellence.

Old Yankee tradition and new Yankee vitality mingled in these exceptional families; Appletons and Bartletts, Fullers and Coolidges. Whether their money was dusty or recently acquired, they spent it with taste and a sense of public purpose. Nourished by the order and beauty of their neighborhood, they returned the gift a hundredfold.

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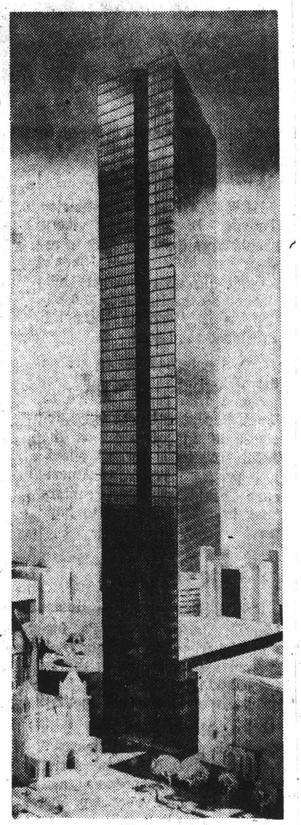
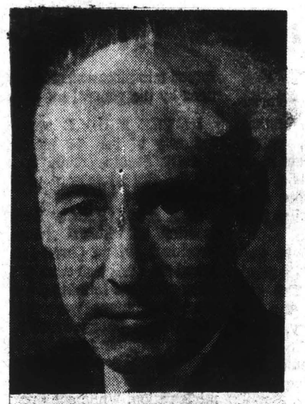


Model of the John Hancock Tower, with Trinity Church to the left.

An 1806 map of Boston (white area) superimposed on present city outlines. Back Bay is in the middle of the map along Charles River.

GAZETTE
WORCESTER, MASS
(E) 94,991

DEC 15 1969



DR. HOWARD O. McMAHON, president of Arthur D. Little, Inc., is general chairman of AAAS meeting.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

DEC 14 1969

Major Scientific

By JOHN M. LANGONE
HT Medical Editor

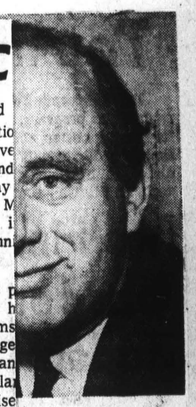
The largest and most prestigious gathering of American scientists and technologists — 10,000 delegates, 1,500 papers on subjects ranging from anthropology to zoology—will be held at the War Memorial Auditorium and the Sheraton Boston Dec. 26-31.

The meeting is the 136th annual convention of the American Association for the Advancement of Science (AAAS), an organization conceived in Boston in 1847, and meeting here for the eighth time.

Scores of science and medical writers will cover the meeting, thus making the Hub the world center for news about science for five days.

Many of the proceedings will be open to the public, and interest will be educatio new to the AAAS conve salute to New England Singled out for display weather (the American M Society, headquartered i celebrating its 50th ann year) and computers.

THE PAPERS to be p grouped into 10 major h summarize the problems ties and seventies: hunge nutrition, the design an cities, the earth, the sola the cosmos, health, dise haviors; social and po actions, ethics, morals, p history; life and the livin nology, economics and b



R G. BERL, will be pr of AAAS.

sion on the increasing role of science in public affairs."

"NOT ONLY WILL there be many new scientific discoveries to consider, with reviews of current scientific trends, but there also will be much involvement with the relations of science to public policy, and with the interactions of government and science. It is increasingly difficult for scientific organizations to limit their organizational activities of science in their specific competence. With increasing involvement of science in public affairs, however, it seems reasonable that scientists should consider the consequences of scientific development, and make appropriate public recommendations thereon, for the benefit of people everywhere. This remains a significant aspect of AAS activity. The Boston meeting of 1969 will give many opportunities for conversa-

INSOFAR as the possibility of student protests is concerned, Dr. Alan C. Smith of Arthur D. Little feels that it is reasonable to expect some sort of demonstration against an issue or participant. "It's in the air," he said. "I don't see how we can avoid it."

Principal officers of AAAS are Dr. Walter Orr Roberts, University Corporation for Atmospheric Research, retiring president and chairman, board of directors; Dr. H. Bentley Glass, State University of New York-Stony Brook, president; Athelstan Spilhaus, Franklin Institute, president-elect, who will take office as president in January, 1970. Dr. Roberts will give his presidential address at the Boston meeting.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

DEC 14 1969

Violist Yizhak Schotten plans innovative recital

A recital of innovative plan will be given by violist Yizhak Schotten of the Boston Symphony Orchestra Wednesday, Jan. 21, at 8:30 p.m. in Jordan Hall.

According to Schotten, "I think the musical public deserves something more interesting than just a violist making his Boston recital debut." As a result, he has designed a program in which he will present three of his colleagues as assisting artists.

They will be: Betsy Moyer, harpsichordist; Frank Epstein, percussionist; Victor Rosenbaum, pianist. Planned to show many aspects of the viola as a solo instrument and as an accompanied one, the music will range from Bach and Boccherini to Brahms, Hindemith, and Colgrass.

Born in Israel, Schotten, while serving wtih his country's air force, made the acquaintance of the famous Scottish viola virtuoso, William Primrose. After hearing the airman's artistry as a viola player, Primrose urged him to study with him at the universities of Southern California and Indiana.

Schotten became a member of the Indianapolis Symphony. He served later as a member of the Pittsburgh Symphony under the direction of William Steinberg, before coming to the Boston Symphony Orchestra in 1967.

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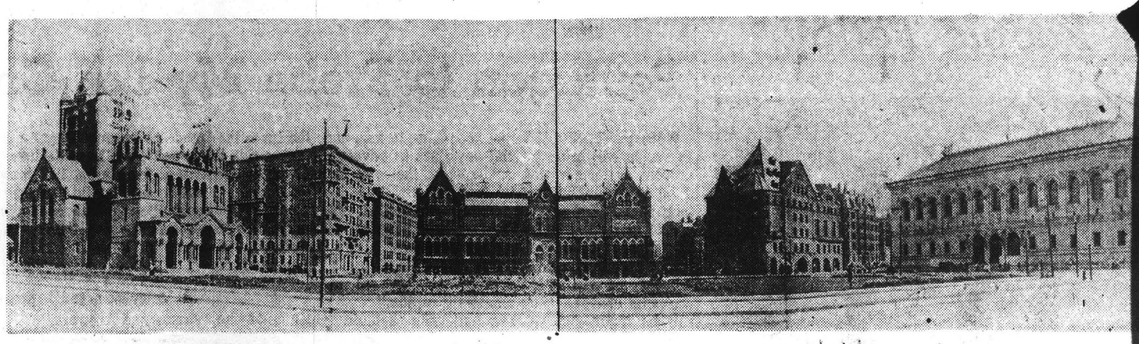

View of Boston's Copley Square in 1900, with Trinity Church on the left and the Public Library on the right.

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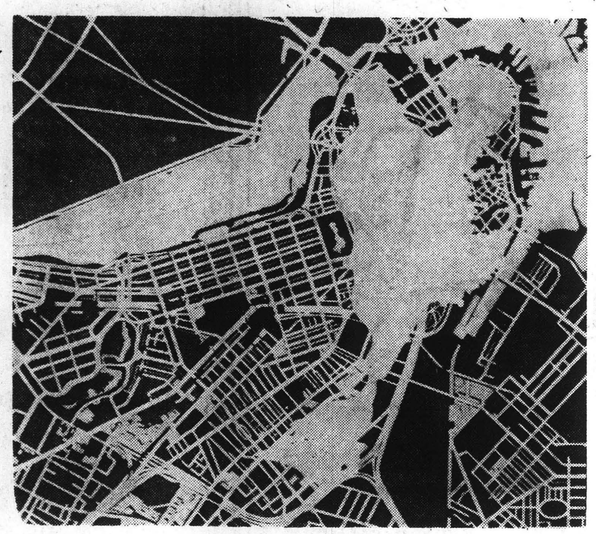

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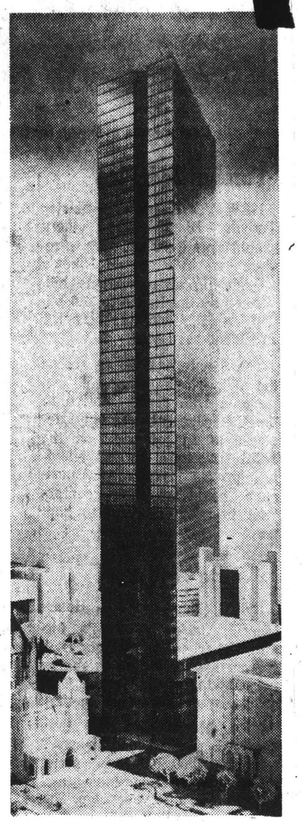

Model of the John Hancock Tower, with Trinity Church to the left.

GAZETTE
WORCESTER, MASS
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DEC 15 1969

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HERALD TRAVELER
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cation and learning; and science and the arts.

In the midst of the five-day program, a panel of graduate students attending Greater Boston universities will represent their generation and critique the entire spectrum of contemporary science in America.

Among the major symposia topics are: arms control and disarmament, unidentified flying objects, lunar and planetary exploration in the 1970's, deep sea drilling, brain and language, marine resources of the northeast, the rational use of water and the theory and practice of biological control.

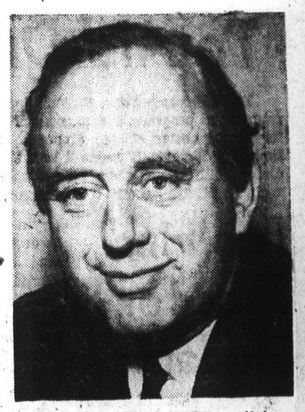
TOPICS OF INTEREST to those in the medical field include malnutrition and learning in American children, differential fertility and family planning, the non-auditory effects of noise and expanding horizons in medical education.

There also will be displays by NASA, the Boston Museum of Science and an extensive film program, as well as a concert-symposium at Jordan Hall of the New England Conservatory, and a special concert by the Boston Symphony Orchestra at Symphony Hall.

Dr. Howard O. McMahon, president of Arthur D. Little, Inc., is general chairman of the meeting.

"This session," says Dr. Chauncey D. Leake of the University of California School of Medicine, "promises to be more interesting and stimulating for members and those who attend than ever before.

"NOT ONLY WILL there be many new scientific discoveries to consider, with reviews of current scientific trends, but there also will be much involvement with the relations of science to public policy, and with the interactions of government and science. It is increasingly difficult for scientific organizations to limit their organizational activities of science in their specific competence. With increasing involvement of science in public affairs, however, it seems reasonable that scientists should consider the consequences of scientific development, and make appropriate public recommendations thereon, for the benefit of people everywhere. This remains a significant aspect of AAS activity. The Boston meeting of 1969 will give many opportunities for conversation and discussion on the increasing role of science in public affairs."



DR. WALTER G. BERL, will be meeting editor of AAAS.

INSOFAR as the possibility of student protests is concerned, Dr. Alan C. Smith of Arthur D. Little feels that it is reasonable to expect some sort of demonstration against an issue or participant. "It's in the air," he said. "I don't see how we can avoid it."

Principal officers of AAAS are Dr. Walter Orr Roberts, University Corporation for Atmospheric Research, retiring president and chairman, board of directors; Dr. H. Bentley Glass, State University of New York-Stony Brook, president; Athelstan Spilhaus, Franklin Institute, president-elect, who will take office as president in January, 1970. Dr. Roberts will give his presidential address at the Boston meeting.

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Violist Yizhak Schotten plans innovative recital

A recital of innovative plan will be given by violist Yizhak Schotten of the Boston Symphony Orchestra Wednesday, Jan. 21, at 8:30 p.m. in Jordan Hall.

According to Schotten, "I think the musical public deserves something more interesting than just a violist making his Boston recital debut." As a result, he has designed a program in which he will present three of his colleagues as assisting artists.

They will be: Betsy Moyer, harpsichordist; Frank Epstein, percussionist; Victor Rosenbaum, pianist. Planned to show many aspects of the viola as a solo instrument and as an accompanied one, the music will range from Bach and Boccherini to Brahms, Hindemith, and Colgrass.

Born in Israel, Schotten, while serving wtih his country's air force, made the acquaintance of the famous Scottish viola virtuoso, William Primrose. After hearing the airman's artistry as a viola player, Primrose urged him to study with him at the universities of Southern California and Indiana.

Schotten became a member of the Indianapolis Symphony. He served later as a member of the Pittsburgh Symphony under the direction of William Steinberg, before coming to the Boston Symphony Orchestra in 1967.

154

'More Dolce'—I

Prima donnas looked down on Koussevitzy...at first

The glamour and the glory, the laughter and the tears of thirty years of "Married Life with the Boston Symphony Orchestra" are expressed in dozens of priceless anecdotes Harry Ellis Dickson has collected for his new book "Gentlemen, More Dolce Please" published recently by Beacon Press.

Today The Globe starts a series of eight articles taken from Mr. Dickson's book, a classic of intimate reporting about the great people who appeared on the Boston Musical Scene in the past three decades.

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Every orchestra musician has a pet frustration and each would like to be something or somebody else. One evening before a string-quartet concert our former solo violist, the late Jean LeFranc, was furiously pacing up and down the greenroom practicing and muttering to himself. "You know, Dickson," he said to me, "I have played perhaps five, six thousand concerts in my life. All the time I am nervous. Better to be a plumbair!"

After many years of close observation it seems clear that, with few exceptions, certain characteristics go with certain instruments. Whether these characteristics prompted the choice of instrument or were acquired because of the instrument I don't know. But they are there for all to notice.

For instance, the cellists are the greatest source of trouble in an orchestra. They are the prima donnas, supersensitive, suspicious, conceited, quarrelsome, and altogether a pain in the neck to themselves, the conductor, and the rest of the orchestra.

Among the dozen cellists in an orchestra if you find two who speak to each other, things are going quite well. Most of all they hate bass players, and when Serge Koussevitzky first came to the Boston Symphony Orchestra as our conductor with his reputation as a former bass virtuoso, the cellists of the orchestra looked upon him with a certain amount of disdain. After all, Arturo Toscanini was a cellist, and so was Sir John Barbirolli, and they were conductors — but a bass player? Shortly after his appointment, Koussevitzky was asked by the basses of the orchestra to play for the men. After some hesitation and a bit of coaxing, he did play for them, and one of the cellists later reported to his wife, "It was astounding! I never heard such bass playing. I closed my eyes and said to myself, 'That is not a bass. It sounds like a lousy cello!' "

★

Viola players in an orchestra are usually the least troublesome. They are mostly ex-fiddlers who have become philosophical about their role of playing, especially in classical music, the deadly, dull inner voice. A story is told about a viola player who dreamed he was playing Handel's "Messiah," and woke up to find he was! Most viola players smoke a pipe and look with detached humor upon the foibles of their colleagues. They don't even resent it when they are looked upon by their violinist colleagues as broken-down fiddlers. There was a time when the viola section of an orchestra was made up of the oldest men and any player under sixty would be looked upon with great sympathy. "So young, and already viola!" But with modern demands upon the violinist his capabilities now must be on a par with a violinist.

★

Would anyone ever imagine that two of our violinists were former amateur boxers? Or that another is an expert auto mechanic? Or another a former competitive speed-skater? Bassonist Ernst Panenka, Viennese by birth, is an amateur astronomer who spent years building his own telescope, and now, on moonlit nights when we are not playing, he invites colleagues to his roof to study the stars.

But perhaps the most unusual second interest in the orchestra is that of Bill Marshall, who sits on the first stand of second violins. The Reverend William Marshall was recently ordained a Pentecostal minister, and I doubt that any other orchestra in the world can claim a member of the clergy among its personnel.

★

An orchestra tends to stabilize itself at various player age-levels over the years. When I joined the orchestra as one of its youngest members, the average age of the players was a good deal higher than it is today. Most have gradually retired, so that today our average age is much lower; and this means that our present personnel will remain substantially the same for many years to come. We do not anticipate many changes in the foreseeable future. Indeed, as one Back Bay dowager said, "Why should anyone leave Boston? After all, we are here!"

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'MORE DOLCE'—3

Koussevitsky opened the way to unionize the BSO

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The B.S.O. was the last of the American orchestras to hold out against the musicians' union. For some sixty years, since its founding in 1881, the Boston Symphony Orchestra had resisted all attempts from without and within to have it unionized. In 1921, while Pierre Monteaux was the conductor, there had been an abortive effort by the orchestra members, led by the concertmaster, the late Frederic Fradkin, but even after a number of the players "struck" a Saturday-night concert, refusing to go on the stage, the attempt failed.

The program that night was quickly changed and, led by Monteaux, a small Boston Symphony of chamber of proportions played a concert. It is characteristic that the management of the Boston Symphony was not vindictive and invited all of the "strikers" back.

Fradkin, however, not only left the orchestra when the "strike" failed, but practically disappeared from the concert world. He later opened a restaurant in New York city. This was a great loss to the music world for Fradkin was a great violinist.

In those days the trustees of the orchestra were fiercely opposed to anything smacking of "organized labor." Ernest B. Dane, an oil millionaire, was chairman of the trustees and he would rather have seen the orchestra collapse than join a union.

As a matter of fact, when James "Caesar" Petrillo, the president of the American Federation of Musicians, began to make things quite difficult for the orchestra by refusing to allow soloists whom he had unionized to appear with us, and these included practically everyone; then stopped us from recording with the major recording companies, which he had also unionized; and we were beginning to lose an enormous amount of inome fromm recording royalties, Dane personally made up the deficit of about one hundred thousand dollars a year. Actually for a few years he was almost our sole benefactor, adamantly refusing to recognize the union and just as doggedly willing to pay for his obstinacy.

It was not generally known at the time, but Serge Koussevitzky himself finally instigated the proceedings which led to our joining the musicinas' union. One day he telephoned his friend Carl Dreyfus, Boston newspaper publisher, and said, "Carl, I would like it to meet this Petrillo." Dreyfus, by far no means a friend of labor in general or of Petrillo in particular, told Koussey he would see what he could do. And after judicious inquiry plus a few telephone calls he got through to Petrillo, who was more than eager to meet Koussevitzky.

A meeting was arranged, and on the appointed day Petrillo drove up to the Koussevizky estate in the Berkshires in a bulletproof limousine, flanked by three bodyguards. The meeting was held in the Koussevitzky living room, and in attendance were Petrillo, his bodyguards, Koussevitzky, Carl Dreyfus, and one of the orchestra's trustees. During the course of the meeting the B.S.O. gentlemen were astounded at Petrillo's knowledge of the orchestra's affairs, financial and artistic, and all were impressed with his intelligence, candor, and reasonableness. Petrillo was ready to promise no interference in the internal affairs of the B.S.O., provided they would join his union. It was a very amicable meeting.

"CAESAR" PETRILLO, LEFT, PUT UNION'S PRESSURE ON SERGE KOUSSEVITSKY.

Shortly afterwards (Dane having died) the orchestra committee, a group of five or six players elected by the orchestra to represent it to the management, was given some hints that the trustees might consider dealing with the union, provided the members of the orchestra so desired. There followed many orchestra meetings at which the question was debated furiously.

Most of the players were for the union, some were not. But when it was learned definitely that the trustees would not formally object, the men quickly voted for it. It was decided to engage as our counsel the eminent Judge Jacob Kaplan to represent us and to work out a contract with the trustees. He made such a strong impression upon the trustees that he was invited to become one of them, becoming the first Jewish trustee of the Boston Symphony Orchestra. Later they even invited a Catholic, a dear, decent, wonderful human being, Michael Kelliher, who had been fire commissioner for the city of Boston, and who was one of the pioneers in promoting good race relations in the state of Massachusetts.

It was inevitable that the Boston Symphony join the union. There may still be some die-hards who cannot accept the fact that artists are also human beings who work for a living and have the same need for protection from exploitation as do other workers. True, it is not exploitation for profit, since a symphony orchestra is a non-profit organization, but exploitation it can be. Fortunately, the trustees were, generally, over the years, men of high integrity and were scrupulously fair in their dealings with the musicians, and salaries were always on a par with those of other orchestras; yet in certain areas we were far behind.

Before joining the union Symphony musicians were enslaved to their jobs. There was no limit to the number of rehearsals or concerts each week. The conductor could, without notice, call for extra rehearsals at any time of the day or night, with the rehearsals lasting indefinitely. If nothing else, the union has "tamed" the tyrannical, whimsical, terrible-tempered conductor, who enjoyed his outbursts at the expense of the player.

Although we are members of the International Federation of Musicians, we in the Boston Symphony are, in practice, an autonomous organization. Unlike the custom in some other cities where the local union negotiates for the orchestra, we negotiate for ourselves.

One of the prime considerations in future negotiations with symphony players will be that of adequate pensions. The Boston Symphony has, happily, led the way in this regard and now the other major orchestras are following suit. There was a time when a man would leave the Bosto Symphony Orchestra after a lifetime of service, facing a bleak future. During my time I remember one suicide.

Today a musician retires with dignity, knowing that he can live out his remaining years with some semblance of financial security. In addition to his Social Security benefits he will receve one-half the minimum Boston Symphony salary as long as he lives; and under the present system if the orchestra salaries go up, so does his pension. Our pensioners have free access to Symphony Hall and many come back for frequent visits. As one recently said, "I come back to inspect my investment. I now have one hundred and five men working for me!"

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DEC 11 1969

The Flutes

From "'Gentlemen, More Dolce Please!' An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra" by Harry Ellis Dickson (Beacon, $7.50).

The dandies of any orchestra are the flute players, the best-dressed, the quietest, the most gentlemanly, the easiest to get along with. They play the least troublesome of all instruments—no reed trouble, no mouthpiece trouble, no string trouble—and so usually they are the best adjusted citizens of a symphony orchestra. And usually the most affluent. Everybody wants to take flute lessons.

155

Koussevitzky: Symphony Hall 'Our Temple'

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Serge Koussevitzky always referred to Symphony Hall as "our temple", and indeed this wonderful hall has been, since 1900, the mecca of musical activity in and around Boston. No matter that occasionally it has been the scene of nonmusical affairs, like commencement exercises, political rallies, banquets, and ever New Year parties; it still remains a respected house of things artistic. The fact that Symphony Hall in Boston is one of the most perfect acoustical auditoriums in the world is no accident. It was the first concert hall ever to be built in known conformity with scientific acoustical laws, and to Prof. Wallace C. Sabine, then assistant professor of physics at Harvard, goes the credit for this achievement; also to the architects of the hall, McKim, Meade, and White, for their integrity in following his specifications. Would that all subsequent architects of concert halls had displayed the same kind of selfless integrity!

★

Auditions are usually horrible affairs. I vividly remember my own inquisition. Koussevitzky was seated in the center, a group of solemn pallbearers all around him. These were the section leaders of the orchestra, who were there to advise Koussey, but whose advice he rarely took. After I had played a concerto (Arthur Fiedler was my piano accompanist) I was given the inevitable sight-reading test. First there was an easy slow movement from a Mozart symphony, evidently to test my sense of phrasing and ability to heed the dynamics. Then came a more difficult movement from a Brahms symphony, then a Richard Strauss tone poem, then some Stravinsky. And then Dr. Koussevitzky asked the librarian to bring a symphony by Taneyev, of whom I had never even heard. While I was struggling with it, Koussevitzky kept looking at the other members of the jury with a fiendish glee. "Very good!" he exclaimed. "You have never played dat?" And I knew he was making fun of me. He said, "Thank you!" and I packed up my violin, going home to commit suicide. An hour later, however, the manager called to tell me my contract would be ready in a day or so.

★

Years ago, before the present system was established, we needed a new first clarinetist and auditions were held not only in Boston, but also in New York. Charles Munch and a jury of first players were seated in Carnegie Hall to listen to a number of clarinetists. Each came on stage in a state of nervousness, some more nervous than others, went through his ordeal, and left. One of the applicants was Gino Cioffi, an excellent clarinetist who had played under many famous conductors and who was certain that the Boston Symphony needed him more than he needed it. Cioffi came to the center of the stage, clarinet in hand, and said, "Good morning, gentlemen, what do ya wanna hear?"

Munch asked, "What have you prepared?"

"Anything you want — concerto, symphony, opera — anything!"

Munch asked, "Do you play the Mozart Concerto?"

"Ma sure!" answered Cioffi. And at this point he beckoned to his pianist and they gave a brilliant performance of the first movement. Finishing with a flourish, Cioffi waiked to the edge of the stage and said, "Pretty good, uh?"

Munch turned to Richard Burgin, cur concertmaster, and said, "Such confidence! We must have this man!" and Cioffi is still with us.

Does anything ever go wrong during a concert? Just little things. Once when we were playing Strauss' Domestic Symphony with Fritz Reiner as conductor, the tympanist discovered the middle page of his part was missing. He did not discover it until we were well into the second page. At about the same time Rolland Tapley, the inside man on the second desk of first violins, turned the page to discover the tympani part in his music. He glanced over at the tympanist, Roman Sculcz, who had turned green and, having a few bars rest, was frantically thumbing through the rest of the music on his stand. Tapley, undaunted, picked up the part and, coattails flying, made a dash toward Sculcz, on his way brushing aside four viola players, a pair of oboists, a contrabassoonist, and three trumpeters, but arriving at the grateful Sculcz's kettles in the nick of time. Meanwhile, Reiner and the rest of us thought Tapley had gone berserk and, as Reiner later acknowledged, he thought of stopping the orchestra and running for his life! I must say, in fairness to the librarians, that the misplaced sheet of music was Sculcz's own fault. Before the concert he had taken his music over to the first violins to check a cue and had inadvertently left his part.

NEXT — The B.S.O. and the Union.

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SERGE KOUSSEVITZKY BY OLGA KOUSSEVITZKY

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'MORE DOLCE'—4

Koussevitzy lived role of splendor

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The history of the Boston Symphony Orchestra will forever be classified into two eras: B.K. (before Koussevitzky) and A.K. (after Koussevitzky). From the time he first came to the orchestra in 1924 through the 25 years of his conductorship he was able to establish and maintain an aura of Olympian aloofness and royal untouchability. His sartorial splendor, his beautiful carriage, his reserved but dramatic gestures on the podium, all of these endeared him immediately to the Back Bay ladies. Serge Koussevitzky was an actor, a sincere and wonderful actor who not only portrayed a role but actually lived it and passionately believed in that role. And because the role demanded it, he was able, through his strong will and personality, to achieve, at enormous expense to the orchestra, a level of salary and living far beyond that of any other conductor, before or since. In those early days before the era of plane travel when the orchestra made all its out-of-town trips by train, it was customary on our annual two-week "Western Tour" for the members of the orchestra to ride in Pullman berths while Dr. Koussevitzky and his entourage, consisting of Mrs. K., the valet, the cook, a secretary, and the maid, had an entire car to themselves.

★

Koussevitzky's philosophy about music was simple and to the point. "It must always be dolce, with good tone, with good intonation, and with alive!" He was constantly preoccupied with sound. Once he stopped the orchestra and said, "Gentlemen! A noise is not a beautiful sound. A sound is a dolce who have a beautiful round tone."

★

His temper at times was ungovernable and unpredictable. One Monday morning when he and the orchestra were in a relaxed mood and things seemed to be going smoothly and happily as we ran through Copland's breezy "El Salon Mexico" in preparation for an orchestra tour, he spied a couple of wind players stamping their feet rather heavily and without warning he picked up the score and flung it through the air. He was a pretty bad shot because it landed in the lap of a second fiddler, who sat there transfixed and didn't dare to touch it. Without a word Koussey, purple with rage, left the stage for an unscheduled intermission while Louis Speyer (one of the stompers) went up to Koussey's room to apologize. By this time his anger had subsided and when it was explained to him that the men meant no disrespect for him, but were merely carried away by the music, he smiled like a benevolent father toward his misbehaved children, came back to the podium — and canceled the rest of the rehearsal.

★

Koussevitzky had a high regard for all of his musicians. "You are all great artists!" he would say over and over again and he was so convincing that it was difficult not to believe him. He was concerned about the health of each man, not in a personal, but in a possessive way. These were "his" players, his own stable of racehorses who, if treated well, perform better. Before a trip he would admonish us not to eat bad food, to dress warmly, and to get enough rest. Once before a tour he said, "Kinder, don't drink cold water after a concert. It is bad."

One stormy Winter day as we were leaving the railroad station in Buffalo he spied Burgin without a hat. After scolding him harshly, he sent his valet back into his train compartment to fetch a fur hat, which Burgin unhappily had to wear for the rest of the tour.

NEXT — The Trustees.

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'MORE DOLCE'—5

BSO trustee: a lofty perch

It used to be said in Boston that the Cabots spoke only to the Lowells and the Lowells spoke only to God, but the trustees of the Boston Symphony Orchestra, until recently, didn't speak to anyone. This august body, once known as the Protestant Vatican, sat on Mount Olympus, quietly dispensing its wisdom and managing the affairs of the orchestra. No one ever saw them. No one knew where or when they met. Their names appeared on every symphony program to attest the fact that they existed, yet they seemed to be mythical — until recently when, along with the emergence of the "New Boston," the trustees of the B.S.O. gradually came out of their shells and were revealed as real people.

There are nineteen of them, plus four trustees emeritus, and they represent a variety of callings—several lawyers, a couple of merchants, a banker, an insurance company executive, a minister, a priest, two publishers, a judge, a United States senator, and one woman (the latter, the charming and able Mrs. James H. Perkins, a recent tradition-shattering addition). Being a trustee of the Boston Symphony Orchestra is the highest status a Bostonian can attain.

Henry B. Cabot, until very recently the chairman of the trustees, is a rare human being, forthright, honest, liberal—and loved and respected by all of the musicians. This is not the case with presidents of other orchestras, whose relationship with the players is, in some instances, one of suspicion and misunderstanding.

Cabot recently stepped down from his position and handed over his responsibilities to a fellow Bostonian, Talcott M. Banks. With characteristic modesty Cabot announced to the members of the orchestra that his failing memory had been a prime consideration in his decision to relinquish his office. He remains, however, keenly interested in the affairs of the orchestra as a trustee emeritus.

Banks is a distinguished Boston attorney, a good amateur pianist, longtime lover of music, and a great doer in the musical affairs of the community. He is a fine gentleman, respected and loved by all who know him, and there is no reason to doubt that he will continue in the Boston tradition of sound management.

In keeping with the spirit of the times the "New Boston" symphony trustees have an ecumenical face. Henry Lee Higginson, indeed, might not recognize a Boston Symphony Board of Trustees that now harbors in its ranks alongside a Cabot, a Jennings, a Perkins, and a Noonan, such names as Laughlin, Kennedy, Berkowitz, and Rabb.

What, then, are the duties and functions of a symphony board of trustees? Years ago their duties were quite simple. They were expected personally to make up the inevitable deficit at the end of each year, as Ernest Dane had, which they did without fanfare and without publicity, keeping these mundane affairs to themselves. The Boston Symphony was considered their private club and they were proud of their ordained heritage in keeping it so.

Conditions, however, have changed. The day of enormous fortunes being privately made and spent is gone. Today's trustees are not all men of wealth and their original function of giving money has changed to that of raising money to keep up with the ever increasing costs of maintaining an orchestra. Although the Boston Symphony still boasts that it is almost 75 percent self-supporting, its over-all annual budget of 5 or 6 million dollars still leaves an annual deficit of some $500,000.

And it is not too unreasonable to assume that some day in the future there will be direct government support for the arts as there has been in the European countries over the centuries.

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NEXT — In Europe.

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156.

MIKE KELLIHER . . . IN 1954

'MORE DOLCE'—6

Kelliher, BSO in Cork

By Harry Ellis Dickson

In 1956 the Boston Symphony made its second European trip, a six-week tour climaxed by five concerts in the Soviet Union. The tour began with two concerts in Ireland, one in Cork, and one in Dublin. It was our first visit to Ireland and we enjoyed every minute of it. We had arrived in Cork two days before the concert and so were able to see a bit of the beautiful countryside. Some of us took an all-day bus trip, visiting some of the quaint towns and villages that dot the southwestern part of Ireland — Limercik, Kinsale, and Blarney. (Of course we kissed the stone at Blarney Castle.)

The bus was filled with Irish people who were the friendliest, happiest people I had ever met. There were frequent stops for a "wee bit of refreshment," and I realized this was a part of a way of life. There must be more saloons per capita in Ireland than anywhere else in the world. Yet they must know how to hold it, for in the four days we spent in Ireland I never saw anyone intoxicated.

The orchestra had been brought to Ireland through the efforts of Michael Kelliher, who had recently become our first Irish-American trustee. So proud was he, that he just had to take the Boston Symphony to County Cork, where he was born. At the concert he made a speech in which he said that he had left Cork as a poor boy many years ago and now was proud to bring back to his native city the great Boston Symphony Orchestra. He became so emotional in front of all his relatives (there must have been a thousand Kellihers in the audience) that he almost broke down.

The concert was a great success and the audience most appreciative. We were the first American orchestra to play there, but we found out later that the County Cork Musical Society had brought many other European orchestras to their city, including the Vienna Philharmonic, the Berlin Philharmonic, the London Symphony, and the Leningrad Philharmonic.

As I walked through the streets of Cork the next day, I was particularly intrigued by a sign on a shop window— Hyman Nathan, Tailor. I couldn't resist going in. An old man greeted me. "Are you Hyman Nathan?" I asked.

"That I am," he answered in a thick brogue. When I told him I was with the Boston Symphony, he exclaimed. "The blessin's o' God upon ye! Sit down. I enjoyed your concert very much." Like most Irishmen he seemed to have plenty of time for talking, so we had a very pleasant half hour. When I asked him if he had been born in Ireland, he said, "O, no, I was born in Poland. I came here when I was a young man." He had been an itinerant peddler, traveling all through Europe and had settled in Cork.

"Why Cork?" I asked.

He was silent for a moment, then blurted out, "I'll be God-damned, I never thought about it before!" He insisted that I go home to dinner with him to meet his wife and large family of children and grandchildren, but I had to refuse because we were leaving that day for Dublin. His last words were "Too bad. Mama makes the best bloody gefilte fish you ever ate!"

★

Our three concerts in Leningrad and two in Moscow were fantastic successes, with people surrounding us after each concert and either staring or saying some words in English, occasionally asking if we knew a relative in Chicago. One man approached me after the concert in Moscow and asked if I knew his cousins, Phil and Leopold Spitalny. A theater conductor, he had not been in touch with his cousins for years and when I offered to send them his greetings, he agreed, but "please ask them not to write to me."

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NEXT — The B.S.O. on tour.

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'Eroica' appeared, JFK was dead

By Harry Ellis Dickson

Perhaps not too many people have ever thought about the problems of logistics connected with a tour by the Boston Symphony in this country and abroad. Moving some one hundred six musicians and eleven and a half tons of instruments and baggage from one city to another and one country to another requires careful planning. There are wardrobe trunks, trunkfuls of music, music stands, a conductor's podium, nine big bass trunks, eleven cello trunks, two harps, five or six kettledrums, bass drums, snare drums, cymbals, xylophones, assorted other percussion instruments, all kinds of brass and woodwind instruments, and specially lined cases for the more delicate violins and violas.

★

The Beethoven "Eroica" symphony is carried automatically on all tours of the orchestra, to be played in case of the death of a famous person. When F.D.R. died in April, 1945, we got word on the train to Philadelphia and that night we played a memorial concert for the late President, including of course, the Funeral March of the "Eroica." As a matter of fact, this Beethoven Third Symphony has become a kind of symbol of sadness for us in the orchestra. The day J.F.K. was assassinated we had had word just before our Friday afternoon concert that he had been shot; how seriously we did not know until, after the first piece on the program, our two librarians suddenly appeared on the stage to hand out the music for the "Eroica." Then we knew.

★

During the past few years when most of our travel is by air there has arisen a new problem, that of plane mishap. Now, on all our travels the full complement of the orchestra never flies on the same plane. The orchestra is divided into two sections. The strings, the woodwinds, the brass, and the percussion are evenly divided, so that if something happened to one plane the rest could still give a concert. (A comforting thought to our wives and families!)

★

Out-of-town trips used to be much more exciting than they are today. Somehow or other, when we left Boston in our own Pullman train and, in some cases, lived on that train for two weeks, it was more glamorous than today's quick plane hops. Gone are those happy days when our wives would see us off at South Station, Boston, and wave to us as our special train would pull out with banners flying, a big BSO on tour sign at the rear of the train. Within minutes the poker game would start in the club car, a friendly game that would end the next morning in Buffalo, with a few winners, and a few minus their week's salary.

★

The first concert of every trip is the most trying — the night we discover what we forgot to bring. One night our tuba player opened his trunk only to find he had forgotten to pack his instrument. Some frantic telephone calls produced a tuba, a greatly appreciated loan from the local symphony player. On the first night as we dress in front of our enormous wardrobe trunks (each houses four people), there is a constant exchange — a pair of black socks for a white tie, a pair of trousers for a white vest, cuff links for a collar button. On one of my early tours with the orchestra I discovered I had left my white bow ties at home. A colleague loaned me one of his, the kind you have to tie yourself, which I couldn't do. When I asked him if he could tie it for me, he said, "Sure. But you'll have to lie down on the floor."

"Why?" I asked.

"Well," he said, "I used to help my father, who is an undertaker and this is the only way I know how."

"No thanks," I said, and that night I learned how to make a bow tie!

(Reprinted by permission from Harry Ellis Dickson, "Gentlemen, More Dolce, Please!" Beacon Press. Copyright, 1969, Harry Ellis Dickson.)

NEXT — Thoughts About Music Critics.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 366,377

DEC 23 1969 Ne Engl News

COINCIDENTALLY, there have just arrived on my desk two books about two of our finest symphony orchestras—"Those Fabulous Philadelphians," by Herbert Kupferberg (Scribners), which is about the Philadelphia Orchestra, and "Gentlemen, More Dolce Please!," by Harry Ellis Dickson (Beacon Press), which is about the Boston Symphony and its greatest conductor, Serge Koussevitzky. Mr. Kupferberg's book is the more thorough one. His sketches of the orchestra and of its two most famous maestros, Leopold Stokowski and Eugene Ormandy, are vivid. I only wish he had dwelt more on that businesslike, efficient, almost scientific rehearsal method of Stokowski's, which permitted him to go over exactly those details of a score that he knew would present difficulties and to leave everything else unrehearsed, to be pulled together by the power of his podium personality during the concert itself. Mr. Dickson has the authority of a man who actually spent three decades in the Boston Symphony, much of this time under Koussevitzky. His study of Koussevitzky's personality and methods is trenchant, humorous, and splendidly written, and though he portrays his hero as a slightly stuffy and pompous figure he convinces the reader that Koussevitzky was one of the greatest conductors of all time.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

DEC 27 1969

Rose Walsh – Music Comes Alive

After reading Boston Symphony Orchestra's noted violinist and sometimes conductor, Harry Ellis Dickson's, fascinating and entertaining, "Gentlemen, More Dolce Please!" you have a vivid picture of the members of the world-renowned B. S. O.

You see the individual members at rehearsal, when they are playing at the traditional Friday afternoon and other concerts and when they are away on tours.

The title of the book was inspired by the great conductor Serge Koussevitsky's frequent complaint at rehearsals, "Gentlemen, it is awfully not togedder. Gentlemen, more dolce please!"

No question but that the musicians work hard and have unusual hours, or that they have temperaments, frustrations, gripes, hobbies and many idiosyncracies. In fact they are much like ordinary folk, only more so.

Harry Dickson has dedicated his book, recently published by the Beacon Press, "To my wife Jane — who adised against it." He describes the 162-page photograph-illustrated volume as 'an irreverent Memoir of Thirty Years in the Boston Symphony Orchestra." It includes 12 drawings by Olga Koussevitsky.

Some of the secrets he reveals are that cellists are the greatest source of trouble in an orchestra and altogether a pain in the neck to themselves, the conductor, and the rest of the orchestra.

Viola players are the less troublesome . . . most of them smoke a pipe and look with detached humor upon the foibles of their colleagues.

Being a violinist himself, he has plenty to say about the firsts and seconds and the difference in status between the two.

He hopes some day "we will do away with the term, second violin," adding "perhaps mezzo-violin would be better."

All the B. S. O. players, conductors (Koussevitsky, Monteux and Munch) guest soloists, trustees and staff come in for their full share of Dickson attention. There are anecdotes and information about Tanglewood, Youth Concerts (the author is director of the latter), Pops and Esplanade in the cleverly-written 30-year memoirs of the talented, likable musician who as a student at the New England Conservatory of Music, tipped his hat whenever he passed Symphony Hall and is "fiercely proud of the Boston Symphony Orchestra."

RECORD-AMERICAN
BOSTON, MASS.
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JAN 17 1970

BOOK REVIEW

The Boston In The Right Key

Gentlemen, More Dolce Please! By Harry Ellis Dickson. Beacon Press, Boston, 162 pages. $7.50 list.

NEW YORK—The subtitle of this charming book tells the story: "An Irreverent Memoir of Thirty Years in the Boston Symphony. . ." But this volume, titled after an expression of the late Serge Koussevitsky, is more than reminiscences by this musician-conductor.

It's an affectionate history of the organization of one of the world's great orchestras and the many outstanding names associated with it as soloists, members and conductors.

Major attractions are the drawing of outstanding conductors and other artists by Mrs. Olga Koussevitsky, the wife of the late music director and still an important force in classical music. The result is an engaging informative book.

FRED KIRBY

A vivid account of Philharmonic abroad

By Marjorie Sherman
Globe Staff

If you take Boston Symphony man Harry Dickson's "Gentlemen, More Dolce Please" in one hand and Evelyn Ames' February-due "A Wind From the West" (Bernstein and the the New York Philharmonic Abroad) in the other, you can whistle Dixie with any musicologist, or critic, on the Eastern seaboard and well beyond.

As a matter of fact, if you've read them both, you're one up on anybody in the business of Symphony music-making, including the trustees of both these maxi size orchestras.

You know how it feels to have those wings on your heels when the Mahler Fifth, that tremendous hour and fourteen minute spate of peace and passion, "goes THAT well." And because of Mrs. Ames' vivid, perceptive words, you travel with the Philharmonic, with Leonard Bernstein and his son and daughter, with a hundred and six players, by plane, by bus, and you sit in those famous chairs at La Scala or La Fenice or Amsterdam's Concertgebouw.

You experience the world of difference between Berlin and Copenhagen, the fantastic audiences of Israel and the wild wonderful acclaim in Munich, Bonn, Florence, Vienna. Mrs. Ames, whose husband Amyas is president of the Philharmonic, has written so much more than the warm intensely personal story of a great orchestra's tenuous journey across the boundaries of a world divided by hatred and fear.

The intensity of her feeling for people, those with whom she and her husband shared this incredible five weeks of concertizing, and those thousands who crossed their orbit, and her extraordinary ability turn this into a saga reminiscent of her own Danish forbears.

Bernstein reaching for the greatcape that the BSO's Serge Koussevitzy bequeathed him, or listening, his hand clapped to his mouth, while his entire orchestra, wildly out of tune, sang him "Happy Birthday" on his 50th; city after city hushed in its tracks, to hear the vital giving of the music "for which I was born."

Houghton Mifflin, February 2, and not to be missed.

GLOBE
BOSTON, MASS.
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New York Post
D. 708,180 SAT. 369,902

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Oh, Those Oboes

From "'Gentlemen, More Dolce Please!' an Irreversent Memoir of Thirty Years in the Boston Symphony Orchestra," by Harry Ellis Dickson (Beacon, $7.50).

Oboe players are . . . the unhappiest of musicians, constantly complaining and bemoaning their fate at having to play such an unpredictable, treacherous instrument.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1970

Book Reviews

An 'irreverent' memoir: 30 years with the BSO

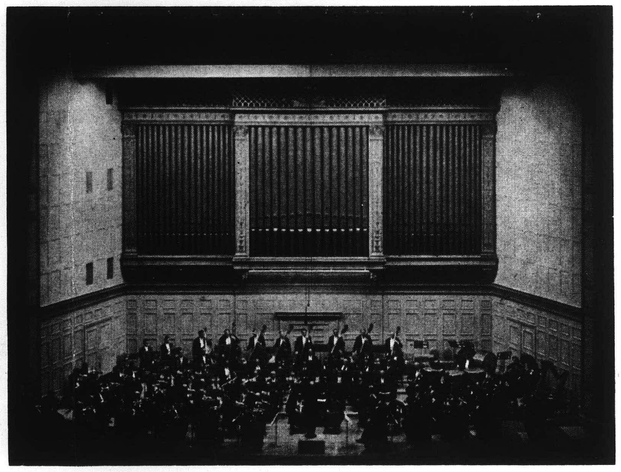
"Gentlemen, More Dolce Please!": An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra, *by Harry Ellis Dickson; with 12 Drawings by Olga Koussevitzky.* xi + 162 pp., illus., no index. Boston: Beacon Press, $7.50.

By GERALD S. FOX

THIS DELIGHTFUL book really is comprised of two distinct facets. First, it covers just about everything you might want to know about the Boston Symphony Orchestra: its conductors, its personnel, its hall, the Pops and Tanglewood seasons, management, recordings, broadcasts, tours, soloists, subscribers, and the rest of it. Second it is irrepressibly chatty and prolifically anecdotal throughout. The result is fascinating and fast reading for all music enthusiasts.

The book is an outgrowth of a chronicle that the author, who is a member of the BSO and assistant conductor of the Pops, has kept during his three decades at Symphony Hall. Because the anecdotes are mostly first-hand recollections, I should hope that only the barest minimum are apocryphal; that being so, future historians and biographers surely will find

The BSO at home (Symphony Hall, Boston); on the podium is Erich Leinsdorf, who recenty resigned from the directorship after seven seasons



What remains most vividly in my mind after having finished the book is the profusion of anecdotes—they seem to fly by on every page! Some are familiar, of course, but I suspect that the majority of these will be new even to those readers who think they have heard 'em all. Here are a few selected at random:

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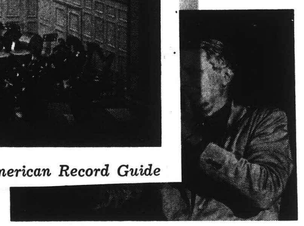
Richard Burgin, the revered BSO concertmaster for many years, was notorious-



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Almost as revered by the orchestra was Dimitri Mitropoulos, also loved dearly as both man and musician.

The author claims that Danny Kaye (!) was one of the greatest guest conductors ever engaged by the Boston Symphony. Evidently this is not mere hyperbole, the "erudite" music critic of the *Christian Science Monitor* (unnamed) having said the same thing. (Accolades came also from Mitropoulos—". . .this man is a great conductor!"—William Steinberg, and Jean Martinon. Kaye cannot read a note of

Dickson cannot resist some amusing, albeit deprecating remarks about music critics. He quotes a scatological one-liner that must be among the most devastating reviews ever written: "Mr.—played last night in the Hollywood Bowl. They should have flushed it."

But enough. Let me conclude by recommending this book highly to anyone who is interested in the Boston Symphony Orchestra in particular or the musical scene in general. It is light reading that manages to be as informative as well.

PROFILE: Medfield's William Stokking

Versatile Cellist Knows How To Enjoy Life

By NONA G. DEARTH
Patriot Ledger Staff Reporter

MEDFIELD — William Stokking of 25 Snyder Road, a cellist in the Boston Symphony Orchestra, is a 20th century Renaissance man.

Deeply immersed in music and literature, he is also an ardent naturalist, camper, sailor, pilot and teacher. He takes great pleasure in his family, and at the age of 36 he has gained enough wisdom to know that life must be more than a rat race. He intends to enjoy it and is thoroughly relaxed about his many duties and hobbies. His attitude is one of intense interest.

'Everybody Has Something'

"I don't feel an individual knows enough about any one thing," Bill says. "Everybody I come in contact with has something to offer, and I listen. It has helped me many times. I try to impress this on my students and on my children."

Bill Stokking began learning at an early age. Born in Atlantic City, N.J., he started to play a quarter-size cello when he was four years old. During his junior high school years, he had a prescholarship at the Curtis Institute in Philadelphia where he took cello lessons once a week. His high school years were spent at the Curtis Institute on a full scholarship. For two of those years he studied with the great Piatvgorsky.

He then went on to the Julliard School in New York City, also on a full scholarship, where he studied with Felix Salmond until he entered the Korean War.

Joining the Navy, Bill was "fortunate to get into the United States Presidential Naval Orchestra in Washington, D.C.," as he puts it, where he was on the White House staff. He played at official functions, met world famous figures and observed the scene with an interested eye.

"But that's another story," he says.

After that pleasant tour of duty, he joined the Cleveland Symphony Orchestra, under the direction of George Szell, in 1959, remaining there for two years. Next, it was six years with the Philadelphia Symphony, under Eugene Ormandy. During that time, he was also solo cellist with the Chamber Orchestra in Philadelphia.

'Most Decent Group'

In 1968, Bill joined the Boston Symphony Orchestra, a move that made him extremely happy.

"I have found the Boston Symphony the most decent group anywhere," he says. "I had never before found an orchestral management so easy to work with. Other musical managements you work 'for'; the Boston Symphony you work 'with.' It is a very healthy relationship."

During these commitments, he also taught cello. He taught at the Cleveland Institute of Music, Glassborough State Teachers College and was on the faculty at Temple University. Last summer he was on the Boston University staff at the summer session in Tanglewood. He also has private students.

Bill Stokking's early and continuing passion for music was a natural outgrowth of his background. His father was a concert master and conductor of orchestras in Amsterdam and Sweden. After coming to this country, he conducted in the Philadelphia area, then became concert master in the internationally famous Walter Damrosch orchestra. They made recordings in the 1920s in Camden, N.J., birthplace of the recording industry.

Bill's literary leanings go back even further. An ancestor, Charles Perrault, wrote the classic French fairy tales in the 1700s, and a recent publication of Perrault's charming stories graces the 1,000-volume library in the Stokking home.

Bill states with pride that his ancestor's stories were the basis of the Grimms brothers' fairy tales.

Charmed By Medfield

Bill Stokking has fallen in love with Medfield and New England.

"Every other stone and tree has an historical significance," he says, and he is gathering all the facts into his fund of knowledge.

As a typical New England town, Medfield charms him.

"It is a very healthy town to live in," he believes. "The government, as I have seen it, the merchants, the police, the people at the post office are all wonderful. I found very dear friends here immediately."

Active In Town

Bill thinks Medfield is an ideal place to raise a family, and his wife, Nancy, and their three daughters — Lisa Kim, 14, Laura Beth, 12, and Lynn Alison, 10 — agree.

Mrs. Stokking, an accomplished pianist who frequently accompanies her husband at recitals, has become an active participant in Medfield life. The family belongs to the United Church of Christ, and Mrs. Stokking is director of a 10-member group of bell ringers, with a newly acquired set of bells from England. They are members of the New England Hand Bell Society.

The Stokkings also belong to the New 'N Town Club.

But it is especially for the children that Bill is so happy about settling in Medfield. He thinks the schools are good, and he is very pleased with the music department.

"It is well programmed," he says.

Buckingham's Palace

Living in Medfield, there is all outdoors for the family to enjoy. Bill built a barn behind the house for his oldest daughter's horse, Buckingham — and, of course, the barn is Buckingham's Palace.

Animals abound at the Stokking home, and they all have unique personalities. Bill describes the large white rabbit as "the grumpiest rabbit you've ever seen."

There are also twin goats, a chameleon, an iguana who lives in a dry aquarium and subsists on lettuce, and snakes, of the garter variety. Last summer there were 52 snakes, 39 of them born in their Stokking nest, to the delight of the children.

Bill and Nancy Stokking are obviously very proud of their children and take great pleasure in them. It is a family where love and respect are evident.

Sense Of Responsibility

"The kids love the beauty of nature," Bill says, "and also the beauty man has created. They look for the best in people. We have many books on religion so they can understand and respect the beliefs of others."

With an ingrained sense of responsibility, the children take care of their animals themselves, maintaining them with money earned as babysitters.

During vacations, the family takes off in the camper, visiting national parks and other sites of interest. There is also a family interest in Bill's boating hobby. Ever since he was a boy he has built and owned boats and taken part in racing. He builds both the boats and the motors.

Bill holds a private pilot license and is just about ready to take his commercial pilot license test. His flying has a practical as well as pleasure purpose. He frequently hires a plane to fly to an engagement, most recently to Tanglewood and Long Island. Looking ahead, he plans to visit his daughters by plane when they marry and settle down.

"But they will probably all settle in Boston," he says ruefully.

'Aristocrat Of Orchestras'

But no matter what his outside interests are, no matter where the conversation wends its way, Bill Stokking inevitably returns to music and his pleasure in being a member of the Boston Symphony Orchestra.

He is especially delighted with the high level of cultural interest in the Boston area, which he found nowhere else in such a widespread degree.

"Cab drivers and gas station attendants known about the Boston Symphony and take pride in it," Bill says with some amazement. "It astonished me when I moved here a year ago."

The Boston Symphony, he notes, is known as "the aristocrat of orchestras." All the people involved in it, management and musicians, are gentlemen, and they work together to maintain the orchestra's image.

'No Communication Lack'

"There have been no strikes in the Boston Symphony," he elaborates. "I went through three strikes with the Philadelphia, each caused by lack of communication between management and players. There is no lack of communication in Boston."

Bill found Ormandy "very interesting" to work with; Szell "very demanding." He feels he has not been here long enough to judge Boston conductors, but he terms William Steinberg a gentleman, a firm conductor.

"An orchestra," Bill explains, "is the tool of the conductor. We don't always agree with his interpretation but we respond as he requests."

Bill Stokking finds it hard to pin down his favorite kind of music.

'Much Beautiful Music'

"Tastes change," he says.

As a cellist, he likes Ernest Bloch. He likes the romantic style more now than he did a few years ago. He finds much merit at times in 12-tone writing.

But Bill Stokking has one major gripe about music programming in general.

"There is still so much beautiful music that is never heard," he states. "Orchestras get in a rut with their programming."

He thinks Steinberg is trying to change this, and this is an innovation Bill looks forward to.

Asked about the recent hullabaloo in Boston when the symphony orchestra management objected to reviews written by critics, Bill is firm in his comments.

"It was unjust criticism of a guest from another country who was doing more than his best to produce fine music," said Bill. "It was a lack not of esthetic criticism but of common courtesy. We know we have our faults. But this was a fine man (Guilini) and a musician emotionally expressing the music."

Constructive Criticism

Bill believes critics should be constructive. Dwelling on the Guilini furor in which critics blasted the mannerisms of the guest conductor, he continues.

"We objected not to the criticism of the music but to the unfair criticism of the personality of a guest in our house."

The hubbub has quieted down, and serenity has descended again upon the aristocrats of the symphonic world. For the time being, anyway.

In the meantime, Bill Stokking is happy in his work, his home his family and his hobbies. And as proof that he is settling solidly into Medfield, he is now seriously considering starting an area symphony orchestra for the pleasure of semi-professional and amateur musicians.

"There are many fine musicians around who would love an opportunity to play in an orchestra," Bill says. "We shall see."

MEDFIELD MUSICIAN WILLIAM SOKKING of 25 Snyder Road, cellist with the Boston Symphony Orchestra, practices at home with his wife Nancy, an accomplished pianist who accompanies him at recitals. The Sokking family, which includes three daughters, have "fallen in love" with Medfield and New England.
(Photo by Kenneth F. McLean)

PATRIOT-LEDGER
QUINCY, MASS.

DEC 27 1969

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JAN 1970

New York Post
D. 708,180 SAT. 369,902

JAN 31 1970

Oh, Those Oboes

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Oboe players are . . . the unhappiest of musicians, constantly complaining and bemoaning their fate at having to play such an unpredictable, treacherous instrument.

A half-century of Boston Symphony leadership—top to bottom: Pierre Monteux, who served from 1919 to 1924; his successor, Serge Koussevitzky, whose illustrious tenure extended over a quarter-century; Charles Munch, who was the conductor from 1949 to 1962 (Erich Leinsdorf then held the post until 1969); the incumbent William Steinberg, who assumed the directorship at the beginning of the 1969-1970 season

these pages valuable as well as entertaining.

There are plenty of conventional photographs, but a particular added treat are the dozen absolutely non-conventional caricatures by Olga Koussevitzky. They are among the very best of their kind. The conductor's widow has that rare, Matisse-like faculty of capturing the essence of her subject with a few lean lines. Obviously she could, if she wished, have a late-blooming career as an artist.

What remains most vividly in my mind after having finished the book is the profusion of anecdotes—they seem to fly by on every page! Some are familiar, of course, but I suspect that the majority of these will be new even to those readers who think they have heard 'em all. Here are a few selected at random:

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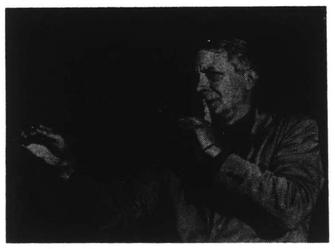
Richard Burgin, the revered BSO concertmaster for many years, was notoriously absent-minded. At a party in honor of his 25th anniversary with the orchestra, much was said about his habit of borrowing mutes and then losing them. Accordingly, a large mute was hung around his neck and a bagful of mutes was presented to him. The next morning at rehearsal he turned to his partner and asked: "Do you have a mute?".

The following story in particular amused me because I so frequently opt for a conductor's observing repeats:

After the orchestra had been stoned (!) at a Franklin Park concert, the BSO bassoonist Matt Ruggiero came to the author (who was the conductor that night) and said: "No wonder they threw



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With an ingrained sense of responsibility, the children take care of their animals themselves, maintaining them with money earned as babysitters.

During vacations, the family takes off in the camper, visiting national parks and other sites of interest. There is also a family interest in Bill's boating hobby. Ever since he was a boy he has built and owned boats and taken part in racing. He builds both the boats and the motors.

Bill holds a private pilot license and is just about ready to take his commercial pilot license test. His flying has a practical as well as pleasure purpose. He frequently hires a plane to fly to an engagement, most recently to Tanglewood and Long Island. Looking ahead, he plans to visit his daughters by plane when they marry and settle down.

"But they will probably all settle in Boston," he says ruefully.

'Aristocrat Of Orchestras'

But no matter what his outside interests are, no matter where the conversation wends its way, Bill Stokking inevitably returns to music and his pleasure in being a member of the Boston Symphony Orchestra.

He is especially delighted with the high level of cultural interest in the Boston area, which he found nowhere else in such a widespread degree.

"Cab drivers and gas station attendants known about the Boston Symphony and take pride in it," Bill says with some amazement. "It astonished me when I moved here a year ago."

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"The kids love the beauty of nature," Bill says, "and also the beauty man has created. They look for the best in people. We have many books on religion so they can underst the beliefs of othe

With an ingr responsibility, th selves, maintain care of their money earned as

During vacatio takes off in the national parks of interest. The family interest i hobby. Ever sinc he has built an and taken part builds both the motors.

Bill holds a license and is ju to take his co license test. His practical as we purpose. He free plane to fly to most recently and Long Island. he plans to visit by plane when t settle down.

"But they wil settle in Bosto ruefully.

'Aristocrat Of

But no matter interests are, no the conversation Bill Stokking ine to music and h being a member Symphony Orches

He is especially the high level of in the Boston a found nowhere widespread degre

"Cab drivers a attendants know Boston Symphony in it," Bill sa amazement. "It when I moved he

The Boston

MEDFIELD MUSICIAN WILLIAM SOKKING of 25 Snyder Road, cellist wi Boston Symphony Orchestra, practices at home with his wife Nancy, an accomp pianist who accompanies him at recitals. The Sokking family, which includes daughters, have "fallen in love" with Medfield and New England.
(Photo by Kenneth F. Mc

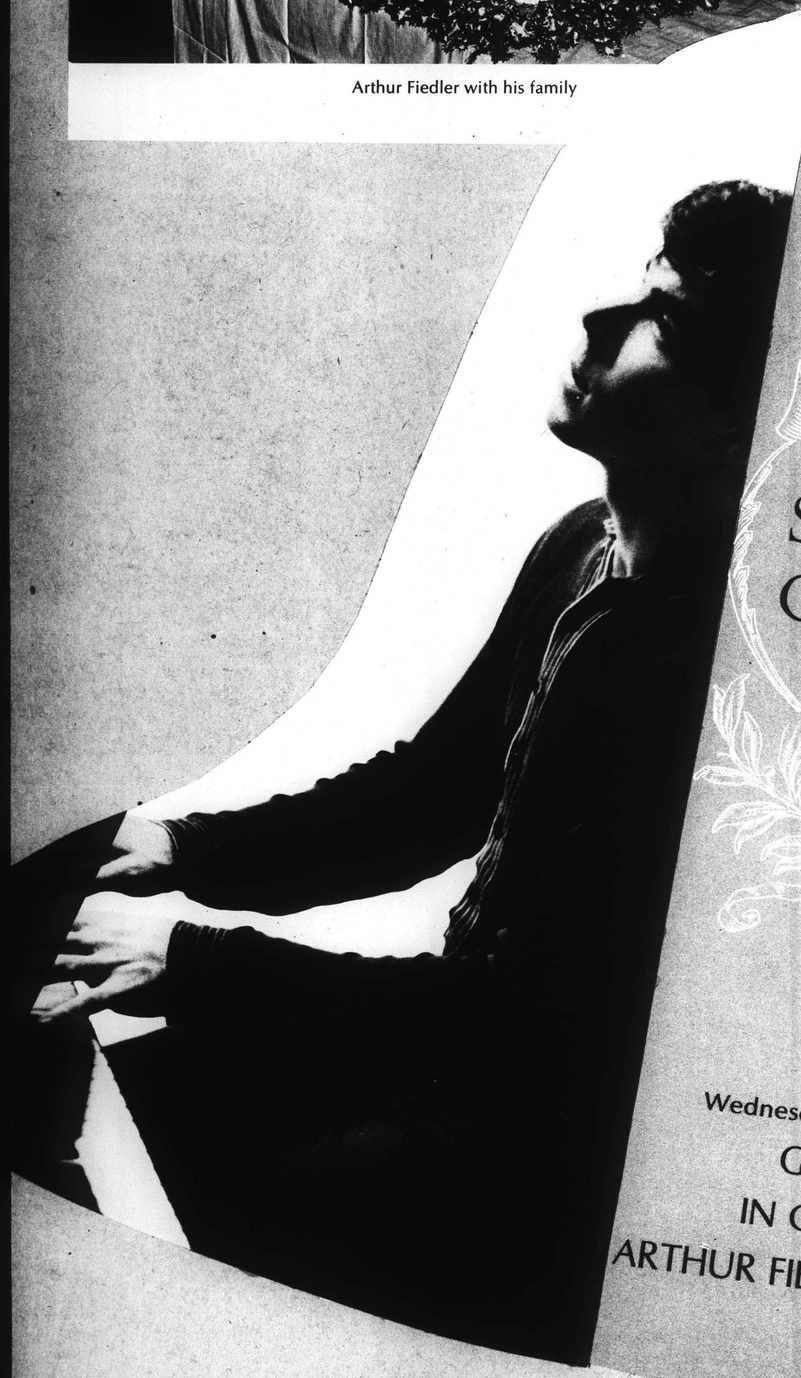
PATRIOT-LEDGER
QUINCY, MASS.
(F) 66,387

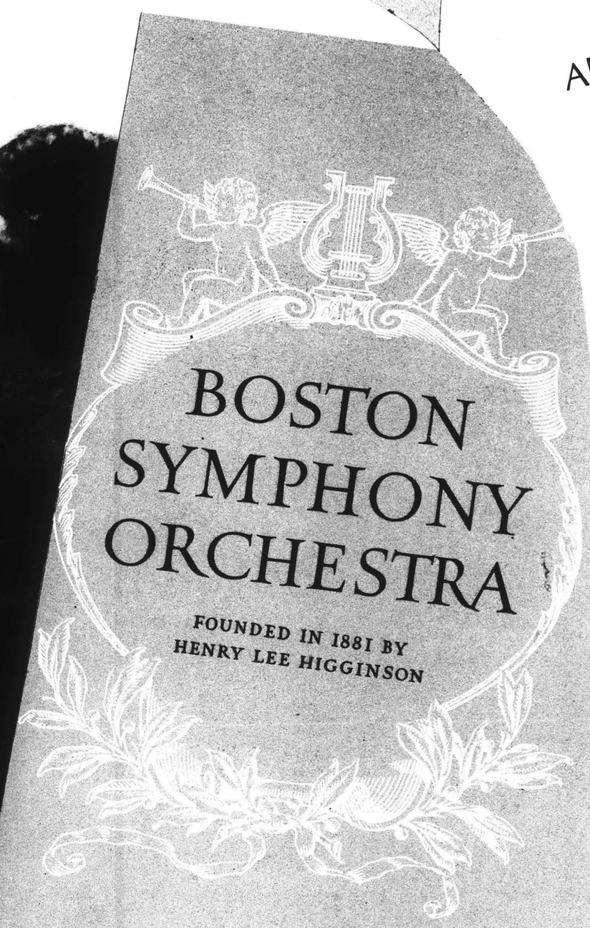
DEC 27 1969

158.

Arthur Fiedler with his family

Arthur Fiedler becomes an Honorary Police Commissioner





BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

Wednesday December 17 1969 at 8.30

GALA CONCERT
IN CELEBRATION OF
ARTHUR FIEDLER'S 75TH BIRTHDAY

GALA CONCERT
IN CELEBRATION OF
ARTHUR FIEDLER'S 75TH BIRTHDAY

Wednesday December 17 1969 at 8.30

ARTHUR FIEDLER
conducting the
BOSTON SYMPHONY ORCHESTRA

DVOŘÁK — Symphony no. 9 in E minor 'From the New World' op. 95
Adagio – allegro molto
Largo
Scherzo: molto vivace
Allegro con fuoco

intermission

TCHAIKOVSKY — Piano concerto no. 1 in B flat op. 23*
Allegro non troppo e molto maestoso – allegro con spirito
Andantino semplice – allegro vivace assai
Allegro con fuoco
MISHA DICHTER

RESPIGHI — 'Pines of Rome', symphonic poem
The pines of the Villa Borghese
Pines near a catacomb
The pines of the Janiculum
The pines of the Appian Way

Misha Dichter plays the Steinway piano

BALDWIN PIANO
RCA RECORDS*

159

The day they all feted Fiedler

His own fire truck

At his 75th anniversary celebrations Arthur Fiedler's wife and children presented him with a fire truck — to add to his collection of firemen's helmets.

By Louis Snyder

By official proclamation of Gov. Francis Sargent, Wednesday was "Arthur Fiedler Day" throughout Massachusetts. Ostensibly, the reason was to recognize the popular and energetic maestro's 75th birthday, and the benefit non-Pop Boston Symphony concert that he conducted that night.

However, it turned into an occasion that not only Boston and the state, but the world, had been waiting for, these many years—an opportunity for legions of Fiedler admirers in every field of endeavor to let him know how highly they prize him for his long record of accomplishments in the cause of music, and for just being a lovable man.

Magic fire music

In the morning, Mr. Fiedler, noted as a fire "spark," found a birthday surprise parked in front of his Brookline home—a 1939 pumper for his very own, acquired in New Hampshire by his wife and son, Peter. Also on hand were photographers, television cameras, radio mikes, well wishers, and a large complement of the Brookline and Boston fire and police departments, who proceeded to escort him in his new-old fire truck, sirens crescendoing, on a four-hour triumphant trip to his Symphony Hall rehearsal.

In the evening, the large Symphony Hall audience rose as one when Mr. Fiedler came onstage to direct the BSO in a program which included Dvorak's "New World" Symphony, the Tchaikovsky Piano Concerto No. 1 with Misha Dichter as soloist, and Respighi's "Pines of Rome."

Throughout the concert, he conducted with the musicianly beat for which he has long been famous, and the result was a gorgeous outpouring of sound from the orchestra (a handsome musical present from them), and a technically brilliant keyboard performance by young Mr. Dichter. Proceeds from the evening went to the Arthur Fiedler Boston Pops Fund, recently established in his honor, to broaden the base of live music and provide performing opportunities for young musicians.

Warm words

Another fire-engine ride from Symphony Hall to Prudential Tower followed the concert. There, at a reception attended by more than 700 friends and associates, Mr. Fiedler heard words of praise and affection added to those already received from President Nixon, former President and Mrs. Johnson, and an international array of notables.

With WHDH's Vin Maloney as master of ceremonies, Talcott Banks (BSO Trustees chairman), Harry Ellis Dickson (of Pops and Esplanade concerts), Admiral William Ellis, (commanding officer), New England area, U.S. Coast Guard), Chief Joseph Kilduff (Boston Fire Department), Deputy Superintendent Oscar DuBois (Boston Police Department), Gen. Richard E. McLaughlin chairman of the birthday committee and representing Governor Sargent), Mayor Kevin White, Gerhard Bleicken (John Hancock Mutual Life), Francis W. Hatch and John Cahill (No. 1 Fiedler fan), all expressed sentiments which could only have been music to the ears of Mr. Fiedler and his family.

Birthday presents

Before the evening was over, Mr. Fiedler was promoted to honorary seaman first class in the Coast Guard; became an honorary fire commissioner and received a desk set from the fire department; was presented with a plaque emblazoned with an honorary police commissionership; and was presented with the Governor's state "Fiedler Day" proclamation, a bound volume of the congratulatory messages that have poured in to wish him many happy returns, Mayor White's Boston "Fiedler Day" citation, the original solid gold Arthur Fiedler medal, especially designed and struck for the occasion, and a huge "Esplanade" cake.

Mr. Fiedler was understandably touched by it all, and brief in his expression of gratitude—it had been a long, full day. But as Mayor White remarked, "Politicians don't survive as long as musicians," and, as Mr. Dickson predicted, in the future there is every possibility that Mr. Fiedler, after having toured the Moon with his newly organized Sea of Tranquillity Symphony, will rocket off to be the first guest conductor of the Mars Philharmonic.

Fiedler Favors Commitments Over Birthdays at 75

By LOUIS CALTA

Someone asked Arthur Fiedler yesterday whether birthdays should be celebrated or ignored. The reply from the silver-maned maestro, who recently was feted on his 75th birthday, was swift and not to be doubted: "It should be ignored, especially after your 30th year."

The question was raised at a luncheon at the Four Seasons, 52d Street and Park Avenue, honoring the conductor of the Boston Pops Orchestra for his birthday and for his impending 35th anniversary of his association with R.C.A. Records as a recording artist.

'Sort of New Year's Party'

But, Mr. Fiedler, who flew in from Brookline, Mass., where he resides, for the occasion, had wired ahead that it was not to be considered a birthday party. His arm was in a sling because of bursitis, he explained.

Acceding to Mr. Fiedler's request, Norman Racusin, president of RCA Records, which sponsored the luncheon, agreed to dub it "a sort of New Year's Eve party."

"We are here," he told more than a score of guests attending the luncheon, "to pay our respects to a giant in the music world, to one of the few people who have kept pace with all the changes in the music field."

The occasion also might have been considered a Hail-and-Farewell event for Mr. Fiedler and RCA Records, which the conductor will be leaving in August. The Boston Symphony Orchestra, of which Mr. Fiedler has been an integral part of the past 55 years, has signed new recording contracts with Deutsche Gramaphone and Mr. Fiedler has no choice but to go along with the orchestra in its new association.

A spokesman for RCA Records estimated that more than 47 million records of Mr. Fiedler and his orchestra have been sold in the past several decades. "It places him up in the same category of sales as Elvis Presley, the Beatles, Eddie Arnold and Bing Crosby," he said.

Mr. Fiedler winced at the mention of retirement. "I would be bored to death," he remarked.

His future plans? "I'm flying to Houston tonight to prepare for the annual New Year's concert with the Houston Symphony Orchestra."

After that, he will return to Boston to do a series of pop concerts in Massachusetts and then go to Washington to begin arrangements for an extensive tour with the National Symphony Orchestra.

On Jan. 5, together with the Boston Symphony Orchestra, he will record the Dvorak New World Symphony for RCA Records.

Mr. Fiedler said he was not aware of the advancing years. "I don't know whether I'm fortunate or not. People ask me about my age and I have to pause and think."

The conductor, who was born in Boston on Dec. 17, 1894, is "happy with what I'm doing." "If I had had to do anything else," he added, "it might have been medicine."

41 Years of Pops Concerts

Mr. Fiedler has been conducting the Pops concerts for 41 years with members of the Boston Symphony Orchestra. The concerts are presented while the audience sips lemonade, light wines and beer to the sound of music. Mr. Fiedler has no use for those "snobs" who look down their noses at everything but the most highbrow music.

"I think there's good rock'n' roll and bad rock'n' roll. It's important that teenagers listen to music because eventually they'll tire of one type and listen to the other," Mr. Fiedler said.

N. Y. Times 12/30/69

CITIZEN ITEM
ALLSTON-BRIGHTON
BOSTON, MASS.
WEEKLY CIRC. 7,600
DEC 4 1969

Gala concert to honor Fiedler's 75th

The program for the gala Symphony Hall concert in celebration of the 75th Birthday of Brookline's Arthur Fiedler Dec. 17 at 8:30 p.m., will include Dvorak's Symphony No. 9, "New World," Tchaikovsky's Piano Concerto No. 1, and Respighi's The Pines of Rome (1924). Fiedler will conduct the Boston Symphony Orchestra, with pianist Misha Dichter as soloist.

Mischa Dichter first appeared with the Boston Symphony at Tanglewood in August of 1966, after winning top honors in the Tchaikovsky contest in Moscow. Since then he has given recitals throughout the United States and has performed with many major symphony orchestras.

Proceeds from the Dec. 17 Fiedler Birthday Gala go to the Fiedler Fund, founded by friends and admirers of Arthur Fiedler. The Fiedler Fund is dedicated to insuring the Fiedler spirit and style of music-making for the future, both through the Boston Pops and the Esplanade Concerts which he founded forty years ago.

Following the concert, Patrons are invited to a Birthday Party to be held on the 49th floor of the Prudential Tower in the private rooms of the New England Merchants National Bank. The party offers Patrons not only a champagne buffet, but an opportunity to join Arthur Fiedler's many celebrated friends in wishing him a personal Happy Birthday.

Tickets for Dec. 17 are priced at $4.50, 5, 6, 6.50, 7, 8, and 10, and are available in person or by mail from the Box Office, Symphony Hall, Boston, 02115. A limited number of tax deductible Patron's tickets is available at $75.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
WEEKLY CIRC. 8,450
DEC 4 1969

Symphony Concert

The program for the gala Symphony Hall concert in celebration of Arthur Fiedler's 75th Birthday, Dec. 17, at 8:30 p.m., will include Dvorak's Symphony No. 9, "New World," Tchaikovsky's Piano Concerto No. 1, and Respighi's The Pines of Rome (1924). Arthur Fiedler will conduct the Boston Symphony Orchestra, with pianist Misha Dichter as soloist.

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200
DEC 4 1969

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100
DEC 4 1969

CITIZEN
BELMONT, MASS.
WEEKLY 4,200
DEC 4 1969

JOURNAL
CONCORD, MASS.
WEEKLY 5,000
DEC 4 1969

Arthur Fiedler's 75th Birthday Concert Dec. 7

The program for the gala Symphony Hall concert in celebration of Arthur Fiedler's 75th birthday December 17 at 8:30 p.m. will include Dvorak's Symphony No. 9, "New World", Tchaikovsky's Piano Concerto No. 1, and Respighi's The Pines of Rome (1924). Arthur Fiedler will conduct the Boston Symphony Orchestra, with pianist Misha Dichter as soloist.

Misha Dichter first appeared with the Boston Symphony at Tanglewood in August of 1966, after winning top honors in the Tchaikovsky contest in Moscow. Since then he has given recitals throughout the United States and has performed with many major symphony orchestras.

Proceeds from the December 17 Fiedler birthday gala go to the Fiedler Fund, founded by friends and admirers of Arthur Fiedler. The Fiedler Fund is dedicated to insuring the Fiedler spirit and style of music-making for the future, both through the Boston Pops and the Esplanade Concerts which he founded 40 years ago.

Following the concert, patrons are invited to a birthday party to be held on the 49th floor of the Prudential Tower in the private rooms of the New England Merchants National Bank. The party offers patrons not only a champagne buffet, but an opportunity to join Arthur Fiedler's many celebrated friends in wishing him a personal Happy Birthday.

Tickets for December 17 are available in person or by mail from the box office, Symphony Hall, Boston, Mass. 02115. A limited number of tax deductible patron's tickets is available.

RECORD-TRANSCRIPT
MILTON, MASS.
WEEKLY 5,860
DEC 4 1969

HERALD TRAVELER
BOSTON, MASS.
(M) 210,305 (S) 298,557
DEC 2 1969

Social Chatter
by Alison Arnold

Arthur Fiedler to Conduct BSO Dec. 17 on his 75th Birthday

THE MUSIC MAN of Boston, alias Arthur Fiedler, will conduct the Boston Symphony Orchestra, Wednesday evening, Dec. 17, in Symphony Hall to celebrate his 75th birthday. Last March, he conducted the Boston Fire Department band at a party at the Sheraton Plaza in honor of his more than half a century of distinguished service in the world of music.

Mischa Dicter will be the soloist and the program will include Dvorak's New World Symphony, Tchaikovsky's Piano Concert No. 1 and Respighi's The Pines of Rome. Proceeds from the birthday gala will go to the Arthur Fiedler Fund, founded by friends and admirers of Arthur Fiedler.

The fund is dedicated to insuring the Fiedler style of music-making for the future, both through the Pops Concerts and the Esplanade Concerts, founded by Arthur Fiedler 40 years ago.

After the concert, patrons are invited to a birthday party to be held on the 49th floor of the Prudential Tower in the private rooms of the New England Merchants National Bank. The party will include not only a champagne buffet, but also an opportunity to join Arthur Fiedler's many friends in wishing him a Happy Birthday.

Tickets are priced at $4.50, $5, $6, $6.50, $7, $8, and $10, and are available in person or by mail from the box office at Symphony Hall. A limited number of tax deductible patron's tickets may be had at $75.

* * *

RCA Records to Fete Fiedler At a Luncheon Marking 75th Birthday

Arthur Fiedler, veteran maestro of the Boston Pops, will be given a "hail and farewell" luncheon in New York Monday (29) by RCA Records. Occasion marks Fiedler's 75th birthday and his upcoming 35th year of continuous association with RCA as a recording artist. During that time, he has been the bestselling artist on the Red Seal label.

The luncheon also portends Fiedler's exit from the RCA roster to join the Deutsche Grammaphon international setup, represented in the U.S. by the Polydor label. Fiedler was part of the deal under which the Boston Symphony will be moving to DGG in the summer of 1970.

In the meantime, however, RCA has a vast catalog of Boston Pops albums which it will continue to promote both in disk and tape form.

Variety 12/24/69

160.

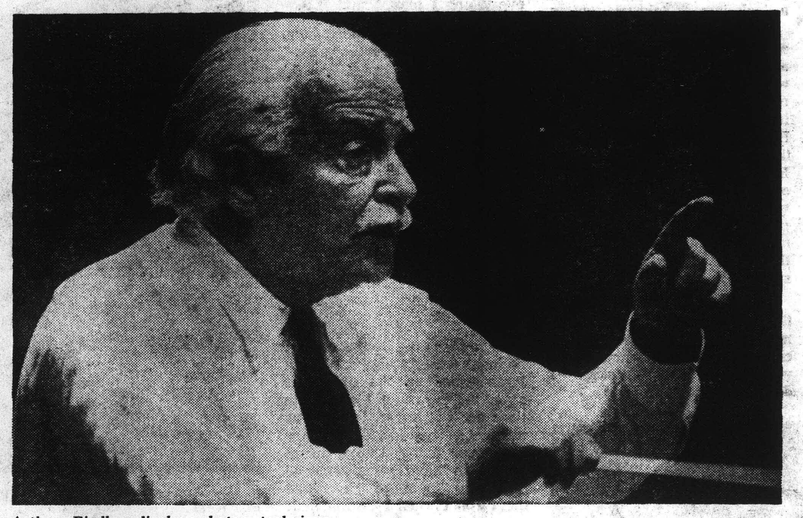
A good old fashioned Fiedler day

Classical records

By RICHARD D. FREED

(Reprinted from the Alice Tully Hall Program, with the permission of the publisher, Saturday Review, Inc.)

This has been a year of more than a few significant musical anniversaries — for composers, for performers and for institutions. The Berlioz centenary has been marked by many special events, conductor Karl Bohm was saluted with a special Mozart album honoring his seventy-fifth birthday in August, and milestones in the third category have included the centenary of the opening of the Vienna State Opera in May and the twentieth anniversary of the Schwann Long Playing Record Catalog, observed in October. December 17 must be regarded as a date of consequence in two of these categories, for that is the birthday of Arthur Fiedler, and no one would deny that the conductor of the Boston Pops, seventy-five this month, is himself an institution as well as a performer.



Arthur Fiedler displays baton technique.

Fiedler's tenure itself is without parallel in the annals of American orchestras. He became conductor of the Pops in 1930, which means that, while he will not observe his fortieth anniversary in the post until next year, he actually conducted his fortieth season of Pops concerts in Symphony Hall this year. It means, too, that he has surpassed the record previously held by Frederick Stock, who served as conductor of the Chicago Symphony Orchestra from 1905 until his death in 1942. (The closest runner-up today is Eugene Ormandy, five years younger than Fiedler, whose association with The Philadelphia Orchestra goes back to 1936.)

As a recording artist, too Fiedler has a career unmatched for its combination of longevity, versatility and impressive sales figures. He and the Pops have been recording for RCA since 1935, and during that period he has enjoyed the status of being the "best - selling" conductor among those represented on all the world's "classical" labels. For years, in the pre-LP era, the Fiedler disc of Jacob Gade's tango Jalousie and the "Ritual Fire Dance" from Falla's El Amor Brujo (Victor 12160) was the most successful "classical" record in any catalogue. Naturally, Jalousie has been remade more than once: the current Pops version is in a collection of Latin-flavored pieces on RCA LSC-2661.

Jalousie, of course, is not the only title in the Fiedler discography to be repeated; most of the pieces on 78s have been recorded at least once on microgroove. His two current versions of Gershwin's Rhapsody in Blue (one with Peter Nero as pianist, on LSC-2821, the other with Earl Wild, on LSC-2367 or, with different discmates, LSC-2746) may remind one that the first full-dress, uncut recording of the work was the one Fiedler and the Pops made with Jesus Maria Sanroma, with whom they later recorded the Gershwin Concerto (which Fiedler has also remade with both Nero, on LSC-3025, and Wild, on LSC-2586) and several other works, including the only recording to date of the Paderewski Concerto in A minor (on 78s, Victor DM-614) and the first one of the MacDowell D-minor (DM-324, also Camden LP CAL-145).

The Rhapsody in Blue was one of the first Boston Pops recordings, packaged with Strike Up the Band on side 4. Among the other early releases were such titles as Rimsky - Korsakov's Capriccio espagnol, two of Ippolitov - Ivanov's Caucasian Sketches, the "Dance of the Hours" from La Gioconda, the Grand March from Aida, Elgar's Pomp and Circumstance No. 1, the Largo from Xerxes, the "Meditation" from Thais, two dances from film musicals—The Carioca and The Continental — and the Strauss waltz Wo die Zitronen bluh'n. All of these have been remade on LP, though not all of them are available now.

The Zitronenwalzer, performed with its magical introduction and coda intact, was obviously a labor of love. Fiedler was sent to Europe to study when he was in his teens, and while he was there he played the violin in the great Strauss Orchestra, then conducted by Johann Strauss III, son of the Waltz King's youngest brother, Eduard who died earlier this year, the last of the Strauss family musicians). He absorbed the idiom so well that his first Strauss recording, the Zitronenwalzer, was hailed as "more Viennese than the Viennese," and the long list of Strauss recordings that followed included the first really complete orchestral version of Wein, Weib und Gesang as well as such delicious rarities as the Lagunen-Walzer and Neu Wien. That these last two titles have not been remade on microgroove is an oversight which must be remedied at once — surely before Fiedler's birthday. A recent and resplendent Wein, Weib und Gesang is part of the Strauss collection on LSC-2928, and an up-to-date Zitronenwalzer may be found in the package of waltzes by the three brothers Strauss on LSC-2028. A word of caution is in order regarding the latter disc, however: the entire introduction to Josef Strauss's Dynamiden has been orbitrarily hacked off—although it was intact on the mono edition of the same recording (LM-2028), which is no longer available.

The assortment offered in the first few Boston Pops releases set a pattern that was to be expanded with spectacular success over the ensuing three-and-a-half decades: "standard repertory" alternating with the lightest of lightweight 'pops." Side by side with such offerings as Turkey in the Straw and Raymond Scott's The Toy Trumpet were outstanding recordings of Beethoven's Consecration of the House Overture and Falla's Three-Cornered Hat Suite. With the first recording of Kodaly's Dances from Galanta and authoritative performances of overtures by Weber and Rossini came such gems as Ta-Ra-Ra-Boom-De-Ay, Eili Eili and The Arkansas Traveler. In recent years songs by the Beatles, tunes from Broadway musicals and more movies and even television commercials have found their way into the Fiedler discography, which also includes records with such jazz and "country-and-western" figures as Stan Getz, Chet Atkins and Al Hirt.

Next year, when the current RCA contract expires, Arthur Fiedler will have completed thirty-five years of uninterrupted affiliation with that label, and at that time both the Pops and the Boston Symphony Orchestra are to enter into a new association with Deutsche Grammophon. It does not seem too likely that, having made three recordings each of such titles as Gaite Parisienne and the Rhapsody in Blue, Fiedler will round out his RCA commitment or begin his DGG activity with a fourth, and every Boston Pops fan (which means just about everyone who listens to records) has his own hopes for the new repertory. There are still some of the 78-r.p.m. titles to be remade — the Lagunen-Walzer and Neu Wien, already mentioned, and perhaps Goldmark's Sakuntala Overture and Max Schonherr's setting of Die sieben Spriinge — and there are works which have somehow escaped Fiedler's attention on records, such as the Scarlatti-Tommasini ballet The Good-Humoured Ladies. Anyone who knows Arthur Fiedler, though, must suspect that if it were left up to him he would like to revive the Arthur Fiedler Sinfonietta, and to do it on more than an ad hoc basis.

Back in the late Thirties, Fiedler used to tour and record with his chamber orchestra. Their small discography included the first recording of Hindemith's viola concerto Der Schwanendreher, with the composer as soloist, some organ concertos by Handel and Corelli, with E. Power Biggs, Mozart's Divertimento in B flat (K. 287) and Serenade for Winds in C minor (K. 388), the first recording of Telemann's Don Quichotte Suite and the only version of a charming Christmas Symphony by Gaetano Maria Schiassi (which ought to be reissued if not be remade). A few years ago, Fiedler conducted an "Arthur Fiedler Sinfonietta" in recordings of Handel and Haydn organ concertos and Mozart's Epistle Sonatas, all with Carl Weinrich, but this was not the real thing: it was a "pickup" group of fine New York musicians, not the Fiedler Sinfonietta as of old. One hopes "the real thing" may yet be revived. It would be worthwhile for a new version of the Schiassi alone.

Herald Tribune - 12/21-69

Arthur Fiedler tests famed instruments which Boston Symphony violist Yizhak Schotten will play in his Jordan Hall recital Wednesday Jan. 21. The instrument belonged to the violist of the famous Kneisel Quartet of which Mrs. Fiedler's father, Emmanuel, had been a member. The Pops conductor, himself a former viola player, pronounced the instrument "outstanding in tone."

15 | January 4, 1970 HT

A rare Gasparo da Salò viola, played by Louis Svecenski throughout his career as violist with the Kneisel Quartet and as Boston Symphony member, will be used by a current BSO violist, Yizhak Schotton, at his debut recital in Jordan Hall on Jan. 21. The instrument, long in the Pitcairn Collection in Philadelphia, will be played in a program including works by Bach, Boccherini, Brahms, Hindemith, and Michael Colgrass, in which Mr. Schotton will be joined by Betsy Moyer, harpsichordist; Victor Rosenbaum, pianist, and Frank Epstein, percussionist. CSM 12/31/69

Philharmonic Concert Jan. 4

The N.H. Philharmonic Orchestra, under the direction of Rolland Tapley, violinist of the Boston Symphony, will present its first concert of the 11th season at Memorial High School, Manchester, Sunday, Jan. 4 at 8 p.m.

Guest soloist for this concert will be Fredy Ostrovsky, violinist of the Boston Symphony, playing Saint-Saens violin concerto, No. 3.

Ostrovsky was born in Sofia, Bulgaria. At the age of 13 he went to Vienna and graduated with highest honors from the State Academy of Music. From there he went to London to study under the renowned violinist, Carl Flesch.

Coming to the United States in 1940, he was a student at the Berkshire Music Center.

After serving in the U.S. Army for three years during World War II, he was concertmaster for Paul Whiteman in New York, worked for the American Broadcasting Company and also played with the Little Orchestra Society in New York.

Ostrovsky joined the Boston Symphony in 1952 and has given recitals around the greater Boston area as well as being soloist with the Boston Pops. He has published violin pieces and made recordings.

He owns and plays a priceless violin made by Andreas Guarnerius in 1678 and collects rare bows and rare books on music.

Other selections on the program for the orchestra are Jules Massenet's tragic overture, "Phedra"; Jean Sibelius' First Symphony; and Henry Hadley's "Sipapu," a ritualistic Indian dance from the "Legend of Hani."

SENTINEL
KEENE, N. H.
(E) 9,318
JAN 2 1970

Harold Banks – Fiedler Has Some RCA Record

23 Record American, Boston, Tuesday, Dec. 30, 1969

A figure that speaks volumes: Sales of William Manchester's book, "Death of a President," parts of which were objectionable to Sen. Robert F. Kennedy and Jackie Onassis have thus far racked up more than $1,000,000 in royalties for the JFK Memorial Library.

The voice that responded on Mayor White's private office phone the other morning obviously wasn't his, but the greeting was politically astute. "What can I do for you?" the voice asked. It happened to be 10-year-old Caitlin White, who had grabbed the phone before her father could reach it.

It doesn't seem right that Helen Averill's birthday on New Year's Day should go unnoted. She'll turn 100 years old then. She's at the William Francis Nursing Home at 11 Woodbridge st., North Cambridge — and she has no relatives.

The reason he lost that tooth while he was at the Massachusetts Eye and Ear Infirmary, says Executive Councilor Sonny McDonough, is because it couldn't stand any more of his "jawing." McDonough leaves Jan. 8 to spend a couple of months at his hut in Marathon on Florida's Vaca Key, from which he says he can get back here in a couple of hours if his presence is required at an Executive Council meeting.

The last of the three original Supremes is Mary Wilson, who may merely be waiting for a publisher with the right approach. She kept a secret daily diary of her 10 years with the group. In it are supposed to be the real causes of the differences which divided them from time to time.

On the ailing list — Special Justice Gertrude A. Halloran of the Quincy court, Judge William P. DiVitto of the Milford court, and Judge Arthur A. Thomson of the one in Haverhill.

More partying for Arthur Fiedler: RCA, the only record-makers for whom he has been waxing discs for more than 30 years — and that may be a record, too — lionized him at a luncheon at Manhattan's Four Seasons. From there, he flew off to Houston to maintain a fairly recent tradition for him — conducting the symphony orchestra there on New Year's Eve.

Another problem for Atty. Gen. Bob Quinn — to determine whether $3593.77 belongs to the Student Council of Mount Wachusett Community College in Gardner or should go to the state's treasury. The council sublet space in the college to a concessionaire, who agreed to pay them a commission on his sales. The commission came to the figure cited. The question is whether the council had a right to sublet space which was originally leased by the state for the college.

What would happen to the ham that was part of the Barter Theater Award presented to Pearl Bailey, who opens here in "Hello, Dolly," next month, was obvious. But what she might do with the other part — an acre of land in Virginia — was a reasonable question, so somebody asked it. "I might build a home on it for retired 'Dollys'," she said. She has been preceded in the role by Carol Channing, Mary Martin, Ginger Rogers and Betty Grable, among others.

Three of the state's chief justices — G. Joseph Tauro of the Superior Court, John A. Costello of the Probate Court and Kenneth L. Nash of the District and Municipal Courts — may be the last to hold such offices for life by appointment of the Governor.

A bill filed in the Senate would have the chief justices elected by the judges of their own courts for three-year terms and bar them from succeeding themselves. The language of the bill makes it seem that Elijah Adlow would also be the last to serve as chief justice of the Boston Municipal Court for life, too.

Atty. Bob Woolf of Brighton, who counsels a couple of platoons of pro athletes in their business affairs, is sorting out anecdotes about them for the informal remarks he'll make at the Jan. 14 meeting of the Cigar Smokers of America, Humidor 4, in the Sidney Hill C. C. And he's doing his sorting under ideal conditions — at his Florida home.

The police officer, who's on leave of absence until after his trial on charges involving postal money orders, will be defended by Atty. Mike Pizziferri of Devonshire st. Pizziferri, Atty. Lawrence Shubow and others won a new trial last week for three men sentenced to life for the slaying of a man as he was emerging from former wrestler "Crusher" Casey's cafe on Massachusetts ave.

The brief that persuaded the State Supreme Court to warn that Massachusetts hospitals are about to lose their immunity from lawsuits as charitable institutions was the second of its kind written by Asst. Atty. Gen. Joe Hurley of Framingham in his capacity as a private practitioner of law.

He put together the first one at the request of the Boston Bar Ass'n, which entered a case as a friend of the court. Chief Justice Raymond S. Wilkins and his associates might have issued the same warning then, but before the court could deliberate, the case was settled.

The end of the old charitable immunity law will probably increase hospital rates. Hospitals will have to pay higher premiums for insurance — and pass the cost on to patients.

Principal Peter Ingeneri of Mary E. Curley Junior High is one of the city's educators who some time ago anticipated the School Committee's establishment of special classes for students who can't speak English. To Spanish-speaking students he speaks their language, and for them he has arranged for math to be taught in their mother tongue.

UNIONLEADER
MANCHESTER, N.H.
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MANCHESTER, N.H.
DEC 3

161.

MUSIC: Steinberg takes over BSO; Thomas gets classic chance

Globe 12/28/69

By Michael Steinberg, Globe Staff

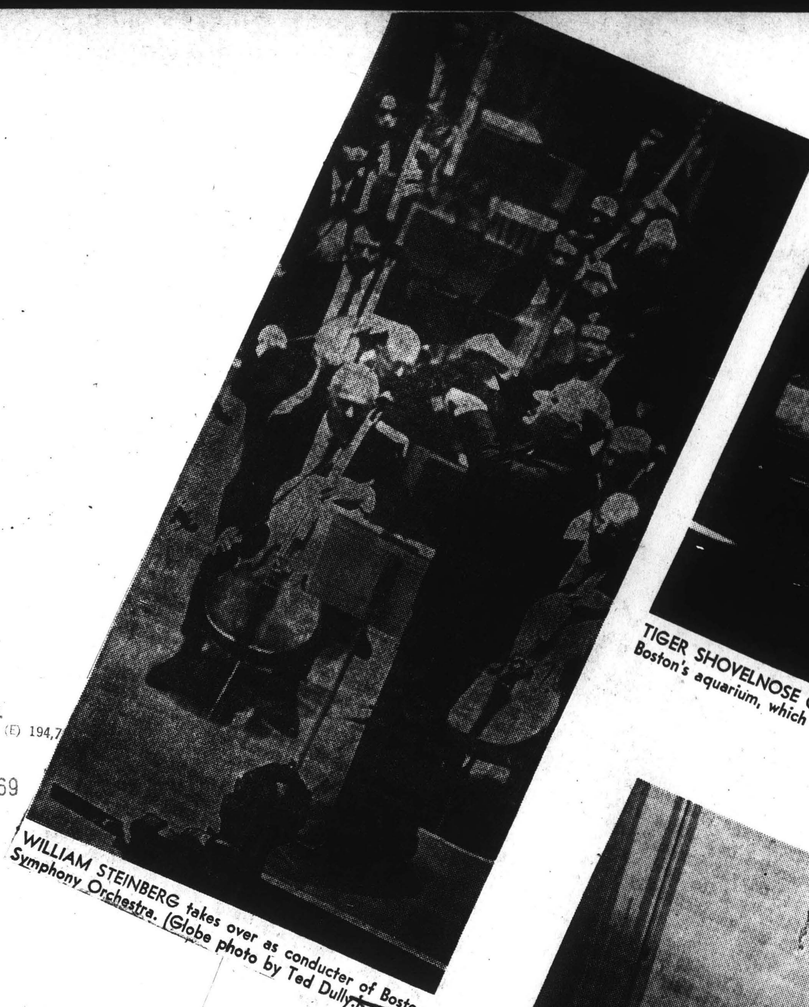
The big news was President Nixon's request to the Congress for $40 million for the National Endowment for the Arts. What Congress will actually vote depends on you: write to your representative and senators urging support. By the end of the sixties, symphony orchestras and music schools were admitting openly that their financial conditions and prospects were desperate.

For Boston, it was a year of new faces, or rather; new backs. William Steinberg and Michael Tilson Thomas succeeded Erich Leinsdorf and Charles Wilson as Music Director and Assistant Conductor of the Boston Symphony. Thomas, having conducted a regular subscription pair in Boston, then got the classic break when he had to take over for the ill William Steinberg in the middle of a New York concert. And the labels on BSO records were going to be yellow instead of red: during 1970 the BSO is to sever an association with RCA that went back to the days of Karl Muck, and begin recording for Deutsche Crammophon.

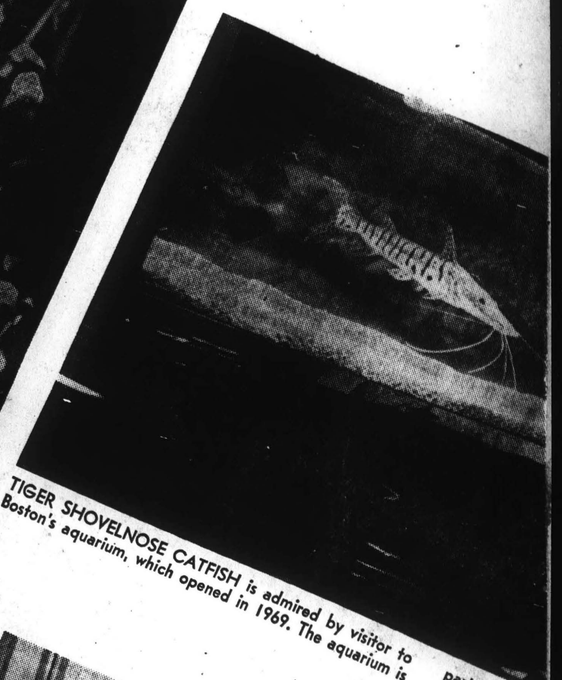
Across the street from Symphony Hall, Leon Barzin became the new conductor of the New England Conservatory Symphony Orchestra, taking over from Frederik Prausnitz. The Cantata Singers passed from Richard Kapp to John Harbison. Leon Kirchner was named Music Director of the Boston Philharmonia.

There was some rapid-fire turnover among critics, too. The Christian Science Monitor acquired Louis Snyder as its first full-time music critic since Harold Rogers' departure two years earlier. George Gelles left the Record-American for the Herald-Traveler and was succeeded at the Hearst paper by L. David Harris.

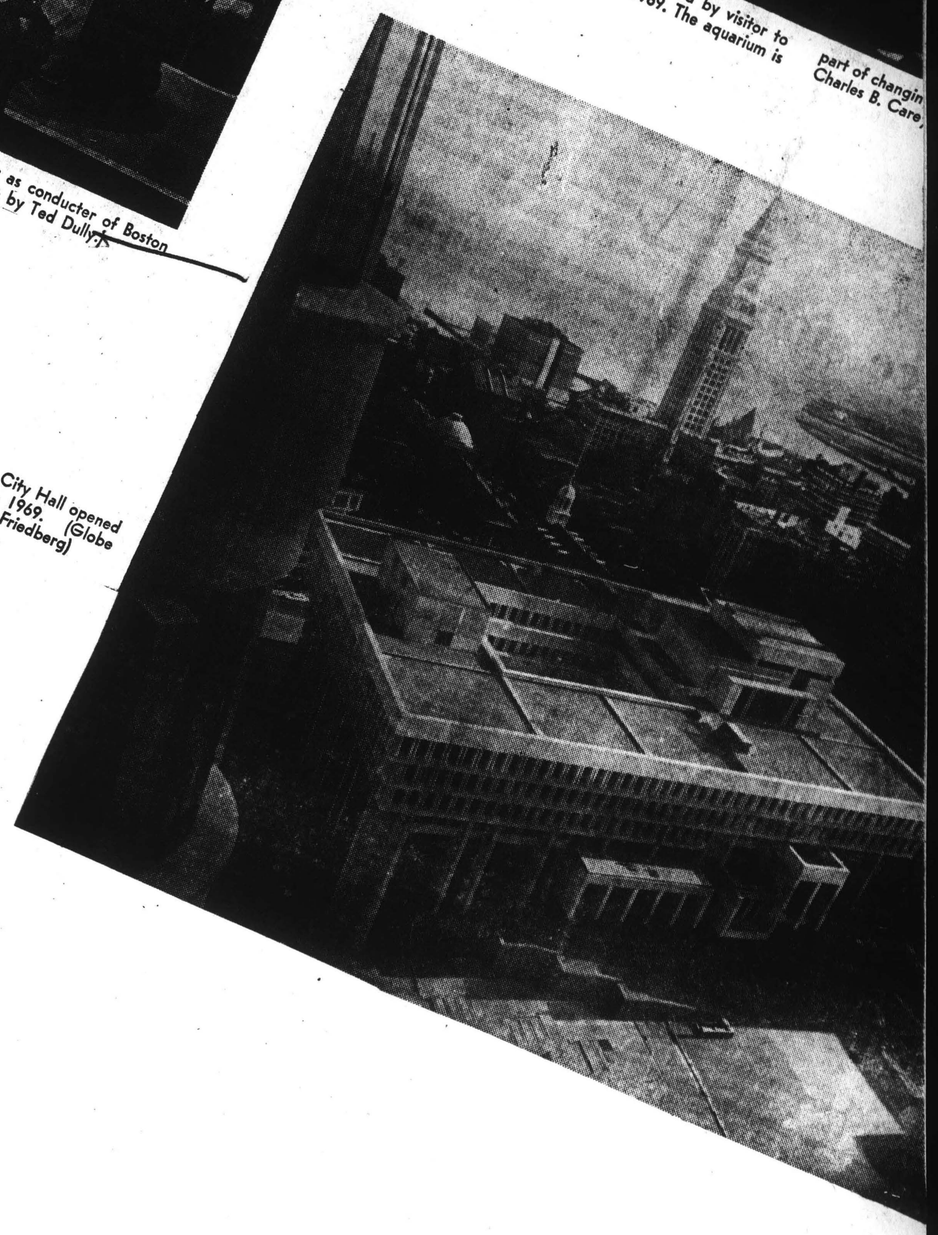
MUSIC, Page 47



WILLIAM STEINBERG takes over as conducter of Boston Symphony Orchestra. (Globe photo by Ted Dully)



TIGER SHOVELNOSE CATFISH is admired by visitor to Boston's aquarium, which opened in 1969. The aquarium is part of changin Charles B. Care,



BOSTON'S new City Hall opened officially during 1969. (Globe photo by Gilbert Friedberg)

Concert by Pears-Britten most beautiful of year

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★MUSIC
Continued from Page 44

At the Herald, Gelles replaced McLaren Harris, who had been in the music critic's slot for five years. Gelles was removed as Herald Music Critic a month ago after seven weeks on the job.

There was, besides, the Boston Critics' Flap, which began in early November when BSO players voted to ask their management "not to welcome" the Globe critic to their concerts. Management declined to withdraw The Globe's press tickets, but expressed the hope that The Globe would have a more "professional spokesman" and "responsible critic" cover the concerts.

Gelles's trenchant criticism had not always given pleasure in Symphony Hall either, but the Herald-Traveler insisted that there was no connection between their displeasure with Gelles and the unhappiness of anyone in Symphony Hall.

For a more cheerful note apropos criticism: Eric Salzman (Stereo Review) and Michael Steinberg (The Boston Globe) were co-winners of the 1969 Sang Prize for Criticism in the Arts. It was the first time the prize had been awarded in music criticism.

The most interesting new pieces heard here: the Piano Sonata No. 3 by Roger Sessions, played in April by both Robert Helps and Jacob Lateiner, and again by Helps in December; Arthur Berger's Five Pieces for Piano, played in May by Robert Miller. New to Boston programs: "Form" by Stefan Wolpe (Russell Sherman), "Chronochromie" by Messiaen (BSO, Pretre), "The Idyll of Theocritus" by Sessions (NEC, Janice Harsanyi, Prausnitz), and Stravinsky's Huxley Variations (Thomas, BSO).

The original 1912 version of Strauss's "Ariadne auf Naxos" was a revival of special interest. Leinsdorf conducted it in January at BSO concerts with a cast including Claire Watson and Beverly Sills.

It was a good year for Beethoven at the New England Conservatory: Alfred Brendel played a program of four piano sonatas in March, and during the same month Rudolf Kolisch and Russell Sherman gave three concerts with all ten sonatas for violin and piano. An undergraduate string quartet (Paine-McLeod-Radd in-Clearfield) coached by Kolisch gave remarkably understanding performances of two of the late quartets, Op. 127 in January, and Op. 135 in December.

This vote for the year's most beautiful concert goes to the recital in October by tenor Peter Pears with Benjamin Britten, one of only five concerts the two have given in this country in the last 20 years, and the only one outside New York city. The program included two song cycles, Schumann's "Dichterliebe," and Britten's "Winter Words."

Other outstanding or unusually interesting performances: Denes and Anneliese Zsigmondy's playing of Bartok Sonatas; temor Huges Cuenod at the Museum of Fine Arts; Leinsdorf's Schoenberg performances with the BSO, and Variations for Orchestra, and "Survivor from Warsaw" with Sherrill Milnes; in December, the BSO Chamber Players added a superb performance of Schoenberg's String Trio.

Also: quintets by Mozart and Dvorak played by a group led by Alexander Schneider for the Harvard Summer School series; William Steinberg's performance of Elgar's 2nd Symphony with the BSO; Michael Thomas's BSO debut concert (Haydn, Ives, Stravinsky, Debussy); performances of Bach, Handel, and other Baroque composers, by violinist Robert Koff, harpsichordist Gustav Leonhardt, the Cantata Singers and the Handel and Haydn Society; John Wustman's piano playing at the recital by mezzo-soprano Irina Arkhipova.

Specially good at Tanglewood: Christoph Eschenbach and Leinsdorf in Mozart's C major Concerto, K. 467 (which got an interesting performance in Boston by Murry Perahia and the Philharmonia under Schneider); Berlioz's "Nuits d'ete" with Marilyn Horne and Henry Lewis. Impressive contributions to not wholly convincing performances: Cassilly and Milnes as Otello and Iago in Verdi's "Otello" under Leinsdorf; the playing by the Berkshire Music Center Orchestra in the performance Leinsdorf conducted of Berg's "Wozzeck," and which Leinsdorf later called the achievement of which he was proudest in his seven BSO years.

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New England Newsclip

John Mayall, undisburdened amplification. Afternoons at the Folk Festival were as agreeable, suggesting that is the time of day to visit both.

Right after Labor Day the second St. Dunstan's College Conference on Sacred Music began, this a worthy contribution. Opera-starved buffs received surprising nourishment from the Ruffino Opera Company in October. Productions showed budgetary limitations to an extent, in sound and sight, but they contained operatic sense and vitality.

The year got off to an enjoyably controversial start with the Boston Symphony under Georges Pretre. Remember the booing and cheering for Messiaen's *Chronochromie* and its orchestrated bird calls?

In February the Rhode Island Philharmonic Orchestra programmed *Birds of Paradise* by John La Montaine, with Mayne Miller the pianist. It elicited no booing but was admired. A month later the Philharmonic gave the premiere of Ron Nelson's ambitious and, for him experimental *Trilogy (JFK-MLK-RFK)*. Since, neither orchestra has been as adventuresome in Providence.

162.

Beethoven to Beatles in Musical 1960s

Newark Sunday News
NEWARK, N. J.
SUN. 429,830
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By ALAN BRANIGAN
Newark News Music Critic

Musical tastes underwent a drastic change during the tumultuous 1960s, just as other arts and the social fabric itself found themselves in a period of fluctuation. The concert world probably was not as violent in its variation from the norm, but the results were, in their way, just as damaging to old traditions.

The most noticeable difference was in programming. At the beginning concerts were full of old favorites—Beethoven, Tchaikovsky and Brahms symphonies, the old standard concertos, a few moderate new works by Ravel or Stravinsky or Bartok, or cycles of these composers, done in a kind of ritualistic fashion. Then, for some reason not entirely defined to this day, only a few classics survived for repeated hearings. The old war hores were not taken out and shot, but they were put to pasture for a while.

One theory regarding this change asserted that when the big orchestras went in for annual contracts for its members, it meant year-long concert schedules, something that could not be accomplished with the old ways and means. Longer, more varied and newer works were called for, to give the players more to stimulate their musical drives and to provide hi-fi trained audiences with something besides the old bread-and-butter material.

Leonard Bernstein and Erich Leinsdorf, at the head of their respective orchestras, the New York Philharmonic and the Boston, contributed mightily to the new trend by plunging deeply into the lengthy works of Gustav Mahler and Anton Bruckner. The 50th anniversary of Mahler's death, noted in 1961, evoked a festival in which most of his symphonies were played, and they have been a program standby of increasing popularity ever since. One recent list of composers, judged by symphonic popularity placed Mahler in the first 10, a place that would hve been undreamed of earlier.

Vienna Influence

Mahler and Bruckner, so similar in general musical attitude, present a picture of Vienna as it was in the late 19th Century, when they were creating their works. It is odd that this febrile, intense, subjective, almost agonized music, should be in exact consonance with today's atmosphere. Somebody called Mahler "psychedelic" and it is not a bad term for the visions, the strangeness and the self-searching that can be heard in his works.

Both composers are the current heirs to the music that Wagner developed a century ago. It is restless music, changing moods and key constantly and rarely arriving at a full stop. Other composers of the day forsook the classicism of Brahms and Beethoven and adopted the freedom of the Wagner tone language. Most of these, strange to say, lived in Vienna and if is this music that came to the fore in the 1960s in scores by Alban Berg, Anton Webern and Arnold Schoenberg, all Wagnerians but with peculiar twists of dissonant harmonic systems that suit today's temper.

Meanwhile, Wagner himself suffered something of an eclipse in American opera and concert houses. It may have been the lack of suitable singers, or maybe the bad name that Wagner's music got from its abuse by the Hitler regime. Whatever the cause, it was not until the end of the decade that Wagner began to rise once again as seen in remarkable productions by Herbert Von Karajan of "Das Rheingold" and "Die Walkure" (this season's "Siegfried" has been called off at the Met). Several new Wagner books and London's fantastic stereo recording of the "Ring" were other causes for new interest in the Bayreuth master.

Another musical uprising of the 1960s uncovered the treasures of Baroque music. Many small orchestras were formed chiefly for the performance of small scores by Mozart, Haydn, Vivaldi, Corelli, Purcell, William Boyce, several of the Bach family and other composers (Dittersdorf, Michael Haydn, Paisiello) of lesser skill. Amateur players were delighted with this development, because it permitted them to play the same music as they heard on the concert stage, none of it too difficult to manage.

The 1960s can be marked down for future ages as the period when tape music came into its own, along with amazing electronic instruments like the Moog Synthesizer. Little of this music has gotten far with the general public, but it is there and it is impossible to ignore.

The era also will be noted by historians as the age of the Beatles, who began as an immensely engaging rock quartet and developed much wider and more ambitious musical personalities. The "Sgt. Pepper" album was a milestone in the progress that the heavily accented rock music has been making in the direction of wide public popularity. At the same time some of the Paul McCartney songs had the direct, touching simplicity of Franz Schubert. It was an amazing development in a decade that has been, all told, one of great fascination.

(Third in a series of four articles on the 1960s.)

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How outsider views symphonies

By Milton R. Bass
The Berkshire Eagle

Symphony orchestras right now are in the throes of disintegration. The Ford Foundation grants of a few years ago, which supposedly were going to put them on a secure basis, have only succeeded in putting the symphonies in a more precarious position. The musicians, who had been grossly underpaid for years, demanded and got substantial raises. This ate up most of the grants. Meanwhile, other costs were skyrocketing while Symphony Hall remained the same size and, consequently, could not take in much more income through tickets. Unlike other corporations, the BSO could not become a conglomerate that would increase its income from subsidiary companies. People started talking about the end of an era.

This made the musicians nervous. Musicians are nervous to begin with, middle with and end with. They like everybody but they do make exceptions of those who do not think they are the greatest musicians in the world. They are nervous, excitable and tend to brood. The problem is that like everybody else in the arts, they have a great deal of time to brood. Even while they are warming up before a concert they are sitting there staring into space and hating the man in the chair ahead the chair on the side and the chair behind.

They never read critics because critics don't know what the hell they are writing about, and they will quote you word for word from any review that has mentioned anything to do with them. Therefore, even though they never read Messrs. Steinberg (Globe) or Gelles (Herald-Traveller) they know every knock these two have delivered and they want apologies and revenge and blood and good reviews in the future.

The pressure has been building for a long time in the BSO as Munch retired and Leinsdorf quit and Steinberg (the conducting one) took over as interim pope. The orchestra is all mixed up as to where the future lies. They want a loving father of a conductor who will take over all the responsibilities and keep them safe and warm and protected. And they don't want any critics yapping at them about their musical qualities, which they are somewhat unsure of themselves right now.

And the little old ladies, the ones who have been going to Symphony Hall every Friday afternoon since time began, want their music like the tea they order from S.S. Pierce—exactly the same as it always has been. They don't want any nasty critics carping about Brahms and Beethoven and Mozart on the programs. They don't want any bing-bong-bang music or any wild young conductors. They want the BSO led by Richard Nixon.

The trustees and management are worried about where the next dollar is coming from, and they don't want and dissonances from the sidelinees. Everybody agrees that a symphony orchestra is a great thing so why endanger it with adverse criticism. We should all pitch in and carry on and pip pip, the orchestra forever.

Meanwhile, back at the newspaper, the critics are worried about their bosses backing them up and their integrity. Critics aren't allowed to deviate from perfection; they must always be balanced and good and right. Right means writing reviews that the people being reviewed approve of. Which means writing complimentary reviews. Because no matter what they say, people being reviewed only want nice things said about them.

And that's how the situation stands in Boston right now. It's a tempest in a teapot to everybody but those intimately concerned. To them it's a war. And in a war people get killed.

(Bass, entertainment editor and columnist for the Eagle, has recently published his first novel, "Jory.")

Taken from the Dec. 11 article by Bass. The entire article is on page 149.

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Holiday precedes youth benefit

By Marjorie Sherman
Globe staff

One of the best New Year's parties this side of the Canadian border will almost be on that dividing line, as the Garrett Schencks and their children, the Roger Moores and their four, the John Ryans with three and the Nicholas de Wolfes head for a ski rendezvous at the Greenville Inn on Moosehead Lake.

Coming up from Washington to join their former neighbors on Beacon Hill will be Dr. and Mrs. Dexter Bullard, and the snow safari may even include a snowshoe trek in to the Schencks' hunting camp.

The Robert Saltonstalls will also be "up country" for the holiday, one of the few that "Nancy Salt" as she is affectionately known, has taken from her dedicated job as chairman of the Youth Concert's benefit bringing Artur Rubinstein to Symphony Hall on Feb. 8.

All tickets sold for the one Boston appearance this season of the fabled pianist, have to be ordered by Jan. 10 in order to benefit the wonderful cause—to provide free scholarship tickets to these sold-out Harry Ellis Dickson—Boston Symphony concerts and also to commission works by young American composers.

The chic, blonde, Boston-born wife of Mexico's Consul General here, Jaime Pena-Vera, is Mrs. Saltonstall's co-chairman and has given up her own usual holiday in Mexico to help sell every seat for this special cause.

Honorary chairmen are Mrs. Kevin White, Mrs. Serge Koussevitzky (whose marvelous pen-and-ink of the pianist makes the program invitation worth framing), Mrs. Edward Brooke, Mrs. Edward Kennedy and Mrs. Francis Sargent.

Others who are trying to make the Jan. 10 sale deadline include a reception committee—Mrs. Louis Cabot, Mrs. Philip Allen, Mrs. Albert Titcomb and Mrs. Robert Scully.

Also Mrs. Anthony Kutten, who helped the BSO's author-violinist Harry Dickson (don't miss his new book on the BSO whatever else you don't get to read) found the Youth Concerts, Mrs. Stanford Calderwood, Mrs. James Grew, Mrs. James Poppen, Mrs. William D. Schier, Mrs. Vcevold Strekalovsky, Mrs. Frederick Witherby, Mrs. R.C. Young Mrs. Frank Ingraham, Endicott 2d, Mrs. Stephen Paine, and Mrs. Hans Sante, wife of the German Consul General.

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Pop Music Trend Is Anyone's Guess

By JOANNE OMANG
United Press International

The only thing that's sure about popular music in the 1970s is that no one yet knows what it will be.

The men who write it, stage it, play it, deplore it and occasionally try to anticipate it agree, however, that it won't be they who create it.

"Ten years ago we'd never have predicted acid rock," said Lawrence Berk, president of Boston's Berklee School of Music, the country's only conservatory of contemporary music. "God knows what's next."

No one seems to doubt that current rock reflects the generation gap, the general preoccupation of the young with the faults of a society that was created so the kids could have it better than the old man.

"Kids are facing problems now which a lot of Americans haven't faced," said Don Law, manager of the rock ballroom—theater The Boston Tea Party. "They believe in music the way 100 years ago they would've believed in religion—it's telling the truth."

Whether the social consciousness created the music or vice versa is another question.

Social awareness in rock seemed to spring full-blown from the heads of the Beatles, who appeared on a scene not much different lyrically from the Rock Around the Clock which started it all.

Once the English moptops made it in the mode of the early 60s, they put their gut beat under words of civil rights, politics and folk ballads. The result brought the real world and its popular music together, perhaps for the first time.

Suddenly there were rock groups everywhere, singing not only of moons and spooning and hound dogs but also of war and peace and sex and drugs.

There was another thing about the Beatles, too—their music took some skill to duplicate.

"A kid used to be able to go out and buy a guitar, learn three cords and be part of the scene," said Berk. "Not after that." Amplifiers and electric guitars along with guitar lessons, skyrocketed in sales.

The underground

Suddenly there was an underground, the far-out sounds of hyped-up amplifiers and sitars, of electronic noises and 20-minute renditions, of undisguised sex and drug-oriented lyrics, and of the fascinated pushing of sound to the point of pain.

The underground reality lacked only a stage to emerge, and Bill Graham of San Francisco's Fillmore West gave it the forum.

Entertainment In The '70s-- One Of A Series

"The rock listener is much more knowledgeable today than two years ago," said Graham. "Young people today appreciate good music, not just simple music."

And mainstream rock is anything but simple.

"A hit is a hit no matter what type it is. There are no new trends today and there haven't been for several years," argues Mel Phillips, program director for Boston's top-40 station WRKO. "The acid underground is exaggerated. Few soul sounds are big sellers any more. Sure, early rock is being used, so is folk and blues and country. There's no one source, no major trend."

"Rock and roll has changed from what it was before, and we don't know what's coming next, sighed Arthur Fiedler, conductor of the famed Boston Pops. "People are beginning to combine baroque music with jazz; now they've got electronic sound music, these kids, and it's interesting. But nobody knows what's going to happen next."

"Something simple is next," predicted Berk, an observer of 25 years of popular music. "As the young grow up, their idiom develops and changes with them. Like jazz and folk which got more and more esoteric, rock has become highly complex and esoteric.

"The sound then gets too sophisticated to appeal to the younger kids, who then come up with something new, something simple all over again. It's a cycle."

The cycle may have come complete with the Woodstock Festival, where the promise of the most famous and most esoteric groups alike drew 400,000 persons to stand in the mud with others who couldn't hear the music either.

"The music was the connection," said one not-so-young participant, "but it was the togetherness idea that really made it. It's what kids are trying to tell the society—people can get together and not hurt each other even when the going is rough. The only way out of trouble is to be natural to trust one another and share what you have."

Mainstream or esoteric, simple or complex, tomorrow's music will belong to the young. And they aren't saying yet what it will be.

The Miami Herald
MIAMI, FLA.
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DEC 21 1969

A 'Rock Tanglewood'? Well, Good Luck!

By KATHY ORLOFF
Chicago Sun-Times Special

LOS ANGELES — Sign of the times (or, who says rock isn't big business?).

First to break the story that John Roberts, prime financial backer of Woodstock, is planning a permanent festival community was The Wall Street Journal.

The Journal story told of Roberts' plans to create "a permanent summer festival, a sort of Rock Tanglewood" (the Tanglewood Festival is a symphony event held in Massachusetts), where there would be "Mini-Woodstocks" every weekend during the summer, within 100 miles of New York City.

PLANS HAVE not been finalized, no land has been leased or purchased and no contracts signed, but Roberts is doing his best.

All I can say is good luck! They may be able to sell the idea in the East, but after the Rolling Stones thing in Livermore, the West Coast may never see another mass gig.

The Stones concert, which was billed, incidentally, as "Woodstock West," attracted more than its share of people, trouble and publicity. Hell's Angels, reportedly hired by the Stones as "security guards," put everyone up tight, there was one death by stabbing and several bad fights. Hardly the love and peace thing.

BUT THE MUSIC was good. Besides the Stones, there was Santana, Jefferson Airplane, Crosby, Stills, Nash & Young and the Grateful Dead.

Crosby, Stills, Nash & Young had to make a fast retreat after their set, as they were due that evening at UCLA's huge Pauley Pavilion, where over 13,000 came to see them in their first arena appearance in the Los Angeles area.

163

What We've Just Been Through Was a Revolution

Boston

By Paul Hume

The 10 years that have just come to an end were quite probably the most revolutionary in the entire history of composed music.

The only concentrated period that is a possible rival, in terms of technical and theoretical innovation, would be the 14th century, called "Ars Nova," or the "New Art." That was an abrupt break from the past and triggered vehement disputes with champions of the "Art Antiqua," or "Old Art," of the previous century.

But the epoch of musical development through which we are now passing, which reached explosive levels during the 1960s, is far more shattering in its effect than any changes that occurred during the 1400s for one simple reason: that was a time of evolutionary processes in music when composers of even the most advanced thought — which focused on revolutionary rhythms—drew upon the ideas and techniques of their predecessors.

Today's younger, wilder-eyed composers are saying, "Don't bug me with music before 1930 (or 1940!) man, I'm not interested. Don't give me that Stravinsky (or Bartok or Schoenberg) stuff. Let me at that machine." That is a line being heard in the classes of teachers of composition across the country. We are in an age whose electronics, computer-programming, synthesizers, and other kinds of automation can hardly be expected to detour around the world of music. Nor have they.

In the 1960s, electronic sounds became more expressively significant than ever before, as in Leon Kirchner's Pulitzer Prize-winning Quartet No. 3 (for quartet and electronic tape) they completely took over from jazz, substituting for even the most progressive manipulations of a Modern Jazz Quartet, sheer, unbridled, overpowering, deafening sound. "Never mind the words, forget the melody, just play!" is not only a guiding motto for today's rock outfits; it operates through towering ramparts of amplified systems to obliterate everything but VOLUME.

Yet the inescapable force of rock was not only music's loudest voice in the 60s, but the one that made, and is making, contributions of continuing importance to many other kinds of music. During the last 10 years, the Beatles reached their greatest lasting achievements: Sergeant Pepper's Lonely Hearts Club, the Magical Mystery Tour, and Abbey Road. Moving easily and surely from string quintet to symphony orchestra to electronic sounds, they put "Elinor Rigby," "Yesterday," and "Lucy in the Sky with Diamonds" into a circulation of millions and gave them plenty of equally good company.

Simon and Garfunkel rated so high with Leonard Berstein that he did not hesitate to rate them ahead of "most avant-garde composers of today." Their "Mrs. Robinson" became not merely a smash hit but a rallying song for dissident Catholics, demonstrators for peace, and a wide assortment of conventioneers. To say nothing of the "Scarborough Fair/Canticle" alliance that sold in the millions.

Inevitably the sources of electronic sounds came in less expensive and more accessible packages. The Moog Synthesizer with its "Switched-On-Bach" not only created a new phenomenal

See MUSIC, H2, Col. 1

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

JAN 4 1970 Boston

What We've Just Been Through Was a Revolution

MUSIC, From H1

best-seller, but was one of a type quickly mirrored by the Syn-Ket in Italy, and similar machines in many countries. Musical sounds of almost limitless variety can now be created by people with no previous knowledge of music of any kind and for hardly more than a few hundred dollars.

The ultimate value of all this electronic expansion will not appear until composers, probably in the 1970s, begin to create music of a beauty and lasting vitality in the new sounds that will rank with the new music created for the harpsichord when it took precedence over the virginal, the piano when it challenged the harpsichord, and the modern symphony orchestra as it attained its full growth after the small ensembles of early orchestral days.

It was in the 60s, however, that the first Pulitzer Prize was given to any kind of electronic music when, in 1967, Leon Kirchner was rewarded for his Quartet No. 3 for string quartet and electronic tape. (The first opera to take wide advantage of electronic sounds, "Aniara," by Sweden's Karl-Birger Blomdahl, was a product of the preceding decade.)

Electronic music, for all its rootless anarchy, was not the only musical newsmaker in the 60s. "Aleatoric," or "stochastic" music surged forward with its major practitioners under the high priesthood of Iannis Xenakis to give new accents to a technique that had been so widespread in the baroque era as to be practically universal. But now, under the simpler label of "music of chance," it was being applied with up-and-down success by men of large and small imaginations. Lukas Foss called some of his own work in this area, bulwarked by music taken from Handel, Scarlatti and Bach, "a fraud."

But an Alberto Ginastera, working with random choices melodically, harmonically, and rhythmically, used the element of chance to supply his striking operatic success "Bomarzo" with many of its most telling and effective episodes.

Among those composers whose names took on the brightest glow in the past decade, certainly those of Ginastera of Argentina and Penderecki of Poland retain the strongest light. The former moved from his "Cantata para una America Magica" through the concertos for piano, violin and harp, to that for strings, and his two operas, "Don Rodrigo" and "Bomarzo," to establish himself among the foremost musicians of the decade. The slightly younger Penderecki's famous "Threnody for the Victims of Hiroshima" brought him a recognition that grew immensely with his "St. Luke Passion," and, just this year, his first opera, "The Devils of Loudun."

Broadway's composers kept the lights going as brightly as ever in the 60s with bits that continue today to pack audiences into theaters in many countries. They included "Man of La-Mancha," with its song, "To Dream the Impossible Dream," for teen-agers who dream of a more decent world; "Fiddler on the Roof," which was playing in Tokyo while "La Mancha" was doing a land-office business in Vienna; and "Hello, Dolly!" with its newest manifestation on film adding more than Wilder's wildest dreams.

In a single decade, the opening of arts centers around the country—New York, Los Angeles, Atlanta—and the promise of one called Kennedy in Washington, raised new and old questions of artistic aims, economic problems, and just what constitutes a genuine cultural boom. A beloved old Metropolitan Opera House was sung out of existence and torn down while a new one, not yet beloved, opened under the ominous shadow of a strike. Three years later the Met was darkened by a bitter and prolonged lockout.

Bitterness was a frequent and often outspoken visitor to music's labor negotiations in the 60s. Strikes by major symphony orchestras of the country became commonplace as musicians' reasonable, and long-delayed demands for decent wages and working conditions ran into a barrage of understandable money shortages and non-understandable meanness on the part of many managements. The Philadelphia Orchestra signed the first 52-week contract of any American symphony orchestra in 1963 and shortly thereafter lived through the most protracted and divisive strike in its history.

The Ford Foundation, hoping to assist the desperate needs of orchestral boards and managements around the country, gave away $81.6 million in the late 60s on a matching-funds basis that is now giving many of the recipients greater headaches than ever before. With all the questions raised by the idea of government subsidy, that form of support is obviously far nearer the formulating stage.

But the 60s saw an encouraging, if by no means sufficient, new source of income for the arts in the form of substantial gifts from corporations. The Dallas Civic Opera enjoyed the generosity of Nieman-Marcus as the Metropolitan did that of Eastern Airlines and the New York Philharmonic that of TWA. More of this kind of giving is one of the ends most ardently sought by an ad hoc committee under the chairmanship of David Rockefeller.

Technologically, the 60s opened doors, windows, and chinks that will surely widen in the 70s to proportions that are today barely glimpsed. Our entire system of concertgoing, our lifelong habits of listening to music are going to be affected by the increase in the number and versatility of reproducing gadgets already or shortly to be on the market.

To the phonograph's disc recordings in their superb stereo splendor, are now coming tapes on reels, in cartridges and in cassettes in new floods. New, too, is four channel "stereo." Within the coming year, it is probable that television sets will be placed on the market that were perfected in the last five years. These will carry a slot into which a tape cartridge can be inserted that will give the viewer-listener synchronized sight and sound. Do you want to hear AND SEE "Tosca," or "Carmen," or "Boheme?" There it will be. These popular favorites will quite probably come in new forms. Perhaps shorn of some recitative, cut in scenes that add little to the significant movement of the whole, but carrying the full authority of the original, they just might make opera a more truly popular entertainment form than it has yet become in this country. Early experiments with a "Barber of Seville," by the Metropolitan Opera and the Japanese government, and a Karajan-directed-and-conducted 'Carmen" have proved failures. But that will not even slow down the business of experimenting.

It was in the 60s that Glenn Gould, master pianist, foreswore concert-giving in favor of TV and recording projects. As he did so, he predicted that public concerts as they now exist would not last another 50 years. In the same decade, Lorin Hollander played a piano recital at Fillmore East on a Baldwin electronic concert grand, wearing bell-bottom trousers and a velvet jacket. William Masselos gave a four-hour piano concert to which the audience could come and go at intervals without feeling any need to stay for the whole thing. And Albert Fuller renounced, for all foreseeable purposes, the wearing of white tie and tails. Straws in the wind? Just watch!

The ratio of American conductors to major American orchestras was significantly lowered in the 60s when Leonard Bernstein's resignation from the New York Philharmonic saw Pierre Boulez named as his successor and Howard Mitchell's coming departure from the National Symphony brought in Antal Dorati.

The past decade was particularly hard on great conductors. Beginning with the death of Dimitri Mitropolous, it brought the deaths of Fritz Reiner, Ernest Ansermet, Bruno Walter, Sir Thomas Beecham, Pierre Monteux, Hans Rosbaud, and Hans Knappertsbusch, none of them replaceable, all of them severe losses. Two other giants on the musical scene also disappeared during the 10 years just passed: Fritz Kreisler, the violinist of singular glory, and Albert Schweitzer, whose musical gifts were sometimes lost sight of in the astonishment of his works as a theologian, doctor of medicine, and general humanitarian. Washington's loss of Gertrude Clarke Whittall was one of particular meaning.

The living were signally honored in music in the 1960s when early Aspen Humanities Awards went to Benjamin Britten and Martha Graham.

There were strong beginnings in the last 10 years: the National Arts Council, with its familial state and local councils, and the National Foundation for the Arts must be counted as immeasurably encouraging entities. For his contributions to these and to the Kennedy Center, the work of Roger Stevens deserves special credit.

Recognition came, belatedly, and still in hardly more than a trickle compared to what it will one day be, to the music of Edgard Varese, whose death in 1965 was perhaps the decade's greatest single loss among creative musicians. That he could still be publicly insulted—along with the management and conductor of the Boston Symphony Orchestra—by the management of the National Symphony Orchestra, was only one more mark of the singularly insensitive nature of that management.

On March 17, Erich Leinsdorf led the Boston Symphony on a National Symphony subscription concert in a performance of Edgard Varese's Deserts. On April 22-23 in his column, The Symphony Notebook, M. Robert Rogers, managing director of the National Symphony wrote, "Perhaps to insure attention to a piece made up from mechanistic sounds by Edgard Varese, a youthful claque was brought along by Erich Leinsdorf and distributed strategically around the hall. Our Wednesday subscription audience . . . became quickly alert to and offended by the demonstration mounted by these birsute young men as soon as the piece ended."

On May 6, at the insistence of the Boston Symphony management, Rogers issued a statement to National Symphony subscribers withdrawing the earlier unfounded charges.

Roger Sessions' opera "Montezuma" is still waiting for its U.S. premier after a world premiere in Berlin half a decade ago. Sarah Caldwell made bold moves to bring the work to Boston but that honor, if and when it comes, will go to the decade upon which we are now begun. Miss Caldwell was a pivotal figure in one of the roughest areas of musical activity of the last 10 years when she was selected to head up a national opera company to take place of the Metropolitan Opera National Company which foundered after two hope-filled seasons.

That Caldwell failed in spite of her own astounding prowess as a conductor, and with a repertoire as richly inclusive as "Falstaff," and "Lulu," as well as "Cenerentola" and "Boheme" was one result of a policy that left business as well as artistic problems in her hands.

New moves, growing out of opera's need for new modes of living, were begun during the last years of the 60s. NET's TV opera is one hopeful manifestation. Others will be disclosed in the months immediately ahead, to give the '70s a strong chance to bring to flourishing existence programs planted in the '60s.

DOWN BEAT
CHICAGO, ILL.
E. O. WEEK 67,000

JAN 8 1970

Herb Pomeroy: Confessions of a Jazz Teacher

by Ira Gitler

Boston's Berklee School of Music, founded in 1945 by Lawrence Berk, its president, has grown by leaps and bounds, especially in the three-year period beginning with the move to its present quarters at 1140 Boylston Street. Last spring the building's dormitory wing was redone to allow expansion of teaching facilities, and new living space was completed at a nearby location. The enlarged print shop which turns out books and scores for Berklee is now also housed outside the main building and has grown to the point where it employs students.

Berklee currently is attended by more than 1000 students, 80 of whom come from foreign lands. As part of the equal opportunity program, and as an indication of the modern woman's continuing effort to break out of her restrictive life role, the school's female enrollment jumped from 11 in 1968 to 44 in the fall of 1969. To counter any negative aspects of the school's rapid growth, a Student Services department has been instituted, enabling individuals to receive more specialized aid with scholastic or personal difficulties. "We're like a big family," says Berk.

Part of the Berklee family are the highly respected jazzmen on the faculty: reedmen Charlie Mariano, Andy McGhee, and John La Porta; trombonist Phil Wilson; pianist Ray Santisi; bassists Tony Eira and Major Holley; drummer Alan Dawson; and trumpeters Lennie Johnson and Herb Pomeroy. The latter, who led his own small groups and big band in Boston for many years, is now in his 15th year at Berklee, the oldest resident jazzman in point of service. Only reed teacher Joe Viola and the school's dean, Richard Bobbitt, have been there longer.

In 1950-52 Pomeroy was a student at Berklee. Then he left Boston to tour with Lionel Hampton, Stan Kenton and Serge Chaloff's sextet, but the road never really appealed to him. During the summer of 1955, Lawrence Berk asked him to return as an instructor. There were then 150 to 200 students at Berklee. When I talked with him last October, he compared then and now for openers in a no-punches-pulled interview.

Pomeroy: There were aspects of that first part of the school that were, to my way of thinking, a plus compared to what we have now. I know that in my own teaching, as I would present my material, I would be able to have pretty much in mind what was going on in just about every other class in the school, and hence my teaching could be correlated to that. Now, when I am in my classroom teaching my own material, I feel very isolated and oftentimes will have to ask the students, "Well, now in coming from your last course, what material have you covered?" The school has gotten so large and there are so many different courses and different teachers and different approaches. . . .

Gitler: Is there any way the faculty is combating that isolation feeling, enlightening the teachers as to overall activity?

Pomeroy: They certainly try, but its very difficult with the breadth of material covered. It's the dean's responsibility to do this and he does, to a point, but I don't know if he can do more than he does, with the teachers so busy with their teaching and outside playing. To get them together on a regular basis to discuss what each is teaching would be difficult. We used to, some number of years ago, but in no way was the school as large then as it is now. I think he's attempting to correlate everything, but it is a physical impossibility.

As far as the teaching approach is concerned—in my own area I've been teaching the same kinds of material most of the time that I've been here: jazz writing, jazz composition and jazz arranging applied to a small group and the large jazz orchestra, and, naturally, my own approach has changed through 15 years of teaching. You learn a great deal about the material you're teaching and also your approach, and if a former student took a course with me now that had the same label 10 years ago, he wouldn't recognize the materials. I do all my teaching from my head. I do not commit outlines to paper. The material is the same basic idea, but from year to year it changes as I change.

Gitler: How has the music the students are coming in contact with today and are oriented toward before they come here affected the teaching? Five years ago they were not as affected by rock as they are now.

Pomeroy: I'm sure it has affected it a great deal. Now, the course materials I teach are *jazz* materials, and all the course teaching I do begins in the junior year. I teach people in the junior and senior years. I am sure that in the first two years there has been a much different approach because of the orientation of the kids coming in here. And so many that come in now have had little or no contact with jazz but are strongly involved with rock, where five, 10 years ago, a good portion of the kids were very jazz-oriented. Let's say that the number is no less than it was five years ago but that it is now a much smaller percentage of the total school. My courses are elective, and they are jazz courses, so I'm not making any conscious effort to direct them toward rock, anymore than what the rock influence has been on me as a musician. I may say and do things somewhat differently, but there has not been a conscious effort to change course material to attract the rock people.

Gitler: A question often asked of me by people outside the field about schools such as Berklee and the many colleges with jazz in their music departments and stage band programs is where do the students go when they graduate? What is their future? How do you feel about it? What do you tell your students?

Pomeroy: I feel very gloomy about that, and when I'm completely honest with the kids I must give a gloomy approach to that. When I began teaching here, I was making my living playing jazz music. Now, at the end of a year, when I make out my tax records I can see how much of my income is made playing jazz. For instance, the quintet with Charlie (Mariano) and Ray (Santisi)—we do, over the course of a year, from 15 to 20 concerts. Other than this, it's pretty rare that I do what I'd call real jazz playing. So when I examine my own situation and what I see in store, I say that if Charlie and I are playing less than we were 10, 15, 20 years ago—and we know we're better players now—what are these kids going to do who do not have the experience? They've certainly got their rock thing to go to, but when it comes to jazz. . . . I feel that if maybe from a graduating class of 60-75 kids, if *one* goes into playing jazz full time to make his living—I think that's being liberal. I think what we're doing, and the reason I'm still part of this thing and saying there is sense in teaching the kind of music I understand to these people—is that I believe in the tools of jazz just as strongly as I did when they attracted me into wanting to play this kind of music, and when I was making my entire living writing and playing with them. These very tools, I find, broaden the better student that comes out of this school. In other words, looking at a graduating class, if there are 75 kids, the 15 who are the best musicians as they go out are usually the 15 who will become most involved in jazz. I don't mean to make a case for jazz, but it is the kind of music that has given them some aesthetic experiences that they would not have had if they were not here. Our best student jazz activity is really comparable to a good professional level, and it just may be the highest level of performance these kids will ever take part in the rest of their musical lives. It gives them a taste of something good. It really, to my way of thinking—I hate to admit it to you and myself and anyone else who is going to hear about what we're saying here—is somewhat comparable to the situation in college when someone is preparing for a specific thing and he takes courses that do not directly prepare him for this, but open up his mind to other things that are really important to all of us but that we don't use in such a practical sense. It's like studying Latin. Even if you don't use it later, it will broaden your thinking. Jazz is almost becoming like a classical element in the instruction going on here.

Gitler: To me, jazz has become the classical music of America in many ways. It should have the respect that classical music has or *had*—because classical music has gone down in "popularity." It sells less records than jazz.

Pomeroy: The Boston Symphony never used to advertise their concerts in the newspaper. They were always sold out with people lined up for the "rush" seats. Now, every week, you see an ad with a listing of who the conductor is if it's a guest conductor, what the pieces are—trying to lure people into Symphony Hall. And the orchestra goes into the red, probably, say, for hundreds of thousands of dollars a year. And there's no question it's in trouble too. The jazz in schools here—you know, I've got this feeling, Ira, especially teaching here and being the director of the jazz band at M.I.T. (Massachusetts Institute of Technology), and going to the college festivals, that most of the better jazz I'm hearing (I don't go out to jazz clubs that often anymore, and there aren't that many here in Boston to go to), most of the better music is being done under the cover of education. If I would form a professional band here in Boston, I could put together a band that would be vastly superior to the best Berklee band or my M.I.T. band, but I couldn't go out and work with this band. Nobody would pay to hear it. But I can go to the college festivals with my M.I.T. band—which is a good college band—and we can play just exactly the kind of music I believe I want to play, and people enjoy it. But we're doing it under the guise of a college jazz festival. And here, down in the bottom of the building, we create some wonderful music, but its done under the cover of education. In the professional world, nobody wants to buy it.

Gitler: I noticed that some of the former Berklee students visiting here yesterday were from Buddy Rich's band. And Woody Herman has Berklee alumni in his band, doesn't he?

Pomeroy: Buddy's band is often 50 percent Berklee people. Woody's has been as much as 50, and he usually has three or four Berklee people, but after Buddy and Woody and Stan Kenton's band, which is mostly made up of young fellows from the west coast, there aren't even any jazz-oriented road bands anymore.

Gitler: Thad Jones and Mel Lewis have the New York players; Duke is Duke and Basie is Basie.

Pomeroy: And that about covers the whole thing. There isn't much of an opportunity, but in that area there isn't much less than there was 10 or 15 years ago. I think the jazz road band thing has about run its gamut, unfortunately.

Gitler: How do you feel about Blood, Sweat&Tears and other groups which are incorporating jazz techniques and feelings?

Pomeroy: I'm encouraged in this sense: I am encouraged more than just by the fact that they are incorporating. I'm beginning to see that even the rock audience seems to be beginning to respond to elements that are borrowed by rock people from jazz. Even if the audience is still naive and blasé enough to think that these elements are unique to rock, at least they are beginning to be thought of as some of the better elements in rock and they are things that the jazz musicians have been doing for years, so this is encouraging. It may run a cycle and come back to jazz. I have my fingers crossed; I don't have any real great faith in it, but it may. I see indications that it could possibly happen. Certainly the quality of rock has improved *so* in the last 10 years, and a lot of the improvement has to do with borrowing, in one sense or another, from jazz elements.

Gitler: If that cycle doesn't come around, what alternatives do you see?

Pomeroy: I really haven't thought too much about the alternatives. I get so involved in my work—my teaching and playing—that I don't have enough hours per day or week to sit down and think about these things. I'm not pleased with the situation, but to make a living in this business requires double duty. I cannot just teach at Berklee. I cannot just play—in Boston at least. Maybe if I were in New York I could do one or the other. I have a wife and four children to support. The small amount of thinking I've done about alternatives is that if a cycle like this doesn't happen, jazz could grind to a halt, that the number of young people who are interested as both players and listeners—late teens and early twenties—could become so small that 20 years from now there would be no jazz audience. I hope it doesn't happen.

I am 39. Charlie (Mariano) is in his early forties. We know we are better players than we were 10, 15 years ago. Neither of us have recorded in years. [Mariano cut an album with his jazz-rock group, *Osmosis,* for Flying Dutchman recently.] Then, we were recording often. We played clubs. I played at the Jazz Workshop for eight years. Now we just *don't* play in jazz clubs—not that we don't want to. No one chooses to have a quintet of ours that is contemporary, not far-out, with roots in basic jazz.

The school brings into the city of Boston semi-professional or bordering-on-professional players who really put a lot of us professionals out of work. The Boston recording scene—what there is of it— is a very black market situation, because the studios know that they can get kids out of Berklee who will come down and play for $20 an hour when scale is supposed to be $60, or something like that. And the same thing with the clubs. Ray Santisi seldom works in a club, but there are piano players who don't play as well as Ray, who are students at school, and where the top scale might be $225 they'll go out and play for a bill, bill and a quarter, and do the job adequately. So the school has drawn into Boston a reservoir of talent that is good enough to do the job, if not as good as the best professional level in Boston, but takes a lot of the work away. So the school, in a sense, does us a favor by being here. In another sense, professionally, it makes things difficult.

Gitler: What percentage of your students, over the years, have gone into not necessarily jazz, but playing music? And what percentage has gone into teaching?

Pomeroy: I find that in my classroom teaching, not my ensembles, I have contact with about 60 students a term. These are juniors and seniors. Because of their interest in jazz, they usually turn out to be among the better students in the school. A good half of them go into music education. That is one of the things that has helped the school to grow physically and to grow in all ways. Another quarter of the rest go into music in some way other than education and make a living at it. But certainly not from jazz only.

I feel some things about education which I might as well say now. I have seen many good young students who went to college when I did, who showed a great interest and great talent for music—jazz in particular, music in general—who because of their own feeling of a need for security went into music education. They were first drawn to music because they loved the music, the feeling of experiencing it both as a player and listener. So many of these people I'd see a few years later and their spirit had been broken. The very thing that drew them to this music to begin with—no longer did they get anything from it because so seldom were they involved in it. They were public school music teachers. . . .

Gitler: Is the system so strong that all these people who supposedly were jazz-oriented would not have had some kind of an effect by now? You'd think they would have been able to do some good as a force within the system.

Pomeroy: Now, I think so. Then, no. I'm talking about the early '50s. The public school stage band was virtually nil, at least in the eastern part of the country.

Gitler: Do you think that the people from the four graduating classes from Berklee (since its full accreditation) who have gone into music ed can have an effect?

Pomeroy: They're having some degree of success with this thing because the schools are broader now in what they allow in their extra-curricular activities and in the curriculum itself. I know of fellows from here who have gone to school where there was no jazz-flavored thing and have started it up and are having success with it. They are able to interest the faculty and the administration, but now the kids are not that interested in jazz. You know, the faculty and administration are now beginning to associate with jazz because it came out of their period, but *now* its hard to get the kids. At M.I.T. we have a good, strong jazz situation, but considering the number of students that go there it should be larger. We presently have two bands. Every fall we get enough to fill these bands, but we should have more people applying to the jazz program. I'm sure it has to do with rock.

UNITED STATES

STILL NEWSMAKING!

Shirley Temple's career grows more and more fascinating as she has become a member of the United States delegati...

BACK TO NORMAL!

It was good seeing Joan Kennedy up and about again after all her recent troubles. The occasion was the reception for William Steinberg, left, new conductor of the Boston Symphony. Right is Arthur Fiedler, Boston Pops Maestro. Joan had a new hairdo and seemed to be in good spirits, considering the difficult times she and Ted have been through in the past few months. A Kennedy wife carries on...

LIZ'S SON

MOVIEL... NEW Y... TY TIME
JAN 1970

165.

Chairman Nancy Hanks

Nixon's cultural aide

By Lynne Bennett
Special to The Christian Science Monitor

Los Angeles

President Nixon has asked approval for $40 million in new funds from both public and private sources for the arts and humanities in 1970. And Miss Nancy Hanks is "thrilled"—even though it means more paper work.

When, in October, Miss Hanks stepped into the chairmanship of the National Council on the Arts and the National Endowment for the Arts (which will receive the art's endowment share in the funds), she stepped into "piles of paper work." She also stepped into the position as "broker" for the arts—and became one of the highest ranking women in the Nixon administration.

She is less enthusiastic about the paperwork than the brokership. And she is very enthusiastic "about people who get a good idea and follow through on it."

She envisions government's role to be in large part "encouragement of what people are already interested in—a supporting of the roots of artistic expression in America."

Her first trip away from the paper work was to Los Angeles where she lectured, lunched, toured, talked, listened and learned with artists, producers, musicians, citizens, public, filmmakers, students and—briefly—family.

She is the most direct and accessible government official imaginable. And while here she elaborated on her perceptions of the government's role in the arts of the '70's.

"Government should encourage established institutions to better meet the needs of the changing public," she said. "Some of the current criticism about institutions and institutionalism is valid, but the basic problem of these institutions is still funding."

Miss Hanks thinks government should "encourage innovative ideas. It should back individuals who are creating a source for the arts. The American Film Institute (AFI) is a good example."

Miss Hanks spent a dawn to dark day in the Beverly Hills mansion that houses the AFI—one of the recipients of money from the National Endowment for the Arts. She watched films by students and by Charles Eames, world renowned designer, lunched with students, talked and listened to fellows there, toured the elaborate gardens of the refurbished mansion with AFI's young director, George Stevens Jr., watched more films, and attended a reception in the evening.

She feels the film institute is a stellar example of a "source." And it does important archival work as well. Huge amounts of Americana were disappearing in films that became damaged or lost or just unavailable. Early treasures as "The Merry Wives of Windsor," which just played successfully in New York after decades of life in retirement are an example.

Miss Hanks and Mr. Stevens are planning a national tour of American film classics—to be kicked off by President Nixon in the White House early this year. They also talked of a meeting of the national council at the Beverly Hills mansion in 1970.

Miss Hanks toured the Watts area here to visit another "good source," Studio Watts. Its roots are in the community says James M. Woods, founder and director, and that's where it will stay—although its artists, dancers, and musicians travel to other areas for performance and exposure. Mr. Woods squired Miss Hanks and his three-year-old daughter to points of artistic focus in the community.

Miss Hanks is from New York by way of Texas and Florida. She was in Miami during the Republican convention in 1968 as a Rockefeller booster and toured the city recalling where she had gone to school and how the city had changed. And she still keeps her Texas ties. Her dressmaker is there—and she occasionally sends fabrics from New York to be done up into a skirt or evening dress.

Miss Hanks worked for New York Gov. Nelson Rockefeller, in the Rockefeller charitable and research enterprises. She was also president of the Associated Councils of the Arts. And when friends question her on her devotion and concern for the arts after years of involvement in questions of diplomatic and political imports she smiles and says, "but the world needs fun, too."

President Nixon has suggested in his request to Congress for arts funding that in this "time of racial tension the arts can be an instrument for social change and racial harmony."

Miss Hanks would enthusiastically plow through the paper work to broker for that goal in the '70's. The arts have a friend in the new chairman of the national council.

By Lynne Bennett

When Miss Nancy Hanks stepped into the chairmanship of the National Council on the Arts and the National Endowment for the Arts she did so amidst piles of paperwork. While taking on the responsibilities of the position, she also became one of the highest ranking women in the Nixon administration.

Globe music critic Steinberg named to U.S. endowment Panel

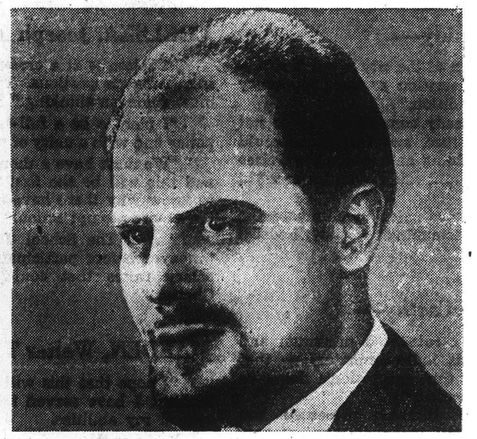
Globe 1/6/70

Globe music critic Michael Steinberg has been appointed to the music advisory panel of the National Endowment for the Arts for 1970-71.

The seven-member panel, whose new appointees include a conservatory president, a soprano and a conductor, will hold its first meeting today in New York City. Members advise on application for grants awarded by the arts foundation of the Endowment.

Steinberg, 40, has been the Globe's music critic since January 1964. A graduate of Princeton University, he received a Fulbright grant for graduate study in musicology in Rome. Before coming to Boston, he was head of the music history department of the Manhattan School of Music. He currently teaches music history at the New England Conservatory.

The National Endowment received its Federal charter in the Johnson administration and is funded by congressional appropriation. Last month, President Nixon recommended that Congress give the Endowment $40 million for fiscal 1971, about double what had been voted for fiscal 1970.



MICHAEL STEINBERG . . . NEW APPOINTEE

New BSO Ticket Policy for Students

College students who would like to attend Boston Symphony Orchestra concerts, but who have stayed away in the past because of prohibitive costs and scarcity of tickets, may now take advantage of a new ticket policy. Starting ten minutes before the beginning of each BSO event, all remaining tickets in all price categories will go on sale to students only for a flat price of $3.

Symphony concerts normally sell out well in advance, but there are usually a sizeable number of returned tickets from subscribers who cannot make it to the concerts. Under the new policy all these returned tickets, plus whatever else is unsold, will be shuffled together and dealt from the top to holders of bonafide, current college I. D. cards.

GLOBE
BOSTON, MASS.
(M) 237,867 (E) 194,700
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JAN 13 1970

New Engl New

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

JAN 22 1970

For the arts

$184,000 Grant for School Music Project Here

NEW YORK — The Ford Foundation today announced initiation of a three-year $375,000 project to aid in the recording and dissemination of serious contemporary American music.

Also announced by the Foundation were a grant of $184,000 to the Council for Public Schools in Boston for the establishment of a Kodaly musical training center, and a grant of $41,980 to the Settlement Music School of Philadelphia to provide pre-professional private instruction for young, talented black instrumentalists.

The Foundation's one-year grant to the Council for Public Schools, Inc. in Boston will underwrite establishment of a Kodaly musical training center in the United States. The so-called Kodaly Method, named for the eminent Hungarian composer, aims at bringing about a musical literacy in all school children, not just the artistically gifted. Kodaly believed that if a musical literacy as common and well developed as language literacy were created, good music would become a central need of the society. The success of the Kodaly schools in Hungary has excited numerous American music educators including Miss Denise Bacon, director of the newly formed center.

Included in the grants and projects announced were a $12,500 grant to the Museum of Fine Arts for preparation, publication and distribution of a catalog of the Museum's American Silver collection and the assignment to the museum of Thomas P. Bruhn of Cleveland Heights, Ohio, in the Museum Curatorial Training Program with research interest in 17th and 18th Century European Decorative Arts. Bruhn has a B.A. from the University of Wisconsin and an M.A. from Chase Western Reserve University.

B.S.O. offers student discount

Globe 1/3/70

The Boston Symphony is starting a student discount policy on leftover tickets beginning Jan. 16. The price, regardless of the face value of the ticket, will be $3, and the sale will begin at the box office 10 minutes before the start of each concert. College I.D. cards (undergraduate or graduate) are required for ticket purchase.

In an effort to reach the student population, the Boston Symphony begins publication this month of the College Snake, a long information flyer that gives details of programs, times and dates, ticket and transportation information. The flyer, similar in content and format to the Boston Pops Snake, will be distributed at 400 college locations in the greater Boston area.

MYS — On the front page, yet! DHG

IDs worth bread at BSO

College students who would like to attend Boston Symphony Orchestra concerts, but who have stayed away in the past because of prohibitive costs and scarcity of tickets, may now take advantage of a new ticket policy. Starting ten minutes before the beginning of each BSO event, all remaining tickets in all price categories will go on sale to students *only* for a flat price of $3.00.

Symphony concerts normally sell out well in advance. But there are usually a sizeable number of returned tickets from subscribers who cannot make it to the concerts. Under the new **policy all these returned tickets,** plus whatever else be shuffled toget from the top to h fide, current colle

Whether you the second balcon row will thus be e ter of luck, but you'll save money tickets otherwise

The Symphon is trying to bring y into the fold in or its somewhat Par on the cultural s part of this praise the Symphony w three-foot-long ye ple posters on coll to inform students events.

BAD, WEDNESDAY, JANUARY 14, 1970 – Page 2

BSO: pick a tic, any tic

PAGE ONE

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Whether you get a seat in the second balcony or the first row will thus be entirely a matter of luck, but in any event you'll save money. The cheapest tickets otherwise go for $4.50.

The Symphony management is trying to bring younger people into the fold in order to modify its somewhat Parnassian image on the cultural scene. Also as part of this praise worthy effort, the Symphony will distribute three-foot-long yellow and purple posters on college campuses to inform students of upcoming events.

BOSTON AFTER DARK
BOSTON, MASS.
WEEKLY 7,500

JAN 14 1970

N. Eng

BOSTON AFTER DARK
BOSTON, MASS.
W. [illegible]

JAN 14 1970

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JAN 10 1970 New Engl

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Occupation: Assistant Conductor, Boston Symphony

Age: 25

Thomas conducting the Berkshire Music Center Orchestra at Tanglewood last summer.

By RAYMOND MORIN
Telegram Music Critic

Michael Tilson Thomas' new job is one of the nation's musical plums.

He is assistant to William Steinberg, music director of the Boston Symphony Orchestra.

Thomas had his 25th birthday on Dec. 21. Steinberg is 70.

A native of Hollywood, Calif., Thomas holds bachelor's and master's degrees in music. He is working for a doctorate jointly at the University of Southern California and New England Conservatory of Music.

Degrees Don't Matter

Audiences don't care how many degrees a conductor has. And it can't be assumed that all great conductors were born to the cause.

Thomas began musical studies when he was 10. Many performers were already on the concert stage before that age.

It wasn't until Thomas was 15 and already a promising pianist that he became aware of his serious interest in conducting.

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Another emergency came up last October in New York City.

Symphony Tour

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Steinberg had undergone an operation during the summer but he felt fine.

Then, the big concert at New York's Philharmonic Hall on Oct. 22.

Steinberg conducted Beethoven's "Consecration of the House" overture and Brahms' Second Symphony and then he became ill.

During intermission he said to his young assistant, "Michael, it looks as if you'll have to carry on."

The balance of the program was Robert Starer's Concerto for Violin, Cello and Orchestra (a realstickler under best conditons) and Strauss' "Till Eulenspiegel."

It was a triumph for Thomas.

"He's had all kinds of offers since that night," says Marvin Schofer, head of the BSO's press department.

Thomas was already an "old" pro by the time he was appointed to the Boston Symphony.

Won Many Prizes

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Such composers as Stravinsky, Stockhausen, Boulez, Foss and others had entrusted premieres of their works to Thomas.

He had a number of recordings to his credit.

Great talent is by no means a common commodity these days. Nor is it rare. Just what the magic ingredient that places a young man in his mid-20s before the Boston Symphony, Thomas was asked.

"Imagination," he replied. "That's the hope of the entire human race."

Which of the young virtuosos will survive?

Again, "those with imagination."

"We're in an age of machines, human and mechanical," says Thomas. "A dazzling kind of activity isn't that important anymore. For example, it doesn't matter how many notes a pianist can play in a given time."

How does Thomas feel as he stands before the Boston Symphony and is about to begin a concert before a packed house?

"I feel as if I'm standing before something enormous," he replied after some thought. "It's much greater than the combined number of people on stage or in the hall. I feel that the composer's personality is present. It's an immense feeling of awe, as if I'm entering into another place, physically."

Thomas doesn't talk or act like a crusader, but he's a beacon of hope to the aspiring young musician.

"I have enormous faith in my own generation," he states, and it's virtually a pronouncement.

"It wasn't so long ago," he explains, "that this conductor wasn't speaking to that conductor. Some would say, 'that's my piece and no one else has a right to play it'.

'The Common Good'

"Mine is not a proprietary generation. We all talk to each other. We all work for the common good of music. We encourage each other."

Furthermore, he believes in the new music.

"Since the '40s, music has been in an experimental stage. We are waiting for a synthesis — a strong new language. The development process of music applies to other areas.

"Audiences' attitudes will shift and adapt to what present-day composers are saying. Some of these composers disguise their methods so that they sound spontaneous. There are charlatans, of course, but they will fade away."

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"So-called traditions can be wrong," Thomas insists. "They have been fautly, negative approaches. Such 'conventions' haven't held water for the past 10 or 15 years. Things that were considered radical a short time ago are now regarded as roads to real understanding."

Career Decisions Important

As a 25-year-old conductor whose new instrument is one of the world's great orchestras, Thomas has already reached that stage in his career where important decisions must be made.

They are musical, and it's upon these that his star will continue to rise, or fall.

"It isn't always the same," he admits. "Sometimes when I face an orchestra something switches on and everything is secure. The orchestra plays as one organism. It's like a tape recorder in operation. Everything is undisturbed. It's all forward motion."

How does he prepare for this?

"I assume that what I see on the score is what the composer was trying to say. Having tried it, I may have to make changes in procedure to make it come across."

What about the program itself?

'Pieces I Love'

"I make up a program of pieces I love," Thomas explains. "They are things I want to do. Then I arrange them so that they work well together."

And when it's a commissioned or "strongly requested" work that isn't the greatest?

"Every professional musician has faced that situation," says Thomas. "At the time I'm conducting it, I must handle it as if it's the greatest piece of music ever written. Later on, I can put it in the dustbin."

On the wake of Boston's orchestra-critic revolt, Thomas was asked if he's influenced by the comments of music critics.

"Just as I'm influenced by other peoples' judgments," he replied. "I react according to my opinion of the individual's judgment."

No Waste of Motion

Thomas is an energetic conductor but he doesn't waste motion or deliberately "put on a show" for whatever effect it might have.

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A tall, thin, personable young man, Thomas has skyrocketed in a career since he enrolled at USC with advanced standing at the age of 18.

The awe which he admits to experiencing on the Boston Symphony podium attests to his humility as a musician.

He has faith in himself — and in his generation. And the Boston Symphony has faith in Michael Tilson Thomas.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,849

JAN 11 1970

'This Is Your Moment, Kid...'

Short Notice

Conductor Richard Dufallo had just 36 hours' warning that he would replace fatally stricken Syracuse Symphony conductor Karl Kritz last December. He came through in fine style even though he had to conduct several works he knew little or nothing about.

formance has to be laid on the line —and with only the briefest notice.

The Dusty Rhodeses and the Davids crop up now and then, not only in sports and war, but in such relatively sheltered areas as the theater, the opera and the concert world.

Take, for instance, what happened a couple of months ago, when the Boston Symphony Orchestra, under its new director, William Steinberg, was giving a concert at New York's Philharmonic Hall. There was a rather long intermission. Then it was announced from the stage that Steinberg, not fully recovered from an operation he had undergone last summer, was unable to continue. His place for the remainder of the program, the announcer said, would be taken by Kritz. Dufallo faced a special hazard. He had never conducted two of the works, but he had heard them. The third one was a total stranger to him until the concert. So he conducted it without rehearsal, and things went well, but Dufallo said afterwards: "I was either mad or a fool."

Music buffs may have been reminded of an historic event of the same sort that occurred 80 years earlier in the opera house in Buenos Aires. The opera was Verdi's "Aida," a big job full of mass scenes and other ensembles. The conductor was ill. A small slender Italian youth was called from his cellist's desk in the orchestra pit to direct the performance—and that was how Arturo Toscanini, at 19, skipped several rungs on the ladder to fame.

Last season a typical case of the premature debut befell the young Spanish-born tenor Placido Domingo. Domingo, who had come from the New York City Opera to the Metropolitan, the goal that every singer dreams of, was scheduled to make his debut in Cilea's recently revived "Adriana Lecouvreur."

Four days before the date chosen for that happy event he was relaxing at his home in Teaneck, N.J. Mrs. Domingo, it may be noted, was expecting another happy event, due about the same time as her husband's debut. At 7:20 in the evening, the telephone rang. The Met was calling. Franco Corelli was ill. Could Mr. Domingo sing the tenor role in "Adriana" that night?

Most persons would have choked up in the circumstances, but Domingo said yes. (There must be something in that first name.)

the first act and Otto Edelmann took over. In one famous quick swap, the immortal tenor Enrico Caruso sang the bass solo in the last act of "La Boheme" when the basso, De Segurola, had a temporary loss of voice. (Caruso put it over by turning his back to the audience.) And in the same opera, on Dec. 5 of last year during the flu epidemic, the Met had to fall back on the platoon system.

First, tenor Nicolai Gedda was laid low by the bug and was unable to appear as Rodolfo. Luciano Pavarotti was called in. He struggled against the virus for two acts before throwing in the sponge. When manager Rudolf Bing came out at intermission to announce that the second substitute of the evening would be Barry Morell, he said, with grim humor, "I think we are losing."

There have been some singers who had the special kind of temperament that makes good pinchhitters — or relief pitchers. The Met's Frederic Jagel, a leading tenor of the '30s and '40s, was also possibly the outstanding operatic call fireman. Jagel was ready to bounce onto the stage at the drop of a high C. He knew 40 roles—one explanation of his readiness — and he had 23 years experience at the Metropolitan.

A switch—a veteran replacing a young artist—involved the pianist Gunnar Johnsen. On the afternoon Jan. 13, 1969, young Peter Serkin, who was to be piano soloist with the Philadelphia Orchestra next evening at Philharmonic Hall, was taken ill.

Ordinarily there would have been plenty of pianists around to step in. The trouble was that nobody except Serkin knew the particular concerto that was to be played—not one of the big ones, arrangement of his concerto for violin.

Johansen, artist in residence at the University of Wisconsin and a thorough pro, was called and asked if he could learn and play the concerto in the short time available. He had never seen or heard the work (except in its original form) but he agreed to go ahead.

JOHANSEN got the score, drove 30 miles to his home to pack his dress suit, drove 40 more to the airport, and within two hours of his summons was on a plane for New York. He studied the concerto on the flight. In New York, he spent two hours looking for a hotel room, and finally got one, a half hour after midnight.

After a fast five hours' practice the next day, he went to Philharmonic Hall for a rehearsal with Eugene Ormandy, drilling only on the parts in which the piano was active; he also found that he had to play different cadenzas — the showy, unaccompanied solo flourishes— from those in the score. He read them at sight.

He snatched a bit of supper and went back to practice until 10 minutes before performance time. Of such stuff are heroes made, and if you don't think playing under those circumstances was a feat, ask any pianist.

Oftenest, of course, the understudy just sits around, vainly hoping that the star will be stricken by something benign but thoroughly incapacitating. And not all the pinchhitters clear the bases. History has a merciful way of not recording the ones who struck out.

Michael Thomas Guest Conductor Of Philharmonia

Michael Tilson Thomas will be the guest conductor of the Philharmonia's third concert of the season, Sunday at 7 p.m. in Sanders Theatre in Cambridge.

Thomas, now in this first season as assistant conductor of the Boston Symphony Orchestra, is featuring the St. Paul BKOYS Choir in Monteverdi's "Sonata Sancta Maria" and Wagner's "Kinder-Katechismus Musik," which will beaheard for the first time in the United States.

Another work by Wagner, "Siegried Idyl," and Haydn's "Symphony No. 80 in D minor" contrast with "Times Five," music written by Earl Brown for five instruments and tape recorder. The concert will conclude with Hindemith's "Kammermusik No. 1."

Thomas, a native of California, made his first Boston appearance with the Philharmonia in April, 1969. Named in June as assistant conductor of the Boston Symphony Orchestra, he made his first appearance in that capacity in October, and conducted the orchestra during its East Coast tour in November.

~~Globe~~ H.T.
1/23/70

Whittenberg Appointed To Bruckner Society

CHRONICLE
WILLIMANTIC, CONN.

JAN 3 1970 Eng

STORRS — Charles Whittenberg, a prominent professor-composer on the University of Connecticut music faculty, has been appointed a member of the Bruckner Society of America.

The Society is an organization of scholars who have "contributed significantly" to knowledge about the great Austrian composer's work.

Toward this end, Professor Whittenberg recently has been completing a monograph (lengthy essay) on one of Bruckner's works. Title is "Anton Bruckner's 'Eight Symphony' and Erich Leinsdorf The Articulation of a Symphonic Macrocosm." In connection with his research, the UofC composer was guest of the Boston Symphony Orchestra Dec. 6, when Mr. Leinsdorf returned to conduct the symphony for the BSO. Publication of the monograph is scheduled this year (1970) by the Bruckner Society.

Last month the UofC composer was honored by the Library of Congress at a Dec. 17 concert in the Coolidge Auditorium. At that time he was asked to donate all sketches and original manuscripts of his own compositions to the Library of purposes of evaluation and research.

In recent years, Professor Whittenberg has been commissioned to create several compositions, including "Event for Chamber Orchestra," "Correlatives for Orchestras," and "Concerto for Brass Quintet." His compositions have been performed in every state of the continental U.S., in a number of European concert halls and in the Far East. His works also have been performed by the BBC in London and the German Radio of Cologne, Baden-Baden and Hamberg.

Also on the Library of Congress program with Professor Whittenberg was Piera Bollex, newly appointed conductor of the New York Philharmonic Orchestra and Milton Babbitt, distinguished exponent of contemporary music and Conat Professor of Music at Princeton University.

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A native of Hollywood, Calif., Thomas holds bachelor's and master's degrees in music. He is working for a doctorate jointly at the University of Southern California and New England Conservatory of Music.

Degrees Don't Matter

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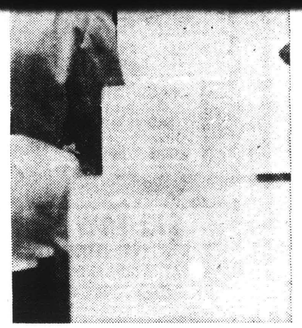

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SUNDAY NEWS
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JAN 11 1970

'This Is Your Moment, Kid...'

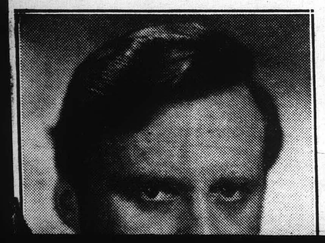
Whether it's a grind house or grand opera, there's always that crisis when the star can't go on and some brave youngster gets the spotlight for a few fabulous minutes that can make stage history . . . or nip a career in the bud

By ROBERT MOLLOY

Music lovers will recognize, in photo above, baritone Frank Guarrera, tenor Brian Sullivan and contralto Herta Glaz at Met rehearsal with a promising young soprano from the Bronx. And who is the soprano? For that matter, who is the dapper cellist at right? If the names don't come to mind immediately, read on . . .

EVER since Little David took his sling and went in as a substitute for Israel's army to show up the *Philistines' giant* man of war, the pinchhitter has rated high with the public.

The fellow who takes over an army or a ship at zero hour is a sure candidate for admiration. And although the term pinchhitting comes from baseball, the kind of steel-nerved rising to the occasion it describes is common to nearly all human doings in which per-



the orchestra's assistant conductor, Michael Tilson Thomas.

Conducting any symphony orchestra, even one like the Boston, whose members probably could play in the dark, is no easy job. It may look to most of us like a matter of waving a stick fast or slow, but there are a dozen or more separate sections and parts to be cued in, reminded about loudness and softness and other details, not to mention kept in balance.

Faced with this sink-or-swim situation, Thomas kept his nerve. He had in his favor the fact that he knew his job and his chief's style, and he had the priceless advantage of being only 24 years old. He bowed modestly with the two soloists who were to play a contemporary concerto, turned to the orchestra, and proceeded like an old hand.

Steinberg continued to ail, so Thomas conducted several concerts in New York and vicinity, one offering the program he had prepared for his formal debut in Boston. It looks now as if Thomas started near the top.

AND, only last December, Richard Dufallo agreed on 36 hours' notice, to replace the fatally stricken conductor of the Syracuse Symphony, Karl

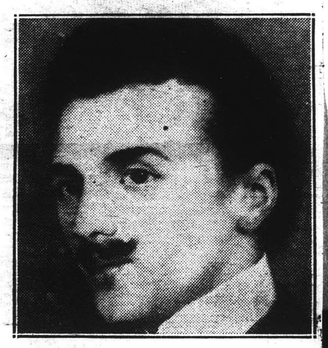
Domingo did not waste any time getting into his car. Teaneck is six miles northwest of the George Washington Bridge but he reached the Met 36 minutes after the telephone call, warming up his voice as he drove. At 7:56 he was getting into his costume and putting on his makeup. The performance began only a few minutes late.

Another unexpected debut, the kind of impromptu appearance that can swing the door to a career a little wider, took place a bit farther back in operatic history—Nov. 17, 1950, to be exact.

Mozart's "Don Giovanni" was scheduled at the Met, and Nadine Connor was cast as the peasant girl Zerlina.

That noon Miss Connor suffered an attack of food poisoning, and a hurry call was made to the Bronx home of a very pretty 20-year-old girl named Roberta Peters, who was under contract but had not made her debut. She had the nerves and the confidence to accept the assignment, and with just a few hours' coaching with the stage director and an assistant conductor, she was ready. She gave such a good account of herself that she has been looking beautiful and singing charmingly ever since.

Replacements even occur during performances. During Wagner's "Parsifal" a dozen or so years ago, basso Jerome Hines was overcome by laryngitis after



They Are . . .

Soprano in top photo is Roberta Peters, shown shortly after her sensational 1950 substitution for the ailing Nadine Connor in "Don Giovanni." Mustachioed musician above may not be remembered as a cellist, but he received renown as the immortal maestro Arturo Toscanini.

but Beethoven's own unfamiliar piano

Michael Thomas Guest Conductor Of Philharmonia

Michael Tilson Thomas will be the guest conductor of the Philharmonia's third concert of the season, Sunday at 7 p.m. in Sanders Theatre in Cambridge.

Thomas, now in this first season as assistant conductor of the Boston Symphony Orchestra, is featuring the St. Paul BKOYS Choir in Monteverdi's "Sonata Sancta Maria" and Wagner's "Kinder-Katechismus Musik," which will beaheard for the first time in the United States.

Another work by Wagner, "Siegried Idyl," and Haydn's "Symphony No. 80 in D minor" contrast with "Times Five," music written by Earl Brown for five instruments and tape recorder. The concert will conclude with Hindemith's "Kammermusik No. 1."

Thomas, a native of California, made his first Boston appearance with the Philharmonia in April, 1969. Named in June as assistant conductor of the Boston Symphony Orchestra, he made his first appearance in that capacity in October, and conducted the orchestra during its East Coast tour in November.

Globe H.T.
1/23/70

Whittenberg Appointed To Bruckner Society

CHRONICLE
WILLIMANTIC, CONN.
JAN 3 1970 Eng

STORRS — Charles Whittenberg, a prominent professor-composer on the University of Connecticut music faculty, has been appointed a member of the Bruckner Society of America.

The Society is an organization of scholars who have "contributed significantly" to knowledge about the great Austrian composer's work.

Toward this end, Professor Whittenberg recently has been completing a monograph (lengthy essay) on one of Bruckner's works. Title is "Anton Bruckner's 'Eight Symphony' and Erich Leinsdorf The Articulation of a Symphonic Macrocosm." In connection with his research, the UofC composer was guest of the Boston Symphony Orchestra Dec. 6, when Mr. Leinsdorf returned to conduct the symphony for the BSO. Publication of the monograph is scheduled this year (1970) by the Bruckner Society.

Last month the UofC composer was honored by the Library of Congress at a Dec. 17 concert in the Coolidge Auditorium. At that time he was asked to donate all sketches and original manuscripts of his own compositions to the Library of purposes of evaluation and research.

In recent years, Professor Whittenberg has been commissioned to create several compositions, including "Event for Chamber Orchestra," "Correlatives for Orchestras," and "Concerto for Brass Quintet." His compositions have been performed in every state of the continental U.S., in a number of European concert halls and in the Far East. His works also have been performed by the BBC in London and the German Radio of Cologne, Baden-Baden and Hamberg.

Also on the Library of Congress program with Professor Whittenberg was Piera Bollex, newly appointed conductor of the New York Philharmonic Orchestra and Milton Babbitt, distinguished exponent of contemporary music and Conat Professor of Music at Princeton University.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

JAN 10 1970

166

Occupation: Assistant Conductor, Boston Symphony

Age: 25

By RAYMOND MORIN
Telegram Music Critic

Michael Tilson Thomas' new job is one of the nation's musical plums.

He is assistant to William Steinberg, music director of the Boston Symphony Orchestra.

Thomas had his 25th birthday on Dec. 21. Steinberg is 70.

A native of Hollywood, Calif., Thomas holds bachelor's and master's degrees in music. He is working for a doctorate jointly at the University of Southern California and New England Conservatory of Music.

Degrees Don't Matter

Audiences don't care how many degrees a conductor has. And it can't be assumed that all great conductors were born to the cause.

Thomas began musical studies when he was 10. Many performers were already on the concert stage before that age.

It wasn't until Thomas was 15 and already a promising pianist that he became aware of his serious interest in conducting.

Fate took over.

The high school music teacher was ill and unable to rehearse the orchestra. Thomas substituted.

It didn't woo him away from the keyboard, right away.

"Soon after," he recalls, "I was given the opportunity to conduct the high school orchestra in a public performance. I'll never forget it. The music was Rossini's 'La Gazza Ladra Overture'."

Another emergency came up last October in New York City.

Symphony Tour

The Boston Symphony men were on tour. They started with concerts at the University of Virginia and Baltimore.

Steinberg had undergone an operation during the summer but he felt fine.

Then, the big concert at New York's Philharmonic Hall on Oct. 22.

Steinberg conducted Beethoven's "Consecration of the House" overture and Brahms' Second Symphony and then he became ill.

During intermission he said to his young assistant, "Michael, it looks as if you'll have to carry on."

The balance of the program was Robert Starer's Concerto for Violin, Cello and Orchestra (a realstickler under best conditons) and Strauss' "Till Eulenspiegel."

It was a triumph for Thomas.

"He's had all kinds of offers since that night," says Marvin Schofer, head of the BSO's press department.

Thomas was already an "old" pro by the time he was appointed to the Boston Symphony.

Won Many Prizes

He had been a consistent prize winner — Koussevitzky Conducting Prize at the Berkshire Music Center, Musical America's Young Artists Award, USC's Alumni Prize for Outstanding Graduate.

Thomas was assistant to Pierre Boulez (one of his teachers and incoming conductor of the New York Philharmonic) and had conducted the Los Angeles Philharmonic and the Boston Philharmonia. He had conducted the Bayreuth, Germany, and Ojai, Calif., Festivals.

Such composers as Stravinsky, Stockhausen, Boulez, Foss and others had entrusted premieres of their works to Thomas.

He had a number of recordings to his credit.

Great talent is by no means a common commodity these days. Nor is it rare. Just what the magic ingredient that places a young man in his mid-20s before the Boston Symphony, Thomas was asked.

"Imagination," he replied. "That's the hope of the entire human race."

Which of the young virtuosos will survive?

Again, "those with imagination."

"We're in an age of machines, human and mechanical," says Thomas. "A dazzling kind of activity isn't that important anymore. For example, it doesn't matter how many notes a pianist can play in a given time."

How does Thomas feel as he stands before the Boston Symphony and is about to begin a concert before a packed house?

"I feel as if I'm standing before something enormous," he replied after some thought. "It's much greater than the combined number of people on stage or in the hall. I feel that the composer's personality is present. It's an immense feeling of awe, as if I'm entering into another place, physically."

Thomas doesn't talk or act like a crusader, but he's a beacon of hope to the aspiring young musician.

"I have enormous faith in my own generation," he states, and it's virtually a pronouncement.

"It wasn't so long ago," he explains, "that this conductor wasn't speaking to that conductor. Some would say, 'that's my piece and no one else has a right to play it'.

'The Common Good'

"Mine is not a proprietary generation. We all talk to each other. We all work for the common good of music. We encourage each other."

Furthermore, he believes in the new music.

"Since the '40s, music has been in an experimental stage. We are waiting for a synthesis — a strong new language.

Thomas conducting the Berkshire Music Center Orchestra at Tanglewood last summer.

The development process of music applies to other areas.

"Audiences' attitudes will shift and adapt to what present-day composers are saying. Some of these composers disguise their methods so that they sound spontaneous. There are charlatans, of course, but they will fade away."

Thomas is far removed from the rigid right-and-wrong school of thought that has caused certain conductors' interpretations to be accepted as pontifical decrees.

Thomas feels that music has undergone even more change in this century than during any comparable time in the past.

He doesn't feel that all 19th century music will be relegated eventually to a "gingerbread" era, even though there is such a tendency nowadays.

"So-called traditions can be wrong," Thomas insists. "They have been fautly, negative approaches. Such 'conventions' haven't held water for the past 10 or 15 years. Things that were considered radical a short time ago are now regarded as roads to real understanding."

Career Decisions Important

As a 25-year-old conductor whose new instrument is one of the world's great orchestras, Thomas has already reached that stage in his career where important decisions must be made.

They are musical, and it's upon these that his star will continue to rise, or fall.

"It isn't always the same," he admits. "Sometimes when I face an orchestra something switches on and everything is secure. The orchestra plays as one organism. It's like a tape recorder in operation. Everything is undisturbed. It's all forward motion."

How does he prepare for this?

"I assume that what I see on the score is what the composer was trying to say. Having tried it, I may have to make changes in procedure to make it come across."

What about the program itself?

'Pieces I Love'

"I make up a program of pieces I love," Thomas explains. "They are things I want to do. Then I arrange them so that they work well together."

And when it's a commissioned or "strongly requested" work that isn't the greatest?

"Every professional musician has faced that situation," says Thomas. "At the time I'm conducting it, I must handle it as if it's the greatest piece of music ever written. Later on, I can put it in the dustbin."

On the wake of Boston's orchestra-critic revolt, Thomas was asked if he's influenced by the comments of music critics.

"Just as I'm influenced by other peoples' judgments," he replied. "I react according to my opinion of the individual's judgment."

No Waste of Motion

Thomas is an energetic conductor but he doesn't waste motion or deliberately "put on a show" for whatever effect it might have.

He has a tolerant attitude toward the young, flamboyant school of conducting. "I'm only interested in how the performance sounds," he says.

"I don't believe that conducting can be entirely taught," he adds. "You have to discover things for yourself — both good and bad. Sometimes you realize that these were things you were taught long ago."

Thomas likes "some rock music. But I also like Asiatic music."

His family, the Thomashefskys, has been connected with the theater for several generations.

A tall, thin, personable young man, Thomas has skyrocketed in a career since he enrolled at USC with advanced standing at the age of 18.

The awe which he admits to experiencing on the Boston Symphony podium attests to his humility as a musician.

He has faith in himself — and in his generation. And the Boston Symphony has faith in Michael Tilson Thomas.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,949

JAN 11 1970

'This Is Your Moment, Kid...'

Short Notice

Conductor Richard Dufallo had just 36 hours' warning that he would replace fatally stricken Syracuse Symphony conductor Karl Kritz last December. He came through in fine style even though he had to conduct several works he knew little or nothing about.

formance has to be laid on the line —and with only the briefest notice.

The Dusty Rhodeses and the Davids crop up now and then, not only in sports and war, but in such relatively sheltered areas as the theater, the opera and the concert world.

Take, for instance, what happened a couple of months ago, when the Boston Symphony Orchestra, under its new director, William Steinberg, was giving a concert at New York's Philharmonic Hall. There was a rather long intermission. Then it was announced from the stage that Steinberg, not fully recovered from an operation he had undergone last summer, was unable to continue. His place for the remainder of the program, the announcer said, would be taken by Karl Kritz. Dufallo faced a special hazard. He had never conducted two of the works, but he had heard them. The third one was a total stranger to him until the concert. So he conducted it without rehearsal, and things went well, but Dufallo said afterwards: "I was either mad or a fool."

Music buffs may have been reminded of an historic event of the same sort that occurred 80 years earlier in the opera house in Buenos Aires. The opera was Verdi's "Aida," a big job full of mass scenes and other ensembles. The conductor was ill. A small slender Italian youth was called from his cellist's desk in the orchestra pit to direct the performance—and that was how Arturo Toscanini, at 19, skipped several rungs on the ladder to fame.

Last season a typical case of the premature debut befell the young Spanish-born tenor Placido Domingo. Domingo, who had come from the New York City Opera to the Metropolitan, the goal that every singer dreams of, was scheduled to make his debut in Cilea's recently revived "Adriana Lecouvreur."

Four days before the date chosen for that happy event he was relaxing at his home in Teaneck, N.J. Mrs. Domingo, it may be noted, was expecting another happy event, due about the same time as her husband's debut. At 7:20 in the evening, the telephone rang. The Met was calling. Franco Corelli was ill. Could Mr. Domingo sing the tenor role in "Adriana" that night?

Most persons would have choked up in the circumstances, but Domingo said yes. (There must be something in that first name.)

the first act and Otto Edelmann took over. In one famous quick swap, the immortal tenor Enrico Caruso sang the bass solo in the last act of "La Boheme" when the basso, De Segurola, had a temporary loss of voice. (Caruso put it over by turning his back to the audience.) And in the same opera, on Dec. 5 of last year during the flu epidemic, the Met had to fall back on the platoon system.

First, tenor Nicolai Gedda was laid low by the bug and was unable to appear as Rodolfo. Luciano Pavarotti was called in. He struggled against the virus for two acts before throwing in the sponge. When manager Rudolf Bing came out at intermission to announce that the second substitute of the evening would be Barry Morell, he said, with grim humor, "I think we are losing."

There have been some singers who had the special kind of temperament that makes good pinchhitters — or relief pitchers. The Met's Frederic Jagel, a leading tenor of the '30s and '40s, was also possibly the outstanding operatic call fireman. Jagel was ready to bounce onto the stage at the drop of a high C. He knew 40 roles—one explanation of his readiness — and he had 23 years experience at the Metropolitan.

A switch—a veteran replacing a young artist—involved the pianist Gunnar Johnsen. On the afternoon Jan. 13, 1969, young Peter Serkin, who was to be piano soloist with the Philadelphia Orchestra next evening at Philharmonic Hall, was taken ill.

Ordinarily there would have been plenty of pianists around to step in. The trouble was that nobody except Serkin knew the particular concerto that was to be played—not one of the big ones, arrangement of his concerto for violin.

Johansen, artist in residence at the University of Wisconsin and a thorough pro, was called and asked if he could learn and play the concerto in the short time available. He had never seen or heard the work (except in its original form) but he agreed to go ahead.

JOHANSEN got the score, drove 30 miles to his home to pack his dress suit, drove 40 more to the airport, and within two hours of his summons was on a plane for New York. He studied the concerto on the flight. In New York, he spent two hours looking for a hotel room, and finally got one, a half hour after midnight.

After a fast five hours' practice the next day, he went to Philharmonic Hall for a rehearsal with Eugene Ormandy, drilling only on the parts in which the piano was active; he also found that he had to play different cadenzas — the showy, unaccompanied solo flourishes— from those in the score. He read them at sight.

He snatched a bit of supper and went back to practice until 10 minutes before performance time. Of such stuff are heroes made, and if you don't think playing under those circumstances was a feat, ask any pianist.

Oftenest, of course, the understudy just sits around, vainly hoping that the star will be stricken by something benign but thoroughly incapacitating. And not all the pinchhitters clear the bases. History has a merciful way of not recording the ones who struck out.

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~~Globe~~ H.T.
1/23/70

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
JAN 18 1970

E. J. DIAS

A Look At the Arts

On Sunday, Feb. 1, at 3 p.m. in Keith Junior High School Auditorium, the New Bedford Symphony Orchestra, under the baton of John R. Pandolfi, will do its musical bit in celebration of the 200th anniversary of Beethoven's birth.

Appropriately enough, the entire program will be devoted to three works by Beethoven — the "Egmont" Overture," "Symphony No. 3," (Eroica), and the Violin Concerto in D Major, with Joseph Silverstein as soloist.

The "Egmont" is part of the incidental music which Beethoven composed for the 1810 production of Goethe's romantic play about the attempt of The Netherlands to overthrow Spanish rule. As for the "Eroica," it was, according to most biographers, Beethoven's own favorite symphony, originally dedicated to Napoleon. However, when Napoleon assumed the title of Emperor, Beethoven became angry and disillusioned and changed both the title and the dedication of the symphony.

But no matter to whom it is dedicated, it is, of course, one of the masterworks of the world — prodigious in conception, filled with grandeur, and boasting, in its famous slow movement, a funeral march that has become a standy at the requiem rites for eminent persons.

The violin concerto is Beethoven's only work in the genre — and it is among the four or five most beloved compositions of its kind. The reasons for its popularity are obvious — it has melodic invention, a remarkable logic and lucidity of organization, and splendid spaciousness of design.

Mr. Silverstein, who will perform the concerto with the orchestra, is, of course, concertmaster of the Boston Symphony. However, aside from his duties as concertmaster, which he fulfills with high competence, he is also a frequent soloist with the Boston group and with other major orchestras. In addition, he is a rewarding recitalist and a member of several outstanding chamber music ensembles. I have heard Mr. Silverstein play on innumerable occasions, and I am delighted that he will be heard locally with our own orchestra.

Tickets for this concert will be available at the door. Certainly, area music lovers should avail themselves of this opportunity to celebrate the anniversary year of one of the titans in the history of music.

Youth Concerts Jan. 10, 17 at Symphony Hall

HT 1/3/70

Youth Concerts at Symphony Hall presents the second concert of its three-concert series on Saturdays Jan. 10 and 17 at 11 a.m. in Symphony Hall. Harry Ellis Dickson, Founder and Music Director of Youth Concerts, conducts members of the Boston Symphony Orchestra in a program called 'Same Axe — Different Bag.'

The program demonstrates the use of the same instrument in different styles. The Carl Atkins Group, featuring Andy McGhee, alto sax; Carl Atkins, tenor - sax; Herb Pomeroy, trumpet; Harvey Mason, drums; Don Pate, bass and Cedric Lawson, piano; perform in a variety of works with and without the orchestra, individually and as a group.

Works by Haydn, Ibert, Dragonetti, and Milhaud are contrasted with the Atkins Group general improvisitory repertoire. Other soloists in clude Everett Firth, principal tympanist of the Boston Symphony, William Rhein, bass with the Orchestra, and Roger Voisin, trumpet.

This program will be repeated on Friday mornings Jan. 16 and 23 at 10:20 for junior high school students of the Boston Public Schools. These concerts are made possible through a grant given to the Boston Symphony Orchestra by the Frederick J. Kennedy Memorial Foundation. Under the terms of this grant, 5,200 junior high school pupils attend three concerts a year at Symphony Hall during the next three years. Several hundred are selected to spend a week at Tanglewood, the summer home of the Boston Symphony.

Pupils Attend Hub Youth Concert

167.

BEVERLY — Students from schools attended the second of 3 junior high and elementary youth concerts presented by the Boston Symphony Orchestra in Symphony Hall on Saturday.

Attendance at the series is sponsored by the Beverly Public Schools Music Department and is open to pupils in Grades 6, 7 and 8.

Saturday's concrt was entitled "Do Your Own Thing," and featured the music of Haydn, Ibert, Dragonetti and Milhaud. In addition, a professional jazz group performed.

Third and final program in the series will be presnted on March 21. Students participating in the program represnted the 2 junior high schools and 11 of the 13 elementary schools. Chaperones are director of Music Lawrence Drouin, Miss Susan Johnson of the elemntary music staff, Mrs. A. Frederick Grassin of 87 Essex St., and Mrs. DeWolf Merriam of 15 Sonning Road.

Attending were:

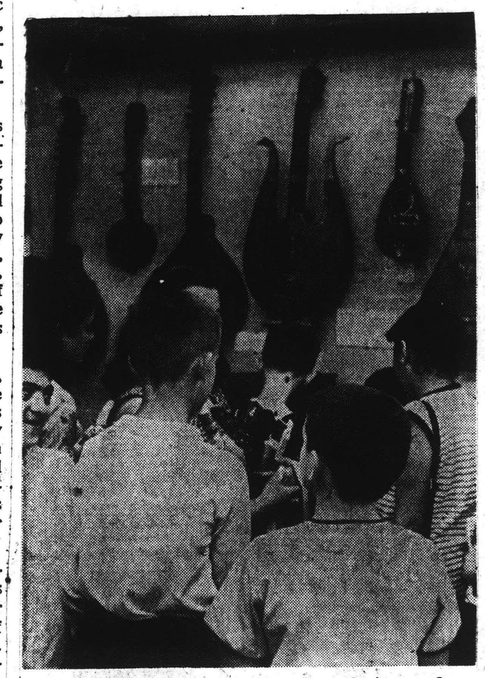
Memorial Jur. High — John Bagnall, Charles Close, John Daly, Chris Mrriam, Renee Enos, Margaret Florini, Richard Frost, Susan MacKenzie, Beth Manaster, Donald Spiridigliozzi, David Sylvain, Holly Vickers; Colson John Gillessen, John MacDougall, Elaine Nelson, Paul Rudenberg.

Cove - Montserrat — Scott Carger, Carl Hin - Hansen, Susan Letterman, John Pesinos, Holly Hubis, Jessica Sterman, Dana Zarkades; North Beverly — Patricia Barry, David Carnevale, Robert Mercer, Kevin Rainville, Jonathan Salt; Bronw — Joyce Blatt, Beverly Brine, Amy Merriam, Scott Doig, Steven Schug.

Edwards — Claudette Bouchard, Katherine Colson, Glen Gall, Judith Ann Keaney, Nancy Keaney; McKay — Mary Louise Broll; Hannah — Mark Callahan, Paula Holmes; Ryal Side — Cynthia Cannell.

Beverly Farms — Allen Carito, Helen Florini, Cindy Lee, Peter Lee, David Mersfelder, Lauren Power; Hardie — Lorraine Grassin; Washington — Elizabeth Hudson; Centerville — Scott Myers, Ronald Russell, Jeff Zaginailoff, Steven Landers.

NEWS
SALEM, MASS.
(E) 28,099
JAN 20 1970



YOUTH CONCERT, Boston Symphony Orchestra, Symphony Hall. Program designed for students in grades 5-12. No pre-school children admitted. Children shown above examine ancient instruments on exhibit in the Old Instrument Room before the concert Saturday morning, Jan. 10. Call CO 6-1492, 11 a.m.-12 noon.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70
JAN 14 1970

TIMES
BEVERLY, MASS.
(E) 9,230
JAN 20 1970

Youth Concert At Symphony Hall

A Youth Concert, sponsored by the Boston Symphony Orchestra and the Frederick J. Kennedy Foundation, Harry Ellis Dickson, directing, will take place in Symphony Hall on Friday, Jan. 23 at 10:20 a.m.

Titled "Same Axe — Different Bag," the concert will feature the Cark Atkins Group as soloists, The concert is for high school age students.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JAN 20 1970

Children Attend Symphony Concert

BEVERLY — Students from Beverly elementary schools attended the second of three "Youth Concerts at Symphony Hall" presented by the Boston Symphony Orchestra Saturday. The series is sponsored by the Beverly Public Schools Music Department, and is open to all students in grades six, even and eight.

The concert program was entitled "Do Your Own Thing," and featured the music of Haydn, Jaques Ibert, Dragonetti and Darius Milhaud. A professional jazz group also performed. The theme of the program was an emphasis on the many and varied ways of expressing oneself through music.

The next program in the series will be presented on March 21. The 55 students participating in the program are:

Cove - Montserrat School, Scott Carter, Carl Hein - Hansen, Susan Letterman, John Persinos, Holly Hubis, Jessica Sterman and Dena Zarkades; **Memorial Junior High** — John Bagnall, Charles Close, John Daly, Chris Merriam, Renee Enos, Margaret Florini, Richard Frost, Susan MacKenzie, Beth Manaster, Donald Spiridigliozzi, David Sylvain and Holly Vickers; **North Beverly School** — Patricia Barry, David Carnevale, Robert Mercer, Kevin Rainville and Jonathan Salt.

Brown School — Joyce Blatt, Beverly Brine, Amy Merriam, Scott Doig and Steven Schug; **Hannah School** — Mark Callahan and Paula Holmes; **Edwards School** — Claudette Bouchard, Katherine Colson, Glen Gall, Judith Ann Keaney and Nancy L. Keaney; **Ryal Side School** — Cynthia Cannell; **McKay** — Mary Louise Broll.

Beverly Farms — Allen Carto, Helen Florini, Cindy Lee, Peter Lee, David Mersfelder and Lauren Power; **Briscoe Junior High** — Sean Colson, John Gillessen, John MacDougall, Elaine Nelson and Paul Rudenberg; **Centerville School** — Scott Myers, Ronald Russell, Jeff Zaginailoff and Steven Landers; **Hardie School** — Lorraine Grassin; and **Washington School** — Elizabeth Hudson.

Chaperones for the trips are Lawrence Drouin, director of music for the public schools, Miss Susan Johnson of the elementary music staff, Mrs. A. Frederick Grassin, 87 Essex St., and Mrs. DeWolf Merriam, 15 Sonning Road.

Silverstein, Bloom To Give Concert On Feb. 11

SARASOTA, FLA.
HERALD TRIBUNE
D. 31,000 S. 35,000
JAN 18 1970

Violinist Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, together with noted oboist Robert Bloom of the Yale Graduate School of Music, will perform a concert assisted by the Florida West Coast Chamber Orchestra conducted by Paul Wolfe on February 11 to benefit the New College Summer Music Festival Scholarship Fund.

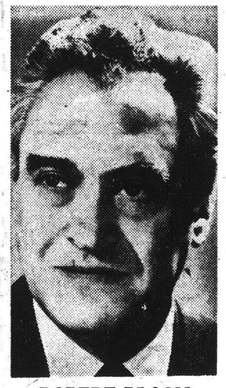
Reservations are now being taken for the concert in which the internationally-known soloists and the chamber group will preform a program of music by C.P.E. Bach, Mozart, Bloom, Beethoven and J. S. Bach at Sarasota's Van Wezel Performing Arts Hall.

Proceeds of the benefit performance will go toward providing financial assistance for qualified music students to attend the Sixth Annual New College Summer Music Festival June 1-20.

Silverstein, who has appeared as soloist with many of the world's leading orchestras, also has recorded extensively for RCA Victor and other companies. He is chairman of the string department of the New England Conservatory of Music and is also chairman of the faculty at the Berkshire Music Center, Tanglewood, Mass.

Bloom is professor of woodwind music at the Yale Graduate School of Music, composer, and authority on the interpretation of baroque music. A solo oboist with many symphony orchestras, including the NBC Symphony under Toscanini, Bloom is a member of the Bach Aria Group and appears with them in concerts all over the world.

JOSEPH SILVERSTEIN



ROBERT BLOOM

With the seating capacity of the new Van Wezel Hall, there is a new opportunity for a much larger audience to hear the concert than has been possible in prior years.

Various types of sponsorships have been arranged to permit assistance to prospective, qualified student musicians attending the Summer Music Festival. Such sponsorships entitle the donor to two seats in the front section of the orchestra.

Single admissions, available only after Feb. 1, will be for seats in the center and rear sections.

The program for this year's Gala Scholarship Benefit concert includes: Mozart's Violin Concerto in D Major and Beethoven's Romance in G Major, with soloist Silverstein. Composer-oboist Bloom will perform an original work of his own, titled Requiem, and C.P.E. Bach's Oboe Concerto in E Flat Major. Together, the two artists will perform J.S. Bach's Double Concerto in C Minor.

Scholarships provided by the benefit concert permit the attraction of outstanding student musicians from the local area as well as those from other parts of the country. Last year, over 100 attended. They are brought together during the festival to study with such faculty members as Bloom, a charter member of the festival faculty, and Silverstein, who was a member of the 1969 faculty and a visiting artist of the 1968 festival and who has appeared in two previous benefit concerts. Both artists will be members of the 1970 festival faculty.

This year, the festival faculty will offer six public concerts; students participate in their own concerts held throughout the festival.

Of last year's festival, a Mimai newspaper music critic said: " . . . pure music-making of the most uncompromising kind and the highest value . . . undoubtedly the most exciting musical development in Florida and one of the finest chamber music study-and-performance events in the country."

Full information on reservations for the benefit concert may be obtained by calling the Humanities Division at the college or by writing New College Summer Music Festival, Gala Scholarship Benefit Concert, P.O. Box 1898, Sarasota, Florida, 33578.

At Andover

CSM 1/14

A joint program of cello and piano music will be given by Jules and Virginia Eskin as the second concert in the Andover Celebrity Series on Friday evening, Jan. 23, in George Washington Hall, Phillips Academy, Andover. Mr. Eskin is the principal cellist of the Boston Symphony, and his wife is a well-known recitalist here and abroad. Reservations may be made by writing Concert Committee, Phillips Academy, Andover, or calling GR 5-3400.

New Bedford Symphony Sets Special Event

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will be guest soloist with the New Bedford Symphony in a special, all-Beethoven program conducted by John Pandolfi.

This concert is the highlight of the symphony's 1969-70 season and will be given Sunday at Keith Junior High School, New Bedford at 3 p.m. Tickets can be bought at the door. The program includes the Egmont Overture (Op. 84), Symphony No. 3 ("Eroica) and the Violin Concerto in D Major.

CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY 14,087
JAN 29 1970

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946
JAN 28 1970

Lynn concert

The Mid-Winter Concert of the North Shore Philharmonic Orchestra now in its 22d season will be held Sunday at 7:30 p.m., at the Lynn City Hall Memorial Auditorium. Ann Hobson, second harpist of the Boston Symphony Orchestra, will be the soloist. Rolland Tapley is the conductor.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 466,377
JAN 24 1970

Cantata Singers Concert Here

The Cantata Singers' winter concert will be the occasion of Joseph Silverstein's Boston debut as a conductor. Mr. Silverstein, concertmaster of the Boston Symphony Orchestra, will conduct a performance including the Lord Nelson Mass and C Major Violin Concerto of Haydn and Byrd's Mass for Four Voices, on Wednesday, February 18, at 8:30 p.m. in Sanders Theatre, Cambridge. Mr. Silverstein will be the soloist in the concerto.

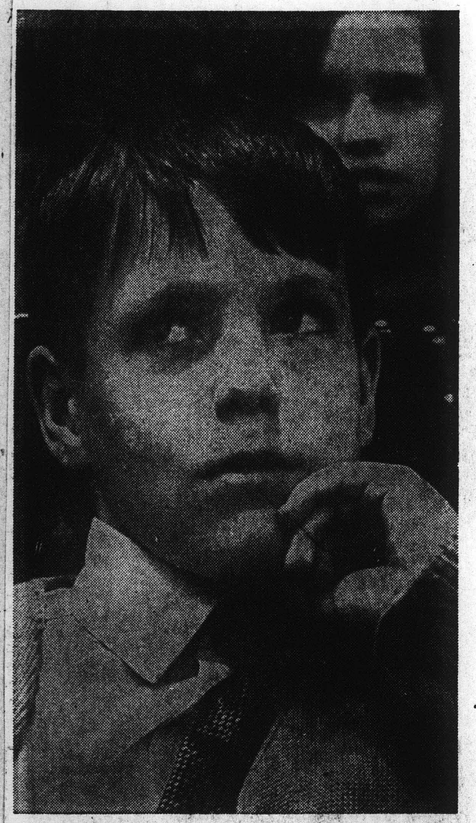
FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516
JAN 29 1970

168

A magic Youth formula

BSO is real Pied Piper

GLOBE
BOSTON, MASS.
(M) 194,70
JAN 18 1970



WINGS OF MUSIC carry David Simmons of Palmer on symphonic journey at Youth Concert.

By Marjorie Sherman
Globe Staff

Question: What can stop hundreds of small shuffling feet in their tracks?

Answer: Harry Ellis Dickson and the Boston Symphony Orchestra's Youth Concerts.

Author-player-conductor Dickson should know. He's stilled the restless youngsters for 11 years in a row now, and brought them backstage in eager surges. Harry always finds time.

Because of Harry and a friend of his named Artur Rubinstein, who's the world's best-known, most-loved pianist for at least two generations, kids who'd like to hear a real live orchestra "just once," get to ride those pumpkin-color buses to Symphony Hall regularly.

They get to talk to the players, these solemn-eyed girls and young tow-headed boys from more than a hundred New England towns. "They" said it couldn't be done. That Brahms and Beethoven and Shostakovich weren't for the eight year-old.

That the last thing the kid from the disadvantaged area wants to do "for free" is to sit in Symphony Hall and listen to a symphony orchestra dish out long-haired stuff.

"They" were wrong.

Hundreds of eager young faces line up every Youth Concert week-end hoping there'll be a vacancy. A seat on the B.S. O. bus. And because they're waiting, hopefully, V.I.P. pianist Artur Rubinstein, known from here to Australia, and the love of anyone who's ever been lucky enough to see those articulate fingers spew music out of a grand piano, will play his only Boston concert on Feb. 8 at three o'clock in Symphony Hall.

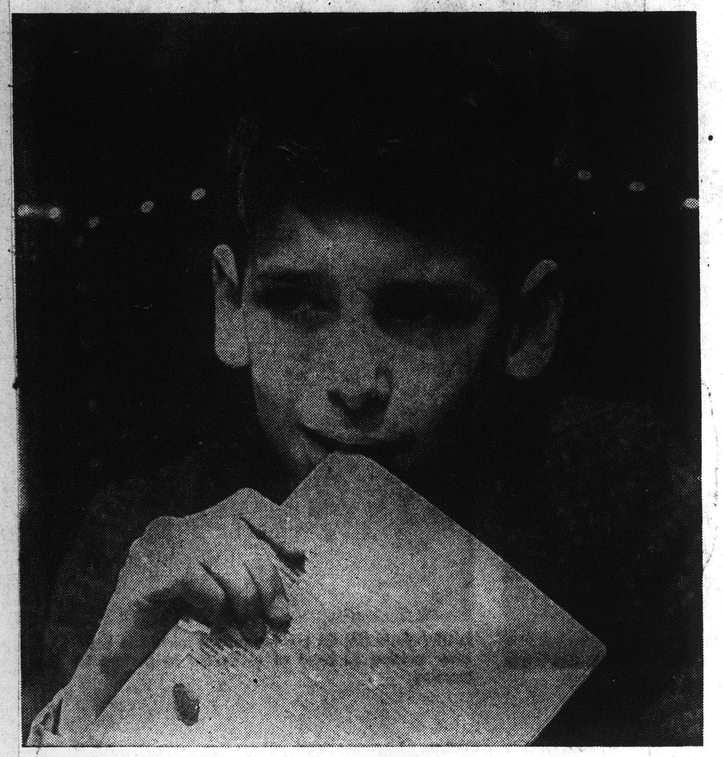
This fantastic 81-year-old master of the keyboard, longtime friend of the late great Serge Koussevitzky and his wife Olga, who has limned him from life in one of her unforgettable drawings, will not only play the concert on the 8th, but mingle with Boston constituents afterwards at a sponsors' reception that will set a new goal for aspiring committees.

Mrs. Jaime Pena-Vera, wife of the Mexican Consul General, and Mrs. Robert Saltonstall are working like mad to see that all goes well for the 8th, and pledged to their aid are Mrs. Kevin White (even though her baby's due that week); Mrs. Koussevitzky, Mrs. Edward Brooke, Mrs. Edward Kennedy, and Mrs. Francis Sargent.

Dedicated gals have been at Symphony Hall for a decade of early Saturday morning welcome-ins for the youngsters, like founder-trustee Felicia Kutten and Norma Jeab Calderwood, Nancy Saltonstall, Mary Lou Cabot, and the dauntless crew that will be there also numbers Mrs. Arnold Jenkins, Mrs. James Poppen, Mrs. Vcevold Strekalovsky, Mrs. Stephen Paine, Mrs. Edwin Ohl, Mrs. Albert Titcomb, Mrs. Walter Hunnewell Jr., Mrs. Robert Scully, Mrs. William D. Sohier and so many more.

HE KNOWS THE SCORE—BSO violinist, founder-conductor of Youth Concerts and bestseller author of "Gentlemen, More Dolce Please," is Harry Ellis Dickson. Here he keeps grandchildren Robert and Michael Shain and John Dukakis, right, waiting while he explains day's score to Yvonne Delchen, Dana Besse and Cynthia Pandisco. Artur Rubinstein, great pianist, will play on Feb. 8 to benefit Youth Concert scholarships, and commissioned works by young composers.

(Globe photos by Jack Sheahan)



THOUGHTS OF YOUTH—Charles Kaplan of Bedford takes a long, slow look at BSO as it weaves soaring carpet. Given chance to hear great music, young people respond, far from rock racket.

MUSIC GOES ROUND AND ROUND but comes out mellow from French horn, as Boston Symphony's Ralph Pottle explains to Becky Lougee at Youth Concert. Symphony members delight in telling intent youngsters about instruments and music.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
JAN 5 1970 New England Newsclip

Rose Walsh

Council of Friends Thinking 'Spring'

Council of Friends of the Boston Symphony Orchestra in the Belmont, Cambridge, Dedham, Lincoln and Newton areas are thinking "Spring" for Friday's second luncheon under their auspices. The affair is in the popular series of Pre-Symphony Luncheons and will be held at 12:15 in Horticultural Hall.

Members of the decorating committee met recently at the Newton home of Mrs. William Bruce to complete plans. They went right to work on a yellow and green color scheme (to change the cold, drab winter feeling).

Mrs. George A. Parson and Mrs. Nelson W. Aldrich, co-chairmen of the series, suggest that Friends wishing to attend call Mrs. Kay Whitty, executive secretary of the Council, at Symphony Hall (266-1348). They may invite guests by making reservations.

The Ticket Resale Plan (as with Symphony tickets) applies to luncheon tickets. A Friend wishing to release a ticket for resale should call Mrs. Whitty.

Busy members of Friday's decorating committee are Mrs. Paul Dodson, Mrs. Thatcher Luequer, Mrs. B. Garfield Ras, Jr., Mrs. Carlton P. Fuller, Mrs. Thomas Otis, Mrs. Stanley Hech, Mrs. Henry Warner, Mrs. Charles F. Hovey and Mrs. William Bruce.

Beginning the 1970 season in traditional Beacon Hill style, a "new members" tea will be held at the Nichols House Museum, 55 Mt. Vernon st., Sunday from 4:30 to 6:30 p.m. The handsome 19th century brick townhouse with its own lovely garden entrance is the only private house on the Hill open to the public (Wednesday and Saturday afternoons).

Beautifully furnished, it was willed by the late Rose Standish Nichols to further international good will. In cooperation with the State Dept., the first floor is the headquarters of the Boston Council for International Visitors.

Local activities are supported by Nichols House Museum members and super-

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BOSTON, MASS.
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JAN 10 1970 New England

Navy League social at Aquarium, naturally

By Marjorie Sherman, Globe Staff

The fish will be watching the people drink at a very posh first wine-tasting at the New England Aquarium on Feb. 6. The party, one of the very few of its kind, will close the home of our most fascinating fishes to the public from 7:30 p.m. on, and, invitations, which have to come from the Southeastern Massachusetts Council of the Navy League, will be at a premium. Invited to have champagne and other vintage delights will be the important four-stripers from here to Norfolk, and a nice dusting of admirals.

The Navy League was founded by President Theodore Roosevelt, and a great day it was, too. A stouter link between the civilian and the man in uniform has seldom been forged. William Rothermel is president of the Southeastern Council.

BSO FRIENDS

It was wine for Spring and flowers to match at the Symphony Council of Friends lunch-in yesterday at Horticultural Hall. That charisma of all Springs, the primrose, blossomed in gentle profusion, and people took heart from this happy welcome even before they settled at familiar tables with longtime friends. Mr. Linehan's veal paprika with noodles added to the escape-from-Winter feeling, and not even the most ardent dieters skipped their petit Napoleons.

The BSO regulars were out in force, and the area gals sparking this nice start to a favorite two hours of music, checked in from Dedham, Lincoln, Belmont and Cambridge to work with green-thumb genius Anita (Mrs. Charles) Hovey.

Symphony's Kay Whitty as usual set all ticket and table problems straight—and yes, you can invite a guest (her most-asked question) if you telephone Kay ahead of time.

Mrs. Albert Goodhue and Mrs. John L. Grandin Jr. are council co-chairmen, with Mrs. Josiah Spaulding, Mrs. John H. Knowles, Mrs. James H. Perkins and Mrs. Whitty as their crew.

PALACE SAFARI

Like to start your 1970 travels off with a six-palace safari? Take the once-only tour the English-Speaking Union has dreamed up for its 50th jubilee year.

On Tuesday, Jan. 13, at 8 p.m., at the World Affairs Council Theater, 70 Hereford st., in glorious color, Buckingham, St. James, Kensington, Hampton Court, Windsor Castle and the Palace of Holyrood House.

FAMILY AFFAIR

Children, bring your parents to the Museum of Fine Arts today for a family program, "Artists in Training." It will wind up with a visit to the School of the Museum to watch students in painting

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BOSTON, MASS.
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JAN 6 1970 New England

Art safari to Egypt for Museum group

By Marjorie Sherman
Globe Staff

It'll be the preview of all time for those members of the Museum of Fine Arts lucky enough to be touching down in Egypt on Feb. 7 with the museum's enterprising Felicia Kutten.

If you recall, Felicia sparked the first private-collection invitation trip to Europe made by any museum when she shepherded MFAers overseas in the late '50s.

The February voyagers who'll safari up the Nile from treasure to treasure will get an unforgettable glimpse of the fantastic exhibit that's headed for Boston in March to be one of the coups of the centennial year of the MFA.

Dr. Edward L. B. Terrace, assistant curator, is already in Egypt working with William J. Young, head of research for the museum, and they will welcome-in the New Englanders as they head for Luxor and history's timeless "Valley of the Kings" where the ancient tombs hold a whole civilization. They'll also see the relocated Temples of Rameses II (the engineering miracle of the 20th century), and Cairo, Sakkara, and Aswan in a series of private visits that are unprecedented.

And in May, the tireless Felicia, who is also a star turn of both Youth Concerts at Symphony Hall and the New England Conservatory's brilliant programming, will be off again. This time it will be Greece, and museum members will, by rare special permission, be allowed to visit Thera, where on the Island of Santorini, archeologists who are long-time authorities think they have the find of the centuries—the Lost Atlantis.

This dazzle of choices, for which museum membership is the magic password, will be followed by another sparkler that would give the museum another top first—a hush-hush invitation goody that would open America's most fabulous collectors' doors for a one-time-only look.

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UP-COMING DATES TO REMEMBER

Those dates not to forget:

Sunday night, Jan. 11 and history will repeat itself when the great violinist David Oistrakh, who last played at Symphony Hall for a Pension Fund concert for the BSO in December of 1955, will solo the same Brahms Violin Concerto in D major for the same good cause. The performance begins at 8:30 p.m. at Symphony Hall.

Friday, Feb. 6 and the first big dance of 1970, the glamorous hearts-and-flowers Valentine Ball at the Sheraton Plaza, to raise money for the Newton-Wellesley Hospital. Mrs. James T. Godino is chairman, and the handsome prizes are "escape weekends" for two from North Conway all the way to Bermuda. This promises to be the party you won't want to miss. Mini, midi, or maxi, girls, and black tie for your partner. Gourmet dinner at nine, and Skitch Henderson (first time in Boston) for dancing til one.

And speaking of gourmets, remember that double date for all Escoffiers, Jan. 14 and 15, with French author-chef-wine expert Bruce Axler stirring up many more conversation pieces. He'll be using his wire whip from 10 a.m. to 12:30 p.m. and again from 2 to 4:30 p.m. both days, and there'll be bouillabaisse, quenelles de Brochet, and such at noontime. The Junior League is doing the honors, and all proceeds go to the Community Program Trust.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
JAN 7 1970 England Newsclip

SOCIETY

by Miriam Tod

A picnic in winter sounds an unusual event with the snow on the ground and the temperature hovering in the teens. It is traditional though, at the Vincent Club and it is held in the warm, comfortable and informal atmosphere of the clubhouse on Brimmer Street for the purpose of airing the original music written by the members for the upcoming Vincent Show.

Last night Vincent Club members gathered for the 1970 picnic. They brought their own sandwiches, dressed informally and sat on the floor to listen to Mrs. James H. Gilman, Jr., the 1970 show chairman, describe the new show, and Alfred Burke, the production manager, share some of the details of this event which last year raised $55,000 for the Vincent Memorial Hospital.

The picnic is the opening meeting for the show and from now on it will be more meetings, rehearsals and just plain hard work for all those connected with it. The provisional members, now back at college, have already done their share by spending much of their Christmas vacation calling on prospective advertisers for the big yellow and mauve program and obtaining contracts for the thousands of ads listed in it.

Among the many members working on the 1970 show are Mrs. Edwin W. Hiam, Mrs. G. Alvin Crowell, Jr., Mrs. William S. Olney, Mrs. Francis R. Austin, Mrs. Vcevold O. Strekalovsky, Mrs. George M. Lovejoy, Jr., Mrs. Ralph E. Thompson, Jr., Mrs. A. Diehl Jenkins, Jr., Mrs. Thomas B. Wheeler, Mrs. Charles A. Coolidge, Jr. and Mrs. Emily Saltonstall Byrd.

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One of the most pleasant of the many events organized by the Council of Friends of the Boston Symphony Orchestra is the series of pre-symphony luncheons held in Horticultural Hall. In addition to being a great convenience for these attending the concert later across the street the luncheons are a pleasant way to join friends and are invariably beautifully decorated and well-catered affairs.

The next one in the series of four will be held next Friday at 12:15 p.m. Always completed in plenty of time for the 2 p.m. concert the luncheons are under the direction of different area groups of the Council of Friends. On Friday it will be the turn of the council members from Belmont, Cambridge, Dedham, Lincoln and Newton.

Spring colors of green and yellow have been chosen by the decorating committee as their theme to turn drab Horticultural Hall into a glorious premature springtime. Mrs. Charles F. Hovey of Chestnut Hill and Mrs. John M. Ferry of Cambridge are cochairmen of the decorating committee and they met recently with members to complete plans for the affair. Among those on this committee are Mrs. Paul Dodson, Mrs. Thatcher Luquer, Mrs. B. Garfield Rae, Jr., Mrs. Carlton P. Fuller, Mrs. Thomas Otis, Mrs. Stanley Hech, Mrs. Henry Warner and Mrs. William Bruce.

Friends wishing to attend this luncheon may do so by calling Mrs. Kay Whitty, executive secretary of the Council of Friends at Symphony Hall. In addition Friends who wish to invite guests may also do so by telephoning for reservations. The Ticket Resale Plan, as with Symphony tickets, applies to these luncheon tickets. A Friend wishing to release a ticket for resale should call Mrs. Whitty and will receive acknowledgement from the treasurer.

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JAN 12 1970 New England Newsclip

Rose Walsh

Exhibition of Art To Be Intriguing

A unique art exhibition, "The Past and Present Tense of Art" will be at the State Street Bank Concourse Gallery from 8:45 a. m. to 4:45 p. m. Monday to Friday, Jan. 19 to 27.

Organized by the Thomas F. Ford Galleries of Boston (specializing in ancient and primitive art), Mr. Ford had conducted this intriguing experiment in his summer gallery on the Vineyard. He had juxtaposed primitive art with modern art and found that the mixture enhanced both.

The past tense is represented by excellent examples of pre-Columbian art from Mexico and tribal art from Oceania and western Africa. The present tense includes a wide range of some of the most inventive and accomplished artists of today.

Among the artists whose work will be shown is Kib Bramhall ("Turtlebrook Pond"); Katherine Zimmerman's (Watercolors) dazzling paintings of Albert Alcalay; Stanley Murphy's landscapes and portraits; Max Kahn's "Moonrise" and bird paintings; and Thomas Gratz' series of small portraits of the same face subtly altered in each square.

Sprawling branches decorated with bright yellow tissue-paper flowers and green leaves made a cheery background for Friday's Council of Friends of Boston Symphony Orchestra Pre-Symphony Luncheon at Horticultural Hall. Artistic members of the Belmont, Cambridge, Dedham and Newton areas of the Council meeting at "do it ourselves" sessions the previous weeks had produced the effective early spring arrangements. Tables were centered with real white narcissi and primroses.

Mrs. Albert Goodhue, cochairman of the Council with Mrs. John L. Grandin, Jr., welcomed Talcott M. Banks, president of the BSO trustees. They stopped to chat with Mrs. Nelson W. Aldrich and Mrs. George A. Parson, committee chairmen of the festive luncheons.

Busy with hostess and committee duties were Mrs. Miles N. Clair, Mrs. Arnold Jenkins, Mrs. Vcevold Strekalovsky, Mrs. Alfred Willmann, Mrs. Charles Almy, Mrs. Carlton P. Fuller, Mrs. Thomas Otis, Mrs. Walter Amory, Mrs. Lewis P. Cabot, Mrs. Norman L. Cahners, Mrs. Richard Ely (Weston area chairman); Mrs. Howard W. Davis (keeping an eye on Symphony record sales which benefit the Orchestra); and Mrs. Frank W. Whitty, executive secretary of the Council.

After lunch the guests walked across the street to Symphony Hall to enjoy the Mozart, Stravinsky and Liszt concert conducted by William Steinberg.

As soon as genial Frank Hatch arrived in Boston's old City Hall for Thursday night's "salute to its bright new future," a piano was rolled in and he was beseiged by requests for "Hatch music." He didn't bother with the piano but gave forth with his terrific song, "Some Coward Closed the Old Howard, We Don't Have Burly Anymore." The clamor for "more, more," resulted in singing another of his clever tunes about James Michael Curley, "The Wild Purple Shamrock."

Mayor White received a round of applause when he and John Warner, BRA, director hurried into the party in the former City Council chamber. Both were just back from Washington business and had to climb the four flights of stairs because the elevator had broken down. The mayor noted that his grandfather, father and father-in-law, had served in the Council and that he was the last Mayor to leave the historic building.

Roger Webb, president of the Old City Hall Landmark Corp., which is going to convert the building into offices and shops, was accompanied by Mrs. Webb.

Distinguished white-bearded Walter Muir Whitehill of the Bostonian Society and Boston Athanaeum, chatted with the Charles F. Hoveys, Francis X. Maloney of the public library; Bertram K. Little, director and corresponding secretary of the Society for the Preservation of New England Antiquities and other friends.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
JAN 12 1970

SOCIETY

by Miriam Tod

There are some streets and sections of Boston that seem to attract every puff of bitterly cold wind. The corner of Tremont and Boylston Streets is notorious for this and so is Massachusetts Avenue where the wind whistles straight off the Charles River.

So it was on Friday that the guests at the Council of Friends of the Boston Symphony Orchestra Pre-Symphony luncheon were more than pleased to find evidence of springtime, either real or simulated, on every side as they came into the hall from the bitter cold of Massachusetts Avenue.

Much foot stamping and face rubbing went on in the lobby as the ladies warmed up from their walk along the avenue from their parked cars. One of the first welcome sites to meet their gaze was a huge bowl of paper white narcissi placed behind the long table at which sat Mrs. Kay Whitty, the wonderfully efficient and devoted executive secretary of the Council of Friends. The fragrance of the narcissi permeated the air, and was the first of many such bowls placed on the round luncheon tables and throughout the huge hall. The flowers had been forced by Mrs. Thomas Otis of Newton especially for the luncheon, and tricky as it is to time the planting and blossoming of such bulbs for a special date, she had judged it perfectly.

Azaleas in pinks and reds were in large wicker baskets hung around the walls of the hall where the buffet luncheon was served. The huge bare trees placed behind the buffet table were decorated with green and yellow paper flowers, and every table held pots of primulas in various colors or the bowls of white narcissi.

There are many groups of friends who make a point of attending each of these luncheons and sharing a table together. One such group are from the Dover-Wellesley area and consisted of Mrs. Thomas Chesterton of Wellesley Hills, Mrs. Cyril Shelvey of Dover, Mrs. Robert Wiese of Wellesley Hills and Mrs. Richard Ely of Weston.

Sitting together on Friday were the two cochairmen of the Pre-Symphony luncheons, Mrs. Nelson W. Aldrich of Marblehead, and Mrs. George A. Parsons of Boston. Both chose deep purple wool to wear, Mrs. Parsons in a suit trimmed with silver buttons, and Mrs. Aldrich a long-sleeved dress. They were discussing the antique shop owned and run by Mrs. Parsons and her friend, Mrs. Henry H. Wilder of Dedham, called "Creative Antiques." Seated with them was attractive Mrs. Louis Cabot of Wenham, one of the few women who can wear the new washerwoman hair style and not look like a washerwoman. She and Mrs. Aldrich were comparing notes on their college age daughters, Ann Cabot who is at Sarah Lawrence and Rosalie Aldrich at Stanford.

Among the sell-out crowd at this second luncheon in the 1969-70 series enjoying the veal paprika, noodles, pear and cream cheese salad and tiny delicious Napoleons and brownies for dessert were Mrs. E. Morton Jennings of Chestnut Hill and Duxbury; Mrs. Franklin Snell in a stunning large mink beret; Mrs. Lewis Cabot telling friends she won't be able to relax until after the April 27 Symphony Ball of which she is chairman; Mrs. Reynolds Fuller and her daughter, Mrs. Alfred Donovan; Mrs. Howard Hansen of Wellesley; Mrs. B. Gring Wallace, off on some fabulous trips in the future; Mrs. James M. Gavin; Mrs. Arnold Jenkins of Dedham; Mrs. James Mountz of Weston and Mrs. Walter Amory of Wellesley.

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A kind of thank you party for the past and a look forward party for the future took place on Thursday evening in a building in downtown Boston that has been a landmark on the city scene for 104 years.

Old Boston City Hall has seen its ups and downs, its good guys and bad occupying the various offices and rooms in this first large scale building to be built in this country in the style of the French Second Empire of Napoleon II.

As always, when the new City Hall in the Government Center was occupied, there were those ready and willing to tear down this landmark on the Freedom Trail and replace it with the usual steel and glass horror of the present day. Thanks to Architectural Heritage, Inc. the non-profit group dedicated to saving such buildings for posterity, the old hall has been rescued from oblivion and with the help of some of Boston's leading businessmen will be turned into an unusual and attractive office building complete with restaurant and outdoor cafe in the forecourt, but retaining the architecture and charm of the building as it has always been.

The party on Thursday evening was to introduce the new ideas for the building, and to say thank you to all the dozens of people who have worked so hard to save it. One of these is John L. Hall II of Chestnut Hill who has devoted months to the myriad details entailed in a project of this kind, George Howland of Needham was another there, as was Roger Webb, the president of Architectural Heritage, Inc. whose pretty wife was greeting the guests.

Mrs. Charles F. Hovey of Chestnut Hill, whose name appears on any committee connected with beauty or preservation, was talking to friends accompanied by her tall husband, and Paul Norton was another enjoying the party.

Huge swags of red, white and blue bunting draped the walls of the old Council chamber where the affair was held, just as it did when the city fathers gathered there for the past 100 years. Groups of flags protruded overhead, and around the walls were photographs of old Boston showing the downtown area as it was long ago. Keeper of the Prints at the Boston Public Library, Sinclair Hitchings, had arranged them, and he was there with his pretty tuburn-haired wife, the former Catherine Farlow of Needham.

There were many well-known figures at the event. Boston's unofficial historian, Walter Muir Whitehill, director of the Boston Athenaeum, who always looks so distinguished with his white beard, was talking to Bertram Little, director of the Society for the Preservation of New England Antiquities, John Sears, Mayor Kevin White and director of the B.R.A., John Warner were other well-known names attending.

The highlight of the evening came for many when Frank Hatch, without benefit of music or piano, entertained the guests briefly with some of his wonderful "witty ditties." Boston's own troubadour, he sang about the late James Curley, and of the Old Howard, much to the delight of the guests.

It was an all-age party. There were young girls there from the B.R.A. whose pet project this had been; there were those interested in preservation; there were businessmen, and there were well-known names. It was a gay party and a last

170.

PATRIOT-LEDGER
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JAN 26 1970

Social Chatter

By Alison Arnold

Council of Friends Entertained By Boston Symphony Harpist

TRAVELS WITH A HARP were described yesterday morning by Ann Hobson, who has been appointed to the second harp position with the Boston Symphony Orchestra this season. This was the second in the series of Stage Door Lectures presented by the Council of Friends of the orchestra in the basement of Symphony Hall. When Miss Hobson is asked why she chose the harp, she often asks herself the question during her travels here and abroad with the unwieldy instrument. But she confessed it was because she wanted to be different.

She started learning the piano with her mother, formerly a concert pianist and now a music teacher in the Philadelphia public schools. While at high school, Ann Hobson began studying the harp and then went to the Philadelphia Music Academy and the Institute of Music in Cleveland. Before coming to Boston she was the principal harp player of the Washington National Symphony.

Learning to play the harp meant cutting off her long finger nails — a hard decision for a fashion-conscious teenager. She explained that harps are completely hand-made and have colored strings. One like hers costs more than $4000. It takes five years to break one in, and unlike a violin, a harp depreciates in value with age. Hers is seven years old. Handel and Mozart wrote music for early harps, and music by Ravel and Debussy is more suitable for the modern versions.

Her audience, seated at small tables on the cement floor with pipes overhead, listened intently and laughed and clapped delightedly. To be on the inside of their beloved Symphony was a thrill. Box lunches, complete with pickles and stuffed eggs, were eaten after the lecture, and bouillon, hot coffee and an a la carte bar were welcome on the cold day.

Yesterday's lecture was under the auspices of the areas of Milton, Marblehead, Weston and Wayland. Hostesses were Mrs. Lewis W. Kane, Mrs. John Thayer, Mrs. Stephen B. Ames, Mrs. William G. Harris, Mrs. Nelson W. Aldrich, Mrs. Samuel Rogers, Mrs. William D. Manice Jr., Mrs. Richard Ely, Mrs. James T. Mountz, Mrs. M. Allen Powning, Mrs. Francis Devlin, and Mrs. Thomas D. Cabot, who said she had no idea harps were so complicated.

Mrs. Charles E. Hovey arrived just as the lecture was over, and among others were Mrs. Albert Goodhue, Mrs. Walter Amory, Mrs. Charles A. Coolidge Jr., Mrs. C. Chauncey Gray, Mrs. Edwin T. Green, Mrs. Marcien Jenckes, Mrs. William Manice, Mrs. Frank G. Allen and Mrs. Robert Hopkins.

Also, Mrs. Victor Jones, Mrs. Howard Davis, Mrs. Charles Barnes, Mrs. Thomas Franks, Mrs. Robert Millar, Miss Eleanor Hunneman, Mrs. Franklin Hoyt, Mrs. Charles F. Eaton Jr., Mrs. George Sargent, Mrs. Lewis Cabot, Mrs. John Knowles, Mrs. Henderson Inches Jr., Mrs. Robert Ross and Mrs. Malcolm Bradlee.

Mrs. George E. Bates and Mrs. David Bird are chairmen of the committee planning these Stage Door Lectures.

* * *

MGH League to Hold Luncheon

THE MIDWINTER LUNCHEON of the Massachusetts General Hospital Service League will be held at Boston 1800 in East Boston, Tuesday, Feb. 3. On the attractive invitations, Dr. Jack Dreyfus has sketched the Bunker Hill Monument, Boston Harbor and Old Ironsides. The sherry hour will begin at noon and luncheon will be served at 12:30. Mrs. Francis W. Sargent will be guest of honor.

After luncheon, Dr. John P. Connolly, executive director of Bunker Hill Health Center of the Massachusetts General Hospital, will introduce a new concept in Family Medical Care, creating a precedent in the New Boston.

Mrs. Lawrence L. Robbins of Winchester is chairman of the luncheon. Other committee members are Mrs. W. Gerald Austin, Mrs. Mortimer Buckley, Mrs. Lawrence E. Martin, Mrs. Howard Ulfelder and Mrs. Avery Weisman. Hostesses include Mrs. George Prout, Mrs. Sylvester B. Kelley, Mrs. Richard Kitz, Mrs. Myron Laver and Mrs. Francis Ingersoll.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

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(M&E) 433,300

JAN 19 1970

SOCIETY

by Miriam Tod

Why should the harpist in an orchestra be the one chosen as the butt of all the practical jokes? According to Ann Hobson, harpist with the Boston Symphony Orchestra, this is traditionally what happens in a symphony orchestra. Her tales of the jokes played on her and other experiences with various musical organizations were the subject of her lecture to the members of the Friends of the Boston Symphony Orchestra on Friday in Symphony Hall.

The second in the series of four Stage Door Lectures and box lunches arranged by the Council of Friends, Miss Hobson replaced the previously engaged flutist Doriot Anthony Dwyer who was unable to appear. Only in her twenties, dark haired and attractive Miss Hobson explained the harp, its history, its cost and the fact that all harps are made by one factory in Chicago, and by one master craftsman who is responsible for the five major parts and the 2,000 minor moving parts that go into the building of the instrument.

Despite the bitterly cold temperature the basement room where the lectures are held was full. As at all the other events held last week boots and fur coats were the most popular mode of apparel, and comfort took precedence over fashion. Sweaters were worn under the furs and other sleeveless dresses on Friday, and guests cared not if they didn't look as glamorous as they would have liked.

Mrs. Thomas Perry, Jr. sported a gay red woolen beret with her red dress, and Mrs. John Knowles, busy as usual with her peti-point, wore a black and white matching dress and coat, the lining of which was a brilliant scarlet. Mrs. George Sargeant was another in red, hers a long sleeved wool in this shade.

The members of the Council of Friends from Milton, Marblehead, Weston and Wayland areas responsible for this lecture had introduced touches of spring in the big pots of daffodils and pink cyclamen placed around the podium and on the table containing the box lunches. Christmas seemed to have returned with these for tucked into the elastic bands around the square white boxes were sprays of artificial green leaves and white berries that looked remarkably like mistletoe.

To many the exciting news of the morning was the announcement of the fabulous prizes to be won in connection with the April 27 Boston Symphony Orchestra Ball. Mrs. Albert Goodhue, chairman with Mrs. John Grandin of the Council of Friends, announced that tickets for these prizes would go on sale Friday, Feb. 13 at the Friends office in Symphony Hall and would be available from the chairmen of the various area groups of the Council of Friends. Each ticket will cost $10 and are available to everyone. The drawing will be at the ball itself, but it will not be necessary to be present at the event in order to be a winner.

Among the outstanding prizes collected are a Porsche 40 sedan; a chalet at Sugar Hill, N.H. for a week with all kinds of extras offered; a trip to Paris for two for a long weekend; a portrait to be painted by famous artist William Draper; and a trip to Rome for two for a week, then on to Sardinia for two weeks where the lucky winners will be the guests of the Aga Khan and his Begum either in a private cottage or one of his hotels. This latter prize has been given by the Aga Khan himself.

After the lecture the ladies left their tables to stand in line at the two bars or at the coffee and bouillon urns. Glimpsed were Mrs. Charles Coolidge, Jr.; Mrs. Frank Allen; Mrs. Thomas Franks of Wellesley, Mrs. Francis Gummere; Mrs. Thomas Chesterton of Wellesley; Mrs. Cyril Shelvey of Dover; Mrs. Howland Walter and Mrs. Hollis Gleason of Cohasset in a very chic grey Cossack fur hat.

* * *

Rose Walsh — Museum Birthday to Be A Gala Event

Gov. Sargent, Mayor White and other government officials, led by Perry T. Rathbone, director of the Museum of Fine Arts, will do some strenuous blowing out of candles Feb. 4 at the Museum's 100th birthday.

It will be a gala event with music and everyone is invited. Ceremonies beginning at 3 p. m. in the rotunda will feature David McCord, nationally known author and poet, reading his specially commissioned Centennial poem.

Birthday cake will be served in the tapestry hall and the Mayor and Governor will greet guests. Perry Rathbone will also autograph copies of the new record and slide kit called "Director's Choice," which is being introduced for the Centennial.

Another interest will be the premier of a slide tape program, "Ten Times Ten" which traces the history of the Museum with highlights of the Centennial acquisitions exhibit, "Art Treasures for Tomorrow."

Throughout the day Museum members are invited from 10 a. m. to 5 p. m. to preview the brilliant array of Centennial treasures in the special exhibition galleries. The 130 objects to be unveiled are a far cry from the plaster casts which comprised most of the early collection in the old Copley sq. building in the 1870s.

Representing every age of human creativity, from 2500 B. C. to the present, the acquisitions come from all over the world. Each one is an important addition to the Museum's permanent collection.

Since the exhibition was made possible through the generosity of donors in all parts of the nation, the entire Museum and the Centennial exhibition will be open free to everyone from Feb. 5 to 13.

In the evening of the birthday anniversary, guests from Scotland, New York, Washington and the West Coast, will fly in for a special dinner and reception honoring international patrons and special Centennial donors.

The Earl of Crawford and Balcarres from Scotland, a trustee of the British Museum, chairman of the National Art Collections Fund and former chairman of the National Trust, will speak at the dinner.

Working with Mrs. Matthew Brown of Brookline, chairman of the Centennial Committee, are Mrs. Claude Welch of Belmont, vice chairman; Mrs. Charles G. Mixter and Mrs. Mark C. Wheeler of Needham, Mrs. Harvey H. Bundy, Jr., of Manchester, Mrs. Thomas L. Delorme of Milton, Mrs. George D. Nason, Waban, and Mrs. Morgan H. Plummer, Westwood.

So many advantages go with being a member of the Council of Friends of the Boston Symphony Orchestra like the Council's new Stage Door Lectures, "Know Your Orchestra." Under the chairmanship of Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., the second in the series will take place Friday at 11:30 a. m.

Miss Ann Hobson, the Orchestra's new harpist will do the "lecturing," and give behind-the-scenes anecdotes. Milton, Marblehead, Weston and Wayland areas of the Council of Friends are in charge of the surprise box luncheon. An a la carte bar will be available.

Subscribers who wish to release tickets for resale or who would like to bring a guest should call Mrs. Kay Whitty in the Friends' office, Symphony Hall (266-1348) by Wednesday.

New York Post
D. 708,150 S.M. 369,902

JAN 27 1970

FUN AND GAMES

Overtures

LARRY MERCHANT

Not since the Philharmonic picked a successor to Leonard Bernstein has the music world been in such a state of suspense. Mike Reid, the pianist from Penn State, is available in the football draft today, to be held of course at Julliard.

It is fairly certain that the Steelers, in behalf of themselves and the Pittsburgh Symphony, will make Terry Bradshaw of Louisiana Tech the first choice. He is considered the most precocious quarterback-conductor in the graduating class. As the saying goes, you can't win without a maestro.

The Packers, who traded two electric guitarists and an organist to the Bears for their top pick, may very well go for the versatile Reid over tympanist Mike McCoy of Notre Dame or oboist Phil Olsen of Utah State. Reid can play end like Jones, tackle like Lilly and piano like Rubenstein.

* * *

It is bad enough for an ordinary jocko to become forced labor in Green Bay for some of the best years of his life. For Reid it would be tragic. The only group he could play with after hours is the Down Home Trio at the Off Tackle Lounge. And he doesn't go for that sort of thing anymore.

"I used to be a big hit in the fourth or fifth grade with 'I'm Looking Over a Four-Leaf Clover,'" Mike Reid said. "But right now I'm working on a Beethoven sonata, a Liszt tone poem and Chopin for an audition with the Utah Symphony."

REID

There is no franchise in Salt Lake City yet. But Cleveland, Boston and Philadelphia have teams and orchestras that need a Reid desperately.

Said George Szell, conductor of the Cleveland: "The strength of any orchestra is in the front line—strings and piano. Reid is a tremendous prospect. He could step right in and play because he would be surrounded by experienced men. I would think he could replace Jim Kanicki immediately. Kanicki, whom we sent to the New York Philharmonic in the trade for Homer Jones, is a solid but not brilliant performer, although he hasn't been the same since a kettle drum fell on his leg early last season. Ron Johnson couldn't break into our lineup with Leroy Kelly and Bo Scott as the first-chair brass stars, but he has outstanding potential. Wayne Meylan could win a first-string job in the viola section. The acquisition of Jones gives us a flashy if erratic soloist to replace the great Paul Warfield at harp. It's a trade that will help both orchestras."

Eugene Ormandy, the emotional conductor of the Philadelphia Orchestra, was near tears when he learned that Reid most likely would be picked by Green Bay or Cleveland. With young talent like Mel Tom, Gary Pettigrew and Tom Rossovich, all built like pianos, Ormandy had hoped to convert Reid to the violin or viola, where the Philadelphia is showing signs of age. "We always go for the best musician and find a place for him," said Ormandy. "Reid could play anything, including bassoon."

* * *

But the greatest distress showed in Boston, where Reid is viewed as potentially a better all-around messiah than Handel's. The Patriots draft fourth, and both the Boston Pops and the Boston Symphony are watching closely. So is Reid.

"I really don't have a preference, but Boston would be great with Arthur Fielder and the Pops and Erich Leinsdorf and the Symphony," said Reid, long distance. "I'd like to go anyplace with a good music and art center. But if not, there's not much I can do about it. It's not my decision. I'm handcuffed."

Handcuffing a pianist is criminal but Reid is cheerful enough about it. "Dave Bradley, a friend of mine from Penn State, is a reserve tackle at Green Bay. He says there's not a lot to do there. Maybe I could go to Milwaukee or Chicago on a day off for a concert. I'd just have to make the best of it. I've lived in Altoona all my life and I've never seen the Altoona Symphony. I have my records. Being isolated in a small town might be a good thing for six months every year. I write music too; I might be productive. The main issue is football. I want to be a pro. I'm much more advanced as a football player than a pianist."

* * *

If it's to be Green Bay then, or even Cleveland for that matter, Mike Reid is well-equipped to survive the violence on Sunday and the desolation Monday through Saturday. "I always play the piano or records after a game," he said. "I 'cold turkey' my way out of football through music. They're very emotional aspects of life."

While a 255-pound pianist might do wonders for culturally deprived wastelands, Boston needs him as a triple threat—to play the line, play the piano and keep the franchise. The Patriots do not have a fit place to play and since Harvard won't let them use their stadium, which has nothing to do 360 days of the year, they might have to leave town. It is hoped by Fiedler, Leinsdorf and Clive Rush that Harvard may yet be convinced professional football is one of the lively arts when Mike Reid starts alternately pounding quarterbacks and keys.

171.

"THE WAY I HEARD IT"

by John Gruber

Back in July I did a two-part article on the Boston Symphony and its ups and downs during my lifetime. I pointed out that it was in one of its downswings at the moment and that the appointment of William Steinberg as music director, spending half his time in Pittsburgh, wasn't likely to raise standards by much. The guest conductors never can help in this regard, since they have no authority.

Apparently my guess has been pretty accurate; there is quite a hassle going on in the bean town. Six years ago the Boston Globe hired Michael Steinberg as music critics, and he hadn't been there two months when I began to get letters from people I know in Boston, asking what I knew about him, and complaining that he was knocking their sacred cow, the BSO.

Pressure was applied to get the Globe to fire him, but the paper steadfastly backed him up, and he's still holding forth at the old stand. To tell the truth, his cracks were justified. Previously, Globe readers had enjoyed reviews by Cy Durgin for something over 30 years. Cy was complacent and never knocked anything, so Steinberg's approach was something of a shock to the Bostonians.

This September, the Boston Herald-Traveler hired George Gelles as music critic. He had been writing for other Boston papers for four years, and his style and abilities were reasonably well known. Like Steinberg, he was not an admirer of the status quo prevailing at Symphony Hall.

Both of the papers were now knocking the orchestra and its board of directors. Matters came to a crux when Steinberg really roasted Carlo Maria Giulini in a program which he guested. Giulini is a reasonably competent opera conductor, but scarcely of the caliber to be taken very seriously at the helm of such a world-famous group.

Nevertheless, 15 of the members had petitioned the management to hire him as the permanent conductor. Why? Well, because he's a nice guy, easy-going, and was satisfied with what they were willing to put forth instead of what they were capable of doing. Moreover, he let them go 15 minutes early from rehearsal.

Apparently the results of this approach were not so hot, and Steinberg and Gelles both started giving unfavorable reviews, which were by no means parallel. This brought out the letter writers, and the orchestra members sent a telegram to The Globe.

"In view of the unwarranted, cruel, and hostile attack on our illustrious guest conductor Mr. Giulini, and the continued slurs on the members of the orchestra, we have asked the Boston symphony management not to welcome Mr. Steinberg to our concerts until he publicly apologizes for his insulting and unethical assaults, which have gone far beyond the scope of musical criticism."

All this went unreported in the Boston press except for an interview that "Boston After Dark" prinited with Marvin Schofer, PRO of the BSO. This is a weekly tabloid that caters to the younger set.

The management "promised to pursue the matter" with The Globe, only to find it still stood steadfastly behind Mr. Steinberg. But after three unfavorable reviews in a row, Gelles was informed that his pending reviews would not be published, and then that he was not to cover the next orchestral concert.

(It was given out that he was sick.)

Nothing Gelles said was questioned as to factual accuracy, but he was transferred to another department. The publisher felt he "was not competent to handle the job." The question was put as to how The Herald came to the conclusion that a fully trained musician was considered competent only in the field of non-musical subjects, but the spokesman for the paper declined comment.

"The Nation" has averred that there was a "reliably attested threat of advertising withdrawals" behind the transfer. At present, the Herald-Traveler is running a syndicated column by Harold Schonberg of the New York Times.

Ironically enough, the very Schonberg compared Vice President Agnew's recent attacks on the news media to the reaction of a performer who has received bad reviews!

The trouble in Boston seems to be that there are too many stand-patters there. This is true of the audience, the management, and the players. There are a bunch of old biddies who attend the Friday afternoon performances who are definitely "set in their ways" and those ways are anything but progressive. Just take a look at them waiting for taxis if you're at Huntington and Massachusetts Avenues when the show lets out! They are caricatures of Grant Wood's "American Gothic."

The management couldn't care less about the artistic status of the organization. Management is concerned with only the size of deficits. This is true here, as well as in Boston. One year I happened to have a past president of Connecticut Opera tell me "This is the best season we've ever had.!"

I was startled, since I didn't think it had been, and asked how he came to his conclusion. The answer "We have the smallest deficit in nearly 20 years!" This is typical of the thinking of management in matters artistic.

It would be bad enough if they only worried about deficits, but the guarantors feel it is their prerogative to dictate programs and even guest performers. They're paying the tab; who has a better right? So goes their thinking. This is the actual trouble behind the scenes with all too many musical organizations.

Really great conductors won't stand for it, and resign. Then the orchestra goes further downhill.

The BSO still isn't a bad orchestra, but Bostonians steadfastly believe it to be at least among the top three, and secretly feel it is the top one. Once upon a time this attitude was justified; it no longer is.

Michael Sternberg stated his feelings in the Cambridge Phoenix as follows:

"Criticism and hostility are thought to be the same thing. This bothers me. I'm very concerned for music in Boston in a positive sense. I'm angry it isn't better because it could very well be better. Criticism should proceed from love for the thing, and from concern over it. It's positive."

George Gelles clarified his attidude in the Boston Herald in these words:

"If the critic is to be of any use whatsoever, he has to be more than a mirror and mouthpiece of popular taste. What is the value of criticism if the critic is as easily satisfied as the average member of the audience?"

(Unless somebody stops me, I'll examine some other orchestras in my next.)

HERALD
MANCHESTER, CONN.
(E) 15,210

JAN 26 1970

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

JAN 31 1970

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

FEB 1 1970

Russian Conductor Receives Petition From U. S. Jews

BOSTON (UPI)—Jews in the United States urged Kiril Kondrashin, conductor of the Moscow Philharmonic Orchestra, to remind people in the Soviet Union of the plight of Russian Jews.

Kondrashin, in Boston for a guest performance Sunday with the Boston Symphony Orchestra, was presented a letter signed by Lewis H. Weinstein of Waban, chairman of the American Jewish Conference on Soviet Jewry, and Robert M. Segal of Newton, president of the Jewish Community Council of Metropolitan Boston.

The letter detailed the alleged discriminatory practices facing 3 million Jews in the Soviet Union, and it urges Kondrashin to "remind his countrymen of the (Premier Alexei) Kosygin promise to permit emigration of Jews wishing to become reunited with their families outside Russia."

"We appeal to you to carry back to your compatriots the sense of deep anguish in the hearts of American Jews when they contemplate that Jews in the Soviet Union are deprived of rights and privileges afforded to other national and religious entities," the letter read.

"It is said to contrast the position of the 5.5 million Jews of the United States with that of the 3 million Jews in the USSR.

"From the depths of our beings we appeal to you to help make it possible for the Jews of Russia to regain their lives as Jews. Surely, you who live in the world of creative art must appreciate the human need for such opportunity," the letter concluded.

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 56,127

FEB 1 1970

U.S. Jews Appeal To Conductor

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As I Hear It

Complete Selection

By Jay C. Rosenfeld

SO FAR AS avoirdupois is concerned, artists come in a complete selection, large and small, heavy and light, well-shaped and, er — passable. None of these attributes, so far as I know, affects their ability, although a well-tailored jacket over a broad back has been mentioned sometimes as affecting a conductor's popularity.

The smallest conductor in size and weight now on the concert stage probably is the dynamic Oseiji Ozawa. Of all the beatnics which come to mind, he comes nearest to being the metro-gnome. On the other end of the scale in that respect probably would come Otto Klemperer, who when he was in his most energetic vigor was an erect 6 feet 7. He disdained a platform which would raise him even a few inches above the orchestra level to be better observed by the musicians.

* * * *

BETWEEN THESE two examples, of course, there have been all manner of sizes and shapes. The Boston Symphony Orchestra has had three musical directors since it took up summer residence in the Berkshires. Koussevitzky was a man of average stature but impressive in elegance and natural majesty. In making comparisons it must not be assumed that any also-rans are poor seconds, but for stage presence I have always considered him as outstanding. For me he was always Koussy von tutti. There was an intangible presence of glamor and even of awe in his personal entrances, a conveyance of fastidious distinction when appropriate and a canvas of infinite grandeur when timely. The refinement and grace of the Mozart A Major Symphony, Opus 29, and the magnificence of the arrival at the final *Allegro Maestoso* of the Beethoven Fifth Symphony are as imperishably marked in my memory as are pictures of the Pyramids and the Taj Mahal.

* * * *

CHARLES MUNCH was a big man in size. So far as I could judge there was no man on a podium who sought the limelight less. To my discernment he was a genuinely humble man. He did his job and then asked for nothing but neglect. That alone was not the reason for the reputation he acquired, but was certainly one of the reasons why his appearances were so welcome everywhere he traveled.

I think I learned more from Erich Leinsdorf's performances than from any other conductor I have listened to. One could see the wheels turn and the gears mesh when he conducted more clearly than from any other leader's reading. But in my estimation, his relaxed manner of exchanging small talk of some nature with the men of the orchestra within propinquity lowered the decorum and formality of a concert to a degree slightly pejorative.

* * * *

FEW OF US are so favored that we may ridicule with impunity what it pleases the Lord to allot others in the way of embonpoint and endowments. There are some, of course, such as Itzak Perlman, who have overcome physical handicaps. Perlman gets on stage with the aid of two crutches and then, seated, is handed his violin. The late Sir Thomas Beecham found that his gout in his last years on the podium hindered and delayed his entrances to the center of the stage, and when the audience chose to applaud him ruthlessly, he did not walk off and return for bows but remained until he thought their enthusiasm had been totally expended.

I have often tried to visualize the reported meeting of clubfooted Lord Byron and the limping (caused by poliomyelitis) Sir Walter Scott, and wondered if they exchanged remarks on their disabilities.

* * * *

ONE WOULD THINK that musicians would give as much attention to their stage presence as do actors in dramas but it is apparently not so. Some, by scarcely traceable savoir-faire, take charge of their audience at once; others are ill at ease until they can tuck their fiddles under their chin, get their piano stools at the right height or ensconce themselves in the proper curve of the piano before a sound is emitted from their throats. The late Geraldine Farrar, a "grand" performer in every sense of the word, once came on stage in recital, and the accompanist found he had the wrong music. He left the platform and left her, so-to-speak, abandoned in midstream. Geraldine spread the enormous peacock feather fan she carried, and held it below her smiling visage while bowing. The audience broke into a spontaneous round of applause and the awkward moment became a triumph.

* * * *

STRING INSTRUMENT soloists diminish their initial impact on an audience by endless tuning, betraying a nervous insecurity. The antics of some of them while they must await, and endure, long orchestral introductions during which they must not yet participate, make their audiences as fidgety as they themselves obviously are. It seems to me that conservatory teachers should instruct their best students in stage deportment in addition to teaching them command of their instruments or voices, just as medical schools instruct their graduating-class students in the matter of fees. It all adds up to the Compleat Angler.

Music

Herald Traveler 1/25/70

'I thought it would be fun'

By George Gelles
HT Critic

MUNICH — Of the chief cultural centers in Germany — Berlin, Hamburg and Munich - it is only his last that still supports two first-rate conservatories — the Staatliche Akademie fuer Tonkunst and the Richard Strauss Konservatorium — and of these the latter is distinguished among German music schools in having as Director an American.

Peter Jona Korn — composer, conductor, educator — was born in Berlin, but while still in his teens left his homeland, as the Nazi assumed more and more power. Like many others who played a part in the intellectual wave that flooded the states in the 30s, Korn eventually settled in California, where he continued his studies with another refugee, Arnold Schoenberg.

The reason for Korn's return, as he recently explained over lunch in the Bavarian capital, was simple: "I was between jobs and was asked if I'd like to head the Conservatory. I thought it would be fun, so I said yes".

With about 600 students, the institution that he runs is comparable in size with Boston's New England Conservatory. In its scope it differs, for students at the Strauss Conservatory are not able to study music history in depth, and to change this is one of the challenges facing Korn.

"It's a bad system we've inherited. Musikwissenschaft— musicology — is taught here only in the universities, and practical music in the Hochschules and Conservatories. What I'd like to see is Musikwissenschaft and solo instrumental performance taught in the Conservatories, and orchestral performance alone offered by the Hochschules. At my Conservatory I've tried to change things somewhat, though things are still far from ideal. I've soft-pedaled the piano department (and please excuse the pun), and I've tried to strengthen the opera workshop."

Indeed, the stage seems closest to Korn's heart. When he came to the Munich two years ago he appointed as head of the Conservatory's Opera Division the young Peter Ebert, Intendant of the Augsburg Opera and son of the well-known director Carl Ebert.

The first big production under the Korn-Ebert regime, given last year as part of the centenary observations of the composer's birth, was Hans Pfitzner's "Christelflein", which had been premiered in Munich some 63 years earlier.

"Pfitzner's not a great composer, but one whose music also ought to be heard. And 'Christelflein', I think, is an uneven masterpiece. With a real masterpiece you don't have to worry that the composer will trip you up; in Pfitzner's opera there are dull stretches, admittedly, but every once in a while something wonderful happens."

The production was given 3 times to a total audience of 1500 and was a success — "each of the three casts did very good work and the orchestra played as well as the best Hochschule orchestra in Germany", which according to Korn is that of the rival school in Munich.

Korn returns frequently to America, and often to hear his music conducted by William Steinberg, an old and close friend. Steinberg, who with his Pittsburgh Symphony will premiere Korn's latest orchestral score this coming Spring, is "definitely one of the greatest conductors of the century, and years ago many of us thought that he and not Leinsdorf should have gotten the Boston orchestra."

It was Steinberg who gave Korn his first major performances, and although none of his music has been scheduled by Steinberg during his premiere season with the BSO, the relationship of the men is founded on loyalty and mutual fondness, and all but promises that before too long Korn will have reason to visit Boston.

William Steinberg ill

1/23/70 Globe

William Steinberg, music director of the Boston and Pittsburgh Symphony orchestras, has been admitted to Western Pennsylvanian Hospital, Pittsburgh, suffering from servere abdominal pains. No further medical details were available yesterday.

Having conducted concerts with the Boston Symphony Friday and Saturday of last week, Steinberg was scheduled to conduct the Pittsburgh Symphony this week-end and to take that orchestra on a three-week tour. But his physician has informed the Pittsburgh management that he will be unable to do so.

The 70-year-old conductor has been briefly hospitalized twice before during this season, and has had to cancel concerts with both his orchestras.

Boston Globe - Jan. 28, 1970

Gelles named Washington Star music critic

The Washington Evening Star announces the appointment of George Gelles as Associate Music Critic and Dance Critic. He will assume his new duties early in February. The Star's principal music critic is Irving Lowens, a leading authority in the field of American music.

Gelles, 27, is an honors graduate of Princeton, who received training also at the Mahattan School of Music and, at post-graduate level, at Brandeis University and the Free University of Berlin, Germany. Recently he was a guest of the government of the German Federal Republic, visiting opera houses and theaters in Germany.

Gelles did his first work in music criticism when he took part in the The Boston Globe's Summer internship program in 1966. He was a contributing critic for The Globe in 1967-68 until he became music critic of the Boston Record-American. At the beginning of the current season he became music critic of the Boston Herald-Traveler, but was removed from that assignment at the end of November after some reviews critical of the Boston Symphony.

172

WITH OR WITHOUT BATON?

Lewis Harlow

Boston Symphony

Stokowsky offered a quality of tone that seemed completely detached from the mechanics of music making — he conducted without a baton.

Toscanini was crystalline in a material sort of way. You were always aware of the man and his human musicians — he usually used a baton.

Koussevitsky could cajole great musicianship, precision, technique, and virtuosity out of his players — he conducted without a baton.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 16,000

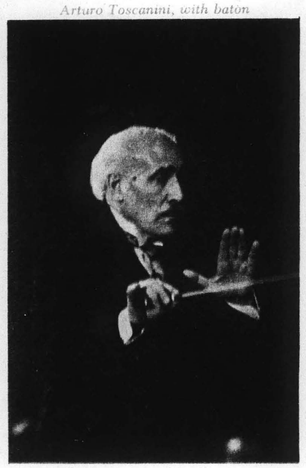
FEB 1970

This is a personal experience report on conducting, sometimes (for what I considered very good reasons) with a baton and sometimes (for other seemingly good reasons) without a baton. There will be no moral at the end and no attempt to sway any conductor who may have developed fixed habits in the practice of his profession.

The idea of conducting with two bare hands came to me during an April week in the late 1930's. I was still an impressionable young band leader then and I had accepted the baton unquestioningly as the badge of my profession. On this particular week, Stokowsky and the Philadelphia Orchestra were on tour, and they had chosen Monday night for a concert at Boston's Symphony Hall, a place convenient for me to attend live performances. On Wednesday of the same week, Toscanini and the New York Philharmonic, also on tour, scheduled their Boston concert at the same Symphony Hall. And to make matters even more enjoyable, Koussevitsky and the Boston

Lewis Harlow was educated at Harvard University where he studied under Walter Spaulding, Archie Davison, and Ed Hill. He received the Payne award and continued his studies in Paris. His background includes many years of experience in leading adult amateur bands and in supervising instrumental music teaching at the grade school level in New England. At present his livelihood is mainly from writing.

Arturo Toscanini, with baton



Leopold Stokowski, without baton

Serge Koussevitsky, with baton

them at all and it was up to me to prove my musicianship in other ways that they knew well. Also, I wanted to get the best possible music out of them in return for the union scale that I was paying. In this kind of work, the audience was not to be considered at all. They would be watching what was happening on the stage above.

I have never conducted a band at a televised halftime ceremony at a football game. If this situation should arise, I would use a baton. However well the band might know me and be ready to respond to my most delicate expression of demand, I would use a baton for the sake of the television audience. The television picture at halftime is painted with a broad brush and all possible visual symbolism is helpful to the whole.

Choral conducting

I have observed that batonless conducting is quite common in choral music. Probably the less likely of two reasons is that the conductor has come directly out of the ranks of the chorus being conducted; the use of a baton

conductor.
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JAN 28 1970

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Besides the new Shahn piece, Mr. Schuman has "a whole bunch of commissions —I'm booked through 1972," and is particularly interested in getting back to choral and band music. "I love to do such things. You feel like a citizen. You write it, go to a school and hear them sing it."

"I've also begun my memoirs," Mr. Schuman continued. "Not just the Lincoln Center side of my career, not just personal experiences, but things of general interest. The book will take the form of an autobiography and I haven't found any reasonable way to apologize for that."

And Besides Composing...

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Time passed with the new rules in effect, and I began

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I prefer to believe the following reason, though. I assume that every choral conductor *is* schooled, probably schooled in conducting and surely in other aspects of music which include time beating and note values. Given this benefit of the doubt, the choral conductor has good reason to lead his chorus with bare hands. This chorus is almost surely amateur, and it may even learn its songs by rote — with less than a nodding acquaintance with measure bars and the like. In front of such a chorus, it is expedient that the conductor [illegible]

Symphony were at home and playing their regular Friday-Saturday subscription series.

Here was the opportunity of a lifetime for a young band leader to observe and benefit from the conducting techniques of three of the greatest men in the trade, and I attended the programs of all three. It would be presumptive and tasteless for me to say that one was "better" than another, but the results attained were quite different and you can take your choice as to which you prefer.

Stokowsky offered a quality of tone that seemed completely detatched from the mechanical processes of music making. I lost Stokowsky and I lost his musicians as living people. I could only hear — and think about — the composition as a message from the composer.

Toscanini was crystalline in a material sort of way. I was always aware of the man Toscanini and his human musicians. When Brahms doubled a pair of clarinets with a pair of bassoons, I could not hear a composite tone but rather the four instruments exactly as Brahms had scored them.

Koussevitsky, when the spirit moved, could cajole or drive more musicianship, more precision, more technique, and more virtuosity out of his players than merely human minds and fingers are capable of delivering. On this occasion, the spirit moved happily.

Stokowsky conducted without a baton. I had heard through the grapevine that this had been his regular practice for some years previous, and in a 1969 televised Stokowsky performance which I "attended" in my living room, I can report that he is still conducting without a baton.

Toscanini conducted without a baton. This was a shocker to me and others. In opera, I had seen him throw or "lose" his baton up into the flies in a paroxysm of rage or other emotion, but always it was retrieved for him or replaced as quickly and unobtrusively as possible. At Symphony Hall, he started the concert batonless and persisted throughout. Perhaps he had heard about the Stokowsky technique and was curious or competitive. We will never know. For the record, I later saw him on a few occasions and he was again using a baton.

Koussevitsky conducted with a baton. His results were usually supurbly precise, but I have never witnessed as seemingly inept and uncertain baton technique as was his regular habit. In fact, I could not bear to watch it. If I wanted to enjoy the music, I would watch the tympanist or the harpist — or even pretend to read my program notes.

This Koussevitsky phenomenon mystified me for all of 20 years, but then I happened onto what may be the answer. Leonard Bernstein had been a pupil of Koussevitsky's, and in the late 1950's Bernstein came to Boston to guest conduct the Boston Symphony Orchestra. I attended his open rehearsal and the program started with a very straightforward Mozart symphony, a piece that this orchestra and this conductor could have presented sympathetically and accurately with no rehearsal at all. Bernstein, an excellent technician and communicator in any category of orchestral music, stopped the players again and again to plead that they "relax" and "play together" on their own.

Perhaps this was the disclosure of the Koussevitsky secret. Infinite rehearsal and then a self-containing performance with a minimum of molestation from the podium.

After this threefold orgy of objective concert going, it was natural that I would make some practical use of what I had seen and heard. As I drove to my band rehearsal the following week, I had already decided to try conducting without a baton. I liked what I had heard from Stokowsky, and if Toscanini could make the transition abruptly with no apparent loss of his communicative powers, why couldn't I do the same?

My band of the moment was a pretty good one, and we played a repertory considerably more demanding of leader communication than the fundamental display of two, three or four beats to the measure. The band was small, mostly adult, and professional to the extent that the modest gross receipts from all public appearances were distributed to the band members as a semi-annual dividend. The leader did not share in this melon cutting; he was on an annual retainer from the largish manufacturer who dominated the smallish town in which he was located — and sponsored many of the town's social activities. Locally, the band played a summer series of ten concerts in the little circular bandstand on the common, and in the winter there was an occasional concert, minstrel show, or other event involving public assembly. Out of town, there were concerts, parades on all holidays, firemen's musters, and the like.

But back to the rehearsal that was to be my first experiment at batonless conducting. I began it with a note by note story of my experiences of the previous week. I had seen and heard two of the best conductors of the era working without baton. Obviously, their objective was better performance from their musicians that would result from better communication between conductor and players. If this was the new thing, why shouldn't we try it? At our own more modest level of leader ability to ask and player ability to respond, perhaps we could improve our own net result. My band seemed interested and willing to try the experiment, so I distributed the parts for the "Prelude" to *Die Meistersinger* and we went to work, first at sightreading and then at as much refining as the two-hour rehearsal would allow.

For my part, I was too busy communicating to give any thought to the fact that I was doing it with two bare hands. The transition from baton was natural and effortless. I did not feel awkward, embarrassed, or handicapped in any way. It was as though the baton had never been a part of my earlier life.

My band never played better. They knew it and enjoyed the experience to the utmost. They gave me a level of musicianship and alert attention that we had never before shared. I responded in turn, asked for the impossible, and got it.

I am sure that my batonless conducting deserved only a small part of the credit for the result attained. Much more important was the discussion that had started the rehearsal. Never before had I used the word "communication" in talking to this band or any other. The idea of sharing as a confidence the mechanical aspects of the relationship between conductor and players was as new to me as it was to them. With all of us thinking about this hitherto secret facet of ensemble playing, we all responded at a level higher than our fondest dreams.

At the end of the rehearsal, no one packed up to go home. We sat around and talked. At future rehearsals, of course, I would conduct without baton, but what about the visual tradition that the baton is the badge of the

leader? It was agreed that I would not use a baton in our public performances before our local audience; these people knew us well, liked the music we played, and the way we played it, and would not be needing the extra pretense of professionalism. It was agreed that I would conduct with baton on out-of-town jobs; here we were being hired by relative or absolute strangers, and the money they were investing in the presence of a small professional band should bring them a traditional band leader with baton.

Time passed with the new rules in effect, and I began to notice a secondary benefit. With this new general consciousness of the visual aspects of "being a band," I began to see better polished instruments and better pressed uniforms and a more businesslike and punctual approach to the bandstand at concert starts and after intermissions. The symptom first showed itself on the out-of-town jobs, but eventually it became standard practice even at home.

On those occasions when, by our set of rules, I conducted with baton, the band seemed to feel that I was working under a handicap and that it was up to them to be especially attentive and responsive to my fumbling communication.

Not infrequently, there would be calls for me to serve as guest conductor of amateur bands. The situation usually provided minimum time (or no time at all) for rehearsal, and I have usually found the establishment of rapport with amateur musicians to be a slow process. Here there was need for instant dignity and at least the look of competence. I used a baton — as assurance to my musicians that I was really a band leader. My audience of strangers too, would react more favorably to the music if the unknown substitute conductor looked traditional on the podium.

On other occasions, I conducted in a theater pit for one-time events and promotions that ran the full range from amateur musical shows and local beauty contests to celebrity welcomings and political rallies. Here my responsibility was to show up with an appropriate library and an assortment of 20 men or so whom I had recruited from Local Nine of the American Federation of Musicians. These men I conducted with bare hands. Top-flight professional instrumentalists are very worldly and they have their own criteria with which to judge the competence of their conductor. A baton would not have kidded them at all and it was up to me to prove my musicianship in other ways that they knew well. Also, I wanted to get the best possible music out of them in return for the union scale that I was paying. In this kind of work, the audience was not to be considered at all. They would be watching what was happening on the stage above.

I have never conducted a band at a televised halftime ceremony at a football game. If this situation should arise, I would use a baton. However well the band might know me and be ready to respond to my most delicate expression of demand, I would use a baton for the sake of the television audience. The television picture at halftime is painted with a broad brush and all possible visual symbolism is helpful to the whole.

Choral conducting

I have observed that batonless conducting is quite common in choral music. Probably the less likely of two reasons is that the conductor has come directly out of the ranks of the chorus being conducted; the use of a baton might seem austentatious to this conductor.

I prefer to believe the following reason, though. I assume that every choral conductor *is* schooled, probably schooled in conducting and surely in other aspects of music which include time beating and note values. Given this benefit of the doubt, the choral conductor has good reason to lead his chorus with bare hands. This chorus is almost surely amateur, and it may even learn its songs by rote — with less than a nodding acquaintance with measure bars and the like. In front of such a chorus, it is expedient that the conductor stick to the rhythm of the melodic line and possibly even forget the fundamental idea of beats to the measure. Certainly neither of his hands should be encumbered by a baton, and there are many occasions where he may wish that he had a third hand.

When I was guest conducting a chorus I did as the Romans do. If the regular conductor who preceeded me used a baton, I used a baton. If not, I didn't. This was just to save confusion and misunderstanding. If the chorus seemed to have learned its music by rote, I conducted by rote, waving jerkily on the dotted rhythms and freezing on the sustained syllables. To an instrumentally oriented conductor, this was not easy, but my effort was sincere. Whatever the handicaps, my objective has always been the best possible performance from the conditions at hand.

Any rule is said to be proved by one exception. The occasion for my exception was an emergency. The regular conductor of this chorus was ill, and I was called in to finish the preparation of Brahms' *Song of Destiny,* the work to be included in an otherwise instrumental program and the whole to be conducted by the orchestra conductor. I knew that the choral conductor ahead of me did not use a baton, but that the orchestra conductor to follow me did use a baton, and would use it in the Brahms. I did not know the chorus — except that it was somewhat dependent on rote conducting. I was to have two rehearsals to get the chorus ready for the big event and I began with a complete explanation of the situation. The conductor of the public performance would be using a baton, and as they, the chorus, would probably be baton shy, I had decided to use a baton in these rehearsals. I would use it in the professional manner. Except for cuing their entrances, I would simply beat time, and this would be the very least assistance that they could expect from the orchestra conductor to come.

The rehearsals were accompanied by piano, with the pianist handling the unusual assignment alertly and sympathetically. The chorus also rose to the challenge and in the course of the two rehearsals learned to follow me precisely — and to find a new kind of meaning on the printed pages of their octavo parts.

We all knew that they had done well and that they had gained the confidence they might have needed. I congratulated them, and also told them that I would be at their concert. I attended, and was very proud of "my" chorus.

Through all of the above experiences, I have failed to mention one item. What is my innermost personal attitude toward conducting without a baton? I approve of the technique wholeheartedly. I am sure that I conduct better without than with. Without a baton, I feel that I am communicating more eloquently to my musicians. The proof of this is that they seem to understand me and give me the extra musicianship for which I ask. ■

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more MUSIC

Thomas: from which legends grow

by Carol L. Eron

Boston music critics have given Michael Tilson Thomas, the new assistant conductor of the Boston Symphony, superlative reception. They wrote: ". . .right now he is one of the ablest and most interesting conductors in the profession," "his movements are in themselves arresting and even beautiful, but particularly because they are unfailingly relevant to the musical result," "he has, as well, an easy melodic gift and an uncommon sense of style and phrasing," "one of the liveliest and finest concerts I have heard at the Boston Symphony," "the debut of Michael Tilson Thomas is the stuff from which legends grow." Etcetera. At 24, Mr. Thomas is the youngest conductor ever engaged by the orchestra.

IN THIS ISSUE

Art.....15-17
Classifieds.....6-7
Clubs.....22-23
Film.....27, 31
FM.....18-21
Letters.....8
Music.....24-27
Priority Ticket Service...2
Theater.....4-5
What's Happening...10-13

From the podium Mr. Thomas conveys authority, self-confidence, and elegance. When I met him for lunch recently, those same qualities were evicent, but tempered with considerable modesty; and he expressed ingenuous delight with his new position. While Mr. Thomas fortified himself with Campari, shrimp cocktail, eggplant parmigiana, and buttered spaghetti, I attempted to find out what the responsibilities of the assistant conductor of the Boston Symphony are and how he came to Boston. Aside from condusting six performances of his program this season, he assured me that he is kept busy. "To begin with I learn every piece that is perfromed by the Orchestra. In case of illness I am always ready to conduct. This involves attending all rehearsals to learn how a particular conductor does each part. Also I play piano and all keyboard instruments for the orchestra and am called upon to play rehearsals with soloist and the conductor. And I'm a kind of troubleshooter for the orchestra—for example, if a certain piece requires a celeste, it might be a four or five octave celeste. I find out which and see that we have it." In addition he is the pianist for the Boston Symphony Chamber Players and a guest conductor of the Boston Philharmonia. This summer he will prepare and conduct concerts at the Berkshire Music Center as well as regular Boston Symphony Tanglewood performances.

Recalling rumors of antagonism between orchestra members and Erich Leinsdorf and a statement by a BSO violinist that conductors are the natural enemy of players, I inquired about Mr. Thomas's relationship with the orchestra. "It's great," he said immediately. "At my first rehearsal, for the first few minutes I was working I felt the reserve you feel in any new position or relationship, but the cooperation, the superb playing, the affection for and from the orchestra members—and the fact that the people and the critics liked my concerts—that for me is most wonderful. My relationahip with the orchestra and their acceptance of me is marvelous. You have to be paranoid to believe that players and conductors are enemies."

But what about critics? I asked. "I am delighted," he said, displaying a talent for evasive

(Continued on Page 27)

BOSTON AFTER DARK
BOSTON, MASS.
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More on BSO's Michael Tilton Thomas

(Continued from Page 1)

tact, "if anyone in the audience is moved, excited, or pleased by my work. If that person happens to be a critic, so much the better. But people forget that a critic can be reduced to a person—a person with likes and dislikes, his own taste." I wondered if he had been as pleased with his debut concert as the critics were. He admitted that he was, and after a long silence added, "It is rare, though, that you find out about something you didn't already know in reading a critic. However, I always pay attention to serious or thoughtful comment—whether it comes from someone in the audience, a colleague, a critic, or a member of the orchestra. I am open to criticism from whatever source it comes—and I've taken my share of negative criticism, too."

What is his opinion of Boston critics? "I think it is interesting in a town where there is more than one critic—in Los Angeles, where I grew up, for a long time there was only one—and several personalities are involved." I repeated the question, but he simply said, "I think they are competent."

Mr. Thomas's impressive career had an almost inconspicuous start as he remembers. "I don't really know when I first had ideas of becoming a conductor. It was sometime in junior high school. I played in the school orchestra. One day the teacher was sick, and a substitute was sent who didn't know much—a shop teacher—so I conducted." During high school he played a number of orchestral instruments, did a lot of conducting, and studied piano, which he had begun to play by ear at the age of five, taught by his father. His first professional conducting assignment began in 1965 while he was a student at the University of Southern California—with the Young Musician's Foundation Orchestra. Last season, at a rehearsal of the Boston Philharmonia (which he was guest conducting), Thomas was surprised to see William Steinberg, who afterward requested an interview with him at Symphony Hall; and shortly he was offered a contract with the Boston Symphony.

(Between the Young Musician's Orchestra and the Boston Symphony, Thomas was assistant conductor to Pierre Boulez at the Bayreuth Festival in 1966 and for three years at the Ojai Festival. In 1968 he directed orchestral preparation for the Heifetz-Piatagorsky concerts in Los Angeles; and more recently he prepared the singers and played for the premiere performance and a recording of *Les Noces* and *Requiem Canticles*, with Stravinsky himself presiding. As a pianist he played for two years in the master classes of Gregor Piatagorsky and has given concerts at Town Hall and Hunter College. In 1968 he won the Koussevitzky Conducting Prize at the Berkshire Music Center and last year served as a conducting fellow there, where he evidently caught the attention of the BSO management.)

Mr. Thomas's choice of program for the Boston Symphony this season (Haydn, Stravinsky, Ives and Debussy) suggests that he is a representative of a new genre of conductors whose musical tastes are strongly modern. He admits great interest in "new music, especially what might be called theater music, mixtures of performers, actors, different media—like *The Knight's Tour* by Lasemann, for example. It's a graphics piece with a structural outline, but there is variability in what the players produce. This kind of ensemble has a collective brain of its own. I find this kind of conducting very interesting, more so than regular orchestral work. I've done some in Los Angeles and hope to do more here." As for his "non-musical" interests, aside from voracious reading (about five books a week), he mentioned experimentation with multi-media environments, "getting together with friends who are in different fields, like cinema, plastics, physics, and music, and creating events that use all our skills," and listening to "old blues like Bessie Smith, some rock, the Rolling Stones, Beatles, Dylan, Jim Hendrix, and best of all—James Brown."

When I asked about his presence at Moratorium Day observances on the Common last fall—something I found unusual, in view of the traditionally apolitical nature of artists—he said, "I was there out of sympathy." His thought is that "artists should be involved in politics, but not the art itself for propaganda causes—ridiculous things happen when this is done, like Shostakovich subtitiling his Fifth Symphony, 'In Answer to Previous Criticism.' This is not to say that I'm not concerned with political and social problems. I am very much. On the West Coast I have gone to neighborhood settlement houses with a few musicians and played for children who had never heard classical music before. This is the kind of thing I think I can do best."

As lunch concluded with cassata and espresso in a cup rubbed with lemon peel, I couldn't resist asking Mr. Thomas, a representative of a profession reigned by older men, about discrimination against women and youth. "Women haven't succeeded in conducting, except of course for the classic exception, Nadia Boulanger," he thinks, "because there are few women who have been willing or able to give up traditional ideas of the role of woman in interpersonal relationships in order to assume the air, the authority which is necessary for conducting. It has to do with the way women relate to men. Conducting is a man's kind of situation. Women would feel they were compromising their femininity. Women," he added slyly, "*could* become conductors, if they wouldn't wear sleeveless dresses—their bare arms flapping around with a lot of bracelets on them look ridiculous."

As for discrimination against youth? "I haven't noticed any."

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY

JAN 1970

Boston Sym. (Michael Tilson Thomas)

Michael Tilson Thomas is beginning to show up everywhere. As Southern California's pride and joy, he has for a number of years conducted its Young Musicians' Federation Orchestra; and he is a regular figure at the annual Ojai Festival. As a pianist, he is to be heard on the new Angel recording of Stravinsky's *The Rite of Spring* in a two-piano version (reviewed in the October 1969 issue of *High Fidelity*). Last season I attended one of the Monday Evening Concerts in Los Angeles, which was to have been conducted by Pierre Boulez. Boulez was unable to show. His pupil, Mike Thomas, took over.

The audience at the Boston Symphony's opening New York concert on October 22 at Philharmonic Hall came to hear how the BSO would sound under its new music director, William Steinberg. For the first half of the evening, Steinberg conducted the Brahms Second Symphony, and it sounded just fine. But midway in the evening Steinberg became ill and had to be rushed to the hospital. The assistant conductor, who happens this year to be the twenty-four-year-old Thomas, stepped onto the podium and led throughout the rest of the program.

He was, of course, merely holding them to Steinberg's own interpretations of the music, and so the concert did not give a true impression of his own interpretative capabilities. Such an impression was, however, to be gained the following Saturday at Carnegie Hall (October 25), when young Thomas, still standing in for the indisposed senior conductor, made a complete program change. This included music that he himself had worked up with the orchestra—works by Debussy, Ives, Stravinsky, and Haydn. As programing, it reflected Thomas' leaning towards the modern (he was a pupil of composer/conductor Ingolf Dahl). It also showed his imaginativeness: both the Haydn Symphony No. 98 and Ives's *Three Places in New England* have movements which employ the device of juxtaposing weighty doings by full orchestra with light-hearted, almost trivial interludes played by solo instruments. In both works, the effect is one of witty incongruity.

As a conductor, Thomas seems to have everything going for him: good looks, a striking podium personality, formidable ability and experience, and —as evidenced by a single week that included debuts in both Philharmonic and Carnegie halls—fantastic luck.

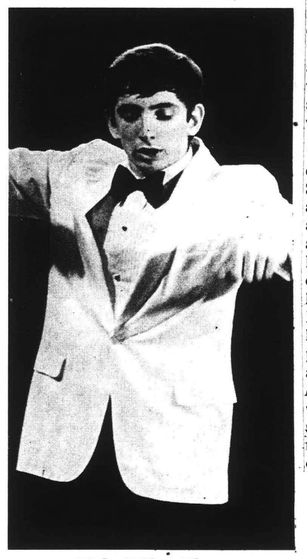
JACK HIEMENZ

Monique Charland, piano

Monique Charland, a Canadian pianist who studied with Darré and Anda, offered a recital at Tully Hall on October 12. It was a program highly slanted toward romantic pianism, and as such might be described as a bit *démodé* by current tastes, which prefer Mozart or Beethoven to Czerny's *La Ricordanza* and Brahms or Schumann to César Franck's *Prelude, Chorale, et Fugue*. I myself had quite forgotten just how soporific a piece the Franck is.

Mlle. Charland sounded a bit nonplussed by Czerny's dowdy filigree, but a use of similar *bel canto* mannerisms proved amenable to the Franck. Three pieces by Jacques Miller, *Petit Caprice*, *Consolation*, and *Scherzo Brillante*, were brilliantly unfurled. Miller clearly has a profound knowledge of the instrument he is writing for. His style is wholly pianistic and might be described as Rachmaninoff *cum* Debussy, Godowsky, Chopin, and Liszt. In other words, one heard a lot of densely crowded notes and I do not imagine that it is easy to play them. Fortunately, they are easy to listen to.

Lord Berners' *Three Little Funeral Marches* (1. "For a Statesman"; 2. "For a Canary"; and 3. "For a Rich Aunt") proved quite as witty and humorous as the titles would indicate. A Liszt group had plenty of dash and



Michael Tilson Thomas

PROVIDENCE, R. I.
(M) 66,728 (S) 208,349

FEB 1 1970 New England

. . . JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra, performs the Beethoven violin concerto today with New Bedford Symphony at Keith Junior High School, New Bedford. The concert, under John Pandolfi's direction, starts at 3 p.m.

E. J. Dias Review

Pandolfi, Silverstein, Symphony All Superb

As a part of the current international celebration of the bicentennial annievrsary of Beethoven's birth, the New Bedford Symphony Orchestra, under the direction of John R. Pandolfi, presented a concert, yesterday afternoon in Keith Junior High School Auditorium, featuring three works by the honored composer.

Highlight of the performance was, of course, the appearance of Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, as soloist in the violin concerto.

Besides the violin work, the concert included the "Egmont Overture, Opus 84" and "Symphony No. 3 in E Flat" — the famed "Eroica."

Mr. Silverstein, a violinist of impeccable tone and technique, made his contribution to the program a memorable one. Moreover, the orchestra rose well to the occasion in the precision of its accompaniment. In the opening Allegro, Mr. Silverstein's runs and trills were artfully performed as were the numerous difficult chords. In exquisite Larghetto, Mr. Silverstein's tonal quality was exquisite, especially in the upper positions. And his bow control in the Rondo, plus his beautifully-modulated cadenza, gave striking evidence of his musicianship and virtuoso equipment.

Beethoven, of course, studied the violin in his youth and thus knew the capabilities of the instrument at first hand. Consequently, his only violin concerto is a treasure for the virtuoso performer — with its display of occasional pyrotechniques, it demands for a singing tone, its challenging rapid passage work. That Mr. Silverstein met the changes of the work was obvious from the ovation he received from the good-sized audience. Like all genuine professionals, he makes the difficult seem deceptively easy.

As for the orchestra's efforts in the remainder of the program, they were both respectable and workmanlike. Mr. Pandolfi and his musicians gave a spirited reading of the "Egmont," and in the "Eroica" also gave good accounts of themselves.

Perhaps the best played movement of the "Eroica" was the second — the celebrated, Funeral March — which was accomplished with first-rate instrumental balance and cohesiveness. Acceptably performed, too, was the stirring Finale. There were passages of occasional raggeness in the intricate Scherzo, whose tricky rhythms sometimes bother even the greatest orchestras. However, on the whole, Mr. Pandolfi and his ensemble acquitted themselves well in this afternoon of tribute to one of the giants in the history of music.

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

FEB 2 1970 New Eng New

VERMONT CATHOLIC
DIGEST

FEB 07 1970
FREE PRESS
BURLINGTON, VERMONT
(M) 41,288

FEB 5 1970 New Eng New
EXPRESS
NEWPORT, VERMONT
(E) 4,280

FEB 6 1970 New Eng New

Boston Symphony Organist To Give Recital in St. Michael's Chapel

Organist Berj Zamkochian of the Boston Symphony Orchestra will present a public recital Sunday, Feb. 15, at 8 p.m. at the Chapel of St. Michael the Archangel on the St. Michael's College campus.

His program will include works by J. S. Bach, Comidas Vartabet, Edward Gurbashian and Franz Liszt.

A native of Boston, Zamkochian is a graduate of the New England Conservatory of Music where he studied organ under Gerald Faxon. During his years of graduate study at the Conservatory, he was appointed to the Organ Faculty.

He has made numerous concert appearances throughout North America and Europe and has appeared as soloist with the major orchestras in the United States.

Zamkochian was appointed organist of the Boston Symphony and the Boston Pops Orchestra in 1957. His recordings with the Boston Symphony on the Victor label have won international acclaim for him. He also has recorded works for Gregorian Institute of America Records.

In 1965, he was the first American organist to tour the Soviet Union. Since that time, he has made six tours of the country. In the fall of 1960, he gave concerts in the capital cities of Russia. He also appeared in Lebanon and Holland.

Last September, Zamkochian became the first person to be named University organist in residence at Boston College.

In his St. Michael's concert, he will play four selections by J. S. Bach, Toccata in F Major; Chorale-Prelude, In the Hour of Most Need; Trio Sonata No. 6; Vivace, Lento, Allegro; and Fantasie and Fugue in G Minor.

Zamkochian also will perform Vartabet's Hymn of Vesting from the Armenian liturgy, Gurbashian's Prelude and Toccata and Liszt's Chorale Fantasie on the theme, Ad Nos Ad Salutarem Undum, Introduction and Fugue.

His appearance is being sponsored by the colleege's Fine Arts Department.

BERJ ZAMKOCHIAN at work.

174.

Color 'Quota' Not For Music World

Black Assistant Manager Of Boston Symphony Gives Views Here

By JAMES DONAHUE
Gazette Staff Writer

Richard White, the new 28-year-old assistant manager of the Boston Symphony and former candidate for the manager's position with the Kalamazoo Symphony, was in town this past week to renew old acquaintances.

The visit might ordinarily have raised little interest, but White is a Negro and thus represents a new and rare breed of black newcomers to the world of symphonic music.

And he had some opinions on the subject.

While White admitted that the accomplished black musicians performing today with U.S. symphony orchestras can be easily counted, he did not advocate a push to place a "black quota" of performers in these positions.

"Theoretically, any musician who thinks he is qualified has the opportunity to be auditioned and if he is good, to be accepted (in a major symphony)," White said. "No artist worth his salt, black or white, should be admitted because of his color. A symphony is a performing institution and success depends upon the ability of the performers as individuals.

"This goal of perfect performance and interpretation is so crucial that it cannot be compromised in order to make a quota," White said.

Yet some of the major U.S. symphonies have been confronted in recent years with charges of discrimination stemming from the national drive for racial freedom and equality.

The Detroit Smyphony was so charged about a year ago, even though three black musicians had reportedly just turned down offers to join the orchestra to take better paying positions with jazz and pop bands. There are no black musicians with the Detroit Symphony this year.

In New York, the Philharmonic Symphony there is being tried, through a civil rights hearing, for racial discrimination. Two performers have charged they were discriminated against because they auditioned for jobs with the symphony but turned down.

The outcome of this hearing may have a dramatic effect on the future practice of hiring by symphony orchestras, said White. "Although it is an unpleasant situation, it is a very important situation."

But the civil rights struggle has served as an important wedge to loosen up hiring practices by symphony orchestras, reports White. "Years ago it was very difficult for minority groups — Jews and Negroes — to get in. But I think in the last two decades the whole psychology of openness has developed. The orchestras are now looking for perfection and nothing else," he said.

The Boston Symphony, as an example, goes to great lengths "to avoid any kind of bias possible" and actually uses screened auditions — that is, the performer plays before a panel of judges from behind a curtain — as part of the audition, White said.

If the orchestras are not discriminating, why are there so few black performers employed in this area of the fine arts?

"The black musicians have historically gone to jazz because it's the fabric of the colored man." White explained. "Also the jobs as jazz and pop artists are much more [illegible] tive. There is more money and more security — all the attractions that a person who wants to eat and live better will be interested in.

"We have to go beyond the fine arts and look at the child's environment to really understand," White said. "The whites are often in a better economic situation and the parents can expose and motivate the child in directions beyond simple survival. But Negroes in this country are still a survival oriented race. We grow up in ghettos and the first thing we occupy ourselves with is making a living. It is a rare black child who has a chance to study ballet or violin at an early enough age to become an accomplished concert performer."

White said he felt it was "sad that we have so many talented children who need to be exposed to the broad spectrum of culture they live in. Some have the talent to perform in it."

He said he felt "the burden of proof is now on musical institutions involved in education. I feel we are under an obligation to accept black musicians as students in conservatory settings, even though they may be undeveloped.

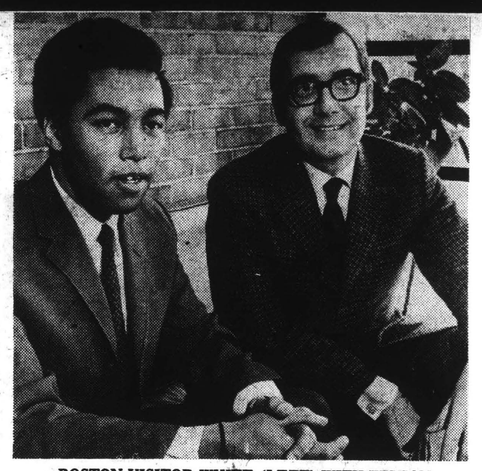
"The (educational) institutions have an obligation to recruit and develop black students. But the performing institutions are under no obligation whatsoever to accept none other than the best qualified musicians, no matter what," White said.

White is one of those exceptions who emerged from within the black ranks to find some chance for success in the fine arts.

He grew up in New York City, once studied seriously as a musician, but abandoned this in college when he "weighed my ability against that of the other music students," and switched his study to economics. After a military hitch, he returned to Howard University, Washington, D.C., to acquire a law degree, and then obtained a Ford Foundation grant to study for managership of symphonic orchestras.

By coincidence, both White and Carlos Wilson, manager of the Kalamazoo Symphony, studied with the Detroit Symphony and became good friends.

Both applied for the position in Kalamazoo, but White withdrew his application to accept the job with the Boston Symphony.



BOSTON VISITOR WHITE (LEFT) WITH WILSON
Negro Role In Symphonic Music Discussed

KALAMAZOO GAZETTE
KALAMAZOO, MICH.
D. 58,086 SUN. 60,100
FEB 15 1970

HARVARD CRIMSON
CAMBRIDGE, MASS.
(M) 4,500
FEB 13 1970

Symphony orchestras looking for angels

By DELOS SMITH

NEW YORK (UPI) — An artistic enterprise of pure practicality is to identify those congressmen who believe symphonic music locally performed is essential to American culture.

When identified they'll be asked to persuade their fellows to subsidize it, in part, with federal funds. Without this succor local orchestras will be collapsing like so many poisoned flies.

The poison in them is too much outgo — too little income. The death now threatening is that of bankruptcy. They've been quietly ailing for several years. Now their desperate sickness is in the open.

THE PRESIDENTS or board chairmen of 77 orchestras have formed themselves into an "AD HOC Committee of the whole" to lobby in Washington. They know it is going to be tough sledding.

The Federal government has never directly subsidized symphonic orchestras (or any other performers) even though there is plenty of precedence for it in Europe where governments have always picked up much of the tabs.

Right now the federal government is cutting expenditures, to stem inflation. Scientific and educational groups are agonizing over drastic cuts in their governmental grants. Symphonic music's pleas for money hardly could come at a less propitious time.

Amyas Ames, president of the New York Philharmonic and chairman of the committee, acknowledges a further handicap. Orchestras have always relied on the best heeled among the local citizenry to make up their deficits. They don't quite know where to begin with Congress.

Ames said they would spend a few months "exploring" with congressmen who are acquaintances or friends of the committee members. With this knowledgable advice they hope to organize an effective lobbying campaign.

THE COMMITTEEMEN displayed the fever charts in a two-day emergency meeting in New York. In the five years ending in 1967 the outgo of the principal American Orchestras totalled $77 million, an increase of more than 100 per cent.

At the current rate it will reach $87 million by 1973, a further increase of 34 per cent. At the end of the current season the orchestras will have a deficit of over $5 million and this will reach $13 million by 1973, despite frenzied local efforts to increase income, by better boxoffice takes and more generous private contributions.

"Ours is not a spirit of helplessness," Ames said. "We do not expect others to assume our responsibilities."

Nevertheless, orchestra tickets can't be priced much higher without pricing a lot of customers out of the halls. Demands on corporate and individual philanthropies now come from efforts to eliminate ghettos and other social improvement programs. Less is available for music culture.

THE COMMITTEE hopes to get a federal appropriation of $8.5 million for the 1970 - 71 symphonic season. It would be allotted among those orchestras which maintain a high level of boxoffice earnings and local contributions.

The chief cause of the steep rise in outgo has been the insistence of musicians on pay scales comparable to those of truck drivers, plumbers and other skilled workers, meaning annual wage rates of $10,000 to $15,000.

Furthermore, they want a full-year employment at these rates wherever it is at all possible. This has forced many orchestras to lengthen their seasons but in the outgo-income tug that has been no help. When each concert is played at a loss, the larger the number of concerts, the larger the deficit.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 8 1970

Modern Music Appreciation May Be Enriched By Listening

By Irene Jarry
News Music Columnist

When discussing music appreciation I am often asked, "Do you really like modern music?" "Yes, I do," I reply. My questioners usually look incredulous, voice their resentment of disonance and report that Stravinsky or Sessions, for instance, are just a meaningless jumble of sounds to them. They must listen with fresh ears.

Beethoven was accused of using too many dissonant harmonies in his day. Play the early Beethoven concertos and symphonies and see what a radical change there is when compared with his mature works. Notice the jump and almost complete change of style in his Third Symphony. The first two symphonies are Mozart and Haydn-like - - - classical in style and harmony. To the people of that period the Third Symphony, which we find very beautiful today, was something of a shock.

If you demand that all new music must resemble some familiar school or tradition like the classic, romantic, or impressionistic, you will be alienated by the markedly different style. If you consciously or unconsciously look for a certain kind of melody, harmony, or timbre, you will have difficulty in finding the new expressive arrangements of sounds.

Listen To Records

Perhaps the best way to learn is to have a system. Get Aaron Copland's book, "Our New Music" and listen to records of each composer that he writes about, following each school and style that leads up to our modern form of expression from the early Romantics to the late Romantics: Strauss, Mahler, Scriabin, Sibelius, Rachmaninoff, gradually adding Prokofieff, Poulenc, William Walton, etc. As dissonances become familiar they lose their terrors.

Perhaps you could borrow records of especially beautiful modern composers' works, such as Prokofieff's "G Minor Violin Concerto," William Walton's "Adagio for Strings," to name a few of my favorites. Each should have repeated hearings. Then branch out to the other works of these men. You will find it rewarding.

Criticized

Charles Munch, former musical director of the Boston Symphony, was criticized by some of his subscribers when he introduced two exacting works to Boston, Igor Stravinsky's "Canticum Sacrum" and Roger Session's "Third Symphony."

Here is how he replied to their protests: "You reproach me for playing too much contemporary music and I understand your point of view since you come to concerts for amusement and distraction, or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter. I consider it our duty to listen to music written in our time. We must listen to the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future."

As someone else said, "Let's have an open mind."

Happy listening!

NEWS
SOUTHBRIDGE, MASS.
(E) 5,[illegible]
FEB 19 1970

Boston

The BSO in Pain

IT IS depressing to observe the decline and fall of a great orchestra, especially when that orchestra is close to home. Nevertheless, the former aristocrat of orchestras, the Boston Symphony, has fallen on hard times, and its problems merit some serious consideration.

Nearly everyone in Boston—even those people whose idea of a cultural evening is an excursion to Fenway Park—is aware of the recent departure of Erich Leinsdorf from the podium of the BSO. Not too many local critics, however, have sought to delve too deeply into the behind-the-scenes conflicts at the orchestra. Those who have made inquiries either end up fired, like George Gelles, or reprimanded, like Michael Steinberg. Probably no one outside of the Symphony hierarchy is completely aware of all of the problems which face the organization at the moment, but some have become public knowledge.

Morale at the orchestra was at its lowest in recent memory when Leinsdorf departed, and the BSO, which had been one of the international greats under Koussevitsky and Munch, was trailing each of the other four major American orchestras in record sales. When RCA Victor picked up the contract for Ormandy and the Philadelphia, there were rumors that the company would phase out Boston, because of the lack of magnetism in Leinsdorf's conducting. Leinsdorf was criticized as being excessively Germanic in interpretation, and at least one orchestra member publicly stated that he would rather be conducted by a metronome.

Conflict broke out the year before Leinsdorf left, when, for the first time in the history of the orchestra, the orchestra members refused to give the traditional Christmas gift to the conductor. The animosity between maestro and players became more apparent when trumpeter Roger Voisin "stepped down" from his position in the first chair after an incident in a public performance during which he allegedly misplayed a passage deliberately to cause Leinsdorf embarrassment. With the orchestra's prestige falling apart, it was obvious that new blood was needed, and Leinsdorf's resignation was not too surprising. His successor, William Steinberg of Pittsburgh, came somewhat as a surprise. Pittsburgh was not one of the major orchestras, although Steinberg himself was a man of proven competence. This year, he began his career at the BSO, serving as Music Director and conducting part time while finishing out his tenure at Pittsburgh.

THE QUALITY of this season has been good, if simply for the variety of conductors who have been invited to fill in for Steinberg. Unfortunately, there persists the tendency to stick to the warhorses and shy away from experimentation, as witnessed by the disastrous concerts given by Carlo Maria Giulini. His histrionic performance of the "Pathetique" Symphony pleased the Friday afternoon matrons but caused a furor which led the members of the orchestra to request publicly that several Boston critics be banned from future performances. Seiji Ozawa's interpretation of *Carmina Burana* was much better, and Claudio Abbado's choice of new music was a refreshing change.

Even more refreshing than that, however, is the news that several of the older, less inspiring members of the orchestra are being given their notice.

Likewise, the news that the BSO has removed itself from the clutches of RCA Victor and signed a recording contract with the prestigious Deutsche Gramophon Gesellschaft must hearten owners of high priced music systems who appreciate the better quality of DGG recordings. The extent of the changes Steinberg is making is not fully known, however, since he, most tactfully, is not publicly announcing them. Rather, the word has leaked out from the people involved of the vast changes going on in the makeup of the organization.

Hopefully, a proper selection of new people will restore the "Boston sound" which existed under Koussevitsky and even came through in the sometimes sloppy conducting of Munch. Then, for the first time in almost a decade, Boston won't have to lay claim to the dubious distinction of having Arthur Fiedler as its greatest resident conductor.

—MICHAEL J. RYAN

BSO Sets $750,000 Munch Fund

BOSTON — Taking a lead from universities, where endowed chairs or professorships are commonplace, the Boston Symphony has begun to endow chairs occupied by its principal players.

The orchestra announces creation of the $750,000 Charles Munch concertmaster's chair, named in memory of the late conductor and given by former trustee president Henry B. Cabot, trustee Henry A. Laughlin and trustee emeritus Edward A. Taft. The orchestra's present concertmaster is Joseph Silverstein.

An anonymous donor has given the $100,000 Walter Piston flute chair, honoring the American composer. Many of his works, written while he was professor of music at Harvard, were given their premieres by the B.S.O. Mrs. Doriot Anthony Dwyer is the orchestra's first flute.

The concertmaster and flute chairs are the third and fourth to be endowed. There already exist the Charles S. Dana viola and the Philip R. Allen cello chairs, occupied respectively by Burton Fine and Jules Eskin and named for trustees.

The endowing of chairs is part of the orchestra's 90th anniversary fund campaign, which seeks to raise $6 million. Ten other principal chairs remain available for endowment.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
FEB 21 1970

$750,000 BSO fund named for Munch

GLOBE 2/13/70

Taking a lead from universities, where endowed chairs or professorships are commonplace, the Boston Symphony has begun to endow chairs occupied by its principal players.

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TIMES UNION
ALBANY, N. Y.
FEB 21 1970

The concertmaster chair of the Boston Symphony has been endowed through a gift of $750,000 in memory of Charles Munch by Henry B. Cabot. The principal flute chair has also been endowed for $100,000 by an anonymous donor, in honor of composer Walter Piston.

175

A touch of Paris in the Spring

By Marjorie Sherman
Globe Staff

Nostalgic for a bit of Paris?

Whether your bailiwick is the Place Vendome or the Rive Gauche — or even the doorway at 3 Rue Royale that says Maxim's — you'll get wafted away this Spring.

Tantalizing as the magic names like St. Laurent, Givenchy, Chanel and Dior will be the April-in-Paris parties already calendared for Boston, with a new date logged today — Apr. 17 for a Right Bank-Left Bank dazzler on the banks of the Charles.

Street scenes of Paris, with posters, lights and directions for Montmatre or Pigalle will rim those small cafe under-the-awning tables that are the heart of Paris for everybody. It's a do-it-yourself for the English Speaking Union and their YMG — Younger Members Group — and that means all those stalwart rugby blues and good looking internationals from Australia and Rhodesia and such.

ESU President John Ewell is pretty handy with a hammer or carrying the rugby ball, so it'll be an April-in-Paris no one is likely to forget. Get your bid in early.

Maxim's maxi — gorgeous, greying Louis Vaudable — will be here himself for the Boston ball of the century, Symphony's Paris edition on April 27. With him will fly the vintage velvet of a place as Parisian as the Rud de la Paix — from wines to whisks, from chefs to a chandelier or two.

The tab for this historic benefit for the Boston Symphony's deficit will be the year's most astronomical, but it looks like it will be worth it just to be on the rolls for this Rockefeller - Rosenfeld - Cabot cook-in that will be the talk of all the towns for years to come.

★

Also on the big, big party horizon is the Association of Performing Arts' Boston Ball at the Walter Cabot Baylies' town house, 5 Commonwealth ave., on March 21.

If you don't remember Boston when it was Boston, this will be the night to find out what it was like to have that two-hour supper that began its 10-course run with oysters and sherry, made quite simple by 10 live-in help, and an extra maid or two for the evening.

If you were among the happy few who sat late on Bunny and Gerry Roberts' beautiful back terrace the night the APA was born and have seen its encouragement for the performing arts in Boston, a reality in effect not shared by the city's politicians (given another year the APA could have taken on the Patriots, too), then you'll not want to miss this chance to enjoy Boston as it was (complete even to the jade brocade bought for Charlotte Baylies' 1912 coming-out ball). Charlotte fought a spinster's doom at 19 by founding the Anti-On-the-Shelf Club, with dances in the ballroom her parents built and lingering in the flowery conservatory between dances.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
FEB 2 1970

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
FEB 4 1970
New England News

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
FEB 9 1970
New Engl News

The biggest ball to be held during the month of April will no doubt be the 90th Anniversary Ball of the Boston Symphony Orchestra. With Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld as committee heads, the event threatens to outdo the fabulous Golden Trumpet ball held in the same august surroundings of Symphony Hall in 1965. David Rockefeller Jr. and Richard F. Treadway are in charge of the men's committee, and with Coolidges, Devens, Hunnewells, Perkings, Parsons. Bradleys and Hardings on the committee this is one that will be the ultimiate in Proper Bostonians. The date is April 27.

* * *

The Vincent Show opens in April — on the seventh day at New England Life Hall. The Metropolitan Opera comes to the newly named Hynes Civic Auditorium, opening April 20. Boston's own Opera Company has an opening on the third at the Rockwell Cage at MIT — the production is "The Good Soldier Schweik." Parties will surround all these openings.

There will be a benefit of "Hair" at the Wilbur Theater on April Fool's Day — April 1. This will be for the Massachusetts Association of Mental Health, and the committee is headed by Joe Edinburg of Chestnut Hill. There will be a Stage Door Lecture and Box Luncheon at Symphony Hall on the 17th, and a wind up of the symphony season with a Pre-Symphony Luncheon at Horticultural Hall on the 24th. There will be a University Hospital Auction during the month, and the big preview party for the week-long Women's City Club Antiques Show at 39-40 Beacon Street on the 13th.

And so it goes, a never ending social whirl. Anyone planning to be a part of the April social marathon would be wise to take a vacation and rest up as much as possible before entering the fashionable fray..

Concert, parties will be long remembered

By Marjorie Sherman
Globe Staff

If you weren't at Symphony Hall yesterday, standing to applaud the fantastic concert by Artur Rubinstein, then you missed the most memorable weekend of any year.

It began with sundry events at the Museum of Fine Arts Centennial, then moved to the Aquarium with 600 of the Navy League — what a turnout! — and on to the pace-setting party, the Valentine Ball (with Skitch Henderson) which Jean and Jim Godino made an all-time honey of a party. Everyone was making dates with Skitch for his newest housewarming in the Virgin Islands.

The long handsome night didn't mean that Jean and Jim weren't right on hand Sunday to welcome the divine Artur, together with most of their No. 1 table guests from Friday night like Dr. and Mrs. Melvine Field — who also managed to get to the Boston Ballet bow - the - knee for beautiful Margot Fonteyn. If the ballerina and pianist Rubinstein ever did a program, nobody would go home, ever.

The Youth Concert benefit brought out five - year - olds and the last of the Dowagers, the Washington circuit's notables like John Nicholas Brown, and the Boston Symphony's greats, like gorgeous Mme. Serge Koussevitsky, whose fantastic drawings of Artur lined the sponsor - party - room along with Gunther Schulz' tender pussywillows and exquisite yellow dogwood. It was a never-to - be - forgotten few hours.

Brahms, Chopin, DeFalla, and Schumann, plus Debussy, Chopin and Moussorsky encores of incredible brilliance, brought the wildly applauding audience to its feet again and again and again. The silver-crested, soldier-backed pianist, who makes you think of his longtime friend, Boston's greatest BSO conductor Serge Koussevitzky because of that rare combination of austerity and love, had time for frail Fragonard-like Olga Koussevitzky, and for a turn with another old friend, the BSO's author of the year, Harry Ellis Dickson, whose "Gentlemen, More Dolce Please," was Koussy's favorite plea to the Symphony.

Harry, who founded those wonderful, wonderful Youth Concerts, shared a decade of memories with Mrs. Albert Titcomb, Ellen Stillman, Mrs. Manuel Kurland, and other stalwart pioneers of these concerts for the young, a program Rubinstein thinks is "the tops." "If," he adds with a wry look at the schedule you wouldn't believe, "you have the time."

Over from the Museum and a painstaking reassemble of the lovely tulips, anemones, freesia and forced pear blossom that make a background for Boston's most personalized treasure offerings in three generations, Mrs. Wallace McMeel and Mrs. Curt Gowdy still managed to get to the Symphony on time for the beautiful Brahms beginning, Dr. McMeel and their guest, Augusta Hornblower, sharing stage seats along with more thn a hundred other fans.

The fantastic audience, which stood and pounded its palms and its feet for nearly half an hour after the long generous concert, and was rewarded by encore after encore, was full of amiliar faces. The Robert Saltonstalls; Ingrid Anderson just back from the wedding of her college roommate Jo Fields (daughter of the late Mrshall) to John Porovona at the Virginia house of her mother, Mrs. John Bross' McLean; Mrs. Arnold Jenkins; Mrs. Alfred Willmann and her lovely Lynnie; Mrs. Charles Clute; Dr. Leo Alexander; the John Constavles; the Julian Rogers; Mexican Consul Jaime Pena-Vera and his charmer of a wife, and scores more.

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Spring seemed "right around the corner" at Friday's delightful pre-Symphony Luncheon in Horticultural Hall, with blossoming pink geraniums on the tables and varying sized red hearts marking the places. The third luncheon in the Council of Friends of BSO popular series, chaired by Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., was under the auspices of the Boston, Brookline, Chestnut Hill and Lincoln area members, who did the artistic decor.

Mrs. Joseph W. Lund, who had entertained the Beacon Hill Garden Club at her Beacon street home on Thursday (and brought camellias from her small Duxbury greenhouse for that gathering) was one of Friday's hostesses.

Among others were Mrs. James H. Currens, Mrs. George Draper, Mrs. Walter Watson II, Mrs. A. Turner Wells, Mrs. Albert C. Titcomb, Mrs. James Welch, Jr., Mrs. Hollis Plimpton, Mrs. Herbert Harwood, Mrs. William Boardman, Mrs. Stephen H. Harris, Mrs. Edwin Cole, Mrs. Albert England Jr., Mrs. Stanley Hech and Mrs. Henry Warner.

The loyal support of the Friends of Boston Symphony Orchestra has played a major role in maintaining its standard of excellence and prominent position among the orchestras of the world. The final luncheon in the 1969-70 series is scheduled for April 24. On Friday, April 17, the 4th Stage Door Lecture, sponsored by The Friends, will take place at Symphony Hall.

STELLAR STARS Joan Kennedy, left, and premiere ballerina Margot Fonteyn at a Boston Ballet for sponsors only at Townhouse. A new monitoring center for Newton-Wellesley Hospital thanks to the Valentine Ball, whose chairman was Mrs. James Goino, left. (Don Preston photos)

Social Chatter
by Alison Arnold

BSO Saturday Evening Friends To Hold a Stage Door Buffet

ANOTHER FIRST in the lively history of the Friends of the Boston Symphony Orchestra, under the chairmanship of Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., will be chalked up Saturday evening, March 7, when Saturday Evening Friends gather at the Stage Door Buffet before the concert. Responsible for arranging the buffet are the Brookline-Chestnut-Newton Areas, headed by Mrs. Allen P. Joslin and Mrs. Walter Cahners.

Mrs. Roger Voisin, Mrs. Herbert Harwood and Mrs. William Boardman are planning the colorful tablecloths, posters and flowers. Mrs. Samuel Proger and Mrs. James O. Welch Jr. have charge of the door list, and Mrs. Cahners, Mrs. Herbert Hoffman and Mrs. Bela Kalman will arrange for cocktails and the dinner menu.

Hostesses will be Mrs. Edward Caredis, Mrs. Hugh Tomb and Mrs. Joslin. Other members of the committee are Mrs. Julius Grossman, Mrs. Robert T. Hamlin Jr., Mrs. Donald Harding, Mrs. Stephen F. Harris, Mrs. Robert H. Hopkins, Mrs. Charles F. Hovey, Mrs. Robert M. P. Kennard, Mrs. Samuel A. Levine, Mrs. Hollis Plimpton Jr. and Mrs. Henry K. White.

Friends of the Boston Symphony Orchestra are looking forward to the third Pre-Symphony Luncheon, Friday, Feb. 13, at 12:15, at Horticultural Hall, sponsored by the Council of Friends. The luncheon chairmen, Mrs. George A. Parson and Mrs. Nelson W. Aldrich, will have on their committee members of the Council of Friends from the Boston, Brookline, Chestnut Hill and Lincoln Areas.

These luncheons continue to be sold out due to the enthusiastic response in supporting the orchestra. Subscribers who wish to release tickets for resale or who would like to bring a guest, should call Mrs. Kay Whitty, executive secretary, at the Friends' office in Symphony Hall.

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The April ball of the year will be the Anniversary Ball at Symphony Hall to celebrate the 90th year of the Boston Symphony Orchestra Monday evening, April 27. This promises to surpass even the Golden Trumpet Ball held there in 1965.

Valentine Motif at Symphony Luncheon

VALENTINE RED HEARTS decorated Horticultural Hall yesterday and there were pots of pink geraniums on the tables for the Pre-Symphony luncheon. This was the third in this season's series of four, and was under the auspices of the Boston, Brookline, Chestnut Hill and Lincoln areas.

The decorating committee and hostesses included Mrs. Walter Watson 2d, Mrs. George Draper, Mrs. James H. Currens, Mrs. Albert C. Titcomb, Mrs. James Welch Jr., Mrs. Hollis Plimpton, Mrs. Herbert Harwood, Mrs. William Boardman, Mrs. Stephen F. Harris, Mrs. Edwin Cole, Mrs. Albert England Jr., Mrs. Stanley Hech, Mrs. Henry Warner, Mrs. A. Turner Wells, who wore a diamond heart pin with her brown dress, and Mrs. Joseph W. Lund, who has camellias growing in her Duxbury greenhouse.

Although fur coats and knee-high boots were the rule, Mrs. Richard Ely wore a tiny hat of pink flowers with her mink coat. Mrs. Albert Goodhue wore Valentine red. She and Mrs. John L. Grandin Jr. are co-chairmen of the Council of Friends of the Boston Symphony Orchestra. Mrs. Nelson Aldrich and Mrs. George A. Parson are co-chairmen of the luncheons.

Among the many at the luncheon were Mrs. Charles Devens, Mrs. James Perkins, Mrs. Charles P. Howard, Mrs. Alfred Willmann, Mrs. Jerome Rosenfeld, Mrs. Charles F. Hovey, Mrs. Lewis H. Clark, Mrs. William Manice, Mrs. G. Lincoln Dow Jr., Mrs. F. Wadsworth Busk, Mrs. Charles Barnes, Mrs. S. Abbot Smith, Mrs. Frederick Stare, Mrs. W. Emerson Barrett, Mrs. Franklin Hoyt, Mrs. John Knowles, Mrs. John Hill, Mrs. Weston Adams, Mrs. James M. Baty, Mrs. Edward L. Francis, Mrs. Miles N. Clair, Mrs. John Cornish, Mrs. Walter Amory, Mrs. Charles F. Eaton Jr., Mrs. Victor Jones, Mrs. Howard Davis and Mrs. Donald B. Sinclair.

Mounted police escorted the luncheon guests across the street to Symphony Hall, where they heard Colin Davis, conductor of London's BBC Symphony Orchestra and music director designate of the Royal Opera at Covent Garden, conduct Mozart's piano concerto, "Coronation," the overture to "Idomeneo," and Elgar's First Symphony.

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PATRIOT-LEDGER
QUINCY, MASS.
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FEB 19 1970

SOCIETY

by Miriam Tod

As details become available, it is apparent that the 90th Anniversary Ball of the Boston Symphony Orchestra will be the ball of the 70's, just as its predecessor, the Golden Trumpet Ball, was the top social event of the last decade.

Everything about this event which is being planned and organized by the ladies of the Council of Friends of the orchestra, will be as near perfect as they can make it. From the champagne — Moet et Chandon, no less — to the prizes raffled, from the food served to the decorations planned for Symphony Hall, all will be the ultimate in good taste.

On Tuesday afternoon the chairman and members of the committee entertained two of France's most distinguished citizens, M. Maurice Carrere, and M. Louis Vaudable, the gentlemen who will bring the world famous Maxim's of Paris to Boston's Symphony Hall on April 27. Mrs. Jerome Rosenfeld, cochairman of the ball, Mrs. Albert Goodhue and Mrs. John Grandin, cochairmen of the Council of Friends, and members of the ball committee Mrs. Lewis Clark of Cambridge and Mrs. Karl Riemer of Westwood were the hostesses.

Over glasses of the Moet et Chandon champagne that will be flowing on the big night, tall, silver-haired M. Vaudable, whose family has owned Maxim's since 1932, explained how his chefs, complete with their own cooking pots, will be flown from Paris to Boston for the event. Some foods for the dinner, such as truffles, they will bring with them. But other items like bib lettuce and celery are much better here, he said. So they plan to combine the best foods of both countries in the gourmet dinner.

His friend and colleague, M. Carrere, shorter and with an expressive personality, told the committee that he will donate his lovely chateau in the Basque section of France, the Chateau de Larraldia, for a weekend for two as one of the ball prizes. Dinner at the Paris Maxim's is another prize offered.

This is not the first United States ball for which these gentlemen have donated their services. Known throughout Europe for the superlative manner in which they run parties, they came to Washington to assist with a ball at the French embassy in 1965 when M. Henri Alphand and his decorative wife were their country's representatives here. This was a Maxim's "under a tent" which almost turned to disaster when a storm blew half the tenting away just as they had everything set up and ready.

The whole of Symphony Hall will be transformed into a second Maxim's for the evening. In addition to actual panels and decorations to be flown over from Paris, special effects are being created to change the hall into a replica of a ballroom of the Belle Epoque. Arthur Fieldler and the Boston Pops Orchestra and Ruby Newman and his orchestra will play for dancing.

To the original five raffle prizes are being added more exotic offerings each week. In addition to the trips to Paris, Rome and the Costa Smeralda, the chalet for two weeks in New Hampshire, the portrait to be painted by William Draper and the new Porsche 40, comes M. Carrere's offer of his chateau, the dinner at Maxim's and cases of French vintage wines given by an anonymous friend. Anyone who knows his wines, though, will recognize the famous donor upon reading the name of the vineyards on the labels.

This benefit evening does not come cheaply, but then perfection seldom does. The tab is $300 a couple and the raffle tickets are $10 each. These are available to everyone and may be obtained from any of the area chairmen of the Council of Friends, or from the Friends office at Symphony Hall. The souvenir program of the ball, which will contain a pictorial history of the orchestra, will have single sponsor pages to be sold for $1,000 each. The financial goal of the evening is $150,000, and knowing the members of the Council of Friends, their hard work, their high standards, and their powers of persuasion, it's a sure bet they will make it.

Social Chatter

by Alison Arnold

Dinner by Maxim's of Paris To Raise $150,000 for BSO

047

THE APPEAL OF FOOD is so great that food will be the means of raising $150,000 for the Boston Symphony Orchestra. Maxim's of Paris is sending two chefs and two assistants to prepare a magnificent gourmet dinner in Symphony Hall with the help of a local caterer. The occasion is the 90th Anniversary Ball being held April 27 to help the Friends of the Orchestra meet their annual goal of $440,000.

Yesterday afternoon, Louis Vaudable of Maxim's and Maurice Carrere, who will create a replica of Maxim's in Symphony Hall, met with some of the committee in the Cabot-Cahners Room at Symphony Hall. While sipping champagne, the ladies groaned with delight at the prospect of the wonderful feast. (The food columns will give more details later.)

Some of the food will be flown from Paris by Pan American World Airways and some will be prepared right in Symphony Hall. And, of course, vintage French wines will be served. After working as a cook in France and the United States, Louis Vaudable entered the wine business before opening Maxim's in 1964.

Symphony Hall will be transformed into a huge ballroom and the foyer will be done in the style of Maxim's of Paris. The evening is planned for 600—$300 per couple and $500 for sponsors

Listening to M. Vaudable and M. Carrere were Mrs. Jerome Rosenfeld, co-chairman of the ball with Mrs. Lewis Cabot, Mrs. Albert Goodhue and Mrs. John L. Grandin, co-chairmen of the Council of Friends of the Symphony Orchestra, Mrs. Lewis H. Clark and Mrs. Karl Reimer.

And do you know there's a Maxim's in Chicago and Tokyo and that you can buy Maxim's frozen foods?

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FEB 18 1970

Lecture by Ralph Pottle For Friends of Symphony

By LINDA MANN

047

Like mailmen, neither rain, nor snow, nor sleet deter the faithful Friends of the Boston Symphony Orchestra. Umbrellas, boots, rainhats and coats were the foul-weather gear of the ladies yesterday morning as they attended the third Stage Door Lecture of this season.

Once inside and past the trunks and instrument carrying cases of the orchestra in the basement of Symphony Hall, the outlook was surprisingly bright and cheerful.

Pink tablecloths covered the tables for four, a pink backdrop curtain with a mural of shells and instruments in pastel colors hid the "view," and the brick columns were decorated with yellow, blue, green and pink paper flowers with green crepe paper stems. Mrs. Roger Voisin, who created the flowers, also designed a gilt tree, hung with orange and gold leaves, on the hostess table.

To add even more color, the box lunches served after the lecture were decorated with lime, turquoise, orange and fuchsia feathers, which some of the ladies pinned on their suits and dresses to "add that touch of spring" as one noted gaily.

Yesterday's lecture was under the auspices of the Wellesley, Belmont, Dedham, Dover and Newton areas. Greeting the Friends, and identifiable by their pink or avocado smocks were Mrs. W. Lloyd Allen, Mrs. Miles N. Clair, Mrs. Stephen B. Wellington, Mrs. Samuel A. Levine and Mrs. Richard R. Higgins.

Also, Mrs. Thomas E. Jansen Jr., Mrs. Marshall K. Bartlett, Mrs. Robert G. Millar, Mrs. Howard E. Hansen, Mrs. Thomas Franks, Mrs. Herbert C. Lee, Mrs. John Cancian, Mrs. August R. Meyer and Mrs. Robinson Murray Jr.

Mrs. David Bird, co-chairman with Mrs. George E. Bates of the lecture series, introduced Ralph Pottle, who plays the French horn with the orchestra. His amusing anecdotes about his childhood and his three loves—the French horn, the Boston Symphony Orchestra and his wife, Connie—delighted the audience. He demonstrated the evolution of the horns, from conch shell, mammal horn, hand horn to valve horn. It wasn't until the 17th century that horns were used in music.

He accompanied his wife in two duets by Shubert for hand horn and voice and later, Dorothy MacMurray joined them at the piano and Mrs. Pottle sang and he played today's version of the French horn in a piece by Brahms, as the audience sat entranced.

Among the many who enjoyed the lecture and the box luncheon of sandwiches, deviled eggs, chips and cookies and found it "so much more convenient to attend the Symphony" were Mrs. Sherman R. Thayer, in a bright coral suit, Mrs. Stephen Mugar, Mrs. Charles A. Coolidge Jr. and Mrs. Harris Fahnestock.

Dressed in a bright plaid suit with a matching bow in her hair was Mrs. Albert Goodhue, who had just returned from New York. Mrs. John L. Grandin Jr., her co-chairman of the Council of Friends, also was in the audience.

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GLOBE MAN'S DAILY STORY

Conductor Charles Munch spent so lavishly on his art collection that he fell into the habit of justifying each extravagant purchase.

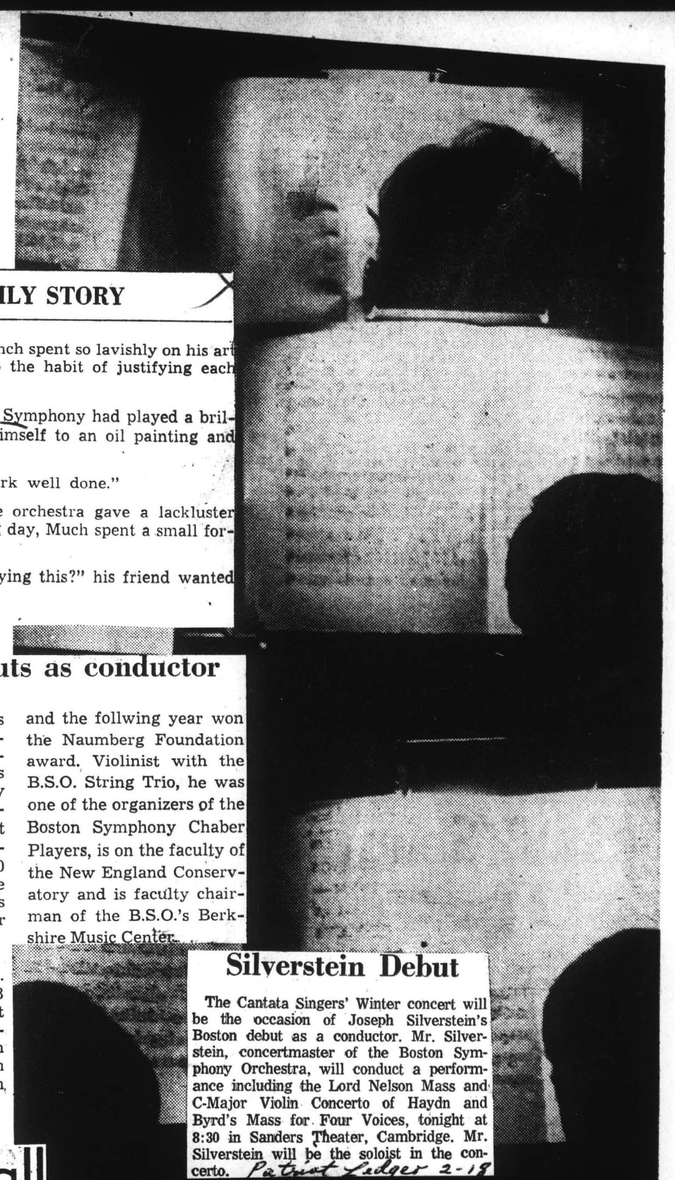
Once, after the Boston Symphony had played a brilliant concert, he treated himself to an oil painting and told a friend:

"It's a reward for work well done."

Some weeks later, the orchestra gave a lackluster performance. The following day, Much spent a small fortune on another painting.

"And why are you buying this?" his friend wanted to know.

"I need consolation."



Silverstein debuts as conductor

Globe 2/18/70

The Boston Symphony's concertmaster Joseph Silverstein will make his conducting debut at tonight's Sanders Theater concert by the Cantata Singers. Silverstein will also be soloist in the Haydn Violin Concerto in C major. The 8:30 program wil include Haydn's Lord Nelson Mass and Byrd's Mass for Four Voices.

A member of the B.S.O. since 1955, when he was 23 years old and the youngst player at the tiame, Silverstein was a prize winner in the 1959 Queen Elisabeth of the Belgians competition, and the follwing year won the Naumberg Foundation award. Violinist with the B.S.O. String Trio, he was one of the organizers of the Boston Symphony Chaber Players, is on the faculty of the New England Conservatory and is faculty chairman of the B.S.O.'s Berkshire Music Center.

Silverstein Debut

The Cantata Singers' Winter concert will be the occasion of Joseph Silverstein's Boston debut as a conductor. Mr. Silverstein, concertmaster of the Boston Symphony Orchestra, will conduct a performance including the Lord Nelson Mass and C-Major Violin Concerto of Haydn and Byrd's Mass for Four Voices, tonight at 8:30 in Sanders Theater, Cambridge. Mr. Silverstein will be the soloist in the concerto. Patriot Ledger 2-18

Maxim's is coming to Boston

By Marjorie Sherman, Globe Staff

The ambiance was eloquent and elegant, yet it's hard to think of a more austere, historic corner of Boston that the Cahners-Cabot Room at Symphony Hall, named for the two women who sparked the BSO's Women's Council.

Seldom is champagne popped in Symphony Hall before 8:30 on a Pops evening, but the sun streamed in on handsome silver coolers and a famous French vineyard's best vintage yesterday because of the visit here of two men who stand for international oases wherever they go.

The multi-dimensioned lives of Maurice Bertrand Carrere and Louis Vaudable, two of the most suave, greying aristocrats of the Escoffier tradition in all of Europe today, cross at many levels, but Maxim's, that Paris top-all of two generations, is probably its highest common denominator.

Both these legends-in-their-own-time will be at Symphony Hall April 27. They've also been invited to Tanglewood, Summer home of the BSO, for a glorious private ball on June 27.

The 90th annoversary ball for the Boston Symphony could very well never be equalled. Certainly an afternoon like yesterday is a moon-rocket plus Telstar when you think of the Boston committee scene.

"Maxim's will be nude," declared M. Vaudable when asked what will be flown over from the famous Paris bailiwick for the Boston ball in April.

Chefs, their favorite pans, and a host of Paris-onlys will be jetted to Boston for this night in history, slated to raise better than $150,000 for the Symphony. Only 600 people can be part of this once-in-a-lifetime night.

The two shrewd, amiable honor guests, whose vested interests staddle the world at this point, spare nothing, least of all themselves, in their peripatetic existence. They're here today and in Monaco tomorrow, and they leave a delightful nostalgia like a vapor trail from their jets that span the continents. Basque-born M. Carrere added a fabulous prize to the benefit ball list yesterday with his offer of a week-end at his fabled Chateau de Larraldia, six miles from Biarrtz.

Maxim's has been in Louis Vaudable's family for more than 30 years and with many longtime client in mind he has generously contributed Maxim's services for Symphony's 90th.

Sharing yesterday's delight were Boston's Louise Riemer, Elaine Rosenfeld, Betsy Goodhue, Barbara Clark and Susanne Grandin and the BSO's David Rockefeller, Marvin Schofer and David Levinson.

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Rose Walsh – Maxim's Aids Ball

Tall, slim, distinguished M. Louis Vaudable, head of Maxim's in Paris, and attractive, affable M. Maurice Bertrand Carrere, a member of its board of directors, who are contributing Maxim's services for the elaborate 90th Anniversary Boston Symphony Ball, April 27th, flew here yesterday for a meeting with the members of the Ball committee (Council of Friends of the BSO).

The Maxim VIP's reminisced about the last elegant American party they prepared which was at the French Embassy in Washington for the retiring Ambassador Herve Alphand and Mme. Alphand. It was June of '65 and the day before the important event everyone connected with its was in a tizzy whether the weather would permit outside (as it had been planned) or inside festivity. A perfect day dawned and the Alphands were ecstatic.

M. Carrere will recreate the ambience of Maxim's in the foyer of Symphony Hall for the brilliant ball, at which 700 beautifully dressed guests will cocktail, dine, wine and dance for the benefit of the Boston Symphony Orchestra.

M. Vaudable, who will come to Boston a week ahead to do his "shopping" for fresh lobster, lettuce and other gourmet items for the dinner, is in charge of its preparation. Some of the food will be flown from France, as will two of the chefs, and some will be prepared here.

Mrs. Lewis P. Cabot and Mrs. Jerome M. Rosenfeld are co-chairmen of the glamorous evening. Arthur Fiedler will conduct his Boston Pops orchestra for dancing and Ruby Newman will alternate with his celebrated musicians.

Discussing details with the Maxim celebrities at the Tuesday session were Mrs. Albert Goodhue, Mrs. Rosenfield, Mrs. Karl Riemer, Mrs. Lewis H. Clark, Mrs. John L. Grandin, David Rockefeller, Jr., and Symphony public relations staff members, Marvin Schofer and David Levinson.

Introduced by Boston philanthropist Eli Goldston as "an outsider giving an inside view of Boston," Bernard Taper, author of "The Arts in Boston, (scheduled for publication this spring), a panelist at the dinner meeting of the Radcliffe Club of Boston and their guests, revealed the results of his research here. He stated that the "Hub of the Universe" and "Athens of America" contributes less to the Arts than any other city he has screened, and that with the exception of the Gardner Museum, they are all having tough financial sledding.

Panelists John Coolidge, former director of the Fogg Museum, and Elma Lewis, director of the Elma Lewis School for Fine Arts in Roxbury, presented interesting facts about the Boston situation.

Mrs. Bucknam McPeek, president of the Radcliffe Club, now celebrating its 50th anniversary, presided at the meeting atop the State Street Bank & Trust Co. Club members are busily working simultaneously on two scholarship programs — the Club's Boston Scholarship Fund and the 50th Anniversary Endowed Scholarship Fund. On the latter $10,000 has already been given to Radcliffe president, Dr. Mary Bunting, and the plans are to present an equal amount in June.

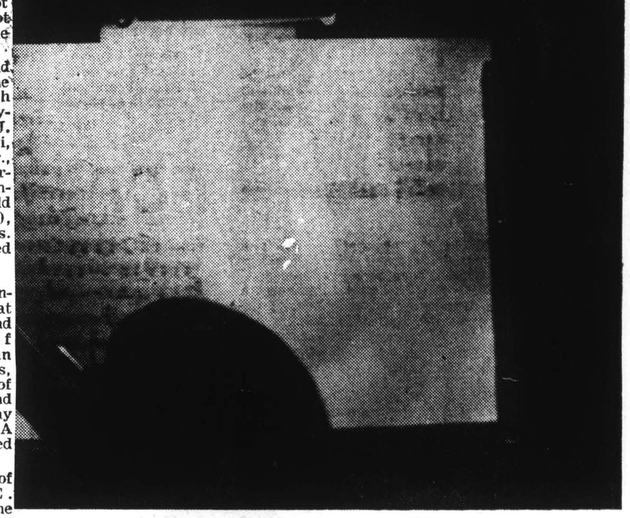
Dr. and Mrs. George A. Marks, the Eliot Forbes, and the Talbot Rantouls were among the honor guests.

Mrs. Wilbur J. Bender and Mrs. A. S. Morison headed the efficient committee which included Mrs. Ronald T. Lyman, Jr., Mrs. Donald J. Hurley, Mrs. Robert E. Levi, Mrs. Gerald F. Mahoney, Jr., Mrs. Clifton Helman (chairman of Radcliffe's Champagne Reception to be held in April at the new City Hall), Mrs. F. Murray Forbes, Mrs. Shepherd Brooks, Mrs. Fred L. Glimp and others.

Maestro Kurt Adler, conductor and chorus master at the Metropolitan Opera and Eastern Region Head of Judges for the Metropolitan Opera Regional Auditions, will judge the 10 finalists of the 12th annual New England Regional Auditions on Sunday afternoon in Jordan Hall. A cordial invitation is extended to the public to attend.

Dr. Richmond Holder of Chestnut Hill is N. E. Regional chairman and the Peter L. Runtons of Milton, directors of the 1969-70 Regional Auditions. Noted in the impressive list of patrons are the John M. Aldens, the John B. Bennetts, Mrs. George R. Brown, Mrs. Richard E. Carter, Mrs. John H. Carter, Miss Ethel Damon Clark, Mr. and Mrs. Brooks Potter, Mrs. Harris Fahnestock, the John S. Drabiks, Dr. and Mrs. J. Wallace McMeel.

Also Cmdr. and Mrs. Kendall Preston, Mrs. H. S. Payson Rowe, the James M. Sampsons, the George C. Seybolts, Mrs. Frederick J. Stare, the George L. Stouts, Mrs. Sherman R. Thayer, Mrs. Richard H. Thompson, Mrs. Lauriston Ward, Jr., the Carl A. Weyerhausers, Dr. and Mrs. W. Lawrence Wilde, and the Keith C. Steeles.



Members of the Boston Symphony Orchestra are silhouetted against their music as they play for Boston Ballet at Symphony Hall. Musicians intently follow sheet music.

—Record American Photo, Mike Andersen

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Silverstein leads Cantata Singers in conducting debut...

By Michael Steinberg

Few concertmasters have become important conductors — Munch is the only name that comes to mind just now — but they all seem to lust after the baton. The Boston Symphony's Joseph Silverstein is no exception. He has done some conducting with the Berkshire Music Center Orchestra at Tanglewood in recent years, and Wednesday evening he made his Boston conducting debut with the Cantata Singers at Sanders Theater in an ambitious, earnest, and generally lifeless concert. The beautifully chosen program was William Byrd's Mass for Four Voices and two works by Haydn, the C major Violin Concerto and the Lord Nelson Mass.

Except in the Violin Concerto, where the lurching rhythms made the performance sound downright amateurish, everything was clean, transparent, and carefully prepared. What was lacking was animation. Every phrase, every paragraph, every movement of the gorgeous Byrd Mass sounded like every other, with little variation in volume or in intensity produced by any other means and with everything plodding along all at the same tempo. In so far as the Lord Nelson Mass went better — and it was not so very far — it was mainly because the piece has got so much more variety composed into it.

The solo quartet for the Haydn Mass had a very good bass and alto (David Evitts and Pamela Gore), but a somewhat waily tenor and a soprano without the easy brilliance and purity of voice for which that virtuosic part calls. The Cantata Singers Chorus sang with good pitch, clear diction, and agreeable sound. The orchestral playing was enlivened by Robert Levin's work at harpsichord and organ (though the harpsichord itself is a good candidate for burning at Harvard's next auto-da-fe), and the trumpet and kettledrum playing was beautifully refined. As one member of the audience remarked, now that they have the two masses all worked up someone should perform them.

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FEB 19 1970 New Engla

Silverstein debuts as conductor

The Boston Symphony's concertmaster Joseph Silverstein will make his conducting debut at tonight's Sanders Theater concert by the Cantata Singers. Silverstein will also be soloist in the Haydn Violin Concerto in C major. The 8:30 program will include Haydn's Lord Nelson Mass and Byrd's Mass for Four Voices.

A member of the B.S.O. since 1955, when he was 23 years old and the youngest player at the time, Silverstein was a prize winner in the 1959 Queen Elisabeth of the Belgians competition and the following year won the Naumberg Foundation award.

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AKRON BEACON JOURNAL
AKRON, OHIO
D. 175,468 SUN. 203,118
FEB 8 1970

Storm Over Critics In Boston

By THEODORE PRICE
Beacon Journal Music Critic

Out of the recent melange of critical pot-shots and counter-pot-shots comes an unmistakable conclusion: Boston Tea Parties no longer serve petits fours and Lapsang Souchong.

Now the menu is hot blood and the head of a young but competent critic on a platter, all served up by his former employer, The Boston Herald Traveler.

George Gelles, a Princeton University honor graduate, became music critic for the Herald Traveler last September. During the Summer of 1966, he had served as an apprentice to Boston Globe music critic Michael Steinberg, one of the two or three most highly-qualified American music critics. Winters, Gelles pursued post-graduate work in music at nearby Brandeis University.

IN EARLY November both Steinberg and Gelles wrote a series of unfavorable reviews on the Boston Symphony Orchestra. Student did not parrot teacher.

But it was clear both critics found sufficient reasons, both objective and subjective, to pan what they had heard and evaluated.

While Steinberg, who won a national prize in music criticism last year, is still ensconced at the Globe, Gelles was suspended at the Herald Traveler.

MICHAEL STEINBERG and GEORGE GELLES

The reasons why Gelles was forced to step down by the management of his own paper reflect on the pragmatic and unwitting willingness of many newspaper managements to submit to the power of the musical establishment even when it has been criticized on highly professional grounds.

IN EARLY November, after conductor Carlo Maria Guilini interpreted Brahms Fourth Symphony in front of the Boston Symphony, Steinberg wrote in the Globe:

"If Danny Kaye or Victor Borge were to conduct a performance of the Brahms Fourth just like the one Carlo Maria Guilini conducted Friday afternoon in Symphony Hall, one so raging and overwrought, one with its upbeats so stretched, with such crazed dislocation of tempo and accompanied by a similar visual production with such prodigality in expressions of tragic suffering and deep kneebends, the audience would have been in stitches.

"In the solemn context of a Friday afternoon Boston Symphony concert," Steinberg continued, "the audience instead took it seriously . . . The performance, instead of being the first ever fully to explore the comic possibilities of the Brahms Fourth, proceeded from nothing more uncommon than opportunism and meretricious vulgarity."

AFTER A CHILDREN'S concert the next day, symphony musicians penned a statement to the orchestra management, a capsule version of which went in telegram form to the editor of the Globe. The telegram read:

"In view of the unwarranted, cruel and hostile attack on our illustrious guest conductor Mr. Guilini, and the continued slurs on the members of the orchestra, we have asked the Boston Symphony Management not to welcome Mr. Michael Steinberg to our concerts until he has publicly apologized for his insulting and unethical assaults, which have gone far beyond the scope of musical criticism."

ARTISTS, ESPECIALLY those handle-with-care temperaments who sit in the ranks of the American "Big Five" orchestras (Boston, Chicago, Cleveland, New York and Philadelphia), are an understandably touchy group of personae in the "cultural" drama.

However, critics such as Steinberg know what they are doing when they swear allegiance FIRST to music, to its perpetuation in some reasonable form unfettered by hero-worship and personality cult.

Responsible editors, and publishers as well, know what they are doing when they encourage equally responsible criticism and when they close ranks against the whirlpool of hysterical rage that surges around reasoned critical commentary — "bad" as well as "good" criticism — by trained writers.

SO THE GLOBE DID NOT dismiss Steinberg. The paper merely published the telegram admonishing BSO management "not to welcome" Steinberg at its subsequent concerts, with excerpts of letters from orchestra officials, trustees to the Globe and to the Herald Traveler.

Steinberg is still reviewing BSO.

"I never stopped reviewing BSO," Steinberg said last week, "except once when I had a cold. And no situation ever developed at the Globe."

Gelles' "situation" over at the Herald Traveler was of another stripe. Since September, publisher Harold E. Clancy had been examining the new music critic's review.

IN A NEW YORK TIMES interview, Clancy said, "He indulged too frequently in personalities instead of music. But someday he should be a good critic."

It takes about 10 to 15 years to become a "good critic." Even publishers know that. But apparently Clancy was pressured by other knowledge as well.

One of the two letters he received from orchestra trustees after Gelles wrote a negative review (accusing Sejei Osawa of an "inaccurate and indifferent" performance) was written by Dr. Theodore P. Ferris, rector of Boston's Trinity Episcopal Church.

Dr. Ferris, contradicting the credibility most people endow upon men of the cloth, did not identify himself as a BSO trustee in the letter.

GELLES WAS REMOVED from the HT music desk, but not from the payroll. He made a brief trip to Germany to do a magazine story. Beginning Monday he will be dance critic and assistant music critic at the Washington Evening Star.

During the controversy, Gelles wrote, "If the critic is to be of any use to a community whatsoever, he has to be more than a mirror and mouthpiece of popular taste. What is the value of criticism if the critic is as easily satisfied as the average member of the audience?"

Should the critic mirror the masses, or reflect his own respect for principled performances of musical art itself?

Should the critic honor an orchestra just because it is the oldest musical institution in town, or should he pounce upon the sham that often masquerades in front of it as artistic integrity?

SHOULD HE COPY THE PUFFY press release extolling a musical organization for the length of its service to a community, or should he evaluate such service on a concert-to-concert basis?

Should he "integrate" himself into the Musical Establishment, or should he speak fearlessly as a well-informed outsider?

George Gelles answered No, then Yes to each of these double-barreled questions.

I DON'T KNOW the man personally. I regret his suspension at the Herald Traveler. I wish there were more like him in the ranks. The crust that surrounds music criticism is sometimes as thick as the conservative image the BSO holds of itself.

Perhaps Boston's loss of Gelles will be Washington's gain. But only "perhaps."

HERALD TRAVELER
BOSTON, MASS.
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Program Book a Collector's Item

A COLLECTOR'S ITEM will be the handsome program book nearing completion for the Symphony Orchestra's 90th Anniversary Ball. It will be designed in the Art Nouveau style of the ball, itself, which is inspired by Paris's world-famous restaurant, Maxim's, which will provide the food.

The program will feature pictures drawn mainly from the 90 years of Boston Symphony archives, showing the orchestra and its players and conductors in characteristic colorful, historic and often amusing moments through the years.

Other artists, Paderewski, and Isadora Duncan and her Duncan Dancers, among them, will be shown as they appeared in Symphony Hall. This will be the first time many of these pictures have been seen and the first time many of them have been published. The program will be distributed to everyone attending the ball, Monday evening, April 27, as a souvenir.

Co-chairmen of the ball are Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld. Mrs. Howard Davis and Mrs. Erick Kauders head the advertising committee. Their team captains include Mrs. H. Starr Ballou, Mrs. Robert H. Cain, Mrs. George P. Gardner Jr., Mrs. Stephen Harris and Mrs. Charles F. Hovey.

The men's committee is headed by David Rockefeller Jr. and Richard F. Treadway, with Richard S. Shreve and Robert Fitzgerald as vice-chairmen. They have been contributing much of their time in obtaining sponsors who help the orchestra by underwriting the program's $1,000 pages.

Their committee includes Richard Berenson, Henry B. Cabot Jr., Louis W. Cabot, Thomas D. Cabot, Stanford Calderwood, Robert B. Cheyne, Frederic C. Church, Byron K. Elliott, Alexander Ellis Jr., Patrick Fitzpatrick, Hugh K. Foster, Thomas J. Galligan, John T. Galvin, John L. Grandin Jr., Everett P. Grossman, Edward B. Hanify and Donald J. Hurley.

Also, Maurice Lazarus, Caleb Loring Jr., Charles S. Narins, David E. Place, Bergen B. Rapalyea, Harry Remis, Jerome Rosenfeld, Frank Sawyer, Dr. Donald B. Sinclair, Cameron S. Thompson, Richard Thorndike, Franklin Wyman Jr. and Samuel H. Wolcott.

* * *

SOCIETY

by Miriam Tod

Many of the leading charity balls have a program that lists the chairmen and the members of the committee, gives a resume of the charity involved and contains as many pages of advertisements as possible in order to swell the amount given to the organization. To date two of the most outstanding examples of this have been the souvenir programs of the Constitution Ball for the benefit of the Navy Relief Society, and the beautifully illustrated books that are a feature of the Speech and Hearing Balls.

However, as in every other phase of this particular party, the program of the Boston Symphony Orchestra's 90th Anniversary Ball promises to outdo all others. With pages selling to the sponsors for $1,000 each the committee claims that the entire book will become a collector's item in time.

Mrs. Ducey Ryerson is in charge of the program and Mrs. Howard Davis of Concord and Mrs. Erick Kauders of Marblehead are the cochairmen of the advertising. Assisting Mrs. Ryerson are Mrs. Samuel S. Drury of Chestnut Hill and Mrs. Robert M. Jenney and Mrs. Franklin Wyman Jr. of Brookline. The hardworking team captains assisting Mrs. Davis and Mrs. Kauders are Mrs. H. Starr Ballou of Wellesley, Mrs. Robert H. Cain, Mrs. George Peabody Gardner Jr. and Mrs. Stephen Harris of Brookline and Mrs. Charles P. Hovey of Chestnut Hill.

The program will be in the art nouveau style in keeping with the decor of the April 27 ball at Symphony Hall. It will feature pictures from the 90 years of the Boston Symphony Orchestra's history with special emphasis on the conductors and players.

The world famous Maxim's of Paris is providing the gourmet food and the decorations for the event, and conferring with Maxim's M. Louis Vaudable and M. Maurice Carrere at this moment at Maxim's in Paris is the attractive Australian-born cochairman of the ball, Mrs. Lewis Cabot of Beacon Hill. She flew there to arrange final details in the intricate organization of a ball of this magnitude.

This is far from being an exclusively female-arranged event. There is an active men's committee under the direction of th young and very "with-it" David Rockefeller Jr. and Richard Treadway, who are working hard lining up sponsors of the ball whose names will be listed in the program. The vice-chairmen are Robert Fitzgerald and Richard S. Shreve of Milton, and among those on the committee are Richard A. Berenson, Henry B. Cabot Jr. of Beacon Hill, Louis W. Cabot of Wenham, Thomas D. Cabot of Weston, Stanford Calderwood of Belmont, Robert B. Cheyne, Frederic C. Church of Beverly Farms, Byron K. Elliott of Needham, Alexander Ellis Jr. of Concord, Patrick Fitzpatrick, Hugh K. Foster of Needham, Thomas J. Galligan Jr., John T. Galvin, John L. Grandin Jr. of Chestnut Hill, Everett P. Grossman of Newton, Edward B. Hanify of Belmont, Donald J. Hurley of Weston and Maurice Lazarus.

Also Caleb Loring Jr. of Prides Crossing, Charles S. Narins of Newton, David E. Place of Cohasset, Bergen B. Rapalyea, Harry Remis, Jerome Rosenfeld of Chestnut Hill, Frank Sawyer, Dr. Donald B. Sinclair, Cameron S. Thompson of Wellesley, Richard Thorndike of Beverly Farms, Franklin Wyman Jr. of Brookline and Samuel H. Wolcott of Milton.

* * *

A new group that has only been formed during this academic year will be featured at the third and last concert of the series sponsored by the South Shore Branch of the New England Conservatory and the Hingham Historical Society. Called the Scholarship Woodwind Quartet of the New England Conservatory of Music the group is comprised of an oboe, clarinet and flute. They will perform "melodious music" as the invitation says, after which "mello wines" will be served.

The event will take place at the Old Derby Building, Lower Main Street, Hingham at 4 p.m. next Sunday afternoon. The cochairmen of the series of concerts are Mrs. E. S. Beveridge and Mrs. Paul Reardon. Tickets may be bought at the door.

"Firsts" seem to be the vogue for various organizations. The Friends of the Boston Symphony Orchestra, of which Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Chestnut Hill are cochairman, are also having a first time event on March 7 when Friends who attend the Saturday evening concerts at Symphony Hall will gather for a Stage Door Buffet before the event.

Cocktails will be served in an atmosphere gay with tablecloths, posters and fresh flowers. Arranging the event, which is sure to become another tradition surrounding Symphony before long, are the members of the Council of Friends from the Brookline-Chestnut Hill and Newton areas. Mrs. Allen P. Joslin and Mrs. Walter Cahners are the cochairmen of the evening. The members of their committee include Mrs. Roger Voisin, Mrs. Herbert Harwood, Mrs. William Boardman, Mrs. Samuel Proger, Mrs. James O. Welch Jr., Mrs. Herbert Hoffman, Mrs. Bella Kalman, Mrs. Edward Caredis and Mrs. Hugh Tomb.

Others include Mrs. Julius Grossman, Mrs. Robert T. Hamlin Jr., Mrs. Donald Harding, Mrs. Stephen F. Harris, Mrs. Robert E. Hopinks, Mrs. Charles F. Hovey, Mrs. Robert M. P. Kennard, Mrs. Samuel A. Levine, Mrs. Hollis Plimpton Jr. and Mrs. Henry K. White.

Go BSO

By Marjorie Sherman, Globe Staff

While Symphony Ball top-idea gal Judy (Mrs. Lewis) Cabot is in Paris today taking notes at Maxim's, her biggest helping hand, Elaine Rosenfeld (Mrs. Jerome) is whipping up ideas for the souvenir program along with Dick Treadway and David Rockefeller Jr. and Dick Shreve and any number of terriffic talent like Bergen Rapalyea, Caleb Loring Jr., Thomas Cabot and Henry Cabot Jr., Jerry Rosenfeld and on and on.

Treasured Symphony early-earlys like Isadora Duncan and Ignace Paderewski will smile from the pages of the thousand-dollar-a-page program for this 90th birthday ball extravaganza which will have the plans shuttling in from Europe on the hour every hour the day before the much-circled 27th of April.

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SOCIETY

by Miriam Tod

There is a special ambiance surrounding the dinners given before the Civic Symphony Orchestra's performances. Unlike those affairs where hundreds attend, they are comparatively small and intimate. Composed of old friends who are genuinely interested in both the performances and the continuation of this orchestra which has been giving enjoyment both to Bostonians and to its own amateur players since its formation in 1925, the dinners are black tie and make an extremely pleasant way to start the evening.

The second of the three concerts in the 1969-70 series will be given next Sunday evening at 8.30 p.m. in Jordan Hall under the Civic Symphony Orchestra's new young conductor, Michel Sasson. A member of the second violins of the Boston Symphony Orchestra, Mr. Sasson has chosen two pieces of music by favorite composers that have not been played in Boston since the latter part of the last century. One is Mozart's Piano Concerto in C which will be played by the young Brazilian pianist, Maria Clodes, with the orchestra, and the other is Tchaikovsky's Symphony No. 3, known as the Polish Symphony. Also on the program is Delius' "The Walk to the Paradise Garden."

Chairman of the dinner committee, Dr. Simon P. Devine, and the committee have arranged to hold the pre-concert dinner at Trader Vic's in the Statler Hilton Hotel. The menu will consist of the restaurant's traditionally exotic fare with some extra surprises. Polynesian flowers will decorate the tables. Buses will take the guests to Jordan Hall in time for the concert.

Among those attending will be the Irish consul in Boston, Sean Donlan and Mrs. Donlan, and the vice-consul, Miss Carmel O'Leary, all of whom will be the guests of honor. Also there will be the Duchess Anna de Leuchtenberg de Beauharnais, the David Skinners, Mr. and Mrs. Paul Bernat, Admiral William Ellis, commander of the First Coast Guard District, and Mrs. Ellis, William Pear, III, Mrs. John Donahue, Dr. and Mrs. Melvin Field, and the president of the Civic Symphony Orchestra of Boston, Gerard Hayes.

* * *

Dinners of one kind or another held before the various concerts given in Boston are becoming more and more popular. The members of the Brookline-Chestnut Hill-Newton areas of the Council of Friends of the Boston Symphony Orchestra have arranged a pre-performance buffet for those Friends attending next Saturday's concert at Symphony Hall. Following their example the Cambridge Friends have planned a similar event for the Tuesday evening subscribers on March 10. Mrs. Edwin T. Green of Cambridge is chairman of this event, assisted by Mrs. Levin Campbell, Mrs. Henry Lyman and Mrs. John D. MacDonald.

On April 6 at Symphony Hall the patrons and guarantors of the Friends of the Boston Symphony Orchestra will be guests at a reception given in honor of Isaac Stern and Rudolf Serkin, the guest artists at the April Beethoven Festival of the orchestra. Following the reception and informal supper, the Boston Symphony Chamber Players will give an intimate concert on the stage of Symphony Hall where both players and guests will be seated either on or around the stage.

John W. Calkins is chairman of this special event and he is assisted by members of the Council of Friends of the orchestra. Mr. and Mrs. Charles Lyman of Canton and Mr. and Mrs. Donald F. Harding of Chestnut Hill. Also Mr. and Mrs. Hugh Thrasher, Mr. and Mrs. E. Lauriston Ward Jr. of Wellesley, Mr. and Mrs. Frederick C. Rozelle Jr. and Mr. and Mrs. David A. Lownes.

The third Stage Door Lecture will be held at 11:30 March 13. The lecturers are members of the orchestra and their talks give the Friends an insight into what goes on behind the scenes. The brass section will be represented at this lecture by Ralph Pottle who will give the guests some amusing anecdotes about the members of this section. The lectures are followed by an la carte bar and box luncheon.

Mrs. George E. Bates and Mrs. David Bird are cochairmen of the series, and on March 13 will be assisted by the members of the Council of Friends from Wellesley, Belmont, Dedham, and Newton areas.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

MAR 3 1970

CIVIC SYMPHONY Pres. Gerard Hayes gets a Menehunes luck charm from Hawaiian Calena Chu, a student at Boston University, for next Sunday's Civic Symphony concert at Jordan Hall. Dinner at Trader Vic's at the Statler Hilton will honor the BSO's Michel Sasson, who will conduct the concert. (John Hurley Photo)

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MAR 4 1970 New

LIVING

A Maxim's party for the BSO

By Marjorie Sherman, Globe Staff

Best-kept secret in Boston right now is Princess Margaret's bid (at a London dinner party) for an invitation to Boston's Symphony Ball. If Queen Elizabeth's party-loving sister does put Apr. 27 on her jet schedule, what a practicing of "Hail Britannia" and the curtsey there'll be.

Second biggest scoop is what Maxim's of Paris will whip over from 3 rue Royale, to serve the gentry whose $300 dinner tab at Symphony Hall on Apr. 27 is about the same as for a like number of courses at this most golden of all ambiences.

It'll be chez Maxim's for the Symphony's 90th anniversary ball, and it's already a two-continent enterprise — the goal $150,000.

Suave proprietor M. Louis Vaudable and his colleague, M. Maurice Carrere, came on to inspect the hall — the Boston Brahmins' last bailiwick, a partridge-tasting preceding the champagne.

Between thoughtful tastes of the silver-coolered champagne (Maxim's cellar is even more celebrated than its Cappiello murals), Vaudable complimented Boston for its young lettuces, and its lobster, (could the fish course on Apr. 27 be that Escoffierean triumph of chef Humbert's, homard a la Bordelaise?)

If you know Maxim's well enough to prefer your table in the Imperiale rather than the "new" top floor or the "omnibus" end of the main dining room, then you can obviously guess at what may be jetting over on the 27th, along with the pans, the whisks and France's best "saucier." Brill at-Savarin always felt that anyone could learn to cook, but one had to be born a sauce-maker.

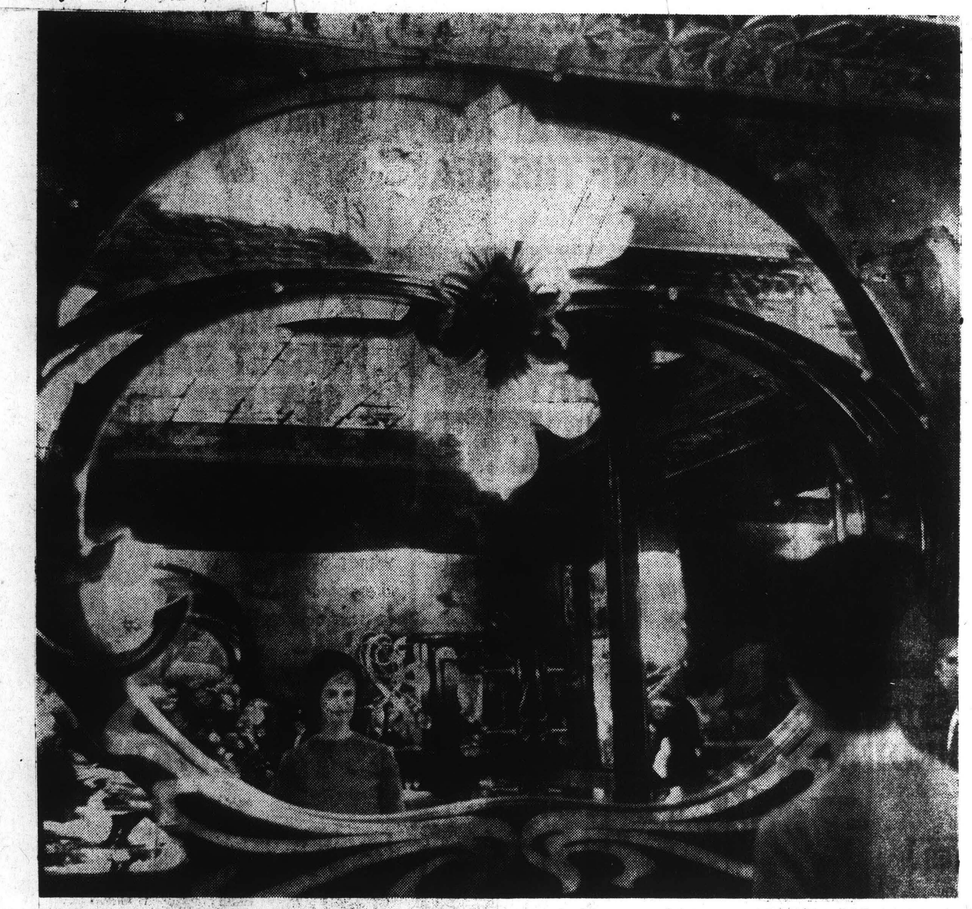
Even the magnificent BSO, for whom all this is going on, are placing small bets on the Maxim menu.

TRUFFLES AND PATE—Maxim's Roger and Helen Ayer share ideas on some of the specialities de la maison heading for the BSO Ball.

IT'S MAXIM'S IN PARIS—Beyond its famous facade at 3, Rue Royale, loom the pillars of the immortal Church of the Madeleine. Rendezvousing there are Bostonians Judy (Mrs. Lewis) Cabot and Helen (Mrs. Neil) Ayer.

Other Photos From United Press International, Paris

Boston Sunday Globe, March 8, 1970



IN THE HEART of Maxim's, Judy Cabot takes a look at some of the treasures that will be moved for the first time in history and jet across the Atlantic for Boston's Symphony Ball on Apr. 27.

Mrs. Talcott M. Banks, Wife Of Boston Symphony's Head

Special to The New York Times

BOSTON, Mar. 8—Mrs. Ann L. Smith Banks, a pianist and the wife of Talcott M. Banks, president of the Boston Symphony Orchestra, died of acncer at Massachusetts General Hospital yesterday. She was 62 years old and lived in Lincoln, Mass.

Mrs. Banks, a 1928 graduate of Vassar College, had played with the Boston Pops Orchestra. She was a trustee of the New England Conservatory of Music and had also been active in the work of the legal Defense and Education Fund of the National Association for the Advancement of Colored People. She was a member of the Cosmopolitan Club in New York.

Her husband, Dr. John P. Monks, died in 1956.

Besides Mr. Banks, to whom she was married in 1967, Mrs. Banks is survived by three daughters, Mrs. John N. Lukens Jr., Mrs. Thomas M. Kimball and Mrs. William H. Barry; a brother and seven grandchildren.

TIMES (M)
NEW YORK, N. Y.
CIRC. 959,600

MAR 9 1970

OBITUARIES

Mrs. Ann Banks, 62, wife of BSO president

LINCOLN — Services for Mrs. Ann S. M. (Smith) Banks, 62, of Bedford road will be at noon tomorrow at Kings Chapel, Boston.

Mrs. Banks, wife of Talcott M. Banks, president of the Boston Symphony Orchestra, died Saturday at Phillips House, Massachusetts General Hospital.

She was born in Louisville, Ky. and graduated with honors from Vassar in 1928. She was the widow of Dr. John Peabody Monks of Boston who died in 1956.

She married Mr. Banks in 1967. An accomplished pianist, she had played with the Boston Pops Orchestra and was chosen by Quincy Porter as a pianist for the first performance of his concerto for two pianos with the Louisville Symphony.

She was a member of the Chilton Club and the Cosmopolitan Club of of New York, a trustee of New England Conservatory of Music and was active in NAACP.

Besides her husband, she leaves a brother, Judge Macauley Smith of Louisville; three daughters, Mrs. John N. Lukens Jr. of Columbia, Mo.; Mrs. Thomas M. Kimball of Henniker, N.H., and Mrs. William H. Barry of Menlo Park, Calif., and seven grandchildren.

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MAR 9 1970 New

Boston Concertmaster In Recital Here Sunday

Joseph Silverstein, concertmaster of The Boston Symphony, will make his Philadelphia recital debut at 8 P. M. Sunday at the Settlement Music School, 416 Queen st. His program will include three Bach and two Mozart sonatas.

Silverstein's a member of the faculty of the New England Conservatory, as well as chairman of the faculty of Berkshire Music Center. His recital is being presented by the Alumni and Friends of the Settlement Music School.

Reception for Festival Artists

AN INFORMAL SUPPER and reception in honor of Rudolf Serkin and Isaac Stern, guest artists for the Beethoven Festival, will take place at Symphony Hall, Monday, April 6, at 5:30. A concert to be given by the Boston Symphony Players will follow the dinner at 7 o'clock, at which the guests, as well as the players, will be seated in the round or on the stage of Symphony Hall.

The patrons, guarantors and benefactors of the Friends of the Boston Symphony Orchestra will receive invitations to this unusual party from the Trustees and Council of Friends.

John Calkins, chairman of the special event, is assisted by Mr. and Mrs. Charles P. Lyman and Mr. and Mrs. Donald F. Harding, Mr. and Mrs. Hugh Thrasher, Mr. and Mrs. E. Lauriston Ward Jr., Mr. and Mrs. Frederick C. Rozelle Jr. and Mr. and Mrs. David A. Lownes.

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MAR 2 1970 New England

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MAR 2 1970 New England

Another symphony coup in April (in addition to THE Ball) will be a first-time supper party honoring Isaac Stern and Rudolf Serkin, star turns for the Beethoven Festival at Symphony. Guests, patrons, guarantors, and benefactors of the Friends of the BSO will sit with the players on the stage of Symphony, and there'll be a special concert after the 7 p.m. supper.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

MAR 5 1970

Trip to Paris, Villa Vacation Benefit BSO

LINCOLN - A concert in your own home by a quartet from the Boston Symphony, round-trip transportation for two people from Boston to Paris, a 1970 Prosche Audi sedan, a 14-day vacation for two including air transportation at the Aga Khan's villa on Sardinia, a portrait to be painted by artist William Draper, one week at a ski lodge in Sugar Hill, N.H. (nine people) - or, at the very least, for three lucky winners, three cases for each of Haut Brion wine (this is considered a consolation prize, coming at the tail end of this fabulous list)...all these impossible dreams are being raffled off by ladies in Lincoln who are trying to help the Boston Symphony Orchestra. Priscilla England and Lucy Cole are Lincoln Chairmen for the effort being made here by the Lincoln Committee of the Council of BSO Friends. If you run into them at the Post Office, they won't tell you a thing (something about not dealing with raffle tickets on Federal property even though it isn't really Federal property). However, it's all very proper over on the other side. Or somewhere. Prizes will be announced at the 90th Anniversary Grand Prix ball for the benefit of the BSO, April 27 (Maxim's is being flown to Boston for this, we understand) but you don't have to be there.

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376

MAR 8 1970 N

THE CONCERTMASTER'S CHAIR of the Boston Symphony Orchestra is now endowed and will be known as the Charles Munch Concertmaster's Chair.

It has been made possible through a gift of $750,000 from Henry B. Cabot, president emeritus of the orchestra's trustees, Henry A. Laughlin and Edward A. Taft, also trustees.

The orchestra's principal flute chair has also been endowed with $100,000 by an anonymous donor. It will be called the Walter Piston Principal Flute, in honor of Boston's famed composer.

The late Charles Munch was Erich Leinsdorf's predecessor as conductor of the Boston Symphony. Present concertmaster of the orchestra is Joseph Silverstein.

It is fitting that the flute chair should honor Piston, whose most famous work remains "The Incredible Flutist," written in 1938 for performances by Hans Wiener's dancers at the pops concerts in Symphony Hall.

Doriot Anthony Dwyer is the orchestra's first flutist.

PHILADELPHIA DAILY
NEWS

MAR 6 1970

PHILADELPHIA, PA.
JEWISH EXPONENT
W. 45,000

MAR 6 1970

Settlement School Concert To Feature Concertmaster

Joseph Silverstein, concertmaster of the Boston Symphony, will give a violin recital Sunday, 8 p.m., at the Settlement Music School, 416 Queen St. The concert, which marks Silverstein's recital debut here, is sponsored by the alumni and friends of the school. The program will include three Bach and two Mozart sonatas.

Silverstein is first violinist of the Boston Symphony, a member of the Boston Symphony Chamber Players and the Boston String Trio. He is on the faculty of the New England Conservatory and chairman of the faculty of the Berkshire Music Center at Tanglewood.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAR 16 1970

Rose Walsh – His Life Is Music

Music is the life story of Boston Symphony Orchestra French-horn player, personable Ralph Pottle who was guest speaker at Friday's third Stage Door lecture, sponsored by the Council of Friends of B.S.O at Symphony Hall.

He frankly revealed the three loves in his life — music, Boston Symphony Orchestra and his talented and attractive wife, Constance, who has resumed her singing career and joined him in two duets (he playing the horn and she singing) at the close of the lecture.

The artist, who began his musical career at age 4 playing a fiddle ("I must have been terrible," he said) and at 5 was playing a solo trumpet on the Orpheum Circuit, was born into a musical family. He was among the first horn players to receive a Fulbright Scholarship and studied at the National Academy of Music in Vienna.

Mr. Pottle delighted his audience with anecdotes of his musical progress — at one time he was enamored with the trumpet, laughingly adding, "What a dumb instrument to play!" He tried the oboe ("awful") and now as a French-horn player he has performed in most parts of the world, not only with the symphony orchestra, but as a soloist and with chamber groups. During the lecture he demonstrated several horns from the conche to today's modern instrument.

Mrs. Roger Voisin (husband is noted B.S.O. musician) did the attractive spring flower decor for the lecture. The series, inaugurated this year by the council headed by Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., has been a huge success.

Wellesley, Belmont, Dedham, Dover and Newton members were hostesses for the Pottle lecture. In that group were Mrs. W. Lloyd Allen, Mrs. Miles N. Clair, Mrs. George Sargent, Mrs. Stephen B. Wellington, Mrs. Thomas Franks, Mrs. John Cancian, Mrs. Robinson Murray, Jr., Mrs. Harris Fahnestock, Mrs. Samuel A. Levine, Mrs. Richard Higgins and others.

180.

FESTIVAL STRING QUARTET is newly formed by members of the Boston Symphony Orchestra, drawn from the four corners of the world. Australia was the birthplace of first violinist Christopher Kimber (left). The other violinist, Miss Ikuko Mizuno, came from Japan for advanced study at Boston University. Israel was the original homeland of violist Yizhak Shotten (right). Cellist, Jerome Patterson is a Connecticut Yankee. On Sunday afternoon, March 22, at three p.m., in Jordan Hall, they will perform works of Kirchner, Beethoven and Schurmann. Guest artist in the Schumann Piano Quartet will be Victor Rosenbaum.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAR 19 1970

Boston Symphony Trumpeter

Armando Ghitalla Will Perform At GHS June 3

GORHAM — Although the next performance of the Gorham High School Band will take place in Northampton, Mass., this weekend, most music buffs can hardly wait until the June 3, annual Pops Concert at Gorham High School.

On that date, the GHS band will be performing with Armando Ghitalla, principal trumpet for the Boston Symphony Orchestra, at a June 3 concert ~~in Gorham.~~

Performs

Ghitalla will perform four numbers at the concert— Concerto for Trumpet in E Major by John Hummel; The Carnival of Venice by Del Staigers, The Lost Chord by Sir Arthur Sullivan and Bugler's Holiday by Leroy Anderson. Two members of the GHS band trumpet section will perform the last number with Ghitalla.

Ghitalla, a native of Knoxville. Ill., attended Illinois Weslayan University for one year and then transferred to the famous Julliard School of Music. There he received a Bachelor of Science Degree in trumpet. He has been a member of the Houston Symphony Orchestra, the New York City Orchestra and in 1951 was appointed third trumpet and assistant princpial trumpet in the Boston Symphony Orchestra. In 1965, he became principal trumpet for that orchestra.

Also A Teacher

Ghitalla, as well as being one of the finest trumpeters in America, is also a noted lecturer and a member of the faculties of the New England Conservatory and Boston University.

He will arrive in Gorham on May 31 for four days of intensive rehearsals with the Gorham musicians.

Other spring activities for the Gorham Band and chorus include seven other local performances, highlighted by the North Country Music Festival at Gorham on May 22. On March 22, the band travels to Northampton High School for the second part of an exchange concert.

On March 25, the Folk Singers will appear for the Gorham Knights of Columbus meeting. The Folk Singers will also appear for the State Rotary Convention in Gorham on May 1 or 2.

On May 24, the band will appear in the Knights of Columbus Parade in Berlin and on Memorial Day will appear in Gorham's annual Memorial Day parade.

The June 3 Pops Concert winds us the year's musical events for both the band and the ~~chorus.~~

Armando Ghitalla

REPORTER
BERLIN, N. H.
WEEKLY 7,200

MAR 19 1970

RECORDER - TRANSCRIPT
JAFFREY, N. H.
4,100

MAR 12 1970

ARMANDO GHITALIA

Trumpet Soloist In Spring Concert

Armando Ghitalla, first trumpeter of the ~~Boston Symphony Orchestra,~~ will be the featured soloist at the fourth annual spring concert of the N.H. Philharmonic Orchester under the direction of Rolland Tapley, for the benefit of the Monadnock Hospital Aid Society on Friday, March 20.

Mr. Ghitalla is considered one of the world's greatest trumpet soloists of symphonic music. He plays as many as nine trumpets, built in various keys, during a single engagement.

In 1957 he gave the first complete trumpet recital ever performed in New York City at Town Hall, and in March 1960 he also gave a trumpet recital at Carnegie Hall, an unusual happening for concert trumpeters.

Ghitalla was a perennial favorite as soloist with the Boston Pops and received many standing ovations in Boston's Symphony Hall.

Local member artists who will be performing include Evelyn Querfurth of Peterborough, flutist; David Marlowe, a PCS student, french horn; Ken LaRoche, PCS student, flutist; Peg French of Dublin, flutist; and Patricia Robitaille of Greenville, violinist.

The concert will be held at PCS auditorium on Friday, March 20, at 8:15 p.m. Tickets are $1.50 for adults and 75¢ for students, and they are available at Steele's Bookstore and the Village Pharmacy or may be purchased at the door.

Annual Concert To Be Presented

PETERBOROUGH — Armando Ghitalla, first trumpeter of the Boston Symphony Orchestra, will be the featured soloist at the fourth annual spring concert of the N.H. Philharmonic Orchestra, under the direction of Rolland Tappley, for the benefit of the Monadnock Community Hospital Aid Society here Friday.

Local member artists who will be performing include Evelyn Querfurth of Peterborough, flutist; David Marlowe, a PSC student, French horn; Ken LaRoche, PCS student, flutist; Peg French of Dublin, flutist, and Patricia Robitaille of Greenville, violinist.

The concert will be held at PSC auditorium at 8:15 p.m. Tickets are available at Steele's Bookstore and the Village Pharmacy or may be purchased at the door.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

MAR 18 1970

DISTINGUISHED MUSICIAN — Richard Burgin, concertmaster for the Boston Symphony for 42 years, half that time associate conductor, will be at Polk Junior College Saturday for a string workshop.

Music Workshop Program At Polk Junior Announced

The schedule for the String Workshop being sponsored by the Polk Junior College Music Department here Saturday was announced today.

The workshop is open to students, teachers, professionals and amateurs — anyone who is interested in participating, either for all day or for specific events. There is no charge.

The theme will be "Grass Roots — How to Grow Them," and the emphasis will be on how to become more adequate players and teachers "thereby stimulating growth of music in our communities and schools."

The artist-teachers who will direct the workshop include Dr. Richard Bergin, who was concertmaster with the Boston Symphony for over 40 years and is now the Florida State University concertmaster. He is a violinist. Joining him will be Miss Marjory Enix, cellist, of the University of South Florida, and Food Foundation Coordinator; and Lee Eubanks, bass, of the the University of South Florida and a principal of the Gulf Coast Symphony. Eubanks is formerly from Indiana University.

The program will be opened at 8:45 a.m. by Prof. Virginia Davidson of the Polk Junior College Music Department faculty, serving as moderator. Dr. Bertram Gable, head of the PJC Music and Arts Departments, will welcome the group.

Elementary students, both young and old, will take part in the morning workshop, which starts at 9 and continues until 10:45. Following a coffee break with the Winter Haven Orchestra Association as host, a general session will be held at 11 a.m. devoted to the problem of "Building String Programs and Community Orchestras."

The workshop will resume at 1:45 with a general session during which demonstrations will be given by musicians. At 2:45 there will be a workshop for advanced students, followed by a general session at 4:30 for a summary and questions.

"This string workshop is designed to benefit string players of all ages and stages," said Mrs. Davidson. It will also be a benefit to parents and teachers not actively involved in string but interested, she said.

Anyone who wishes any further information about the workshop or would like to register may call the Polk Junior College Music Department, or Mrs. Davidson.

WINTER HAVEN, FLA.
NEWS-CHIEF
D. 8,500 S. 9,500

MAR 19 1970

Richard Burgin To Attend Polk College Workshop

WINTER HAVEN (By Staff Writer) — Richard Burgin, famed symphony conductor, will be here for the string workshop at Polk Junior College March 21.

The them for the workshop will be, "Grassroots and How To Grow Them."

Burgin was concertmaster with the Boston Symphony for 42 years and was associate conductor for the same orchestra for 21 years.

He has served as musical director for the Institute of the Florida Festival at Daytona Beach and for the Congress of Strings at the Saratoga Performing Arts Center.

He has appeared as guest conductor with numerous orchestras.

Two other artist-teachers will also participate in the workshop. They are Miss Marjory Enni, cellist, who teaches at the University of South Florida and Lee Eubanks, bass, also at the University of South Florida. He is now a principal with the Gulf Coast Symphony.

Further information on the workshop may be obtained from the Polk Junior College Music Department or Virginia S. Davidson, professor of Music.

Richard Burgin
. . . famed conductor

THE TAMPA TRIBUNE
TAMPA, FLA.

MAR 13 1970

MUSIC

BSO In Anecdote

By JOHN THORNTON

HARRY ELLIS DIXON is a suave, elegant, sophisticated violinist who is the Boston Symphony Orchestra's "front man" for all open rehearsals. ~~Before the conductor~~ comes onstage, Dixon regales the music lovers, who always pack the hall for these popular affairs, with anecdotes about the music and jokes about his colleagues.

A natural showman with a sharp sense of humour, Dixon began these lectures about the orchestra and its members before various women's clubs. In due course he developed a large collection of backstage stories and compiled several notebooks of material on musicians, conductors and guests artists.

His book "Gentlemen, More Dolce Please!" (An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra) published by Beacon Press of Boston, brings together recollections of a talented musician and conductor.

He writes as a solid and respected member of The Establishment, that closed fraternity of professional orchestra musicians who collectively have awesome artistic power.

For the aspiring musician whose ambition it is to become a regular player with a major symphony, "More Dolce, Please!" is a treasure house of information. It has even wider appeal for the lay listener, for Dixon in 20 chapters effectively covers the daily activity of one of the great orchestras of the world.

It is a slender volume of 162 pages, moderately sprinkled with drawings by Olga Koussevitzky, and photographs, including John Brook's memorable shot of Monteaux, Koussevitzky and Munch.

Dixon is not a historian, nor does he pretend to be a polished professional writer. He writes just like what he is, a fine violinist who hugely enjoys telling stories about the orchestra and his colleagues, and who sets it all down in simple, direct and charming fashion.

BECAUSE HE IS A WORKING pro who takes part in everything the orchestra does, and because he writes with the authority of three decades of experience with the BSO, his book is highly entertaining.

Commenting on various kinds of music the orchestra schedules Dixon says, "I think it would be agreed that the music of Mozart is the most difficult, because it is exposed, pure, meticulous. No musician can play Mozart without perspiring . . so we must put Mozart at the head of music musicians hate to play . . . while the difficult sounding bombastic music of Berlioz, Tchaikovsky, Dovorak, Wagner, and Richard Strauss is easy."

There is sentimental reference to a gala party held by the BSO for Pierre Monteux on the occasion of his 80th birthday.

During the affair a group of 20 musicians who had been engaged by Monteux when he conducted the BSO in the 20's, played a humorous arrangement of "Happy Birthday". Then orchestra leader Dixon announced a "new" piece by an unknown composer, performed to test the infallible memory of their Maitre.

Soon after the music started, Monteux began to grin, for he recognized a score he had written as a young man of 18, which he had hidden in disgust. Mrs. Monteux had unearthed the music for the party. When it was over Monteux thanked the musicians and said, "I think you will agree that after hearing this piece we should let the composer remain unknown!"

Dixon studied conducting under Monteux at his school in Hancock and recalls a delightful scene that took place in the Forest Studio: "Once his irrepressible wife, Doris, burst into the studio . . . during a class and shouted, "Pierre, I am leaving you and I am never coming back!" There was a hush among the orchestra . . . Monteux stepped up to the front of the stage and said nonchalantly, "Leave the checkbook" and went back to his seat..."

He writes a flood of interesting anecdotes about BSO guest conductors, some of the best being those about Sir Thomas Beecham. He remembers that Beecham, unfamiliar with rehearsal schedules, was in his hotel while the orchestra waited onstage the morning after a concert. Hastily summoned, Beecham strode to the podium, demanding to know "the reason for this meeting." Satisfying himself the musicians were pleased with their previous performance, he dismissed them in seconds, cancelling the rehearsal.

Festival quartet in debut

CSM 3/24/70

Four young musicians who have arrived from different parts of the world to become members of the Boston Symphony in recent years have formed the Festival String Quartet, which made an auspicious official debut in Jordan Hall on Sunday afternoon. Australian Christopher Kimber and Japanese Ikuko Mizuno are the violinists; Israeli Yizhak Schotten, violist, and Connecticut Yankee Jerome Patterson, cellist. They would seem to have been brought together, not by geographical considerations, but through a common basis of fine musical training, youthful inquisitiveness and ambition, and an obvious love of playing chamber music.

A going concern

They came well prepared on Sunday with a challenging program—Leon Kirchner's intriguing but difficult String Quartet (1949), the Beethoven Quartet Op. 59 No. 1 ("Rasumovsky"), and—without Miss Mizuno, but with Victor Rosenbaum of the New England Conservatory piano faculty—the Schumann E-flat major Piano Quartet.

Throughout the afternoon, the ensemble playing was of the highest quality, and when opportunities arose, as they did frequently, to appraise individual sound, it was in each case well-rounded and declarative. Not all quartets give the impression, even after their formative years, of working easily together, but the Festival players seem already to have achieved an enviable degree of togetherness in performance, a plus for the future.

All three works gave pleasure in their separate ways by virtue of a definitive shaping—the expansive Kirchner, the elegant "Rasumovsky," and the romantic Schumann, in which Mr. Rosenbaum's substantial pianistic contribution was very much in the frame.

There were recalls for everybody, and cheers—a wonderful way to start such a fresh and promising enterprise. L. Sn.

Another review of this on p. 80.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 24 1970 New

★

The Boston Symphony is trekking to Constitution Hall in Washington on the 31st, and with them a hand-picked potpourri of devoted donors who'll be asked across the Potomac to McLean, Va., and the Edward Kennedys' for a round-the-fireplaces old home night.

★

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAR 20 1970

Speaking of attractive invitations, Boston Symphony Orchestra's golden colophon (chosen by the Orchestra's founder Henry Lee Higginson) heads that beautifully-engraved "bid" for the glittering 90th Anniversary Ball on April 27 at Symphony Hall. Guests will pay $300 per couple for the highlight event benefiting our world-famous BSO.

Among those who have been working on the hundreds of details for the Ball co-chairmanned by Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld are Mrs. Frank G. Allen, Mrs. John M. Bradley, Mrs. Lewis H. Clark, Mrs. Charles A. Coolidge, Mrs. Howard Davis, Mrs. Charles Devens.

Also Mrs. Richard A. Ehrlich, Mrs. Richard Ely, Mrs. John M. Ferry, Mrs. James M. Gavin, Mrs. Albert Goodhue, Mrs. John L. Grandin, Mrs. Edwin T. Green, Mrs. Donald F. Harding, Mrs. Francis Hatch, Jr., Mrs. Charles F. Hovey, Mrs. Erick Kauders, Mrs. George A. Parson, Mrs. James M. Perkins (one of two lady trustees, the other is Mrs. Harris Fahnestock); Mrs. Karl Riemer and Mrs. Ducey Ryerson.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAR 24 1970 N

THE BOOK ABOUNDS with malapropisms, funny twists of English uttered by players and conductors, many of them attributed to Koussevitzky, who never mastered the language.

Here are a few choice Koussevitzkyisms: "He stopped the violas once in the first movement of Brahms First Symphony and said, "Kinder; Di main thing is ta-ta-ta. But ven it isn't, vot it is?"

Once, venting his rage on a string player who was playing without vibrato: "How can you play with died fingers?"

A typical barrage from the podium: "Gentlemen, you are awfully not togedder. You play di notes in time, but vot is between the times you don't care about . . . you are awfully bad in tune today. . .Ve cannot permit us di luxus to be n not in tune."

Joseph De Pasquale, the first viola who left to rejoin the Philadelphia Orchestra to be with his brothers in the ensemble, got off a beauty of a malapropism. It happened just before his first child arrived.

Dixon memtioned how one of his children had almost been born in a taxi on the way to the hospital, but his warning failed to impress the violist: "Oh, . . . that's so terrible? If the baby comes, all you got to do is cut the biblical cord!"

Dixon categorizes his colleagues according to what they play: Oboists are tough, double - reed "roosters" who passionately hate string players; flutists are the dandies, the quietest and best dressed; clarinet players are cry - babies; bassoonists "a happy lot;" trumpets are debonair and dashing; and trombonists are dull, moral, "like ministers."

Horn players are the rebels of the brass section, constantly agitating for more pay and less work.

Tuba players, he writes, are uncommunicative and morose, who never talk but who sing to themselves.

Percussionists are he - men who like the outdoors life (Firth, the BSO tympanist, is a big game hunter who prowls around South American jungles or takes off for Arctic circles on his vacations) and harp players are a breed apart. The male species "is always well-shaved, well dressed, and beautifully manicured."

In his final chapter, Dixon dwells on "The Next 20 Years," gloomily concluding that by AD 2000 "we will all be so saturated with music that all our emotion will have been drained out of our systems. Concert going will be an exercise in brain function, nothing more...I'm glad I won't be around to enjoy it."

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181

MAR 15 1970 N Eng

Joan does her thing hostessing concert

By ELEANOR ROBERTS
MT Television Editor

In a whirlwind life of politics, social commitments and grand scale entertaining there is nothing that Joan Kennedy enjoys more than hostessing a TV concert of prize-winning young musicians as she did last night on Ch. 2.

"Ted knows how interested I am in music," Joan told me at a champagne reception after the performance. "He likes me to do it. He told me laughingly one day, 'Go ahead and do your thing.' "

Joan looked more like a golden girl straight out of MGM casting as she sat in a folding chair perched high on a platform, reading the teleprompter and introducing the three top winners of the recent Massachusetts Council on Arts and Humanities competition, with graciousness and charm.

SHE COULD HAVE stepped right off the cover of Vogue in her smart mini-skirted ruby velvet cocktail gown that enhanced her long blonde hair and Dresden china complexion.

She was totally absorbed, completely poised. When she finished introducing the last number, the brilliant young pianist Jerri Onaran of Brookline, she sat in the audience listening raptly to a Brahms Rhapsody.

The senator didn't catch his wife's performance. "He's speaking in Lowell," Joan explained. "But I brought two of the children to Boston with me, Kara who is 10 and Teddy, Jr., 8. I stretched their bedtime so they could see half of the concert.

"But I'm a very strict mother. Both children take piano lessons and I make Kara practice. I crack the whip."

"The Majority Whip?" Attorney General Robert Quinn punned.

IT'S DIFFERENT with Teddy. How can he insist upon a boy practicing the piano?" she asked with a gay smile.

Mrs. Kennedy, who endeared herself to TV viewers across the nation when she narrated "Peter and the Wolf," has always loved music.

"It was my major at Manhattanville," she explained. "I'm on the board of the National Symphony in Washington and Ted is on the board of the Boston Symphony. There's a conflict right there.

"We're giving a party at our home in McLean, Va., for the Boston Symphony Orchestra after their performance at Constitution Hall, next Tuesday," she said. "I'll have to do the same for my symphony."

Fifty members of the orchestra and their wives will be the Kennedy guests. "People always give parties after concerts and invite only the board members, never the musicians. I always try to have the men in the orchestra and their wives. It's so much more fun."

IT WAS TYPICAL of Joan not to say a word about her hard work at the rehearsal for last night's TV performance or the full day she put in last week taping interviews with the winners. Producer Bill Cosel had to tell us that as VIP's, including the forever-young Arthur Fiedler, crowded around to congratulate her.

The Kennedys and their children take off for Burlington, Vt., tomorrow where they'll spend Easter Sunday skiing. Despite the senator's back injury he's able to enjoy skiing. "But he's simmered down to my pace now," Joan said. "Not that I'm slow but he used to be a whiz."

The telecast featured lyric soprano Gretchen d'Armand of Amherst, the Cambridge Brass Quintet and the afore-mentioned pianist Jerri Onaran.

JOAN KENNEDY

★ ★ ★

THERE'S TREAT in store for music lovers, this summer. Arthur Fiedler and his famous Pops Orchestra will be featured in 13 TV programs titled "Sunday Night at the Pops" on 180 stations of PBS, starting July 5 at 10 p.m. on the east coast.

★ ★ ★

WHILE JACKIE GLEASON is on a luxury liner bound for Europe with girl friend Beverly McKittrick, **ART CARNEY** is in New York wrestling with a dilemma.

Richard Rodgers has offered Carney the lead, as Noah, in his new musical "Two by Two" based on the old Clifford Odets play, "The Flowering Peach." But the Great One hasn't indicated whether he'll do a series of CBS-TV specials next season. Carney is waiting. So is Rodgers who must soon start casting.

★ ★ ★

MEMO TO E. ROBERTS: A nice lady from Bridgewater called to inform us that on "For Women Today" (Ch. 4) yesterday morning, during a discussion of sex in marriage, a kindly-looking, grandmotherly lady doctor named Dr. Eleanor Hamilton uttered the ultimate four-letter obscenity on the air.

Our informant was so shocked that she didn't watch any further. End of memo.

A call to Ch. 4 brought the admission from a spokesman that, alas, this was indeed true and that the station "regretted it."

Other calls of protest: Viewers expressing their anger that Ch. 4 should choose Holy Week to air a five-part series on sex including Wednesday's upcoming discussion on homosexuality.

It certainly is untimely, we agree. And one can't help but wonder if it isn't a ploy to grab viewers on a show whose ratings have been low—viewers who might look in purely out of curiosity.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 9 1970 New

By Marjorie Sherman
Globe Staff

The invitation to watch for on the hall table — the Boston Symphony Orchestra's Washington concert and the after-party at the Kennedys in Virginia.

In status, second only to the "private ball" in Tanglewood in June, for the international establishment in music.

The weekend was international enough, for those who make the rounds. The Iranian ambassador at the Museum of Fine Arts, and a small but top-echelon party at the Austrian Consul Edward Masterman's, and the Civic Symphony's marvelous Michel Sasson, with and Polynesian party first and another consular turnout.

The Mastermans' elegant Chestnut Hill house has a very Washington atmosphere with internationals constantly coming and going and good talk and good food at all hours.

Spring's fragrant Narcissus and Mimosa, white tulips in a baccarat setting, and pots of daffodils minimized winter, and the conversation telstared round the world in a dozen languages.

Canada's loved Stuart Hemsley, who's off to Ottawa and Toronto for good in June after a consular deanship here that's set a record in friendship as well as year, talked painting with his vivid talented hostess — he likes her "Cocktail Party" painting better than the Chagall that hangs round the corner from it. Stuart is determined to get in a bit of New England seacoast painting himself before he leaves.

Mrs. Masterman's exquisite watercolors of her children fascinated Natalie (Mrs. Kenneth) Robertson, who's also getting an "honored service" party later this month for her dedicated job at the French Center.

182.

Social Chatter
by Alison Arnold

047

Invitations in the Mail to BSO 90th Anniversary Ball April 27

THE GOLDEN COLOPHON of the Boston Symphony Orchestra, chosen by founder Henry Lee Higginson, heads the beautifully engraved invitations to the 90th Anniversary Ball, which are in the mail today. On the second page of the invitations to the ball, Monday evening, April 27, at Symphony Hall, are listed the names of the distinguished group of Trustees of the orchestra.

They include Talcott M. Banks, president, Philip K. Allen, Richard H. Chapman, Abram T. Collier, the Rev. Theodore P. Ferris, Robert H. Gardiner, Francis W. Hatch Jr., Andrew Heiskell, John L. Thorndike, Harold D. Hodgkinson, E. Morton Jennings Jr., Sen. Edward M. Kennedy, Henry A. Laughlin, the Rev. Edward G. Murray, John T. Noonan and Sidney R. Rabb.

At the time of the Golden Trumpet Ball five years ago, Mrs. James H. Perkins was the only woman trustee. She has been joined by Mrs. Harris Fahnestock, who was elected a trusteee last November. Trustees Emeritus are Henry B. Cabot, the Rev. Palfrey Perkins, Edward A. Rabb and Judge Raymond S. Wilkins.

Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld head the committee for ball. Among those who have been working on details for many months are Mrs. Frank G. Allen, Mrs. John M. Bradley, Mrs. Lewis H. Clark, Mrs. Charles A. Coolidge, Mrs. Howard Davis, Mrs. Charles Devens, Mrs. Richard A. Ehrlich, Mrs. Richard Ely and Mrs. John M. Ferry.

Others include Mrs. James M. Gavin, Mrs. Albert Goodhue, Mrs. John L. Grandin, Mrs. Edwin T. Green, Mrs. Donald F. Harding, Mrs. Francis Hatch Jr., Mrs. Charles F. Hovey, Mrs. Erich Kauders, Mrs. George A. Parson, Mrs. Karl Riemer and Mrs. Ducey Ryerson.

* * *

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAR 20 1970

Five Serve on Symphony Comm.

Five area residents are involved directly and indirectly with the forthcoming 90th Anniversary Ball of the Boston Symphony Orchestra, to be held at Symphony Hall on April 27.

Serving as trustees of the orchestra are: Talcott M. Banks of Lincoln, Mrs. Harris Fahnestock of Concord and Henry A. McLaughlin of Concord.

On the ball committee are Mrs. Charles A. Coolidge of Belmont and Mrs. Howard Davis of Concord.

FENCE VIEWER
SUDBURY, MASS.
WEEKLY 3,516

CITIZEN
BELMONT, MASS.
WEEKLY 4,200

MAR 26 1970

BURLINGTON TIMES UNION
BURLINGTON, MASS.
WEEKLY 6,200

MAR 26 1970

MINUTEMAN
BEDFORD, MASS.
WEEKLY 3,100

MAR 26 1970

Something new in the way of a party will be happening April 6 at Symphony Hall, when Rudolf Serkin and Isaac Stern, guest artists for the Beethoven Festival, will be feted at a reception and informal supper. Patrons, guarantors and benefactors of the Friends of the Boston Symphony Orchestra have been invited by the Trustees and Council of Friends.

A concert to be given by the Chamber Players will follow the 7 o'clock feast. Guests as well as the players will be seated in the round or on the stage of Symphony Hall. Friends of the B.S.O included in the higher category of giving for the current year are promised an enjoyable evening.

Working with John W. Calkins, chairman of the special event are the Charles P. Lymans, the Donald F. Hardings from the Council of Friends; the Hugh Thrashers, the E. Lauriston Ward, Jrs.; Mr. and Mrs. Frederick C. Rozelle, Jr., and the David A. Lowneses.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAR 27 1970

The News American
BALTIMORE, MD.
D. 213,580 SUN. 318,425

MAR 29 1970

BSO bucks snow, strike

By Marjorie Sherman, Globe Staff

It takes a lot more than snow and strike threats to keep the Boston Symphony from its rounds, in this case tonight's Washington concert. The henchmen were posted with bus and train timetables after storming the shuttle line yesterday.

When last heard from, the BSOmen, fiddle cases and all, had gotten as far as New York, where the word was: "We may be playing Los Angeles before we can get to Constitution Hall. We think the bass fiddles are still in Hartford."

And even if the bus drivers do take Ethel Kennedy's driveway instead of Sen. Edward's, as they did last year, it'll seem a short trip after the national transport back-up.

The prestigious National Symphony audience will be rustling in at 8 p.m. anyhow, perfectly confident they'll be settling down to Tschaikovsky's "First," the Mozart "Aria," and Stravinsky's "Symphony in Three Movements."

And on their way to join them from Symphony are the Henry Laughlins; trustee Philip Allen and his daughter, Mrs. John Ross; Rev. Seavey Joyce; Gunther Schuller; the Tom Perrys; Harry Kraut; Marvin Schofer; Roger Stevens and a Rockefeller or two.

They're all invited for post-concert coffee and cognac across the Potomac at the Edward Kennedys' McLean house where fires and flowers—and chintzes in Joan's favorite yellow shades—warm the welcome.

Capitalites there to talk shop (the Tanglewood private ball in June, for instance), will, of course, include Mrs. Jouett Shouse. Born a Filene, in Boston, she handed over her Virginia "Wolftrap Farm" to provide acreage and prestige for the National Association of American Symphony Orchestras.

A plush clutch of the senator's colleagues is expected to wander in through the spotlighted patio to share the hometown handshaking.

SCHOOL MUSIC NEWS
ONEONTA, N. Y.
MAY 1970 3,030

APR

"At Large" A Critic

It usually takes years to become honored with the title "critic at large." But George Gelles, music critic of the Boston HERALD TRAVELER, reached that status in two months, at the age of twenty-seven. How? Very simple. Just by chiding guest conductor Seiji Ozawa's performance with the Boston Symphony. His review went this way: "Ozawa has shrunk from a lightweight with charm and real elegance to a conductor whose performances are technically inaccurate and emotionally indifferent."

Friends of the Boston Symphony bridled and sent protest letters to The HERALD. A board of trustees member wrote to the publisher stating, "We think that perhaps The HERALD might be in a position to alter its course."

Publisher Clancy denies that he was reacting to any pressure, but Gelles was suddenly promoted to critic at large. So far, his duties are not exactly defined. One thing is perfectly clear, though: "at large" does not include the Boston Symphony Orchestra.

CENTER CITY
PHILADELPHIAN
PHILADELPHIA, PA.
MONTHLY CIRC. N. AVAIL.

APR 1970

■ Boston Symphony's Concertmaster, Joseph Silverstein, made his Philadelphia recital debut in a concert presented by The Alumni & Friends of the Settlement Music School, March 8 at the Settlement Music School, 416 Queen st. His program included three Bach and two Mozart sonatas.

Silverstein is an internationally known performer - as soloist; first violinist of the Boston Symphony, the Boston Symphony Chamber Players; and member of the Boston String Trio. He is on the faculty of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

APR 2 1970 1 En

Harold Banks – Cap

Always irony — one member of the Dukes County grand jury, which will begin its own probe of the Kopechne case Monday, built that fateful Chappaquiddick bridge, the one that Sen. Ted Kennedy must wish he could burn behind him.

William Steinberg won't be back to conduct the Boston Symphony Orchestra this season, which is his first — too ill. That's why the orchestra's Council of Friends says, in its invitation to an April 8 soiree, that Steinberg's assistant, Michael Tilson Thomas, will be there to outline his plans for the spring season. There's only a month to go, anyway, before Arthur Fiedler breaks into "Pops" for his 38th season.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

MAR 31 1970 New England

Podium Prince
And Orchestral Peasants

By R. P. HARRISS
Art, Music and Drama Editor

A national research institute has projected a fiscal forecast for nine symphony orchestras, predicting financial trouble for them during the 1970s. The Baltimore is one of the nine, the others being those of Atlanta, Dallas, Houston, Kansas City, Louisville, Minneapolis, Pittsburgh and Seattle.

R. P. HARRISS

Significantly, the Boston Symphony is not among the nine, for the excellent reason that its endowment came at a time when the nation's merchant princes did not pay income tax and before many of them had discovered that art museums were more fun to support. When you amass a collection of paintings and give them, in your name, they don't threaten to strike for higher pay.

The heyday of the merchant princes coincided with that of the princely conductors, and one of the greatest and almost the last of these was Serge Koussevitzky. In a highly entertaining history of the last 30 years of the Boston Symphony Orchestra, titled "Gentleman, More Dolce Please!" (Beacon Press, Boston; $7.50), Harry Ellis Dickson writes:

"From the time he (Koussevitzky) first came to the orchestra in 1924 through the 25 years of his conductorship he was able to establish and maintain an aura of Olympian aloofness and royal untouchability. His sartorial splendor, his beautiful carriage, his reserved but dramatic gestures on the podium, all of these endeared him" — to Back Bay society.

He was deeply respected by the orchestra, but seemed not to have endeared himself to it.

Before the era of plane travel, when the Boston Symphony went on its two-week Western tour, the musicians rode in Pullman berths but Dr. Koussevitsky and his entourage — which included chef, valet, secretary and maid — enjoyed an entire car.

KOUSSEVITZKY was indeed a prince of the podium, as was also Arturo Toscanini. Few if any in our own time enjoy comparable rank. The late Sir Thomas Beecham had the jovially autocratic air of a duke, if not of a prince, but he had inherited a baronetcy and a fortune — which bolstered his position. The dean of present-day conductors, and perhaps the world's greatest, is Eugene Ormandy of the Philadelphia Orchestra. His manner is magisterial, if not regal.

But Koussey dates back to truly autocratic rule, when a bad-tempered conductor could chew out musicians fiercely and with impunity. He the ruler, they his peasants. Today, with strong union backing, the musician's lot is vastly improved in every particular. Orchestra members today do not meekly accept sarcastic admonitions from the conductor, certainly not from a guest conductor; and at least one major orchestra, the New York Philarmonic, has long been noted for hazing the luckless visiting conductor who incurs its ill will.

Mr. Dickson, who is now an associate conductor of the Boston Symphony as well as being still a member of the orchestra, gives both sides of it — the conductor's and the musicians'. Discussing the various orchestral choirs, he makes some frank if highly questionable generalizations:

CELLISTS are "the greatest source of trouble in an orchestra . . . prima donnas, supersensitive, suspicious, conceited, quarrelsome." Viola players "are usually the least troublesome. They are mostly ex-violinists who have "become philosophical."

Oboe players are "only slightly less troublesome than the cellists . . . a breed unto themselves . . . the unhappiest of musicians," because they play a treacherous double - reed instrument. The oboist, when not actually playing, is always whittling away at reeds — and never getting perfect ones. "The first oboist of every orchestra," declares Dickson, "is usually not on speaking terms with the conductor, and he hates string players with a passion." (I must say, I have known some who seemed rather genial chaps.) Clarinetists are "the classic cry-babies of every orchestra . . . constantly being persecuted, they think, by the conductor."

BASSOONISTS, though theirs is a double - reed instrument, are "a most affable lot." (Dickson doesn't mention the tradition (unproved) that the bassoon eventually induces hallucinations comparable to marijuana.) Most trumpet players are "handsome, dashing, debonair." Trombone players are "like ministers . . . quiet, dull, very moral." The tuba player is "silent, morose, uncommunicative."

Dickson maintains: "The dandies of any orchestra are the flute players, the best dressed, the most gentlemanly, the easiest to get along with." But the male harpist is the Beau Brummell: "He plays so seldom that he has plenty of time to shop for new clothes". Strangers often mistake him for the conductor. He is always beautifully manicured.

The tympanist is "the grand potentate of the percussionists." But "the first violins in the orchestra will continue to be the aristocrats."

WHAT DO MUSICIANS expect of a conductor? He must know the score and know it better than the players. He must have the power to communicate and to inspire. He must instill discipline. Most successful conductors today instill it through the respect in which they are held. In bygone times, more often than not, they instilled it through fear. I can well recall, away back in the days when musicians had no union protection or job tenure, hearing Gustav Strube bawling out the Baltimore Symphony musicians at rehearsal like a Prussian drill sergeant:

MAESTRO — Serge Koussevitzky, from a drawing by Olga Koussevitzky.

Koussevitzky was smoother "Gentlemen, more dolce please?" But still his word was absolute law; he brooked no interference from anyone.

The Boston Pops Orchestra, conducted by Arthur Fiedler, is as well known as the Boston Symphony — in fact, says Dickson, "with the exception of some first players the Pops personnel is substantially that of the Boston Symphony." — Not always! When the Boston Symphony was not available for a Southern tour in February 1965, Arthur Fiedler engaged the Baltimore Symphony, which played all the concerts on the itinerary. Critics said the "Boston Pops" played unusually well that trip.

Koussevitzky did not like the idea of Pops concerts. "We could always expect at our first rehearsal in Tanglewood, following the Pops season", says Dickson, "a Koussevitzky tirade. After a few minutes of rehearsing he would invariably stop and say, 'Vot happened to mine orkester? I know! Too much Pops!'"

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APR 2 1970 New

Pleased by critic

As one who has often been critical of the critic of the Boston Globe, I would like to keep my accounts straight by expressing my pleasure at some of Michael Steinberg's recent reviews. In addition to his usual excellent annotative material he has cordially praised the performances. I refer to two Boston Symphony concerts and one by the Festival Quartet.

At this rate one's inferiority complex about the Home Team could soon disappear; it would be OK once again to be a Rabid Rooter.

CHARLES P. FISHER
Framingham

Library film

This year is the Beethoven BiCentennial. Celebrate by seeing his latest movie, "Beethoven — Ordeal and Triumph."

The music of Beethoven and performed by Erich Leinsdorf and the Boston Symphony in the film.

It will be shown one day only, at noon and 1 p.m., Friday in the Public Library Auditorium, 8th and Vine streets. No admission charges.

The Cincinnati Post
AND TIMES STAR
D. 243,618

APR 2 1970

VOGUE
NEW YORK, N. Y.
BI-MONTHLY 442,000
APR 1 1970

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507
MAR 29 1970

182a

What Comes After Overnight Success?

By HOWARD KLEIN

THE cab stops before an undistinguished six-story house on Berkeley Street in downtown Boston. In the vestibule, the little button next to the name "Thomas" is pushed, identification is voiced into the intercom and a voice answers: "I'll be down in a second." A few minutes later the inner door bursts open and there stands Michael (25-year-old assistant conductor of the Boston Symphony) Tilson (pale, about six-feet-one, with piercing blue-grey eyes and black, wavy hair) Thomas (grandson of the great New York Yiddish theater personalities, Boris and Bessie Thomashefsky).

He is full of nervous energy and very direct. Amenities are brief. "You should have kept the cab," he says smiling, looking out into the street through the glass door. "We have to meet the photographer at Symphony Hall."

Boston is full of students and Thomas looks like any of them. He is wearing a calf-length blue overcoat with a double row of brass buttons over his blue Nehru jacket, pale blue pants, striped blue tie and blue shirt. A black Persian lamb fedora breaks the color pattern.

Thomas is by now used to, and probably bored by, interviews. Success has come swiftly and decisively to the young musician from Los Angeles. He entered the University of Southern California as a music major at 18, in a year was conducting the Young Musicians Foundation Debut Orchestra (whose alumni include New Jersey Symphony conductor Henry Lewis and Lawrence Foster, now making a name for himself in England). He has served as assistant to Pierre Boulez both in Bayreuth, Germany, and at the Ojai Festival in California; won the Koussevitzky Conducting Prize at Tanglewood in 1968 and was catapulted into the New York limelight last Oct. 23 when he substituted for conductor William Steinberg who became ill in the middle of a Philharmonic Hall concert with the Boston Symphony. Rushed in to conduct the last two works on the program, Thomas "came on stage with an air of immense confidence and authority, and showed that his confidence was not misplaced," Harold C. Schonberg wrote in The Times the next morning. "Mr. Thomas knows his business and we shall be hearing from him again." The young conductor again made an excellent impression when he led the orchestra in two concerts here on subsequent nights. All the world loves an overnight success but it is clear that Thomas is determined to keep his laurels by consistent performance whenever he is on. He is now "on" most of the time, doing concerts in Boston and on tour. He will once more guide the orchestra in New York on Wednesday, Friday and Saturday.

*

At Symphony Hall, Thomas breezes in with a "Hi" here and there, friendly, businesslike. He leads the way to an upstairs office. A highly strung, energetic man-boy, he speaks fast, covering much ground with pertinent comments and enthusiasm. He is open and yet strangely evasive about some things. He refuses to say when his birthday is—the press bio says Dec. 21, 1944—claiming he has a phobia about birthdays.

He is still unmarried; music, he says, takes all his time. "I don't even see many movies now," he says, "but I've seen 'Last Year at Marienbad' and Fellini's '8½' about 20 times each. I had a very Fellini childhood—I grew up with stories of the theater, of childhoods in Russia. My father, Ted Thomas, shortened the Thomashefsky. He's a writer, director and producer of films and TV in L.A. He went there years ago to rewrite some material for a cousin of ours, Paul Muni, and I was born in Hollywood. I had played piano by ear at about 5, learned to read at 8 and started at USC's prep school at 10 but I was more interested in science—mineralogy, crystallography, inorganic and then organic chemistry—than I was in music or theater. I won science prizes but the men of the arts impressed me more than men of science so I majored in music at USC after high school.

*

"You cannot imagine the diverse influences on the coast. Aldous Huxley once said, 'Los Angeles is the place where geniuses go to die.' I would play the piano accompaniment of a Haydn Cello Concerto for a Gregor Piatigorsky class in the morning, then work on a Haydn symphony in the afternoon with Pierre Boulez—this provides an incredible artistic shock. I accompanied Heifetz, got to know Igor Stravinsky and Robert Craft and of course worked with my teachers, Ingolf Dahl and Robert Crown. Crown taught me piano and Dahl conducting, but Dahl really taught ear training, music history, structural analysis. His is an overwhelming figure.

"I was the despair of the music department. I took graduate courses as a sophomore—that was before courses were computerized—and in my last year had to take freshman courses. And I filled up on non-music subjects such as The Development of the Doric Order and Asiatic studies—I almost majored in that."

"What is your I.Q.?" I ask.

"I don't know," he says, wincing away the question, "that's not important. Have you seen the orchestra's library?"

*

He charges into a small room down the hall. Its shelves are stacked to the ceiling with conductors' scores. He goes to the catalogue book, notes a number, reaches for a volume numbered 568A, opens it and scans the pasted-in sheets at the front which list every performance of a work ever done by the Boston Symphony.

"Look," he says eagerly, "the first performance of Debussy's 'La Mer' was by Karl Muck in 1907. And here's Liszt's 'Festklänge,' first done by Artur Nikisch in 1889. I like the library even better than the concert hall. But *it's* marvelous, too. Have you seen it?"

Onstage, he sits at the piano and plays. He leans back, long arms arching over the keys, long fingers skimming over them with a fast, light touch. His fingers turn up at the ends. He plays with sturdy rhythmic precision, bits of Tchaikovsky's First Symphony, and then "La Mer."

"This is the most beautiful F sharp minor chord in all of music," he says over his playing—he is lost in some gorgeous passage of the Debussy. "The trick is to maintain two opposing forces: you must be able to melt over a lovely spot in the music but realize that it belongs to an extended section which, if pulled out of shape to indulge the lovely spot, would distort the whole piece. Many young musicians are now applying analysis to their work, instead of 'interpretation.' We do not have a proprietary interest in music. We don't think of *our* Beethoven, we don't own any pieces the way previous generations of musicians thought they did. My credo is to resist the dogmatism of the *avant* and *arrière garde*. My idea of a performance is one that presents new ideas about the music. Recordings have worked against this in music. Suppose a theater audience dismissed a Hamlet because he took a soliloquy faster than an Olivier recording! That would be the death of performing in the theater and it threatens the life of performance in music. There is no one way to play anything."

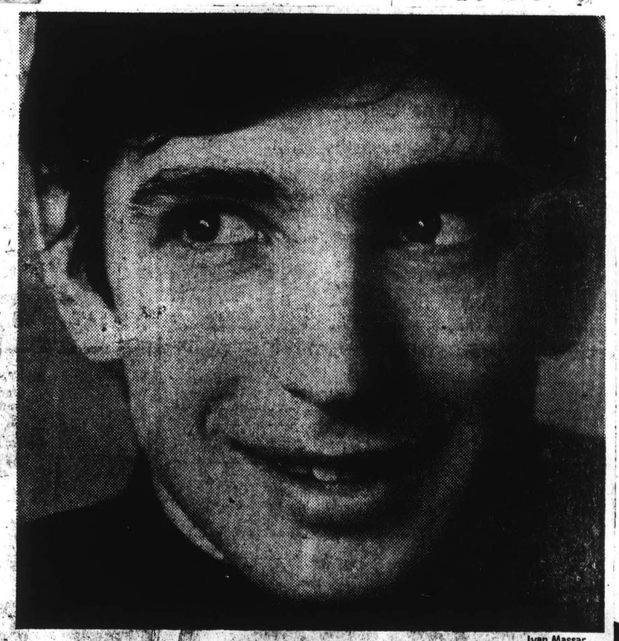
Thomas's sense of history pulls him in another direction. "See the nude statues of gods and goddesses lining the walls in the hall?" he says gesturing. "When Isadora Duncan shocked Boston by baring her breasts on this stage in the early 1900's, she pointed to those as her defense."

*

It is early afternoon but Thomas, who studied scores all morning, has not eaten. The photographer has been snapping away and Thomas, patient for a while, fixes him with a stern smile and says, "This is your last picture." We leave the hall and descend the subway steps nearby to go get him some breakfast. A young hippie and his girl draw near, she hanging back, he going straight for the young conductor. "You're Thomas, aren't you? I saw you conduct Schoenberg's Five Pieces for Orchestra on TV the other day. I'm a conducting student at the New England Conservatory. I liked what you did with the last movement."

Thomas is pleased and immediately interested. "That last one is the hardest to conduct. Not everyone realizes that. Getting the voice-leading balanced as it goes from one instrument to another around the orchestra is some problem for a conductor."

At breakfast—an omelette, Nova Scotia salmon and bagel—Thomas continues. "My own conducting style has changed since I've been leading the Boston. I had (Continued on Page 28)



Ivan Massar

Michael Tilson Thomas, who will lead the Boston Symphony here this week
"I like the Beatles, but my all-time favorite hero is James Brown"

After Overnight Success?

Continued from Page 17

conducted the Debut Orchestra in L.A. for four years but I find I am conducting less now—using fewer motions. The Boston players are absolutely great. They are open, friendly, easy to work with. Of course they helped me enormously in that emergency that first night—an orchestra always pulls the conductor through. God! I still don't remember a thing that happened onstage. Steinberg came backstage after the Brahms and said 'Put on your suit, I think you're going to conduct.' I stood there numb while he took another bow, then ran to get my tails from my trunk. I don't know how I conducted. Afterward I kept asking everybody was it any good, how was it? At a dinner later, Leonard Bernstein told me to study my scores, that after he made his first substitution for Bruno Walter in 1943, he had to conduct other concerts as well. How right Mr. Bernstein was! I've had the last several weeks and will also conduct the final two weeks of the winter season. I've learned a couple of years' worth in the last six months.

*

"I think that Stravinsky is the most influential conductor of the 20th century and next are Koussevitzky and Stokowski. Toscanini and Reiner and others of that type may be more important for what they did *with* music. But these three are far more important for what they did for music. As far as my own tastes in music, I think much too much is being written today, and little of it is of much value. I compose, but only for myself. The music of the immediate past is boring to us. Composers have been writing for their colleagues at universities. We will probably have a revival of music of the 1940's now—we're all sick of the cliches of the 60's.

*

"I'd like to do other things with the orchestra, music by Monteverdi, Lassus, Perotin, go into the pre-baroque repertory for instruments and voices. Perhaps the big orchestras will be breaking up into smaller units, such as the Boston Symphony Chamber Players, for which I am the pianist.

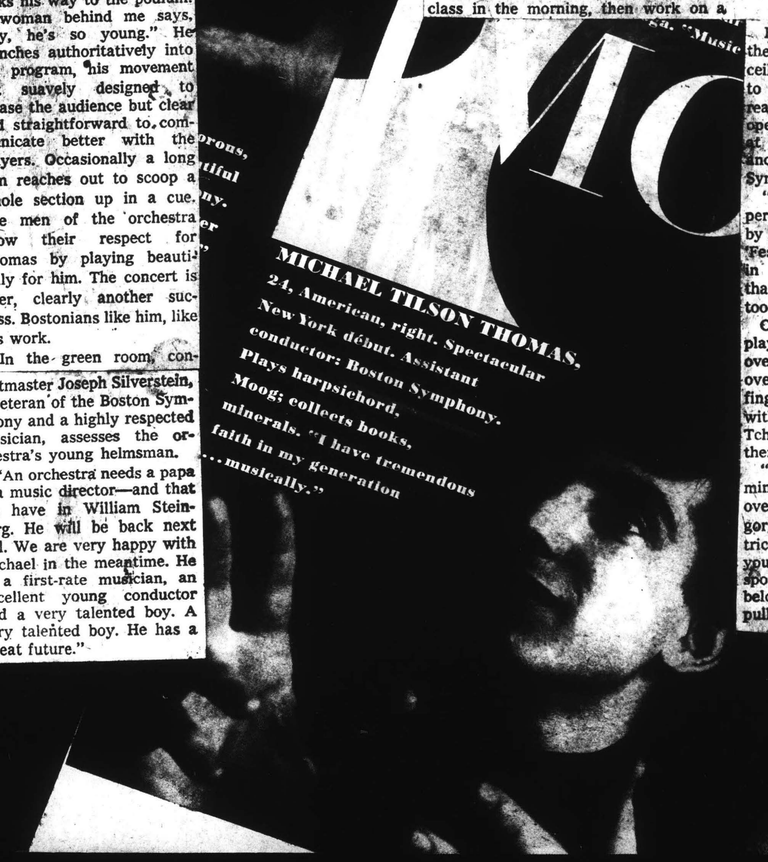
"I never listen to classical music any more on records, though. Of course, I like the Beatles, but my all-time favorite hero is James Brown—what a towering performer! And his band plays such intricate rhythms with such precision. Someone should play a James Brown record for Stravinsky, he'd love it! I listen to Bessie Smith a lot, and the Rolling Stones, Peggy Lee, whose rubato is like Heifetz's, and Japanese Gagaku music.—Well, I've got to take a nap before the concert."

*

Later, Symphony Hall is filled for the evening concert. There are many young people. The program includes J. C. Bach's Symphony for Double Orchestra in E flat (first performance with the Boston Symphony, although the work was written around 1775), Stravinsky's Symphony in three movements and the First Symphony of Tchaikovsky. The tall, lanky figure picks his way to the podium. A woman behind me says, "My, he's so young." He launches authoritatively into the program, his movement not suavely designed to please the audience but clear and straightforward to communicate better with the players. Occasionally a long arm reaches out to scoop a whole section up in a cue. The men of the orchestra show their respect for Thomas by playing beautifully for him. The concert is over, clearly another success. Bostonians like him, like his work.

In the green room, concertmaster Joseph Silverstein, a veteran of the Boston Symphony and a highly respected musician, assesses the orchestra's young helmsman.

"An orchestra needs a papa—a music director—and that we have in William Steinberg. He will be back next fall. We are very happy with Michael in the meantime. He is a first-rate musician, an excellent young conductor and a very talented boy. A very talented boy. He has a great future."



MICHAEL TILSON THOMAS, 24, American, right. Spectacular New York début. Assistant conductor: Boston Symphony. Plays harpsichord, Moogs; collects books, minerals. "I have tremendous faith in my generation ...musically."

RAFAEL FRÜHBECK DE BURGOS, 36, Spanish, above. "Music lives in the moment." Music D National Orc

1826.

Rose Walsh BSO Kennedy Guests

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

APR 1 1970

Gracious Joan Kennedy cut short her skiing Easter weekend at Stow, Vt., to warmly welcome members of the Boston Symphony Orchestra at her McLean, Va., home, last night following their second Washington concert in Constitution Hall.

Michael Tilson Thomas, assistant conductor of the BSO, conducted the concert and received a standing ovation from the capacity audience.

As hostess at a cocktail party and buffet supper, Mrs. Kennedy wore a sparkling silver gown. A cheery fire burned in the huge fireplace of the library where arrangements of gay spring flowers enhanced the setting.

Among the guests were Ambassador and Mrs. Sol Linowitz, Congressman Peter H. B. Frelinghuysen; the Roger L. Stevens; the George Londons; Mr. and Mrs. Arthur P. Hendrick and Frederick L. Holborn (from the Washington Performing Arts Society).

Bonita Valente, who was soloist with the orchestra, was accompanied by her husband, Tony Cecchia, managing director of the Marlboro Festival.

Also in attendance were Mr. and Mrs. Thomas Perry of the BSO staff; Mr. and Mrs. David Rockefeller, Jr. (development coordinator); Harry J. Kraut; Richard C. White, Miss Mary Riley, (Tanglewood Friends coordinator); Miss Mary Smith (concert manager); Janice Revitz (attorney with Securities and Exchange Commission); Sen. Thomas Eagleton; the Wyatt Dickersons, the David McGifferts (house guest); the Wynant Vanderpools; the John Hechingers and the Lloyd Cutlers.

Toasts to brilliant young conductor, Michael Tilson Thomas, will be proposed with four German wines and an Austrain selection at a Wine Tasting Party, Wednesday evening, April 8, from 6 to 8 p. m. at the Marriott Motor Hotel. Planned by the Council of Friends of the Boston Symphony Orchestra, in conjunction with the Ball Committee of the 90th Anniversary Dinner Ball, the party will celebrate the association of the BSO's Beethoven Week which begins Monday.

Mr. Thomas, assistant conductor of the orchestra, has conducted it several times this spring. He will address some 200 subscribers to the BSO and members of its administration concerning his plans for the spring session. Mr. Talcott Banks, president of the board of trustees, will discuss the Ball plans and the work of the Council of Friends.

On the guest list are Mr. and Mrs. Walter Watson II. the Walter J. Cahners, Mrs. Allen Joslin, the Donald B. Sinclairs, the Albert Englands, C. Russell Eddy and Mrs. James M. Gavin.

Arrangements for the gala evening have been made by Mrs. John H. Knowles. Mrs. Frank G. Allen, Mrs. Walter Amory, Mrs. Howard Davis, Mrs. Charles Devens, Mrs. G. Lincoln Dow, Jr., Mrs. Harris Fhanestock, Mrs. Robert Kistner, Mrs. James H. Perkins, Mrs. Albert Goodhue, Mrs. John L. Grandin, Jr., (co-chairman of the Council of Friends) Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld (co-chairmen of the Ball).

joan's late show

Drawings by Kenneth Paul Block

Joan Kennedy — Mrs. Wynant Vanderpool — Mrs. Arthur Hendricks — Mrs. John Heckinger

WASHINGTON.—

JOAN KENNEDY GAVE A MUSICAL MIDNIGHT PARTY TUESDAY.

She wanted her friends who love music like she dos, to meet a sensational young conductor named Michael Tilson Thomas.

Thomas is only 25 years old and already he's creating a fabulous career for himself, standing in for William Steinberg of the Boston Symphony Orchestra who is on a year's leave of absence due to illness.

Thomas conducted the BSO in Washington Tuesday Night in a rendition of Tchaikovsky's First Symphony, Stravinsky's Symphony in Three Parts and Mozart's Exultate Jibilate that roused a normally lethargic audience into a 10-minute round of bravos and a standing ovation to boot.

Even Mrs. Robert Low Bacon, who sleeps through a lot of things these days, particularly concerts, stayed awake.

Joan herself slipped into her box half-way through the concert wearing a black coacchman's coat edged with rhinestones. (She never removed it because she slipped out before the end of the concert to get the house ready for the party.)

She looked younger, prettier and more little-girlish than ever. Her hair was in a pony tail, and blonde tendrils framed her face. Her face was tan from skiing and she wore no makeup. She seemed nervous and chatted animatedly with her escort, but her nervousness is becoming.

AFTERWARD, 50 MEMBERS OF THE SYMPHONY (THEY DREW STRAWS TO SEE WHO COULD GO TO THE PARTY) PILED ONTO A CHARTERED BUS . . . and led the long procession of limousines through the fog on Chain Bridge Road to a sign marked "Kennedy 636" for Joan's midnight buffet.

A line formed in the sunken courtyard outside the gray Kennedy house as Joan welcomed one after the other with warm personal greetings, or a kiss and a hug, or an explanation that Teddy had gone to the side of his best friend John Tunney in California because of the Tunney family tragedy.

Then Joan mingled freely with her guests who roamed from room to room of the Early American house admiring the fur rugs in the library, the silver apargne filled with carnations in the candlelit dining room or the hundreds of Kennedy photos lining the walls of the downstairs game room.

IT WAS ALL VERY CASUAL.

Joan even sent out the word — "no black tie." The Kennedys detest forced formality, so those who had gone to the concert in formal dress, including conductor Thomas himself, went home nad changed into business suits.

Joan herself did not dress to the teeth nor buy a new eye stopper for the occasion. She wore the silver sequined mini with rhinestone trim that she's practically worn out. But she loves it because Teddy does.

Even the buffet was not elaborate. There was plenty of it, but it was no caviar and pheasant under glass, only a simple chicken dish with rice, green salad and coffee.

But Joan was not out to impress, she merely wanted to gather her musical friends. There was Mrs. David Rockefeller, 3d, from Boston in an orange jersey dress, who's a big supporter of the B.S.O. The Ralph Beckers were there. Becker is a legal counsel for the Kennedy Center; and the Arthur Hendricks who are active in the world of music in Washington and New York, and the Wynant Vanderpools. Anne Vanderpool is a veteran Symphony Ball chairman. And the Peter Freylingheusens who support Tanglewood Music Festival at which Joan has appeared with Arthur Fiedler. And, of course, there were close friends and neighbors like the Wyatt Dickersons and the John Hechingers.

JOAN WAS GAY AND PLEASED THAT THE CONCERT HAD GONE SO WELL.

She was enthusiastic about her recent television appearances as musical moderator on the Boston Educational Network, and even more enthusiastic about her work with mentally retarded children.

She said she'd been working with Eunice Shriver on the Kennedy Olympics for the mentally retarded and, besides visiting homes for the retarded twice a week, had been making appearances in Virginia and Maryland at Eunice's for the Olympic Games.

By 1:30 the crowd reluctantly began to disperse. Nobody wanted to go home, which is a rarity in Washington, but Michael Thomas had collapsed on the library couch and the symphony members were worried about getting a little sleep for their upcoming concert in New York's Philharmonic Hall.

And so the long line of cars slowly pulled out of the driveway and headed back toward Washington.

—KANDY STROUD

boston arts

Contents / Volume 3, Number 4 / April 1970

Members of the Boston Symphony Orchestra at a rehearsal.

Heckel and Max Beckmann. Among all the New England museums, the Museum of Fine Arts is the greatest, sheltering and protecting priceless works of art on a vast scale. By its very nature, like all art museums, it is a citadel of art and to some extent a place apart. It preserves some of man's highest achievements of the past, many of them unseen by the public for decades and even for generations. At the same time, it shares much of what it has by exhibitions, publications, lectures, television, and other means. It symbolizes some of the ideals of our society, some of our aspirations, some of our interests. It brings together a group of exceptionally keen-minded and perceptive people, the corps of experts who write and lecture, mount exhibitions, and guide the museum's collecting, exhibiting, and publishing. It looms large in the community, although to describe its place in the community is a difficult and puzzling task. In theory it is for everybody, in practice it is for only a fraction of everybody, yet it reaches not one audience but many audiences, and it reaches them in many ways.

Probably only one other Boston institution, the Boston Symphony Orchestra, could inspire a history on so broad a scale as Walter Whitehill's centennial history of the Museum. Everything I can say is bounced off the tremendous tapestry of people, problems, and events which he has created. In them I see the Museum in a detail and intricacy and wholeness far beyond any perspective I had before. His history is a casebook of museum problems, of changing ideals and concepts, and it is a gold mine of character and anecdote.

An endearing quality of the history is its outspokenness, its willingness on occasion to disagree with museum policies and describe divergent viewpoints. There is a need today to examine our institutions critically. One of the potentially redeeming qualities of this moment in the United States is the seething discontent at the fatness and comfortableness and standpattedness of so many of our institutions. Our world of museums ought to be subjected to scrutiny as intensive as that currently directed at our universities. There are many ways of looking at the Museum: I'll explore a few.

You can look at it as a group of people of high skill and talent; none of these skills are more impressive than the technical knowledge of preserving works of art, and repairing and restoring them, which has been developed by the Museum's conservation staff. In

their laboratories a
Whitehill points out
very literally could
other institutions in

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continued on page 46

The stately rotunda at the Museum of Fine Arts

A Citadel of Art

by Sinclair Hitchings

One Observer's View of Boston's Museum of Fine Arts in its Centennial Year

The world of art in Boston, as in many other cities, is a fascinatingly complex interweaving of collectors, dealers, curators, museum directors, that much-sought-after small group of conservationists and restorers, and art enthusiasts by the many thousands. On this Boston ground there have been many happenings in the visual arts; at this moment the two most extraordinary may well be the Museum of Fine Arts, with its perspectives on the art of so many civilizations, and "The Street" — Newbury Street, with more than thirty galleries in five blocks, and with a neighborly group of interests and skills and kinds of knowledge which add up to a human equation just as interesting, to me, as that of the Museum. Prime movers in these corporate happenings have been individuals who were phenomena in themselves, like Denman Ross, whom you might claim with a multitude of evidence of the highest quality to have been the most versatile and the most broadly perceptive of all American art collectors.

Somewhere on the other side of the water there may be people who think of New England as a quaint, remote little place, full of saltbox houses, with a faintly colonial air about it. I may be slightly afflicted with this vision myself, because it continues to amaze me that New England is such a hinterland for art — that the place is literally crowded with museums, and that into its central market for art in Boston come everything from prints by Mantegna and Rembrandt to Homer and LaFarge watercolors, everything from seventeenth-century Dutch portraits to a wealth of contemporary art from here and abroad, everything from ancient art and primitive art to major showings of work by Erich

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William J. Young, Head of the Museum's Research Laboratory

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183.

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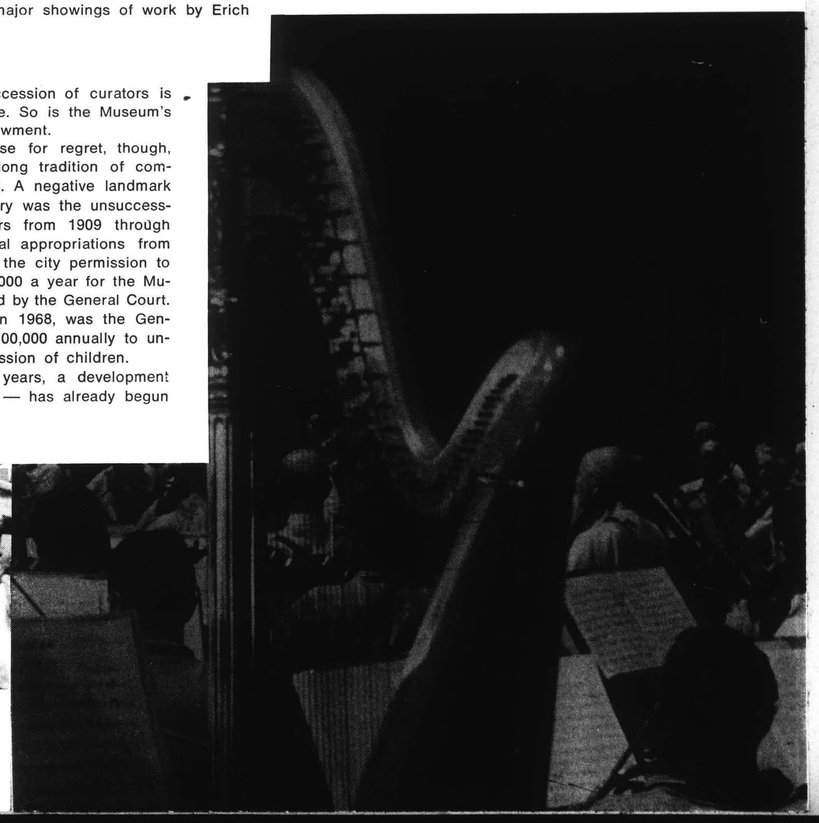

183.

boston arts

Contents / Volume 3, Number 4 / April 1970

Members of the Boston Symphony Orchestra at a rehearsal.

Heckel and Max Beckmann. Among all the New England museums, the Museum of Fine Arts is the greatest, sheltering and protecting priceless works of art on a vast scale. By its very nature, like all art museums, it is a citadel of art and to some extent a place apart. It preserves some of man's highest achievements of the past, many of them unseen by the public for decades and even for generations. At the same time, it shares much of what it has by exhibitions, publications, lectures, television, and other means. It symbolizes some of the ideals of our society, some of our aspirations, some of our interests. It brings together a group of exceptionally keen-minded and perceptive people, the corps of experts who write and lecture, mount exhibitions, and guide the museum's collecting, exhibiting, and publishing. It looms large in the community, although to describe its place in the community is a difficult and puzzling task. In theory it is for everybody, in practice it is for only a fraction of everybody, yet it reaches not one audience but many audiences, and it reaches them in many ways.

Probably only one other Boston institution, the Boston Symphony Orchestra, could inspire a history on so broad a scale as Walter Whitehill's centennial history of the Museum. Everything I can say is bounced off the tremendous tapestry of people, problems, and events which he has created. In them I see the Museum in a detail and intricacy and wholeness far beyond any perspective I had before. His history is a casebook of museum problems, of changing ideals and concepts, and it is a gold mine of character and anecdote.

An endearing quality of the history is its outspokenness, its willingness on occasion to disagree with museum policies and describe divergent viewpoints. There is a need today to examine our institutions critically. One of the potentially redeeming qualities of this moment in the United States is the seething discontent at the fatness and comfortableness and standpattedness of so many of our institutions. Our world of museums ought to be subjected to scrutiny as intensive as that currently directed at our universities. There are many ways of looking at the Museum: I'll explore a few.

You can look at it as a group of people of high skill and talent; none of these skills are more impressive than the technical knowledge of preserving works of art, and repairing and restoring them, which has been developed by the Museum's conservation staff. In their laboratories and workshops, as Walter Whitehill points out, work takes place which very literally could be achieved in only a few other institutions in the world.

The ideal of a group of able people each contributing in his own way to the work of an institution is a very old one. In the Museum's hundred years, I have a feeling that the effort to bring together people of special knowledge may have reached a high water mark about 1940. The Museum Bulletin of August, 1940, for instance, shows W. G. Constable in charge of the Paintings Department, Ananda Coomaraswamy as Fellow for Research in Indian, Persian, and Muhammadan Art, Gertrude Townsend in charge of textiles, Henry Rossiter in charge of prints, Kojiro Tomita as head of the Department of Asiatic Art, Georg Swarzenski as Fellow for Research in Sculpture and Medieval Art. George Andrew Reisner, as Curator of the Department of Egyptian Art, was on station in Egypt, carrying out the long-term excavations and researches which brought so much Egyptian art of high quality to Boston. These people were giants in their fields. They and their compatriots formed an incredibly well-balanced curatorial staff of many talents, many backgrounds. Undeniably, the bringing together of such a group of people is difficult, but it is indispensable to preeminence. Find exceptional people and give them authority. Much else will follow. An example of this has been the impact on the Museum of Georg Swarzenski and Hanns Swarzenski his son. Even when you lack a large or coherent collection in a particular field, the presence of staff members like these brings works of art of high quality, and the picture changes. Boston has never been noted for collections of medieval art, but what these two men have done to change that situation is remarkable indeed.

Related to the stature of the curators is the question of a museum's own individuality. The centennial history makes it clear that Mrs. Gardner was bored by the Museum of Fine Arts. In its first decades it was too little concerned with the elemental, essential fascination of great works of art, and much more wrapped up in teaching by means of illustrative materials like plaster casts and photographs. With a mood of this kind prevailing, there was never, as the history points out, any question of the Gardner Collection ending up in the Boston Museum. But the Museum was transformed by the collecting of a succession

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If we can create a new level of research activity based on staffs that are both larger and younger, you will begin to see surveys of collections now in storage, and studies of objects and groups of objects that no one sees or even thinks about today. In many ways, through many undertakings, our comprehension of the past of humanity will grow. The professor reconciles teaching and scholarship; curators should be able to include in their jobs the advising of a young, able research staff. We talk a lot in this country about creating jobs; we had better start including museums in this goal.

As the Boston Museum and the Metropolitan Museum celebrate their centennials this year, the Met seems to me to have three things going for it. First, and obviously, it is in the financial center, and the art collecting center, of the country. Second, it has a long-standing tradition of annual appropriations as part of the New York City budget. Third, it is frankly interested in contemporary art, it is giving people a chance to see contemporary art on a generous scale, and as a result it is more broadly in touch with our presentday world than the Boston Museum, which has sometimes behaved toward contemporary art like a barefoot man toward a rattlesnake.

The Boston Museum hardly needs to regret being where it is and what it is, for the record of Boston collectors, of more distant friends, and of a succession of curators is staggeringly impressive. So is the Museum's fifty-million-dollar endowment.

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continued on page 44

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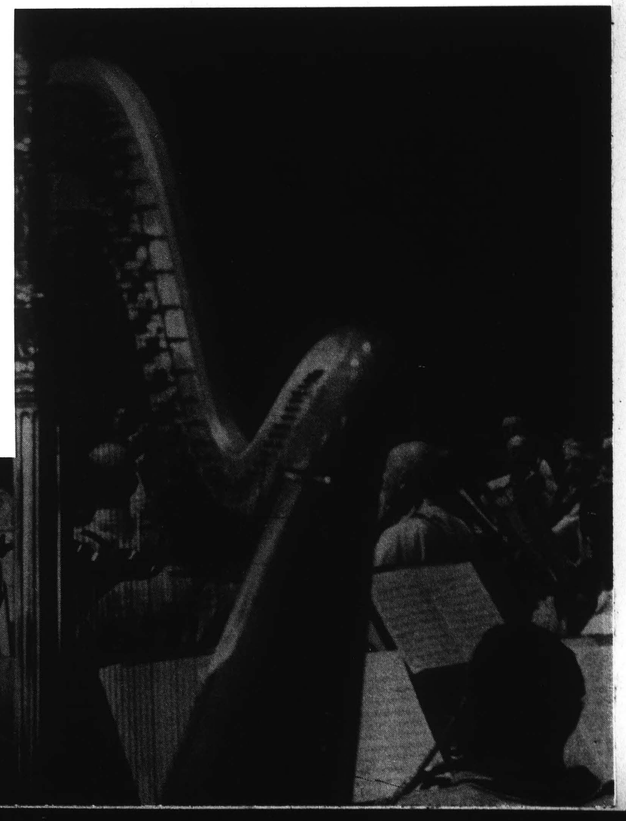

boston arts

Contents / Volume 3, Number 4 / April 1970

A spacious and recently renovated Asiatic Gallery at the Museum of Fine Arts

At Plays

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of intensely original people, among them Ernest Fenellosa, William Sturgis Bigelow, Edward Warren, and Denman Ross. Walter Whitehill points out that Boston in its museum was way ahead of the rest of the country in its collections of Japanese, Chinese, and Indian art, of ancient Egyptian and Greek and Roman art, of textiles, of prints (the Museum's print room was the first in the country). Such venturesomeness was very different from the climbing-on-the-bandwagon spirit in which period rooms were built, not very expertly, in the 1920's. There is still room to be original today in a number of fields, including the vast field of contemporary art. The chance to have a consistent program for collecting, exhibiting, and publishing outstanding photographs still exists, as another example, though other institutions are now far ahead in this field and others still are scrambling hard to build coherent collections.

Another way of looking at the Museum is in terms of the sheer quantity of art it owns. One fact about our great art museums, including the Boston Museum, that everyone has come to know about is this: the art inside them is piling up very fast. No doubt it is a sign of great wealth when, after more than fifty years of storage, a group of fragments in the Museum basement are discovered to be an Egyptian sculpture of great importance, and are pieced together. Personally, I find this story disquieting. Granting that we are never going to be able to exhibit more than a tiny fraction of the art in the Museum collections, there is another kind of responsibility that seems to me to be genuine. That is to examine the usefulness of the collections, and investigate ways of making them useful. The acquisition of all this art carries with it an unfulfilled obligation to try to comprehend its meaning and to make it known. You cannot do this job, in a big way, with the extremely limited staffs currently in our museums. I offer an answer that will go against the grain of museum tradition, since many of the people I am talking about would not bring elaborate credentials. We need to take into our museums—our libraries, too — as visiting fellows or research fellows, much more of the young talent that is everywhere in our society. Many of these people are under 25, many have only bachelor of arts degrees, and some left college to travel or to work in the arts or politics or the civilizing of our environment. Believe me, the drive and eagerness and stock of information of many young Americans gets things done. There are millions of Americans under 25 looking for jobs, and you hire them just the way you hire anyone else, by picking the best you can find. But, of course, you have to have the jobs first.

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well-known in the Boston area for its contributions to the culture of all races for some twenty years, makes abundant use of the poetry and prose of Black writers. Recitations and oral interpretations of these works give the children a lesson in what it means to be Black as expressed by such articulate men as LeRoi Jones, Ben Caldwell, and Ed Bullins. The lesson also includes the techniques of expression, projection, and enunciation.

"It's the techniques these kids need. The imagination and creativity are there. All we have to do is channel this creativity and believe me, it's a job just to keep up with them."

continued on page 44

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183.

boston arts

Contents / Volume 3, Number 4 / April 1970

At Plays

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A spacious and recently renovated Asiatic Gallery at the Museum of Fine Arts

to come — is the use of at least a small portion of tax revenues to help keep various arts enterprises afloat. To the extent that museums are understaffed, they aren't able to do their job properly. We can't go on creating new jobs and trying to raise salaries to a decent level, as far as I can see, if these labor costs have to be paid out of the interest on endowment. If a short-range goal is greater recognition, at the state level, of the educational work of our museums, a long-range goal should be annual appropriations by the city and the federal government as well.

Now for the third difference between the museums, their attitudes toward contemporary art. May I point out that there has always been contemporary art? That is how all art begins, for it is most broadly defined as art by living artists, and nothing is created by the dead. At this moment the field is vast, incredibly diverse, and probably the most exciting single field for collecting. Many people and institutions recognize this, but the Boston Museum is not among them. The Boston community at the moment gets access to contemporary art largely through the outstanding efforts being made by a number of Newbury Street galleries. But the Museum, by and large, doesn't speak to Newbury Street. The communications gap between these two major centers of art in Boston is to me incredible. Is it necessary to point out that a great deal of art of many periods, much of it of high quality, is to be found on Newbury Street? Versatile as our museum is, I think that in the years to come we can hope for more of a place for contemporary art under the Museum's roof. With that will come a broader base in the community.

Our society, our population, is changing very quickly, and the museum is going to have less meaning for our world unless it can think in terms of the resources and movements of our times. We are going to live in a society in which people between the ages of 20 and 80, or maybe 15 and 85, will speak to each other on a basis of equality. Authority and responsibility will be held at many different levels of age. A hundred and forty or fifty years ago in New England, it was commonplace for a man to go around the world, before the mast, at 17 or 18, to be a junior officer on his next voyage, and to command his own ship at 21 or 22. We're getting back to a realization of what can be done by the young, and we're moving into a society in which people won't wait their turn. They won't have to. In the world of music, or of movie-making, you can find young Americans who have a lot of authority. You can find 25-year-old producers at Channel 2, but try to find them as curators in our art museums. We've got to throw open the doors of our institutions to the young talent in our society. If we can do this, some of our institutions as they grow older will also grow younger, and that is one of my hopes not only for the Museum but for many other cultural institutions in Boston.

Sinclair Hitchings is Keeper of Prints Boston Public Library. His article is based on a talk given at the Boston Citizen Seminar on the Museum Centennial, sponsored by Boston College and held at the Sheraton-Boston Hotel on February 17.

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Friday afternoon, April 17 at 2; Saturday evening, April 18 at 8:30; and Tuesday evening, April 21 at 8:30. William Steinberg will conduct the orchestra in Mozart, Symphony No. 36 in C, K. 425 "Linz"; Gardner Read, Night flight; and Bartok, Duke Bluebeard's Castle. Evelyn Lear, soprano and Arnold Voketaitis, bass will be guest artists.

Tuesday evening, April 14 at 7:30 and Thursday evening, April 16 at 8:30. William Steinberg will conduct the orchestra in Lopatnikoff, Festival overture; Dvorak, Violin Concerto in A minor op. 53; and Toch, Symphony No. 2. Violinist Edith Peinemann will be the guest artist.

Friday afternoon, April 24 at 2 and Saturday evening, April 25 at 8:30. Baritone Vern Shinali, the Harvard Glee Club, and the Radcliffe Choral Society join the orchestra, under the direction of William Steinberg, in performing Shifrin, Three Pieces for orchestra; Brahms, Symphony No. 3 in F op. 90; and Walton, Belshazzar's Feast (1931).

Open Rehearsal at Symphony Hall, 251 Huntington Ave., 266-1492.

On Thursday evening, April 23 at 7:30, William Steinberg will lead the B.S.O. in an informative and informal rehearsal of the following Friday's program.

Beethoven Festival — In commemoration of the 200th Anniversary of the composer's birth, the Boston Symphony Orchestra will perform a series of concerts of the great artist's works. Pianist Rudolf Serkin and violinist Isaac Stern will accompany the orchestra in the programs:

Tuesday evening, April 7 at 8:30, "Consecration of the House" Overture; Violin Concerto; and Symphony No. 3 "Eroica" with Isaac Stern.

Wednesday evening, April 8 at 8:30, Leonore Overture No. 2; Piano Concerto No. 1; and Piano Concerto No. 3, with Rudolf Serkin.

Friday evening, April 10 at 8:30, Choral Fantasia; Piano Concerto No. 4; and Symphony No. 5 with Rudolf Serkin and Chorus Pro Musica.

Saturday evening, April 11, Missa Solemnis with soprano, Martina Arroyo; contralto, Lili Chookasian; tenor, Richard Lewis; bass, Thomas Paul; and the Rutgers University Choir.

(Symphony Hall, 251 Huntington Ave., 266-1492.)

183.

boston arts

april 75¢

MARVIN SCHEFFER
SYMPHONY HALL
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GLOBE
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APR 1 1970 New England

Authors meet at Globe party

HUSBAND and WIFE team, novelist Anne Bernays and biographer Justin Kaplan (right), with poet Francis Hatch. (Bill Ryerson photo)

By Marjorie Sherman, Globe Staff

Nothing, as the dear old bromide really goes succeeds like success.

This touch of truth out-hoaxed even the weathermen, poet and publisher, editor and edited, swarmed into the Sheraton Plaza Oval Room for one of those benign ear-benders that serves both communication and comaraderie.

Reviewers and reviewed need a special kind of ambulience to find a warm common denominator, and The Globe authors' party yesterday discovered it.

It was the talk, the anticipation, that brought stalwarts through the snow from the Cape and from the Berkshires, that locked poet Sissman (L.E.) with politician Saltonstall (Jock) in deep and avid argument.

Msgr. Lally of the Pilot, plunged into poetic backgrounds with poet-laureate David McCord. Boston University's Millicent Bell and husband Eugene were involved with the Edward Darlings (he's head of the Uni-

Atlantic Monthly's Robert Manning made the rounds with The Globe's Herbert Kenney, and the husband-and-wife team of the day were the Justin Kaplans—she's Anne Bernays, novelist of best-sellers and he's the biographer and Pulitzer Prizer. Proving authorship can be done in tandem, with success. Her parents, the Edward Bernayses (Doris Fleischman) authors and publicists sine qua non, established the pattern.

Others present were bearded author Truman Nelson, Poetry by Request's Jean Harper, Simmons' Richard Sterne, Barre Press's Ronald Johnson, poet Ruth Whitman, Greek scholar Sterling Dow, Houghton Mifflin's Craig Wylie and Stephen Grant, Sinclair Hitchings, Gardiner Read, composer in residence at Boston University, biographer Eleanor Ruggles, Dr. Carl Bearsem Abe and Sylvia Burack, and Boston's own recorder for all statuses, Frank Hatch.

It is devoutly to be hoped that someone from Symphony Hall is latching on to the BSO's favorite trustee with an eye to immortalizing the Maxim's-of-Paris 90th anniversary Symphony Ball this month with a resonant reading of Hatch sonnets linking the BSO with the joys of Paris.

Society
By ROSE WALSH

Boston Symphony Plays for Its Supper

Senator and Mrs. Ted Kennedy have always had great admiration and a warm "family" feeling for the famed Boston Symphony Orchestra.

In fact, Joan has done a comentary with it on a couple of occasions at Symphony Hall. And for the past two years when the orchestra has presented its annual concerts in Washington, the Kennedys have entertained members at their home in McLean, Va.

Last week, the BSO gave two fine concerts in the Capitol's Constitution Hall and Joan and Ted hosted a reception after Tuesday evening's program.

ROSE WALSH

Invited to meet the talented musicians were members of the Washington Performing Arts Society, the John F. Kennedy Center for the Performing Arts and some personal friends.

Guests were transported from the concert by chartered bus to the charming, five-acre home overlooking the Potomac River. Joan had left the concert a bit early and was waiting inside the flower-decked patio to graciously welcome every guest.

Joan greeted many of the musicians by their first names and, due to her knowledge of music, carried on chatty conversation.

★

For the orchestra's 25-year-old assistant conductor, Michael Tilson Thomas, who had gloriously conducted both Washington concerts, she added a special "bravo."

Washington Post music critic Paul Hume had glowingly reviewed the previous night's performance, stating that "Thomas came off well in every department."

Mrs. Joan Kennedy has long enjoyed a close association with the Boston Symphony

Of the BSO, Hume wrote: "The players of the Boston Symphony are experts of the highest caliber, capable of playing handsomely if given the barest cues."

★

So Tuesday night called for celebration.

Some guests gathered in the spacious weather-oak beamed library where a cheery fire burned in the great open fireplace.

Others congregated in the attractive living room and enjoyed looking at the array of family pictures on a long table and corner desk.

Later everyone adjourned to the beautiful dining room where the buffet table was centered with an antique silver and crystal epergne.

★

Concertmaster Joseph Silverstein headed the group of Boston Symphony guests, among whom were Noah Bielski and Alfred Schneider (first violinists); Michael Vital and Victor Manusevitch (second violinists); Martin Hoherman and Hidenobu Tsuchida (cellos).

Also, Joseph Hearne and John Barwicki (basses); Doriot Anthony Dwyer and James Pappoutsakis (flutes); Lois Schafer (piccolo); Pasquale Cardillo (clarinet); Ernst Panenka (bassoon); James Stagliano and Ralph Pottle (horns); Armando Ghitalla (trumpet).

★

Lovely Benita Valente, who had been soprano soloist at the concert, was accompanied by her husband, Tony Cecchia, managing director of the Marlboro Festival.

The Arthur P. Hendricks and Frederick L. Holborn of the Washington Performing Arts were in the merry gathering. So were Mr. and Mrs. David Rockefeller, Jr., and from the John F. Kennedy Center of Performing Arts came the Roger L. Stevens, the George Londons, Ambassador and Mrs. Sol Linowitz, Mrs. Jouett Shouse and Congressman Peter H. B. Frelinghuysen.

ADVERTISER
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APR 5 1970

THE CHRISTIAN SCIENCE MONITOR Thursday, April 2, 1970 ★

Ikuko Mizuno

'Levels obstacles'

By Nora E. Taylor

Major orchestras in the United States are often chary of taking distaff players. Yet Ikuko Mizuno has hurdled the barriers that separated a small girl in Tokyo, without playmates and bored, from a seat in the violin section of one of America's top five orchestras, the Boston Symphony.

It was a long journey, and it was Miss Mizuno's quiet determination that carried her through, even though her musical career had begun by happenstance.

In childhood days the tiny dark-haired miss constantly wandered far from home seeking a companion. To keep her within sight her mother, a pianist without a piano, which had been lost in World War II, accepted a tiny violin for her little daughter. She sent her to a nearby teacher for lessons.

"I always hated to practice," Miss Mizuno recalls now, "and I still do." But she went twice a week even without practicing. Then her teacher's teacher returned from Germany to found the Toho-Gakuen school of Western music.

Miss Mizuno became a student. So did Seiji Ozawa, the conductor. They even shared classes sometimes. After six years of study with Toshiya Eto, a student of Efrem Zimbalist, the young girl had absorbed all she could. Her teacher told her to go to the United States or Europe for further training. She was more than willing. Her parents, however, were not. "My father didn't like it. He ignored my hope," Miss Mizuno said. "So I decided to do everything." They had reckoned without a young girl's determination in a modern world.

The language barrier, traditional filial respect, possible feminine timidity, were put aside. Young Ikuko began to plan. A concert tour to the United States with her school orchestra had broadened her horizons. "I got a scholarship to go to Boston University," she said, as if it were the easiest thing to do from Japan.

"I sent them a tape and my school grades." The tape was made professionally and signed by Miss Mizuno and those making it to assure authenticity. It was heard by Roman Totenberg, and he accepted her as a pupil. She was given a Spaulding Award.

Next she got her student visa from the American authorities. When she presented all this to her father he "couldn't say no to me, so I went." Her parents did extract a promise that she would return within two years. She did—but only for four weeks.

By that time she was finding her feet in the new country and had become a fellow at the Berkshire Music Center at Tanglewood. Finally she graduated from BU with a Master of Music degree. Since she was still in the United States her parents began visiting her, her father in 1967, her mother to watch her daughter graduate.

PEOPLE

Photography Incorporated

Violinist

. . . Ikuko Mizuno, who "always hated to practice," has a seat in the violin section of the Boston Symphony.

Miss Mizuno herself still did not know where her future would lie. But in Japan, she said, there are so many violinists that there is little opportunity for one more, and a girl at that.

Then came the big offer from Boston Symphony to be a replacement player. And later, last September, she was offered her present position in the violin section.

Almost at the same time she was invited to join a BSO trio and thereby turn it into a quartet. Miss Mizuno's group, the Festival String Quartet, is a mini-United Nations with Christopher Kimber, violin, from Australia, Yizhak Schotten, viola, from Israel, Jerome Patterson, cello, from the United States, as well as Miss Mizuno.

The young woman has now converted her student visa into a permanent one. That particular process presented its own problem. It denied her the opportunity to go home for a long-planned visit, because of a legal residence requirement. She telephoned Tokyo one evening to break that news. Then, her determination winning out again, she phoned again to suggest that her only sister, whom she had not seen for three years, meet her in Hawaii. They met, and the young girl came with Miss Mizuno to Boston before returning home.

The violinist admits that she has been fortunate. Each thing she needed to do happened at a time when the climate was favorable. But, somehow, one knows that, had circumstances been otherwise, she still would have triumphed. She has that sort of determination that levels obstacles.

College Club in Concert April 12

The Jewish Women's College Club annual fund raising concert will take place at 8:15 p.m.

MAX HOBART

Sunday evening, April 12, Recital Hall, New England Conservatory of Music, 290 Huntington Avenue, Boston. Guest artist will be violinist Max Hobart, accompanied by Newton Wayland.

Mr. Hobart was recently appointed second assistant concertmaster of the Boston Symphony Orchestra. He is also a member of the Violone Ensemble, concertmaster and string coach of the Boston Civic and Newton Symphonies and second violinist of the Boston Symphony Chamber Players.

Proceeds will benefit the scholarship fund of the Jewish Women's College Club, established 49 years ago. Fund is used exclusively for supplementary scholarships to girls in local colleges and universities.

A contribution of $50.00 or more designates Scholarship Grantors, $25.00 for Patrons, $10.00 for Sponsors and $5.00 for Donors. Contributions are tax deductible.

Invitations may be obtained from Miss Lillian Robbins, president or Mrs. Carl M. Fagerson, Chairman.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

APR 2 1970

Friends Of BSO

Friends of the Boston Symphony Orchestra will attend a gala Wine-Tasting Festival at the Marriott Motor Hotel in Newton, Wednesday evening, April 8.

The party will mark the 200th anniversary of the birth of Beethoven, whose music will be featured by the Boston Symphony in their concerts during this period. In keeping with the spirit of Beethoven, only German wines will be served at this affair being held in conjunction with the 90th Anniversary Grand Prix to benefit the Boston Symphony Orchestra.

Seven rare and unusual wines will be provided by the Marriott for the occasion which is under the supervision of Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld.

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The Boston Symphony Orchestra's "Summerthing" at Tanglewood won't be much affected if its musical director, ailing William Steinberg, can't make it to the podium there. Steinberg is slated to conduct only six concerts. The rest will be under the command of Seijo Ozawa . . . The man most interested in whether City Councilor Tom Atkins decides to run against Sam Harmon for the latter's seat in the Senate is Boston Licensing Board member Albert L. O'Neil. If Atkins should go for it and win, he would probably resign his present office and O'Neil would get it. He finished 10th in the election for that office last fall. And — his term on the Licensing Board expires June 1 . . . The agent for John McKenney, fourth draft choice of the Boston Celtics is a $1-a-year man. Dr. James Capps of Norfolk, Va. Capps, who will accompany McKenney here for contract negotiations with "Red" Auerbach this week, took a liking to the fourth leading small college scorer in the country early in his basketball career at Norfolk State College.

HAROLD BANKS

JEWISH TIMES
BROOKLINE, MASS.
WEEKLY 10,000

APR 2 1970

185

A good year for Major Higginson

By Marjorie Sherman
Globe Staff

If Major Henry Lee Higginson, who founded the Boston Symphony and spent the rest of his life (and his fortune) trying to keep it going, could pick a year to hover over the BSO on the wings he certainly earned in this life, what a comforting year this one would be.

The deficit he'd certainly understand—he wrote more than once "I am very close to despair over finances." In fact there's not a problem he didn't have a go at more than 50 years ago. But how that firm believer in "the goodness of people" wold glory in a Talcott Banks, a Henry Cabot, a Michael Tilson Thomas or this week's unpublicized on-stage BSO dinner for its "saving-grace" donors.

And, most especially, in last night's spontaneous gesture by the Marriott Motor Hotel honoring both the Symphony and the gals who founded the Friends and have thought up wonderful things for them to do ever since.

The German wines served also marked Beethoven's 200th birthday anniversary, which the BSO celebrates this week.

Tilson Thomas, the 25-year-old assistant conductor of the BSO, spoke briefly. Serge Koussevitzky lived again in the words he spoke and the flame of his dream that is Tanglewood, and the challenge of this 90th Symphony year suddenly belonged to everyone. Ted Banks' own welcome was like coming home.

This prelude to the prty of this and many another long year, the Symphony Ball Apr. 27 with its entire setting lown in from Maxim's in Paris. saw also the first magic "Grand Prix" slips that can mean you might be the Aga Khan's guest for two weeks.

Or a trip to Paris. There are nine prizes in all.

Familiar Symphony faces in the big panelled room — the Lewis Cabots, Judy Cabot, Mrs. Jerome Rosenfeld, Mrs. Albert Goodhue, Mrs. Paul Schmid, Austrua's Consul Edward Masterman and his wife, Germany's Hans Sante, consul General, the Richard Ehrliches and Dr. and Mrs. Karl Riemer.

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APR 13 1970 N
Eng

Final BSO Lecture of Season

THE COUNCIL OF FRIENDS of the Boston Symphony Orchestra heralds spring with its final program of events. The last in the series of four lectures, "Know Your Orchestra," will be held Friday, April 17, at 11:30, in the basement of Symphony Hall. Charles Smith of the percussion section of the orchestra will be the lecturer. Mrs. George E. Bates and Mrs. David Bird are co-chairmen of these lectures.

The final Symphony Luncheon of the season will be held Friday, April 24, at 12:15, in Horticultural Hall. Mrs. Nelson W. Aldrich and Mrs. George A. Parson head this series, and the Andover, Marblehead and North Shore Areas of the Council will be in charge of this luncheon.

Because the luncheon and the lecture series continue to be sellouts due to the tremendous response in support of the Boston Symphony Orchestra, they will be held again next year. Guests are welcome at these events, but better call Mrs. Kay Whitty, executive secretary, at the Friends office.

So what's wrong with Rock?

Globe 4/8/70

Memory says that Sir Winston Churchill once allowed as to how he would strike up an alliance with the devil if necessary to defeat Hitler. He probably didn't mean it quite the way it sounds, and Rock and Roll is not exactly a devil's export anyway.

But it could be a revenue producer, and one wonders, therefore, why the John B. Hynes Civic Auditorium refuses to strike up an alliance with it. The auditorium operated at a loss of $40,000 last year, and that ought to say something especially with Rock and Roll aficionados standing around unwanted with real cash in their hands.

"It's not the music," explains George Laing, auditorium manager. "It's what happens to the people at these festivals."

But none of the other eight municipal auditoriums in New England and none in the major cities in the East turns up its nose at Rock and Roll, and none, not even Symphony Hall, reports any catastrophes.

"Let's just say that we dislike Rock," says Mr. Laing, coming, probably, closer to the truth of it.

But the kids like it, even some of their parents do, and surely none, not even Mr. Laing, likes the annual auditorium deficit. For $40,000 (and how much is that on the tax rate?) even the stodgiest of us should be able to put up with a perforated eardrum or two.

Newsweek - Apr. 13, 1970

The Kid From Boston

Since conductors, knock wood, frequently enjoy good health and long life, young assistants wait in the wings, hoping against hope, reminding themselves that the 25-year-old Leonard Bernstein leaped to fame and fortune in 1943 when with a few hours' notice he substituted as conductor of the New York Philharmonic for the indisposed Bruno Walter.

Twenty-five-year-old Michael Tilson Thomas emerged even more suddenly. Last fall, when the Boston Symphony was playing at Philharmonic Hall in New York, conductor William Steinberg became ill at intermission. Recalls Thomas, "When Mr. Steinberg left the stage he said, 'Put your suit on, you're going to conduct.' I think I blacked out. I conducted in a daze. I remember standing offstage and asking the musicians as they filed off, 'Was it all right? Was I any good?' But not till much later did I remember actually conducting."

Last week, Thomas, firmly at the helm of the Boston Symphony Orchestra, returned to Philharmonic Hall. Steinberg, fully recovered, will not resume his duties until next season. The program Thomas chose—Johann Christian Bach's Symphony for Double Orchestra in E flat, Stravinsky's Symphony in Three Movements and Tchaikovsky's Symphony No. 1—seemed expressly designed to show off his three-century range.

Thomas conducted the Bach with appropriate eighteenth-century elegance, as if he were wearing white gloves and Frederick II were sitting in the audience. The music emerged crisp, restrained and even tempered. He was less successful, not quite bold enough with Stravinsky's 1945 work, which looks both to the past and the future. Thomas was most at home in the storm and strife of Tchaikovsky, in command of the youthful Weltschmerz and the long swelling passionate seas of melody. He seemed to be smiling at the orchestra at the end, gathering in the lush harvest of sound with great wide sweeps of his arms. He looked a little like a Walter Mitty waking from a daydream to find himself actually conducting the Boston Symphony, inspiring them to that big, ultimate symphonic sound, wowie!

Paul Conklin

Thomas: Hands and eyes

Body: A belief in the physical is a cardinal principle of his conducting technique. "In rehearsal you can tell the orchestra what you want," he says. "But if you have to go out there as I did, cold, with works you have never conducted, before an orchestra prepared by another conductor with different ideas, you've only got your body to rely on. It's a continuing battle, to communicate through the body. That's the real challenge."

For Thomas the body is the eyes as much as the hands: "You can catch the eye of a musician and things get rosy. You can plant a kernel of what you want and see it grow. Of course there are times when you look at someone and he doesn't look back, or they're looking at me and I'm not looking at them."

Tall, lean, Thomas revels in the performing aspects of conducting and comes by it naturally. Paul Muni was his cousin; his father, Ted Thomas, is a filmmaker; his grandparents, Bessie and Boris Thomashefsky, helped found the Yiddish theater in New York. He himself was born in Hollywood, started playing the piano at 5, conducted on the West Coast while still in his teens, acted as assistant to Pierre Boulez both in California and in Bayreuth, Germany, and won the Koussevitzky Prize in conducting at Tanglewood in 1968, the next year he was appointed assistant conductor of the BSO. Now a hot property, Thomas will be much more visible next year in Boston—and is also sorting out many offers to conduct here and abroad.

Flying: He's a bright, thoughtful young man who seems still to be counting the changes a few months have brought. "I'm less afraid of the established composers and interpretations," he says. "I remember what Gregor Piatigorsky told a student playing Beethoven. 'Cross out the name Beethoven,' Piatigorsky said. 'Write in Grussmach'." You have to find your own interpretation. Ideally I want every piece analyzed, technically, structurally, formally. And I want it to come out shatteringly integrated, like a crystal, totally whole, defying analysis. What all the intellect must lead to is the non-rational—that feeling out there that you're flying. My grandmother used to say you can give the greatest performance in the world but, if they don't hear you in the balcony, it's worthless."

—H. S.

Music

Fundless Philharmonia

by Harry Neville
HT Music Critc

During the past year cultural columns have been filled with stories about the crisis of the performing arts in the U.S. Most of these stories have dealt with the disastrous financial plight of symphony orchestras throughout the country, and the nature of the crisis has been so well documented and explained that it is necessary here only to summarize a few of the basic facts.

Orchestras are not and have not for many years been self-sustaining organizations. Under the best of circumstances the money generated by ticket sales and recording contracts is insufficient to meet operating expenses. In the past, patrons were able to make up the difference and, in some instances, establish endowment funds which seemed to ensure future solvency.

However, as operating expenses have grown larger—and they inevitably have because of such factors as inflation and the demands of musicians for decent living standards—the gap between income and outgo has also increased. For one thing, ticket revenue has remained relatively fixed; for another, lucrative recording contracts have become increasingly scarce items. As a result, some orchestras have been forced to dip into hitherto sacrosanct endowment funds simply in order to maintain the status quo.

The situation is now well beyond the point at which individual donors alone can supply the needed cash. Some of the onus must be assumed by corporations, foundations and the government if orchestras are to continue their existence. To a degree, all these agencies have been cooperative (minimally so in the case of the government), but to date the response has been inadequate and only a major change of attitude will enable orchestras to weather the crisis.

Needless to say, the problem is not confined to orchestras alone. Art music in general faces rough sledding, and here in Boston the broad nature of the situation was recently dramatized by the revelation that the New England Conservatory, one of the country's oldest and most prestigious musical training centers, confronts the possibility of financial collapse. The Boston Symphony too, one of the world's most venerated performing organizations, has its own full share of money headaches.

Less well known is the plight of the Boston Philharmonia, whose case, it seems to this writer, is unusual and deserving of consideration by all who are concerned with maintaining Boston's vital music tradition. To put first thing first, the Philharmonia needs money. Specifically the Philharmonia needs $25,000. It needs that amount now in order to satisfy immediate requirements, needs it to finish its current financial year in responsible shape, needs it to go on making commitments, needs it to produce its next concert—in short, needs it in order to insure the orchestra's survival.

There are many reasons to justify support of the Philharmonia's appeal. For one thing, the amount needed is modest, completely disproportionate to the Philharmonia's actual and potential contribution to the musical health of Boston, of Massachusetts, and of New England in general. Here are a few other reasons:

The orchestra specializes in significant 17th, 18th and 20th century chamber orchestra works which are otherwise heard infrequently or not at all in Boston.

Because of artistic opportunities such as that outlined above, the Philharmonia provides an important reason for the continued local residence of many free-lance musicians upon whose talents virtually every musical organization in Boston depends.

Its low ticket price policy ($3 average) and the portability made possible by limited size (about 40 members) have made good music available to people and areas that have not previously been able to enjoy live concerts.

It has played free summer concerts for thousands of children and adults for whom orchestral concerts would otherwise have been an unknown experience.

The Philharmonia has developed a large and enthusiastic following among young people to whom, because of its artistic and economic policies, other existing organizations do not present viable alternatives.

The Philharmonia is a fledgling organization whose first concert was given in April, 1968, and obviously it benefits neither from the streamlined organizational impetus nor from the reservoir of good will accumulated by its colleagues of longer standing. It does, however, address itself to exigencies which are urgent, compelling and quite beyond the fate of the individual musicians involved.

This is how Robert Brink, concertmaster of the Philharmonia, articulated the problem: "The present situation arose because of the love of a group of musicians for what they were doing and for the benefits that might accrue to the musical community as a result. To the extent that these musicians and the community can work through a situation that is disastrous for all the arts, the Philharmonia will survive. Everybody is going to have to work hard. Otherwise there will be no New England Conservatory, no Boston Symphony, and no Philharmonia."

HERALD TRAVELER
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Wine-Tasting Party to Honor Michael T. Thomas of the BSO

TO HONOR Michael Tilson Thomas, brilliant young assistant conductor of the Boston Symphony Orchestra, the Council of Friends of the orchestra will give a wine-tasting party, Wednesday evening, April 8, at the Marriott Motor Hotel in Newton. The party will be in conjunction with the ball committee of the 90th Anniversary Dinner and Ball, to be held Monday evening, April 27, in Symphony Hall.

The wines, donated by the Marriott Motor Hotel, will be four German wines, as well as one Austrian selection, to celebrate the 200th birthday of Beethoven, whose music will be featured by the orchestra during its Beethoven Week, which begins Monday, April 6. Cheeses and fondues will be served with the wines in the glamorous new ballroom of the hotel overlooking the Charles River.

Michael Tilson Thomas began his formal musical studies at the age of 10. He studied music while he was at the University of Southern California, where he won the alumni prize as the outstanding student at the time of his graduation.

For four years he was the conductor of the Young Musicians Foundation Debut Orchestra at the Los Angeles Music Center, and has been conductor of The Ojai Festival, the Los Angeles Philharmonic Youth Concerts and the Los Angeles Monday Evening Concerts. He is also a pianist and has received many awards, including the Koussevitsky conducting prize.

Helping with plans for the evening are Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Chestnut Hill, co-chairmen of the Council of Friends, Mrs. Lewis P. Cabot of Boston and Mrs. Jerome Rosenfeld of Chestnut Hill, co-chairmen of the ball, Mrs. Harris Fahnestock and Mrs. James H. Perkins, trustees, Mrs. Charles Devens, Mrs. Walter Amory, Mrs. John H. Knowles, Mrs. Robert Kistner, Mrs. Frank G. Allen, Mrs. G. Lincoln Dow Jr. and Mrs. Howard Davis.

Among those planning to be present are Mr. and Mrs. Walter J. Cahners, Mr. and Mrs. Walter Watson 2nd, Mr. and Mrs. Donald B. Sinclair, Mrs. Allen Joslin, Mr. and Mrs. Albert England, Mr. and Mrs. C. Russell Eddy and Mrs. James M. Gavin.

186

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APR 17 1970

Rose Walsh

Impossible Dream Is Coming True

785

What seemed like an impossible dream to the Council of Friends of the Boston Symphony Orchestra when they began planning last year for the BSO 90th Anniversary Ball, is materializing beautifully.

The ingenious committee headed by Mrs. Lewis P. Cabot and Mrs. Jerome R. Rosenfeld, who have David Rockefeller, Jr., and Richard F. Treadway in charge of the large and distinguished men's committee, wanted a Maxim of Paris theme for the great night of April 27.

Transforming Symphony Hall into that exciting atmosphere was a gigantic task. But where there's a woman's will, you may be sure a way will be found. And it has. Some 2000 pounds of Maxim's own decorations are being flown from Paris to recreate the elegance and gallic ambiance of the famous French restaurant.

Handsome young ushers dressed in Maxim's dashing uniforms (dark blue trousers, brilliant red double breasted jackets with brass buttons and gold epaulets) will greet arriving guests. "Maxim's" emblazoned in gold lettering will adorn the ushers' pill box hats.

The Huntington ave foyer will be decorated with reproductions of the lovely murals at Maxim's and copies of its mirrors will serve as a glittering backdrop. The Museum of Fine Arts has loaned four fine period pieces of statuary to flank the entrance.

Talented Mrs. John M. Ferry and Mrs. Charles F. Hovey are complementing the color scheme of gold and rose red with an abundance of brilliant plants. In addition to the standard red and pink fuchsias and columns of ivy, there will be blue and white hydrangeas to lend a very French touch.

Inside the hall, the stage will be artistically framed with red velvet appliqued with gold and silver design and backed by a reproduction of Maxim's famous ceiling. Against this setting Arthur Fiedler and the lively Boston Pops and Ruby Newman and his popular dance orchestra will deliver music, music, music.

On each dinner table (white-clothed and a rose red overcloth) will be fresh flower centerpieces and candles. Each place will be marked with a rose and gold program and surprise favors.

Among the distinguished guests planning to attend are Sen. and Mrs. Edward M. Kennedy, French Amb. Charles Lucet, Mr. and Mrs. Erich Leinsdorf, the Charles F. Adamses, the Peter D. Fullers, the Perry Rathbones, the George P. Gardners, the Sydney R. Rabbs, Gen. and Mrs. James Gavin, Gen. Robert Cutler, Mr. and Mrs. Francis Hatch, Jr.

Also, the Norman Cahners, the Robert A. Lawrences, the Josiah A. Spaulding, Jrs; Mrs. Frank G. Allen, Mr. and Mrs. David Rockefeller, Jr., Royal Little and the Roland Grimms.

Cocktails at 5:30 will precede Monday night's Boston Opera Ass'ns dinner for Guarantors and their guests in the Commonwealth Room of the Sheraton-Boston Hotel. This will give opera goers plenty of time to go on to the Hynes Civic Auditorium (a stone's throw away) for the opening night performance of "La Boheme," starring Renata Tebaldi and Carlo Bergonzi.

Invitations for dinner have been accepted by the David C. Crocketts, the Nelson W. Aldriches, the Brooks Potters, Mrs. James J. Phelan, the Paul Bernats, Dr. and Mrs. Charles E. Donovan, the George S. Mumfords, Mrs. Reynolds Fuller, the Lawrence Pereras, Miss Rebekah Hobbs and Mrs. J. Clark Boas.

Also, Mrs. William C. Cox, the Russell B. Stearns, the John C. Vosoffs, the Thomas Galligans, Mrs. Robert H. Montgomery, Mrs. Arthur C. Doran and her guests; the Bergen B. Rapalyeas, the Stephen Harrises, the Carl A. Weyerhaeusers, the Harold D. Hodgkinsons and a score more.

And the Women's City Club of Boston has been a beehive of happy activity all this week with its better than ever 8th Antiques Show. Mrs. George P. Condakes was chairman aided by Lloyd Hathaway, manager of the Show; Mrs. William T. Conlan, president of the Club and a great corps of enthusiastic workers.

Across The Country

Musical Boston

In 1869 Mark Twain wrote: "Tomorrow night I appear for the first time before a Boston audience—4,000 critics." Boston is renowned for its demanding audiences. For a select few, the city is also known for its loyalty. One of the objects of its loyalty as well as its criticism is the Boston Symphony Orchestra. Now in its 90th year, the B.S.O. is an established tradition which has charmed the Cabots, the Lodges, hard-pressed students, and penniless immigrants alike.

783

Tonight the orchestra will hold the first social event of its 90th season—an anniversary dinner and ball at Symphony Hall. The dinner will be prepared by chefs from Maxim's of Paris under the supervision of the restaurant's owner, Louis Vaudable. After the dinner, the Boston Pops Orchestra will join Ruby Newman for an evening of dancing. It is expected that affluent Bostonians will pay the $300-a-couple "donation" for the honor of attending this gala event. The proceeds, which will be matched by a Rockefeller grant, will go toward meeting current expenses estimated at $5 million a year.

Like all American orchestras, the B.S.O. is having its financial difficulties. The pinch is somewhat less pressing than that faced by many other symphonies because of a strong endowment fund, income from recordings and tapes, foundation grants and, most important, private contributions which have accounted for as much as $350,000 a year. Until 1934, fund-raising was in a few hands. The orchestra's founder, Major Henry Lee Higginson, paid the bills from 1881 until 1918, and a group of wealthy trustees carried the burden for the next 16 years. After 1934, loyal patrons became the orchestra's principal support.

Since 1881 and particularly since Serge Koussevitzky (1924-1949), its most famous conductor, the B.S.O. has attempted to combine the traditional with the new, and the international with the national. This task has been facilitated by the Boston Pops Orchestra which consists of the Boston Symphony minus its principal players. The existence of the Boston Pops, which caters to lighter and more commercial music, gives the Boston Symphony a kind of artistic freedom enjoyed by few other orchestras. During its 90-year history it has used that freedom well. (M.C.) (E.R.R.)

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

APR 27 1970

APR 27 1970

Tonight is the night of the "really big one" — the 90th Anniversary Symphony Ball at $350 a ticket. On Friday at the last pre-symphony luncheon of this season some of the secrets in store for the lucky ticketholders were let out of the bag. Mrs. John Bradley and Mrs. Alexander Ellis who are the chairmen of the incredibly complicated arrangements for the gourmet dinner being planned and executed by Maxim's of Paris, were at the luncheon at Horticultural Hall, taking time out from their almost continuous duties during the five days leading up to tonight.

On Thursday they had met the Maxim chefs arriving from Paris at Logan Airoprt, and had introduced them to the Boston catering firm with whom they are collaborating on the dinner. To the chairmen's joy they discovered that the head of the Boston firm had trained in Paris for two years and spoke fluent French, so that within minutes the French chefs and their Boston counterparts were getting along like old friends.

One of the big problems of cooking at a place like Symphony Hall is the lack of facilities of any kind. The next problem to arise was the matter of warming ovens. Maxim's uses a certain size and plan their dishes to fit such individual ovens: the ones used in Boston are shallower, smaller and quite different — another problem for Mrs. Bradley and Mrs. Ellis to solve. Real French souffle dishes and the proper spices exactly as available in Paris are other emergencies the chairmen have had to cope with. The menu is fabulous but must not be revealed till after tonight — suffice to say that the like has yet to be seen in Boston.

Balloons and flowering spring branches brightened Horticultural Hall for this last luncheon of the season sponsored by the Council of Friends of the Boston Symphony Orchestra. Bright spring colors were revealed as guests removed raincoats and sou'wester hats, in some cases, worn as a protection against the gloom and drizzle that prevailed outside.

Mrs. Louis Cabot's stunning coat and dress caught the eye of many fashion conscious women. Of small purple and black checks the coat's revers were faced with the purple and white Pucci print of the dress worn beneath. Mrs. Howard Hansen of Wellesley wore a suit of off-white edged with navy, and Mrs. Robert Clasby's coat was of huge black and white checks. It is doubtful if this Wellesley resident will be needing this coat on her forthcoming trip to Africa where she and her husband are going on safari.

Many of the guests at the luncheon will be at the ball tonight, where it is certain that some of the most beautiful dresses ever seen in Boston will make their appearance.

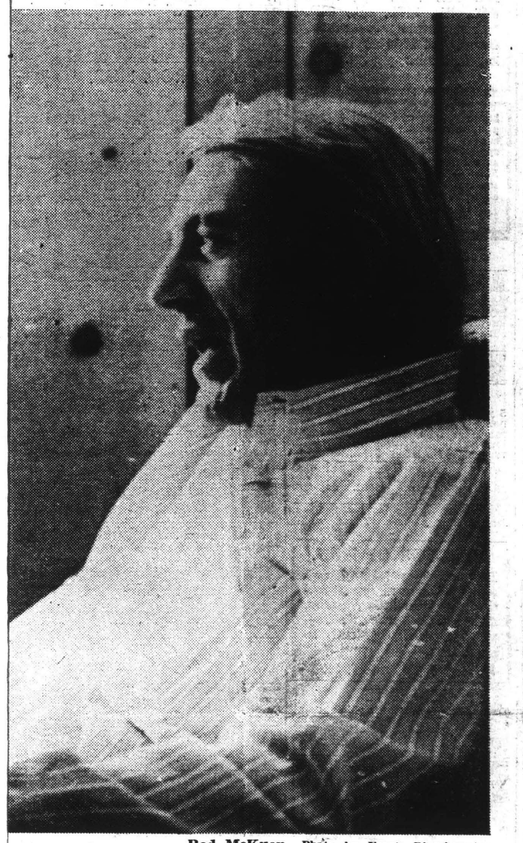
MUSIC MEN

AND MICHAEL TILSON THOMAS LIKE TO WORK HARD.

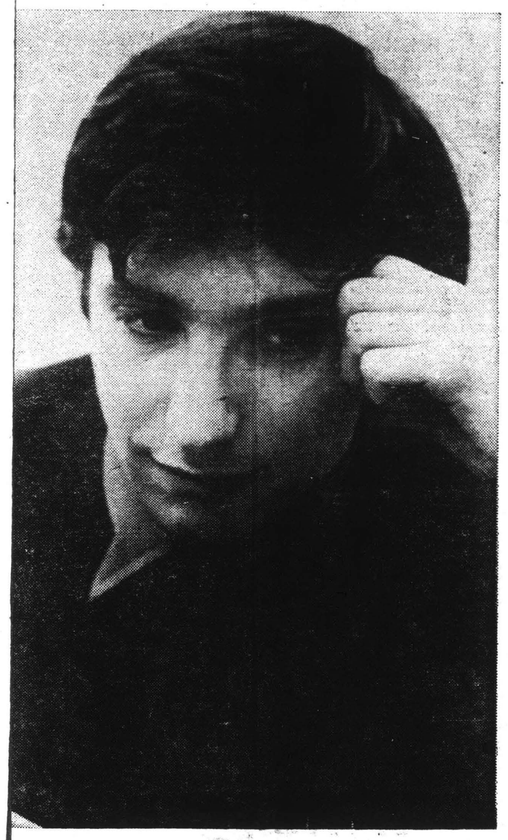
oth involved with music and starting out on new tasks. Besides his records en now is turning to films . . . writing screenplays and directing. Thomas, luctor of the Boston Symphony Orchestra, is now the second associate conchestra's 89-year history. WWD talks with the dynamic pair about their l future ideas.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,211

APR 28 1970



Rod McKuen Photo by Frank Diernhammer



Michael Tilson Thomas Photo by Bill Potter

BOSTON.—

"MUSIC IS SUCH A FUNNY BUSINESS," SAYS MICHAEL TILSON THOMAS.

"While I have an immediate responsibility to the orchestra, someone is constantly hounding me about the future, what I'll be conducting in the 1971-1972 season."

Ever since he took over conducting the Boston Symphony Orchestra for the ailing William Steinberg one month ago, life for the slight 25-year-old assistant conductor has been frenetic.

"Two things have kept me going," Michael says, "—knowing other conductors who've been through this. Another is the warmth and support I've received from the orchestra. What a fantastic group! Their involvement coupled with the audience reaction is enough to keep me perpetually supercharged."

MICHAEL'S FORMAL MUSICAL STUDIES BEGAN AT AGE 10.

Today he has the "freedom and flexibility" that comes with an early success and finds it "remarkable that I am not fighting for a place to show what I can do."

Michael also finds it amusing that so much musical talent has come out of the West Coast. "California is not a 'cultural wasteland' anymore," says Michael, rapidly listing several famous musicians and concert singers who are California natives.

Michael's first musical venture in the East came two years ago at Tanglewood, the Orchestra in Lenox, Mass. But he brought along a lot of West Coast influence, especially from those Monday Evening Concerts he conducted in L.A. He calls them "the most enlightened concerts in the United States" for their varied repertoire and range of music practices.

THOMAS FEELS THE STATE OF MUSIC TODAY IS ONE RICH IN VARIETY.

"The best thing about music today is that there are so many musics available. Thanks to recordings and concerts, one can hear anything from modern tape phrasing to old Bessie Smith records to, God help us, Sonny and Cher."

But Michael's association with orchestra doesn't make him a musical snob. He's a Beatles fan, and he likes "their rhythmic ambiguities, their reference to other pieces. I never listen to classical music for relaxation.

Michael's immediate plans include two more weeks in Boston with the orchestra, followed by appearances with the orchestra at Tanglewood, a guest conducting appearance with the Chicago Symphony Orchestra and a trip abroad to edit records.

BUT WHAT REALLY EXCITES HIM ARE HIS LONG-RANGE PLANS.

"I think at one point I'm going to have to teach. I'd like to teach college freshmen a music appreciation course, only I'd call it 'Hearing.' I'd want them to explore all the possibilities in hearing to see what they could perceive and discover."

And he hasn't given up the idea of writing books and more music, nor directing musical theatre. "I have some definite ideas about staging," and he'd like to do collaborative pieces with people in the other arts.

"What I really hope to do is involve many people of my generation in this kind of music. Performances should be exciting, challenging events for the audience and the performers. A musician shouldn't have to sit in the same place every night and do the same thing."

—BRENDA BADOLATO

187.

In Maxim's of Paris Setting

Symphony Ball Glitters

BY ALISON ARNOLD

The 90th Anniversary Ball in Symphony Hall made history last night without the presence of a First Lady. Five years ago, at the Golden Trumpet Ball, Jackie Kennedy stole the show. In her place this year were brother-in-law Ted and his Joan, and the home folks. But it was disappointing for the Jackie-watchers.

Photographers had a field day, however, when Sen. and Mrs. Edward M. Kennedy and Mayor and Mrs. Kevin White arrived. Joan Kennedy's white gown was topped by a long white coat with a glittering collar and buttons, and Kathryn White's white gown was sashed with pale pink satin.

785

TO HELP the Friends of the Boston Symphony Orchestra meet their annual goal of $440,000, Symphony Hall was transformed into a replica of Maxim's of Paris. A ton of decorations were flown from Paris and arranged under the direction of Maurice Carrere, along with chefs and food in charge of Louis Vaudable of Maxim's.

Greeting arrivals at the entrance were handsome young ushers in Maxim's uniforms—blue trousers, red jackets with brass buttons and gold epaulets, and pill-box hats.

The Huntington Avenue foyer where cocktails and hors d'oeuvres were served, sparkled with copies of Maxim's famous mirrors that reflected Boston's most glamorous ball gowns and jewels. Fuchsia plants of pink and red blended with the rose and gold theme and blue and white hydrangeas lent a French touch.

Inside the hall there were 50 tables for 10 at $300 per couple. A fanfare summoned guests to dinner at 9. The white tablecloths had rose red overcloths and candles in Lalique holders. Flowers were red carnations and gymsophila with ferns and smilax. The white Bavarian china was gold-trimmed. Champagne was served in tulip-shaped glasses similar to Maxim's own.

THE DINNER BEGAN with turtle soup. The menu included partridge raised in France and prepared in Paris with pate de foie gras, and lobster bought and prepared at the Sheraton-Boston by Maxim's chefs. Bibb lettuce for the salad was purchased in Boston, and the dessert—souffle glace—one of the most famous of Maxim's desserts, was prepared at the Sheraton-Boston.

Ruby Newman's orchestra provided music for dancing between courses and, at 10.30, Frank Hatch introduced Arthur Fiedler, who needed no introduction. From then on, the Pops Orchestra alternated with Ruby Newman's.

Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld, co-chairmen of the ball, both wore white with pearls and diamonds. Mrs. Albert Goodhue, co-chairman of the Friends of the Symphony with Mrs. John M. Grandin Jr., wore shimmering silver cloth with a diamond necklace, bracelet and earrings.

Michael Tilson Thomas, the Symphony's brilliant young associate conductor, wore in his hair a wreath of ivy made for him by Cyril Silberman, whom he escorted to the ball. She was all in white. Erich Leinsdorf, former director of the orchestra, escorted Mrs. Leinsdorf, who wore a black and white print.

Henry B. Cabot, former president of the trustees, was resplendent in white tie and tails, and Mrs. Cabot wore black. Mrs. Harris Fahnestock, chairman of the Golden Trumpet Ball wore white with tracings of red and her diamond bracelets glittered brilliantly. She and Mrs. James H. Perkins are the only women trustees of the orchestra. Talcott Banks, president of the trustees, was congratulating the committee on the success of the evening.

AT THE COCKTAIL hour before the ball the din was terrific. Everyone talked at once and jostled each other politely, trying to dodge the trays of hors d'oeuvres. The red and gold rococo background, the palm trees and the fleur de lis made Bostonians feel they were really in Paris.

To list those who were at the ball would be like reading the Social Register from cover to cover, but among them were Mr. and Mrs. Edward Taft, Mrs. John Elliot, Mr. and Mrs. Louis Cabot, Mr. and Mrs. George Peabody Gardner Jr., Mrs. Lewis H. Clark, Mrs. Karl Riemer, Mr. and Mrs. Norman Cahners, Mr. and Mrs. Sidney Rabb, Mr. and Mrs. Perry Rathbone, Mr. and Mrs. Nelson Aldrich, Mr. and Mrs. Robert Watson, Alden MacIntyre, Mr. and Mrs. E. Morton Jennings Jr. and Mr. and Mrs Edward Mitton

Also, Dr. and Mrs. Robert Morris, Mr. and Mrs. Charles F. Hovey, Mr. and Mrs. Edwin T. Green, J. Hampden Robb, Mr. and Mrs. George Draper, William Draper, Mrs. George Sargent, Mr. and Mrs. Alfred Willman, Mr. and Mrs. George Seybolt, Mr. and Mrs. Peter Fuller, Dr. and Mrs. Robert Kistner, Mr. and Mrs. Donald Sinclair, Mr. and Mrs. Howard Davis, Mr. and Mrs. Roland Grimm and Mr. and Mrs. Robert Saltonstall.

STILL OTHERS were Dr. and Mrs. Richard Thompson, Mr. and Mrs. Paul Schmid, Mr. and Mrs. Edward Sherman, Mr. and Mrs. Robert Fitzgerland, Mr. and Mrs. Richard Ehrlich, Dr. and Mrs. William D. Sohier Jr., Mr. and Mrs. Richard Treadway, Mr. and Mrs. Gerald Blakely Jr., Mr. and Mrs. John S. Ames and Mr. and Mrs. Richard H. Shreve.

And everyone took home the elegant gold and red program, a souvenir of the memorable evening for future generations of Symphony-goers.

(Herald Traveler Staff Photo by J. Vincent Connolly)

A TOAST TO SYMPHONY was given by Mrs. Arthur Fiedler; her famous husband, who conducted the Pops Orchestra last night; French Ambassador Charles Lucet, who came from Washington for the ball, and Jacques Massenet, French Consul General in Boston.

(Herald Traveler Staff Photo by J. Vincent Connolly)

AT THE ANNIVERSARY BALL in Symphony Hall last evening were Mrs. Edward M. Kennedy, Sen. Kennedy, Mrs. Kevin White and Mayor White.

SOCIETY

by Miriam Tod

How many people have wanted to waltz to Arthur Feidler and the Boston Pops Orchestra? How many have wished they could dine at Maxim's, Paris' most famous restaurant? And how many, too, would like the chance to enjoy just once in their lives the biggest, most social occasion in Boston in many a decade?

Well, 520 guests had this privilege last night at the 90th Anniversary Symphony Ball at Symphony Hall. They dined off cream of turtle soup, a special kind of lobster that was a secret recipe of Maxim's of Paris, tiny partridge stuffed with foie gras, and a superb kind of cold raspberry souffle that melted in one's mouth.

It was a fabulous evening, and one that will not be forgotten for a long time. Symphony Hall had been completely changed into a charming intimate Maxim's of another century. The huge barn-like lobby on the Huntington Avenue side of the building was completely changed with mirrors and red velvet material caught up with art nouveau light fixtures. Here the 520 gathered for cocktails, and on the bars where the drinks were dispersed were tall arrangements of pink and red carnations and babies' breath interspersed with twisted and lighted candles.

It is doubtful if it was the foyer of Symphony Hall or the huge hall that drew the most ohs and ahs from the guests. The hall itself is a barn-like building after the seats have been removed after a concert, but last night it had been turned into a fairyland. Tables for 10 were placed around the floor of this prestigious hall where Beethoven and Brahms are more familiar than the gossip and chatter heard last night. Each table held the same tall arrangement that was seen in the foyer and at each place was a gold art nouveau menu listing the dishes to be enjoyed and the souvenir program of the evening.

It is impossible to list all those at this event that will go down for all time as "THE" ball of the 70's. Senator and Mrs. Edward Kennedy arrived at the red canopied and carpeted Huntington Avenue entrance amid a burst of flash bulbs, Mrs. Kennedy in a slender white brocade embroidered with jewels, her blonde hair in a twist and chignon. Accompanying them were Mayor and Mrs. Kevin White — Mrs. White's slim white with a little frill at the neck.

Everyone who was anyone tried to be at this party. After all at $350 a couple it was a status symbol of a kind as well as a benefit for the Boston Symphony Orchestra. An event that for a long time to come, like the last Golden Trumpet Ball, the guests are happy to admit they attended.

As might be expected at such a party the dresses worn by the ladies were outstanding. Everyone wore their very best and one defied any other city to outdo them. Mrs. John Grandin, chairman of the Council of Friends of the Boston Symphony Orchestra, sponsors of the ball, wore a coral and white Corregues dress that was most becoming to her tall height. Her cochairman, Mrs. Albert Goodhue of Marblehead, chose a jewel encrusted dress with a square neckline. One of the loveliest dresses at the ball was that of the chairman, Mrs. Lewis Cabot. Of simple white crepe it had a low square neckline encrusted with crystals and tiny sleeves of the same. Her cochairman, Mrs. Jerome Rosenfeld, chose lemon yellow, also embroidered with jewelry, while Mrs. John Bradley wore a white dress with pearls the size of pear drops decorating the waist, around the neckline and the sleeves. Pants suits were not much in evidence at this most formal of parties.

Everyone was at the ball who could possibly make it. French Consul Jacques Massenet and his lively wife whose silver dress and matching coat were the epitome of chic were among the guests. Mr. and Mrs. Alfred Willmann were there, as were the Jack Parkers and the Howard Hansens of Wellesley. Judge and Mrs. John Pappas of Milton and the David Douglas-Hamiltons, Mrs. Douglas-Hamilton resplendent in full Highland regalia; Mexican consul and Mrs. Jaime Pena-Vera; the Talbot Deweys of Millis; Gen. and Mrs. James Gavin; the Arthur Blacketts of Needham; Mr. and Mrs. George Seybolt of Dedham; the Thomas Chestertons of Wellesley; Mr. and Mrs. Edward Mitton; the Charles Hoveys; the Louville Niles of Hingham; the Samuel Wakemans of Hingham; and so many more enjoying every moment of this terrific party, and many of them expressing the wish that Symphony Hall could always look as beautiful as it did on April 27, 1970.

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QUINCY, MASS.
(E) 66,387

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HERALD TRAVELER
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(M) 216,305 (S) 298,557

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Mrs. Albert Goodhue of Marblehead, cochairman of the Council of Friends of the Boston Symphony Orchestra, (left) greets guests Mrs. Howard Hansen of Wellesley, Mrs. Jack Parker of Wellesley and Mrs. Alfred Willmann of Belmont at the 90th Anniversary Symphony Ball held last night at Symphony Hall. (Steve Reilly)

Mr. and Mrs. Thomas Chesterton of Wellesley pose beside one of the decorations at last night's 90th Anniversary Symphony Ball. (Steve Reilly)

Entering the transformed ballroom is the chairman of the ball, Mrs. Lewis Cabot. (Steve Reilly)

188.

600 Guests Crowd 90th Gala Symphony Ball

By ROSE WALSH

Fantastically beautiful in its decor and magnificently carried out in old and new world splendor, last night's Boston Symphony 90th Anniversary Ball lighted Boston's social and musical sky over Symphony Hall. Its grandeur surpassed expectations and its goal of $150,000 will reduce the Boston Symphony Orchestra deficit.

Planned and sponsored by the Council of Friends of Boston Symphony Orchestra, the dazzling ball had Mrs. Lewis P. Cabot and Mrs. Jerome Rosenfeld co-chairmen; David Rockefeller, Jr., and Richard F. Treadway, co-chairmen of the men's committee.

Close to 600 guests paid $150 per person to attend the memorable event and 3000 paid $10 each with the hope of winning the new Porsche Audi sedan, a 14-day vacation for two at Aga Khan's most distinguished resort at Carla

Transforming Symphony Hall into Maxim's of Paris was a miracle that had the full cooperation of Maxim's and the ability and tremendous work of the home front. One ton of Maxim's own decorations, reproductions of their murals, copies of their famous mirrors, chandeliers and sconces, were flown over by Pan American Airways. Boston's Museum of Fine

RECORD-AMERICAN
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Rose Walsh – BSO in 90th Ball

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Close to 600 guests paid $150 per person to attend the memorable event and 3000 paid $10 each with the hope of winning the new Porsche Audi sedan, a 14-day vacation for two at Aga Khan's most distinguished resort at Carla Di Volpe, Sardinia; a private concert by a quartet of The Boston Symphony Chambers Players, and other spectacular prizes.

Transforming Symphony Hall into Maxim's of Paris was a miracle that had the full cooperation of Maxim's and the ability and tremendous work of the home front. One ton of Maxim's own decorations, reproductions of their murals, copies of their famous mirrors, chandeliers and sconces, were flown over by Pan American Airways. Boston's Museum of Fine Arts lent four pieces of period statuary.

Symphony stage was framed with red velvet appliqued with gold and silver design and backed by a reproduction of Maxim's famous ceiling.

The sumptuous dinner, prepared under the supervision of M. Louis Vaudable of Maxim's in Paris, assisted by Andre Portal of Maxim's Chicago, and Thomas Culbertson of Boston's Seilers had additional help of the Sheraton Corp. which made available and arranged for all the facilities at the Sheraton-Boston for the Parisian greats.

Guests dined on Creme de Tortue Blonde (cream of turkey soup); Hommard du Nouveau Monde a la mode de l'Ancien Riz Pilaff (lobster-amor); Perdreaux en Cocotte farcis de Foie Gras Celeris braises au jus (partridge stuffed foie gras — partridges raised not wild game); Salad Pastorale (the bibb lettuce purchased in Boston market); and Souffle Glace aux Framboises (one of the classic and most famous of Maxim's desserts).

The wines, 1962 Chateau Haut-Brion and Moet and Chandon champagne, and other liquor were donated as a gesture of support for the B. S. O. by the liquor distributors of Boston.

White cloths with rose red overcloths covered the tables centered with floral arrangements of baby's breath, red carnations, ferns and smilax; candles in lalique type holders with garlands of smilax interwoven.

Each place was marked with a gold program book (68 pages) and surprise favors.

Senator and Mrs. Edward Kennedy and Mayor and Mrs. Kevin White, arriving simultaneously, were a stunning foursome. Joan's slim, long white gown, bodiced in rhinestone glitter, was topped with a full-length jewel-buttoned coat. Kathryn's, Empire-line white gown was sashed in pink satin.

Mrs. Rosenfeld wore a Malcolm Starr creation, and Mrs. John M. Gradin, Jr. wore pearls with her white and cyclamen pink gown. Mrs. Jamie Jena-Vera in flowered chiffon and her Mexican Consul husband were seated at the Kennedy table.

Arthur Fiedler, who later conducted his Pops orchestra for dancing, alternating with Ruby Newman, chatted during the cocktail hour with French Ambassador Charles Lucet, Consul-General Jacques Massenet, and Frank Hatch, who was master of ceremonies for the Ball.

Among those participating in the gala event were the Peter D. Fullers, the Sidney Rabbs and their daughters, and son-in-law, the Norman Cahners and the Avram Goldbergs, the Perry Ratbones, the Nelson Aldriches, the Eric Leinsdorfs, Michael Tilson Thomas, Boston Symphony's talented young associate conductor, escorting Cyril Silberman, the Edward Mittons, the Lewis H. Clarks, Dr. and Mrs. Karl Reimer, Dr. and Mrs. Richard Thompson, the Robert Saltonstalls, the Richard Shreves, the Gerald Blakelys and hundreds more.

Michael Tilson Thomas, assistant orchestra leader, wears wreath on head as he arrives with Miss Cyril Silberman.
—Record American Photo, John Landers, Jr.

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APR 28 1970

Michael Tilson Thomas, assistant orchestra leader, wears wreath on head as he arrives with Miss Cyril Silberman.
—Record American Photo, John Landers, Jr.

The sound of music from the Bradford Hotel this weekend will be made by the Sweet Adelines, 2500 of them competing in the annual northeastern regional convention . . . Fron the Boston Symphony 90th Anniversary Ball, Sen. Ted Kennedy took Joan to The Point After. It was their first visit there.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAY 1 1970

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 209,346

APR 28 1970

Boston Symphony Promotes Assistant, Plans Europe Tour

Boston — (AP) — The Boston Symphony Orchestra promoted its 25-year-old assistant conductor, Michael Tilson Thomas, to associate conductor Friday and also announced the orchestra will tour Europe next April.

The 1971 concerts in England, Germany, Austria, France and Spain will mark the symphony's first European visit since 1956.

Thomas, born in Hollywood, Calif., joined the symphony this season as assistant to the ailing William Steinberg. Halfway through a New York concert last Oct. 23 he substituted for Steinberg and in February took over leadership for several weeks when Steinberg was unable to return to Boston.

He is conducting the symphony's final concerts of the season this weekend, presenting the Mahler Ninth Symphony.

Previously he served four years as conductor of the Young Music Foundation Debut Orchestra, a resident company at the Los Angeles Music Center. In 1968 he was a conducting fellow at the Berkshire Music Festival at Tanglewood, Mass., where he won the Koussevitsky Prize for conducting.

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APR 30 1970

Boston Symphony publicist Marvin Shofer can't understand why a report in another newspaper made it appear that he tried to keep Associate Conductor Michael Tilson Thomas and former Conductor Erich Leinsdorf away from each other at the 90th Anniversary Ball.

"They're not at odds," Shofer said. "They greeted each other warmly and then gravitated to their own groups."

Proceeds of the ball may have put the Friends of the Boston Symphony close to their goal of $440,000. The 600 or so guests paid $90,000 for dinner. They and others bought $10 raffle tickets, and that raised another $32,000.

In the raffle, the Audi auto contributed by Peter Fuller went to Mrs. John Abbot of Andover, the two-week vacation for two at the Aga Khan's resort on Sardinia to Maurice Ravich of Lowell, the roundtrip tickets to Paris to Louis MacMillan of Concord, the portrait to be done by William Draper, who painted JFK, to Mrs. Maxwell Chamberlain of Beverly Farms, and a ski-lodge weekend in New Hampshire to Mrs. James Whitemore of Marblehead.

The Austin American
AUSTIN, TEXAS
D. 46,726

APR 29 1970

Violin Workshop Slated

Boston Symphony Orchestra Concertmaster Due at UT

The concertmaster of the Boston Symphony Orchestra will present a violin workshop Thursday at the University of Texas.

Joseph Silverstein will conduct the workshop at 7:30 p.m. in the Music Building Recital Hall. He appears in the UT String Project's lecture series on creative ideas in string teaching.

The program is open to the public.

A former prize winner in the Queen Elisabeth of Belgium International Competition and recipient of a Naumberg Foundation Award, Mr. Silverstein has been with the Boston Symphony since 1955.

He also performs with the Boston Symphony String Trio and the Boston Symphony Chamber Players.

JOSEPH SILVERSTEIN
Will conduct violin workshop

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125

APR 30 1970

Style

When making reservations, the no-go train's guests ran out of steam

By Kay Rutherford

Brooks McCormick Jr. was sputtering the other day at what has become a predictable pattern in party going.

It seems he sent out 56 invitations to a luncheon ballyhooing a fund-raising dinner. He had responses from two of the 56. But a larger contingent actually showed up.

One respondent was **Hays MacFarland Jr.** He arrived at the Museum of Science and Industry Wednesday with the others to help plan a June 10 testimonial dinner for **Elliott Donnelley** who is retiring as chairman of the board of the Chicago Area Project, a youth service organization.

Donnelley was not in town for this luncheon but, true to form, the group met on a couple of railroad cars that used to run on the Denver Zephyr. They now belong to the museum for the sake of the posterity which will never ride the railroads.

Donnelley, of course, is one of the area's noted railroad buffs with a couple of miles of his own track and a collection of aging cars.

The dinner for some 1,000 people will be held in the North Court of the museum, particularly because the museum's extensive model train collection is housed in the next hall.

WHAT'S COOKING: The Boston Symphony blew itself to a $200-a-couple ball Monday night and, now that it's all over, a Bean City contingent is coming to town to lunch at Maxim's Thursday. There is some method in this when you know that the Chicago Maxim's and the Paris Maxim's flew chefs to Boston to produce the food for the ball.

Mrs. James Perkins, the only female member of the Boston board, along with trustee ber of the Boston board, along with conductor **Michael Tilson Thomas, Mrs. Lewis Cabot** and co-chairman **Frank Hatch** are in the group.

They'll meet some of their Chicago counterparts from the symphony over the veal Orloff. **Louis Sudler,** president of the Orchestral Assn.; **Mrs. Paul Oliver; Mrs. John T. Moss,** and **Mrs. Chauncey Hutchins** from the women's board will be there. Trustees **Daggett Harvey, Edward Bennett Jr.** and **Rosecrans Baldwin** are also on the luncheon list.

GOINGS-ON: The Woman's Board of the Chicago Urban League held a party at the First National Bank Wednesday evening for some 400 guests. Retiring executive director **Edwin C. Berry** and **Mrs. Berry** were toasted along with incoming director **Laplois Ashford.** . . . The abortion-reform fever comes to the North Shore with the formation of a new committee called Freedom to Choose. Along with the Student Convocation Committee of Lake Forest College, it sponsors the North Shore's first open meeting on abortion repeal Thursday evening at the college, says **Mrs. John McCutcheon.**

MR. AND MRS. PETER D. FULLER arrive at Symphony Hall for the gala 90th Anniversary Boston Symphony Orchestra Ball, sponsored by the Council of Friends of the B. S. O. for the benefit of the world-famed orchestra.
(Sunday Advertiser photo by John Landers, Jr.)

ADVERTISER
BOSTON, MASS.
(S) 430,050

MAY 3 1970

Michael Thomas Is Promoted by Boston Symphony

Michael Tilson Thomas, assistant conductor of the Boston Symphony Orchestra, was appointed associate conductor yesterday by the trustees of the orchestra. Thomas will become the second associate conductor in the organization's 89-year history. Former concertmaster Richard Burgin held the post from 1943 to 1966.

Halfway through a Boston Symphony concert in New York last Oct. 23 Thomas substituted on a few minutes' notice for ailing music director William Steinberg, and assumed leadership recently for several weeks when Steinberg was unable to return to Boston in February. Thomas will conduct the final pair of winter season concerts this afternoon and tomorrow night at Symphony Hall.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

APR 24 1970

189

The Edward Kennedys | Mrs. Edward Redstone | Mrs. Lewis Cabot | Michael Tilson Thomas | Mrs. Paul Schmid | The Josiah Spauldings

Photos by Bill Potter

BOSTON.— PAGE ONE ALMOST EVERY BP IN BOSTON TURNED OUT FOR THE 90TH ANNIVERSARY BALL OF THE BOSTON SYMPHONY ORCHESTRA.

"They could have called this 'The Night They Raided Maxim's'," said one amazed Bostonian. Co-chairmen Judy Cabot and Elaine Rosenfeld had Symphony Hall's foyer transformed with a ton of Maxim's furnishings. "It's the most exquisite benefit ever," said Beth Schmid in her Cardin showing plenty of tan.

But there was lots of good solid Boston in that French atmosphere. Ted and Joan Kennedy arrived early, followed by BSO associate conductor Michael Tilson Thomas, Mayor and Mrs. Kevin White and the Josiah Spauldings (Teddy's likely November competition), who got lots of cheers even from those Kennedy watchers.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

APR 30 1970

Symphony ready for 90th season

785

The 90th season of the Boston Symphony Orchestra opens Sept. 25 under the direction of Music Director William Steinberg, who will conduct 32 concerts during the 1970-71 season. This includes Friday-Saturday concerts during the three periods of time he will be in Boston, as well as concerts on the short series, one of the N. Y. tour weeks, and concerts on the European tour in April, 1971.

Michael Tilson Thomas, who joined the Orchestra as Assistant Conductor at the beginning of the past season, has been appointed associate conductor, effective this summer at Tanglewood. Thomas, the first to hold this title since Richard Burgin in 1962, will assume increased conducting responsibilities during the winter season and will also lead concerts during the European tour.

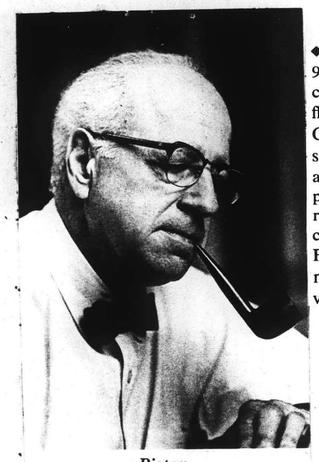
The tour is the Orchestra's first European trip since 1956 and its first trip abroad since the Far Eastern tour of 1960. Both the Symphony and the Boston Pops, conducted by Arthur Fiedler, will give concerts in England, Germany, Austria, France and Spain. Further details, including cities and dates, will be announced shortly.

To permit the additional concerts necessitated by the tour and to permit increased flexibility of scheduling, the Orchestra will play 22 Friday-Saturday program pairs in Boston during the coming season, the final pair being advanced to Wednesday and Thursday, Mar. 31 and April 1 to accommodate the tour schedule.

Guest conductors for 1970-71 include Erich Leinsdorf, Seiji Ozawa, Claudio Abbado, Rafael Fruhbeck de Burgos, Bernard Haitink and Rafael Kubelik. Soloists and programs will be announced later.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAY 3 1970



Piston

◆ As part of the Boston Symphony's 90th Anniversary Fund Campaign, the concertmaster's chair and the principal flute chair were named in honor of Charles Munch and **Walter Piston**, respectively. Endowed with $100,000 by an anonymous donor, the orchestra's principal flute chair, occupied by Doriot Anthony Dwyer, will now be called the Walter Piston Principal Flute, in honor of the composer, for many years Professor of Music at Harvard.

BMI
NEW YORK, N.Y.
MONTHLY 15,000

MAY 1970

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

MAY 4 1970

MUSIC/BSO's unsettled state

By Michael Steinberg, Globe Staff

William Steinberg will conduct the Pittsburgh Symphony concerts next weekend, May 8 and 10, and those on May 22 and 24. He evidently plans to be cautious about going back to work because his Pittsburgh concert performances of Beethoven's "Fidelio" (May 15 and 17), a project particularly dear to him, have been turned over to Julius Rudel. Steinberg is expected at Tanglewood for two full weekends of Beethoven concerts (July 31 and Aug. 14). He will be conducting in Boston 1970-71, though at this point it is not determined how much of the BSO's 22-week season, reduced from the usual 24 weeks because of a European tour in April, will be his responsibility.

785

The long illness — or series of illnesses since last Summer — of the 70-year-old Steinberg completely altered the character of the BSO's 1969-70 season, just ended. It was an interesting season, but it was also an unsettled one in a period that is, in any event, an unsettled one in the orchestra's history.

Just how unsettled the period is depends on your view. Trustees and management are not admitting officially that Steinberg's appointment, set at present for 1969-72, is in any way meant as an interregnum. A junior staff member who asked about the quantity of letterhead with "William Steinberg, Music Director" he should order for his department had his head bitten off for the impertinence of his inquiry. Some observers perceive the present moment as part of a much longer period informed by a certain confusion, believing that the Trustees' last three appointments of Music Directors (Munch 1949, Leinsdorf 1962, Steinberg 1969) were ill-judged, each in its own way, and that therefore there has been artistic instability since Koussevitzky was ushered out 21 years ago.

Erich Leinsdorf was brought here to clean up an orchestra that his predecessor had allowed to slip from extraordinary virtuosity and refinement to rather a shambles. Up to a point Leinsdorf succeeded, but only up to a point, partly because of his limitations of temperament, and partly, there is every reason to believe, because he soon lost the confidence and support of the Trustees. Much of what the orchestra gained from his technical skill was, in effect, concelled because, bored, the players were demoralized.

And so they called Steinberg, one of the profession's respected father figures, a serious, responsible conductor of enormous experience and with great technical efficiency. But when he got here, his famous, precise beat had gone rubbery, and the ear so sensitive about clean intonation was not functioning either. The orchestral playing as such went on being not the sort the BSO ought to be doing, and, though some big, late Romantic pieces were projected splendidly (Elgar No. 2, Tchaikovsky's "Manfred," Bruckner No. 6), most of the music-making was soggy. With late April hindsight, one can find a partial explanation of Steinberg's failure in his illness.

Steinberg did interest himself in the task of cleaning up the orchestra. He initiated some reshufflings of personnel, but these matters seem still to be in the talking stage and unsettled.

MUSIC, Page A-34

2

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 505,272

MAY 3 1970

BSO season in review

★ MUSIC

Continued from Page A-31

25 cont'd

The situation here provided an extraordinary opportunity for 25-year old Michael Tilson Thomas, a Koussevitzky Prize winner at Tanglewood in 1968, first brought to Boston by the Philharmonia a year ago, appointed BSO Assistant Conductor for the season just finished, and promoted to Associate Conductor effective this Summer. Thomas was scheduled to conduct a Friday-Saturday pair in October, plus repeats of the same program on the various short series. Steinberg's illnesses both began at times when there were guest conductors in Boston; even so, by time the season was done, Thomas had conducted six Friday-Saturday pairs (Steinberg had seven, eleven going to guests) and had conducted over thirty concerts here and on tour in New York, Washington, and elsewhere.

His repertory included things as rare or as fresh as Ives's "Three Places in New England," Stravinsky's Variations, Schoenberg's Five Pieces, the Sibelius 4th Symphony and Tchaikovsky's 1st, works by Ruth Crawford Seeger and Carl Ruggles, Bach's Cantata No. 140 ("Wachet auf!"), and the Mahler 9th. I do not hear Thomas's interpretations as the product of a highly original mind, but he is a musician with a remarkable range of sympathies (his work here with the Philharmonia and the BSO Chamber Players included performances of Monteverdi, Stockhausen, and Earl Brown), and he has vitality, intelligence, taste, confidence, and technical competence. The benefit of his presence and services here was great, and his concerts were occasions of interest and pleasure.

In the order of their appearances, conductors other than Steinberg and Thomas were Carlo Maria Giulini, Seiji Ozawa, Erich Leinsdorf, Claudio Abbado, Colin Davis, Gunther Schuller, Joseph Silverstein, and, in a special five-concert Beethoven series, Max Rudolf and Leonard Bernstein. Of their work, I now remember with particular gratitude Abbado's performances of Prokofiev's 3rd Symphony and the Debussy Nocturnes, Davis's of the 2nd Symphony by Sir Michael Tippett, the opportunity to hear Schuller's "Spectra" under his own direction, the "Eroica" with Rudolf, and the Beethoven 9th with Bernstein. The finest solo work was contributed by Kinshi Tsuruta and Katsuya Yokoyama playing, respectively, the biwa and the shakuhachi in "November Steps No. 1" by Takemitsu (Ozawa), Joseph Silverstein in the Stravinsky Violin Concerto (Ozawa), Maureen Forrester and Jon Vickers in Mahler's "Lied von der Erde" (Steinberg), Doriot Anthony Dwyer in Donatoni's "Puppenspiel No. 2" for flute and orchestra (Abbado), Benita Valente singing Mozart (Thomas) and Bethany Beardslee, the soprano soloist in "Wachet auf!" (Thomas). I refrain from offering a catalogue of disappointments or predictable disasters.

BOOKSHELF

By PAUL GOLDBERGER

Inside the Top Two

Stokowski & Ormandy: unstuffy

ONE day in 1926, conductor Leopold Stokowski had Philadelphia's Academy of Music buzzing in amazement. He had begun a concert of the great Philadelphia Orchestra with only half of the orchestra's players on stage. Little by little, other players drifted in and sat down as Stokowski kept on conducting. By the middle of the concert, the full orchestra had arrived – but then the musicians started to drift off as mysteriously as they had come on.

What was going on? It was Stokowski's way of "turning the tables" on his audience for its own frequent habit of arriving late and leaving early. Rather than lecture them, Stokowski had decided to give them a taste of their own medicine!

This anecdote – and many others – make Herbert Kupferberg's **Those Fabulous Philadelphians** (Scribner's, $7.95) delightful reading. On page after page, Kupferberg's lively history of one of the most admired musical organizations of all time (now celebrating its 70th anniversary) proves that the concert world is far from stuffy. Conductors like Stokowski and Eugene Ormandy come vividly to life, as do composers like Rachmaninoff and Sibelius, guest soloists, and all sorts of people behind the scenes. Some of the most fascinating episodes center in the orchestra's tours. Then there are the episodes in which conductor Ormandy bucks the competition of the race track at Saratoga (the orchestra's summer home), not just for his audience but for his players!

A behind-the-scenes look at another great American orchestra is to be found in Harry Ellis Dickson's **Gentlemen, More Dolce Please!** (Beacon Press, $7.50), subtitled "An Irreverent Memoir of 30 Years in the Boston Symphony Orchestra." Dickson, a violinist in the Boston Symphony and associate conductor of its Boston Pops, captures many amusing and touching moments in the orchestra's annals. He also has some rather blunt things to say about a few prominent guest conductors.

Dickson makes no pretense at the kind of detailed history Kupferberg has written, and his chatty picture is sometimes disjointed. Students will enjoy both books, but will learn more about what a symphony orchestra really is from Kupferberg.

Interestingly, both books end with the same question: Is the symphony orchestra a dying creature? At least these two authors show that, in 1970 anyway, America's two greatest ones are alive and in good personal spirits. □

190.

Quick Quiz

ON ARTICLES IN THIS ISSUE

I. THE ARTS

On the line to the left of each statement or question, put the letter of the word or phrase that best answers the question or completes the statement.

__1. The arts include all *except*
a. music and dance
b. magazines and newspapers
c. painting and sculpture
d. drama and opera

__2. The arts did *not* thrive in
a. ancient Rome
b. Renaissance Italy
c. Elizabethan England
d. the European Dark Ages

__3. During much of recorded history, the arts
a. were available to society at large
b. were available only to the poor
c. were available only to the rich and powerful
d. were available only in museums

__4. The earnings of most artists from their art are
a. about the same as other professional salaries
b. barely livable
c. extremely high
d. comfortable

__5. President Nixon has said he views the arts as
a. for an elite only
b. not in need of funds
c. worthy of federal financial support
d. none of the above

__6. The artist in today's "machine age" works
a. at the same speed as in past ages
b. much more efficiently and quickly than in the past
c. more slowly and inefficiently than in the past
d. more efficiently but slower than in the past

__7. Most U.S. opera and symphony groups operate
a. without money problems
b. with large deficits
c. with large profits
d. at the break-even point

__8. Most arts organizations in the U.S. depend financially on
a. private patrons
b. corporations and foundations
c. federal, state, and local government funds
d. all of the above

__9. In its support of the arts, how does the U.S. compare with other governments?
a. way ahead
b. about average
c. far behind
d. among the leaders

__10. President Nixon has asked that the annual appropriation for the National Foundation on the Arts and Humanities be
a. doubled
b. eliminated
c. reduced by half
d. none of the above

II. READING A CHART

Using the charts as references, answer the questions below.

1. What part of the Boston Symphony Orchestra's income is derived from tickets, concert fees and summer festivals?

2. How far does this income go in covering the salaries of the orchestra's musicians?

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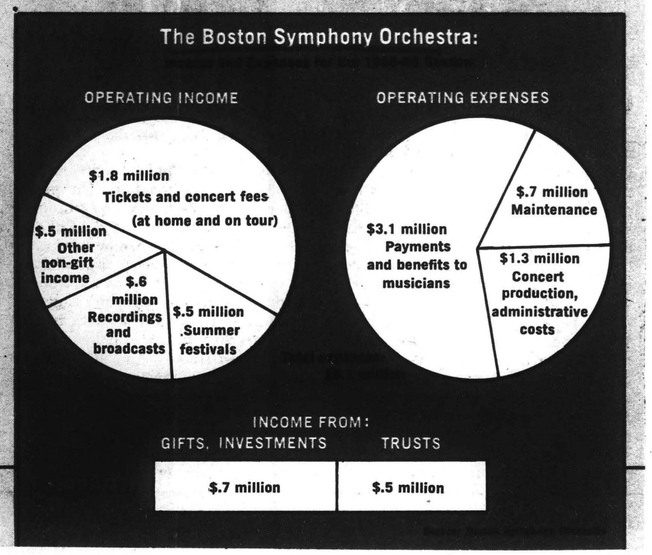


SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

MAY 4 1970

A Place in...
THE SUN
1127

By Marguerite Lyons

Last week a US Navy bus brought some 50 or more French sailors to Lowell from the South Boston annex of the Naval shipyard where the French helicopter carrier "Jeanne d'Arc" and the escort frigate "Victor Schoelcher" were berthed until today when both left for Quebec. The officers and sailors came to Lowell to pay their respects to their friend, Rev. Armand Morisssette OMI, of St. Jean Baptiste rectory, who has been chaplain of the French Navy personnel in the United States since 1939.

The youthful and colorful "Pompons Rouges" were warmly greeted by Fr. Morissette who had arranged several as a number of d eral Franco-Ame

The sailors were delighted that their visit in Boston coincided with the many celebrations in observance of the 90th anniversary of the Boston Symphony which through the years has featured so many outstanding French artists and conductors including the late Charles Munch.

SUN
LOWELL, MASS.
(E) 48,850 (S) 39,575

MAY 5 1970

Students May Subscribe For Youth Concerts Series

MARLBORO — Mrs. Robert E. Collier, Local Chairman for YOUTH CONCERTS AT SYMPHONY HALL, has announced that subscriptions for the 1970-1971 Boston Symphony Youth Concerts must be returned by May 8.

The Youth Concerts, with Harry Ellis Dickson directing members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. A series of three concerts are presented on Saturdays, at Symphony Hall, at 11 a.m., with this year's programs scheduled for November 7 and 14, 1970 and January 30, 1971.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the tradition-filled atmosphere of Symphony Hall. In addition, The Ancient Instruments Room, with its priceless collection of rare and unusual instruments, is open to the young concertgoers before and after the concert.

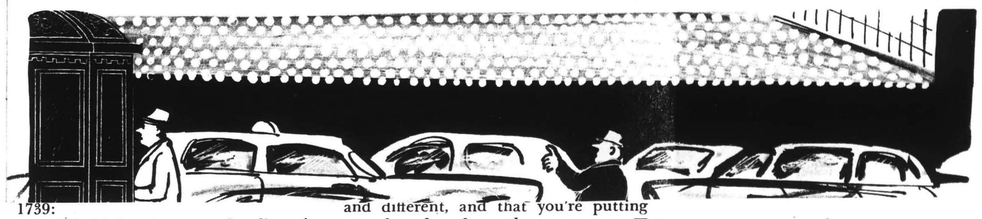
For information or ticket applications, please call Mrs. Robert E. Collier, 485-2203, or your Marlborough Recreation Department, 485-5200.

Tickets are sold by the series only, at $6.00 for three concerts.

CITY POST
MARLBORO, MASS.
WEEKLY CIRC. 4,500

MAY 7 1970

WHAT ARE CRITICS LIKE?



BY MICHAEL CARACAPPA. Have you ever wondered what music critics —certainly the most powerful single factor in the making or breaking of an artist—are like?

After a bit of sputtering in purple and your blood pressure drops a little, your likely retort would be that critics are an ulcerous and cantankerous lot who can make some people—especially those professionally associated with a performance—shudder at the thought of picking up the morning paper.

Critics hate everybody, you snap, and they hate music, adding that they all undoubtedly suffer from acid tongues, frayed nerves, frustrations, pale sex lives, snobbishness, insecurity, etc., which explains why they are what they are. And then, you bring out what you insist are positively unjustified reviews to prove your point. Right? Wrong!

In point of fact, though a critic is often regarded by disgruntled artists and their entourage of "yes-men" as a kind of Dracula or Frankenstein, a man-eating tiger, a rather shadowy character who steals into the concert hall or opera house, strikes down the culprit—virtuoso, singer, conductor or composer—and then quietly flies away into the night like Dracula, the critic isn't altogether a bad guy and doesn't always hurry home to beat up his wife, cat or canary.

To add a few more chords to the theme, they're a devoted and happy family people, some active in community affairs, and many proud of their children or grandchildren at college or in business, much as you and I.

Surprised? As one of the editors working along with them to make a deadline on the world's greatest newspaper and close to the music scene, I've found critics friendly and pleasant, and trying to do an honest job. They've been known even to rave about a performance! Of course, there are some who occasionally behave like prima donnas, but aren't we all?

Now and then, we'll argue the merits of an artist while sipping a Martini or Scotch, but reluctantly I must confess that I rarely win. Anyway, we don't end up on the sidewalk pummeling each other over who wears the crown: Heifetz or Oistrakh, Tebaldi or Callas, Corelli or Tucker, Horowitz or Gilels, etc.

Admittedly, a segment of the public from time immemorial has viewed critics as frustrated musicians who seemingly want to devour everybody, taking delight in sniping away at some unlucky performer of the moment. Others insist that critics are chronically sour characters who take a dim view of life and are suspicious of anybody in the music business.

The rest are pictured as dwellers in ivory towers and out of touch with reality. But I repeat: they're far from being man-eating ogres, though I've heard some say they'd like to throw them a bone to chew on, and there are others who say unprintable things or wish that critics wouldn't be so haughty.

As an example, a North Carolina industrialist friend was recalling at Sardi's the other day when he found himself with a group of young critics at a Park Avenue soirée given by an art patron, and quite suddenly realized that he was being completely left out of the conversation while they were pompously discussing Bernstein's conducting of a Mahler work of the previous evening.

Perhaps a day never passes that critics aren't involved in controversies over what they write. As an example, a long-simmering quarrel involving the Boston Symphony Orchestra and the city's critics recently erupted into a *cause célèbre* over what orchestral members and concertgoers termed as "insulting and unethical assaults" on guest conductors.

Michael Steinberg of *The Boston Globe* was said to have written a highly critical review of a performance by Carlo Maria Gilulini. George Gelles of *The Herald Traveler* allegedly said that Seiji Ozawa had conducted an "inaccurate and indifferent" performance. As a result, the situation exploded in the columns, radio and television, with the papers on one side and the orchestra and trustees on the other—and some splinter groups.

Dr. Theodore P. Ferris, rector of Trinity Episcopal Church in Boston, complained that Steinberg had "chosen to write in such a tone of voice and to say things that are both unfair and rude, that major artists are reluctant to come to Boston and some have refused to come. He added that *The Boston Herald* had added fuel to the fire by hiring Gelles to compete "in the same tone of voice."

In rebuttal, Gelles wrote: "If the critic is to be of any use to a community whatsoever, he has to be more than a mirror and mouthpiece of popular taste. What is the value of criticism if the critic is as easily satisfied as the average member of the audience?"

"Could just as well have been duck-shooting back home for all they cared," said my friend, who's also an amateur musician and a knowledgeable one at that. "I realized there and then that some of these city music critics can be a rude bunch, looking down their noses at the layman. Back where I come from, a critic is polite and takes interest in what others think. Apparently, critics here believe they're a special breed, and who the hell are you as an ordinary listener to have a worthwhile opinion of a performance. . ."

A cry heard in New York is why critics rarely cover some of the more interesting events that don't always end up in the major halls. To cite one instance: the City Symphony Orchestra, an admirable organization founded in 1926 by the late Judge Leopold Prince, was reactivated recently with Jak Zadikov as music director. Zadikov has a long list of appearances in the U.S. and abroad, and despite a lack of funds to keep the orchestra together, he presented a Poor People's Concert in the Salvation Army's auditorium at its West 14th Street headquarters, with the well-known Met tenor George Shirley narrating Copland's *Lincoln Portrait,* a highlight of the program.

The following day, Zadikov again led his 70-member orchestra in the same program at the Bird S. Coler Hospital —"that grim haunt of the halt, the lame and the blind on Welfare Island." According to private sources, both events were hailed by the grateful audiences, yet, neither was covered by the press.

And there probably are other cases of unusual musical events being similarly bypassed. A regrettable thing, but with New York being reduced to three principal newspapers, the few critics left trek only to the major happenings in the major halls. It's simple economics: fewer newspapers, fewer critics. And fewer critics, less coverage.

At Act One, another favorite haunt in Times Square, a colleague exclaimed, "Gosh, how I envy critics for being able to hear all the world's great music

1739:

"Music birds of passage, bustling vio-

and different, and that you're putting your best foot forward. □

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,739

MAY 1970

Quick Quiz

ON ARTICLES IN THIS ISSUE

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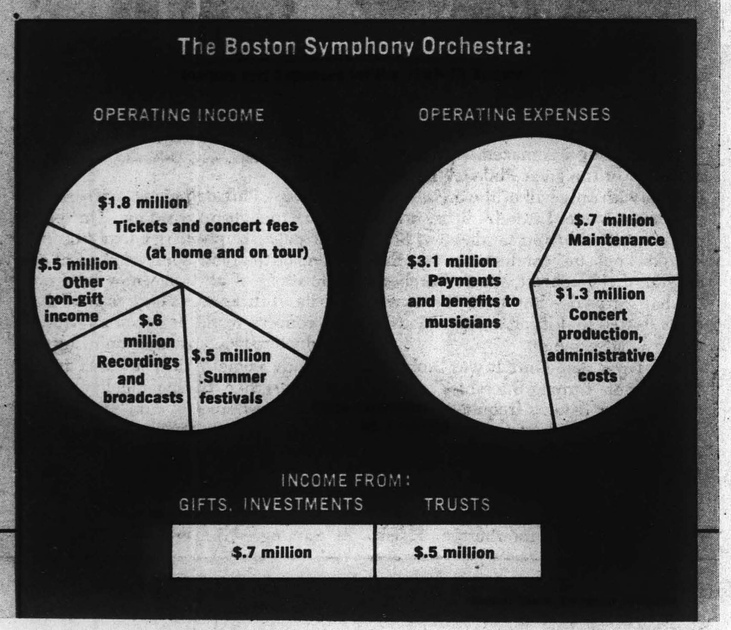

What Are Critics Like?
(Continued from page 78)

run indefinitely, an unflattering review can doom a career as easily as snuffing a cigarette. This is the devastating power of the critic at this typewriter. Pity the young recitalist, then, struggling to break into the concert field and is panned, for it means that he'll have an unsurmountable job in obtaining a managerial contract.

The result? After years of back-breaking study and sky-high expenses, the unlucky soul quietly drops out of sight for a job in Wall Street or in his father's office or factory. As for the established artist, a disastrous review can make it sticky to acquire worthwhile engagements with major orchestras the ensuing season. Conductors also follow the reviews to keep tabs on available performers.

Out-of-town concert managers, who book artists through the New York managements, are also swayed by what they read in the papers. A poor review can make them as indifferent and tough as the Hanoi crowd at the peace table. But in deference to critics, I must say that, while their power is a decisive one—a power that could intoxicate and do much harm—it's a power that, for the most part, isn't abused or misused.

Regarding the pen that can be turned into a bludgeon, Henry Finck, a famed critic on the old *New York Evening Post,* once wrote: "When I became a music critic at the green age of 20, I undertook as most young critics do, to lay down the law for artists who knew a hundred times as much as I did. I soon got over that silly attitude, having become convinced that the only important function of criticism is to discover and boom genius or superior talent. . . . The 'noble art of praising' is the chief delight of my life. . . ."

So-called rude attacks to Finck were "no more excusable in a civilized community than it would have been for the reviewer, on meeting the artist on the sidewalk, to slap his face or kick him into the gutter. The music critics of leading newspapers are still allowed to act like wolves, hyenas and harpies, sparing neither the dead nor the living. It is a curious phenomenon, which makes one doubt whether music really has charms to soothe the savage breast."

This makes me wonder what Finck would have thought had he read the following from the columns of the Berlin *Allgemeine Musikalische Zeitung* in 1739:

"Music birds of passage, bustling violinists and players of wind instruments are to be seen in every town. It looks as if all the swindlers from the north and south had passed the word to cheat the German philistines and take their money for foolish tricks, which they pass off as artistic productions. Rarely is there a true artist among these travelers. More often, bunglers and quacks come, who would do better to stay home and plant cabbage and beets than to go abroad and labor at music stands, clad in their red trousers and silvery silk coats."

Music critics in those days spared no one and wrote reviews guaranteed to annihilate, as in the following from an English periodical: "Miss Franklin's playing was a good example of her teacher's method, and her teacher's method was abominable."

As a result of editing many reviews, I've gathered that a most important requisite for the performer is his program, for it must not only please the audience but intrigue the critic. Thus, its preparation requires much research, meditation and common sense. There are recitalists about to plunge into the ordeal of a debut who steer away from a challenging selection because they're afraid of being compared with a renowned artist closely identified with the piece. Nonsense! As I asked in my MUSIC JOURNAL violin article last year: Are they mice or are they men?

"What makes a perfect program?" I asked a critic the other day. "The performer should play only what suits his talent, temperament and artistic makeup, and let the chips fall where they may," was the reply. "If a recitalist feels that a certain work is just the thing to end the program and he plays it flawlessly, he shouldn't chicken out on including it. And he shouldn't program a new piece merely because it's dedicated to him if he can't play it brilliantly, or if it doesn't have enough meat."

Another tip: Keep the critics in mind by introducing or including a group or piece that's little known, and it should be played close to intermission time so that the critic will be around to hear it before scurrying to his deadline. Usually, however, the critic will stay until just before the encores.

In his recital days, Jascha Heifetz, to name but one giant among the greats, always offered critics and the audience something out of the ordinary. Performers, therefore, would be wise to do some extensive soul-searching before sending their programs to the printers.

In brief, don't let the critics down, for they go to your thing hoping that somehow your program will be fresh and different, and that you're putting your best foot forward. □

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAY 1970

night after night!" A critic, however, doesn't exactly see it that way, for each season subjects him to bad music and some good music poorly performed, and only once in a while is he treated to a glorious performance. Alas, even our great halls aren't always showcases for striking talent.

Also, how many times can one hear the Beethoven, Brahms, Tchaikovsky violin or piano concertos, or the same symphonies and operas week after week, year after year, and still respond to them ecstatically? Yet, critics enter a hall or opera house hoping to hear something new in an old warhorse.

Generally, critics can be divided into two classes: musicians who also are newspapermen, and writers who are interested in music. The perfect critic, of course, should be able to play some instrument, compose, be an expert on music history and be a crack writer. However, I don't think I'll be betraying any confidence if I say that hardly any critic has all these qualifications.

I've been told that some reviewers do include composers, teachers and instrumentalists as well as some who began their careers in journalism. Some have even combined a rather successful career as musicians and writers on music.

Music criticism is a male-dominated field, but from time to time a woman comes along like Harriett Johnson, *The New York Post's* scribe, who's also a composer, pianist and author. Harold C. Schonberg, chief music critic of *The New York Times,* is a pianist and has written two excellent books on conductors and pianists. He's also a whiz on chess and cards, by the way. The rest of his crew all play some instrument or compose. Winthrop Sargeant of *The New Yorker* once told me that he played violin under Toscanini.

Despite critics giving the impression that ice water runs through their veins, they have been known to become excited over an exceptional performance, and can be witty and a lot of fun—giving evidence that under that Sphinx-like exterior beats a heart.

From my perch where I sit and go over their copy night after night, I think I'm somewhat qualified to say that a critic's job is anything but strawberries and cream—despite the glamor of the occupation. For one thing, he's bombarded daily by mail or phone calls by drum-beaters seeking publicity for their clients. Secondly, there are the Sunday columns to write, and the number of events he must cover in any given week can be staggering. *The Times* has six regular critics and a few more on a stand-by basis, while other publications, I believe, have one each.

As chief critic, Schonberg writes about a major happening in considerable detail, and never covers more than one event at a time. On the other hand, his assistants may have to review two or more performances on a busy weekend, spending much time not only in appraising music and artists' but traveling by subway, bus or taxi from hall to hall. And not only must they have an idea when the major parts of each performance occur, but they must also figure out how long it takes to commute around the big town.

As an example, there are weekends when critics around town may have to plan on hearing a Carnegie Hall violin recital, an orchestra at Philharmonic Hall, a rock 'n' roll group at Fillmore East, or possibly rush to catch a new singer at the Met or a pianist making her debut at Tully Hall or at Hunter. An assignment schedule, however, may go awry with one or more events starting late, and with intermissions and encores upsetting the timetable even further. Also, what if he misses some important aspect of a performance? He must then make some calls and settle for the information second-hand, which is then carefully evaluated before it's used.

Many have asked whether negative reviews have ever made critics lock horns with managers, artists, composers and press agents? Happily, though, there are few cases on record during the last century of these irate people invading a critic's sanctum with a horsewhip or pistol. But Italian tenors are another thing.

Once, while singing *Il Trovatore* at the San Carlo in Naples, Franco Corelli was booed by a student. The tenor raced backstage, bolted up three flights of stairs, broke down the door of the young man's box, scuffled with him, and, when the two were finally separated, Corelli had his stage sword half-drawn.

A question popped at me at parties frequently is whether critics write about a performance without attending it, or if they can be "bought." My answer is always a loud *"No!"* In either instance, if a critic employed by a reputable publication tried any of these filthy tricks, he'd be out on the street in nothing flat.

A second query is whether critics compare notes before writing their respective reviews. No. Their time is too limited to engage in this unprofessional practice. And woe to him who dares to try to have a word with a critic as he races up the aisle to fly to his office to write up to a column in less than an hour.

Because concerts, operas or recitals aren't like Broadway shows that may

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The sailors were delighted that their visit in Boston coincided with the many celebrations in observance of the 90th anniversary of the Boston Symphony which through the years has featured so many outstanding French artists and conductors including the late Charles Munch.

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Students May Subscribe For Youth Concerts Series

MARLBORO — Mrs. Robert E. Collier, Local Chairman for YOUTH CONCERTS AT SYMPHONY HALL, has announced that subscriptions for the 1970-1971 Boston Symphony Youth Concerts must be returned by May 8.

CITY POST
MARLBORO, MASS.
WEEKLY CIRC. 4,500

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The Youth Concerts, with Harry Ellis Dickson directing members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. A series of three concerts are presented on Saturdays, at Symphony Hall, at 11 a.m., with this year's programs scheduled for November 7 and 14, 1970 and January 30, 1971.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the tradition-filled atmosphere of Symphony Hall. In addition, The Ancient Instruments Room, with its priceless collection of rare and unusual instruments, is open to the young concert-goers before and after the concert.

For information or ticket applications, please call Mrs. Robert E. Collier, 485-2203, or your Marlborough Recreation Department, 485-8200.

Tickets are sold by the series only at $6.00 for three concerts.

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When the Conductor of the Boston Symphony fell ill, Michael Tilson Thomas filled the breach. Now, at 25, he's the new Associate Conductor.

The Stand-In Who Made Good

Sunday Herald Traveler photos by Laban Whittaker

by McLaren Harris

By all assessments the Boston Symphony's morning rehearsal had been productive. Backstage at Symphony Hall Michael Tilson Thomas, the young assistant conductor, sprawled his long, slender frame over a chair, his body temporarily fatigued and dark hair tousled from his exertions on the podium, but his blue eyes and boyish face still shone with the excitement of serious music-making.

He hummed passages from the second movement of Bela Bartok's "Music for Strings, Percussion and Celesta," which had received much of the morning's attention, and discussed musical points briefly with several players as they prepared to leave. Then, as if unable to retain his concentration for another minute, he paced the floor like a caged animal and announced, "I'm not in the mood for contemporary music. I want to conduct Tchaikovsky, Mahler, Wagner — 'Parsifal,' that's what I want." And he charged to a nearby piano and produced from memory several bars of Wagnerian chords, revealing a keyboard approach as expert and assured as his manner with a baton.

"That's my bagatelle of springtime," he quipped.

Autumn was approaching when Thomas, who is a bachelor ("I've little time for anything but music now"), moved into his quarters on Berkeley street near Marlboro, a neighborhood which affords him a measure of anonymity — he can easily pass as a member of a sizable student population —and proximity to places of business and pleasure ("I walk a lot"). He is by now a familiar figure in the Symphony's world, but he still remembers vividly his apprehension during the first rehearsal.

"Apprehension isn't the word for it," he said. "I'd say it was more like stark terror. With any orchestra at first — I suppose it's because you don't know the people — there seems to be a sort of glass plate between the conductor and the orchestra. You don't know whether you're getting across to them or not. But that usually dissolves during the first rehearsal, and from then on it's a wonderful experience.

"The Symphony players are great. They're helpful and patient, and I really enjoy working with them. But I still find it amazing. Every now and then — even in the middle of a concert — I look around and think, 'This is the Boston Symphony! All these musicians with their titles, their degrees and accomplishments, and here I am!' Sometimes I can hardly believe it."

Watching him work earlier, one would never suspect Thomas of such feelings of awe. His rehearsal manner is cheerful and direct, his acquaintance with the music painstakingly thorough, as it must be. His conducting gestures are straightforward and unshowmanlike, designed for communication and not for entertainment.

"Bartok second movement from the top," Thomas announces briskly, requesting and getting the orchestra's immediate attention. He knows that rehearsal overtime is one of an orchestra management's worst enemies, and that a 2½-hour rehearsal can pass with dizzying quickness. The music begins and Thomas seems to make a mental note of some ensemble fuzziness, but keeps going. They arrive at a section of staggered, rhythmically intricate entrances, the ensemble sways and seams begin to show.

Thomas calls a halt and says, "First violas alone, please." Then both viola sections. Then all together. Then second cellos. Then together again. The conductor warns about late entrances, rushing the tempo, clipping note-values and upsetting the syncopations. Some five-beat measures are giving trouble, so at a player's suggestion he changes his baton pattern and the problem disappears. Gradually but surely, progress is being made.

But now rehearsal was finished, and it was time for lunch. Thomas vanished into the orchestra's library for a few minutes, then reappeared and set out for a nearby cafe, the favorite retreat for Symphony musicians. On the way his mind was still in rehearsal, and he sang again the troublesome passage from the Bartok.

"Rehearsals are strange affairs," he commented. "Sometimes in sections where you expect real trouble things will go perfectly. Then something which looks relatively simple comes along and you begin to think they'll never catch on."

Michael Tilson Thomas is full of seriousness and devotion to his art, and success has come upon him quickly. At 25, he is already a recording artist, a holder of various prizes for musical accomplishment, a professional pianist and, for a good part of last season, something like an acting music director.

He entered the University of Southern California at 18; by age 20 he was conducting the Young Musicians Foundation Debut Orchestra in Los Angeles and later took up the baton for that city's Monday Evening Concerts, the Philharmonic Youth Concerts and California's Ojai Festival. He assisted composer-conductor Pierre Boulez at Ojai and in Bayreuth, Germany, and has prepared premieres of new works by (and with) Boulez, Igor Stravinsky, avant-gardist Karlheinz Stockhaussen, Lukas Foss and others.

Thomas came to the Boston Symphony last September as assistant conductor, a purely subordinate position offering only occasional, isolated opportunities to demonstrate one's talents. All that changed abruptly last Oct. 23 when music director William Steinberg became ill during a Philharmonic Hall concert in New York.

"Put on your suit. I think you're going to conduct," Steinberg told him at intermission. Thomas claims to remember almost nothing of what happened from then on that night, but the next morning's reviews were unanimously admiring, and his career received a decidedly upward jolt. "Study your scores," Leonard Bernstein advised him afterward. The advice was well taken. When Steinberg was unable to return to Boston in February, his young assistant took the orchestra's helm for several weeks of concerts here and on tour, including the final two weeks of the winter season.

At that time the orchestra's trustees, justifiably impressed by his capable leadership, decided that Thomas should be rewarded. On April 23 he was appointed associate conductor,

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May 17, 1970

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The Stand-In

Continued from previous page

thus becoming the second person in the Symphony's 89-year history to hold that position (the first was former concertmaster Richard Burgin).

Before these early accomplishments, Thomas' path to the musical profession was, if anything, circuitous. He is the grandson of New York's famous Yiddish theater personalities, Boris and Bessie Thomashevsky, and the son of writer and film producer Ted Thomas. Michael was born in North Hollywood, California — "in the country," as he recalls his home 20 years ago — and remembers hearing stories of the theater and of childhoods in Russia.

He began to play piano about age 5, but his principal interest through high school continued to be science — mineralogy, crystallography and chemistry — and he won prizes for his projects. As late as undergraduate school he "almost" majored in Asiatic history, but by then music had taken over.

What brought him around?

"Well, it seems to me that ever since Aristotle, Western man has spend most of his time worrying about material and quantitative things, and those people who thought about qualitative things have been looked upon as dropouts or hippies. Now man has developed the means and machinery to handle his quantitative problems and is thrown back to the qualitative question. I think that was part of my decision. Science, of course, still has value for me. I found I could use analytical processes to approach non-rational or non-literal subjects, and music is the least literal of all the arts."

Given the precarious financial position of so many major orchestras, has he ever felt that he is entering a profession whose days are numbered?

"You're not the first person to ask me that question," said Thomas, smiling. "The answer is no. Some of the more exciting possibilities for orchestras remain unexplored, especially where they concern program structure and variety of ensemble. In fact, orchestras should be larger than they are — at least 150 and maybe 200 musicians — and much more diversified. You could have a full orchestra plus several smaller groups, all interchangeable and with more than one conductor, rehearsing at the same time. Such a pool of players could give concerts every night or share the same programs. People's lives would be much more interesting."

Would this arrangement be economically feasible?

"In London, yes. In New York, maybe. In Boston, I don't know. Maybe there would have to be some kind of consolidation. But here's an-

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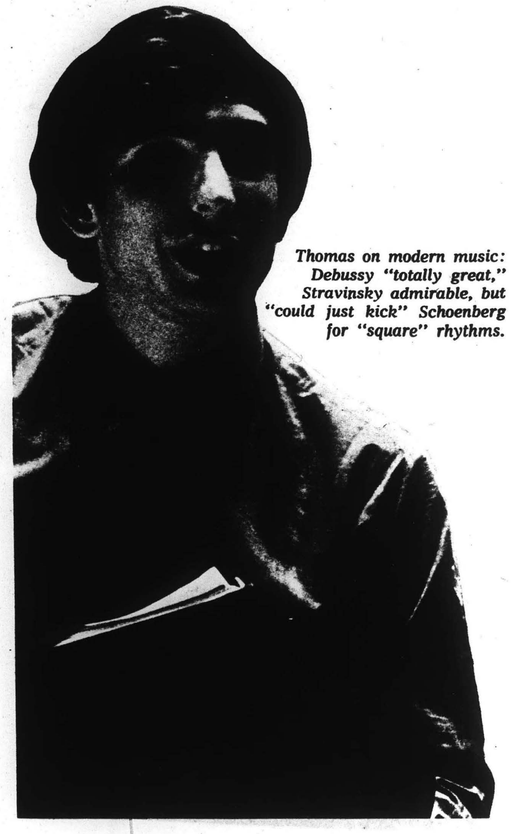
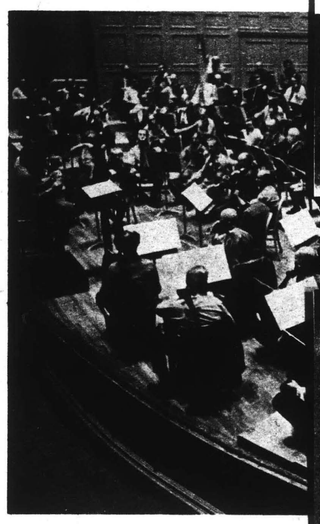


Thomas on modern music: Debussy "totally great," Stravinsky admirable, but "could just kick" Schoenberg for "square" rhythms.

The Stand-In Who Made Good



Seated on podium at far left, Thomas rehearses the full Boston Symphony Orchestra in "Night Flight," by Boston University composer Gardner Read, for a performance in honor of the university's centennial.

Continued from page 26

other thing. Some say that concert halls are bad because they have too much of a museum environment. I love museums! And incidentally, the Museum of Fine Arts is one of the things I like best about Boston. They have a special environment where one can accept art on its own terms, where the sense of setting something off makes one so aware of the object and of the space around it.

"In the same way," continued Thomas, "I'm not in favor of orchestras playing in business suits. No. I believe musicians should wear something special when performing — not necessarily full formal dress, but something different from what they wear elsewhere. The process of preparation for performance — from dressing, to coming to the hall, to tuning the instruments — is very important. It gives musi
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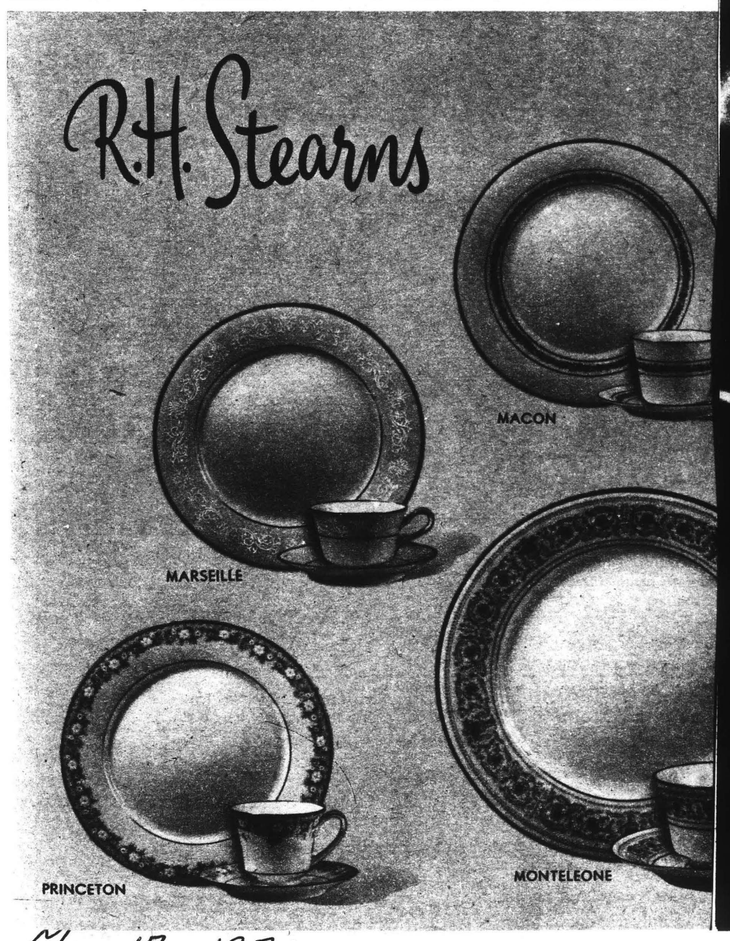

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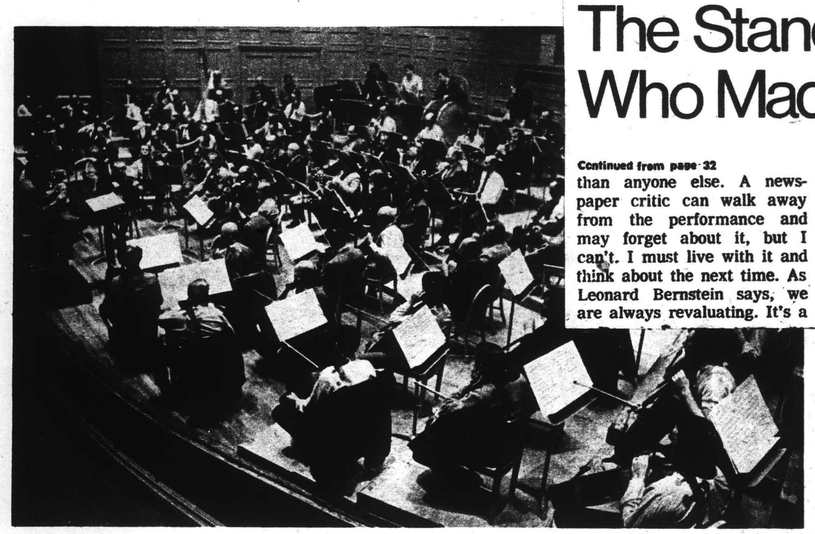
The Stand-In Who Made Good



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"I also believe in doing pieces the way they were intended, using all old instruments or all new instruments for early music, for instance — not mixing recorders, say, with modern strings. They don't match, and using them together might distort the character of a work.

"There's another possibility," Thomas went on. "So much music before Bach lies neglected. Sometimes I even think Bach was the last great composer in terms of the esthetic behind his music. He wrote music for its beauty and for what it could express. A performance of Bach's Cantata 140 the other night nearly knocked me out. When you get all the lines moving and the voices balanced, it seems like all time has stopped, like everything is suspended.

"Beginning with the era of

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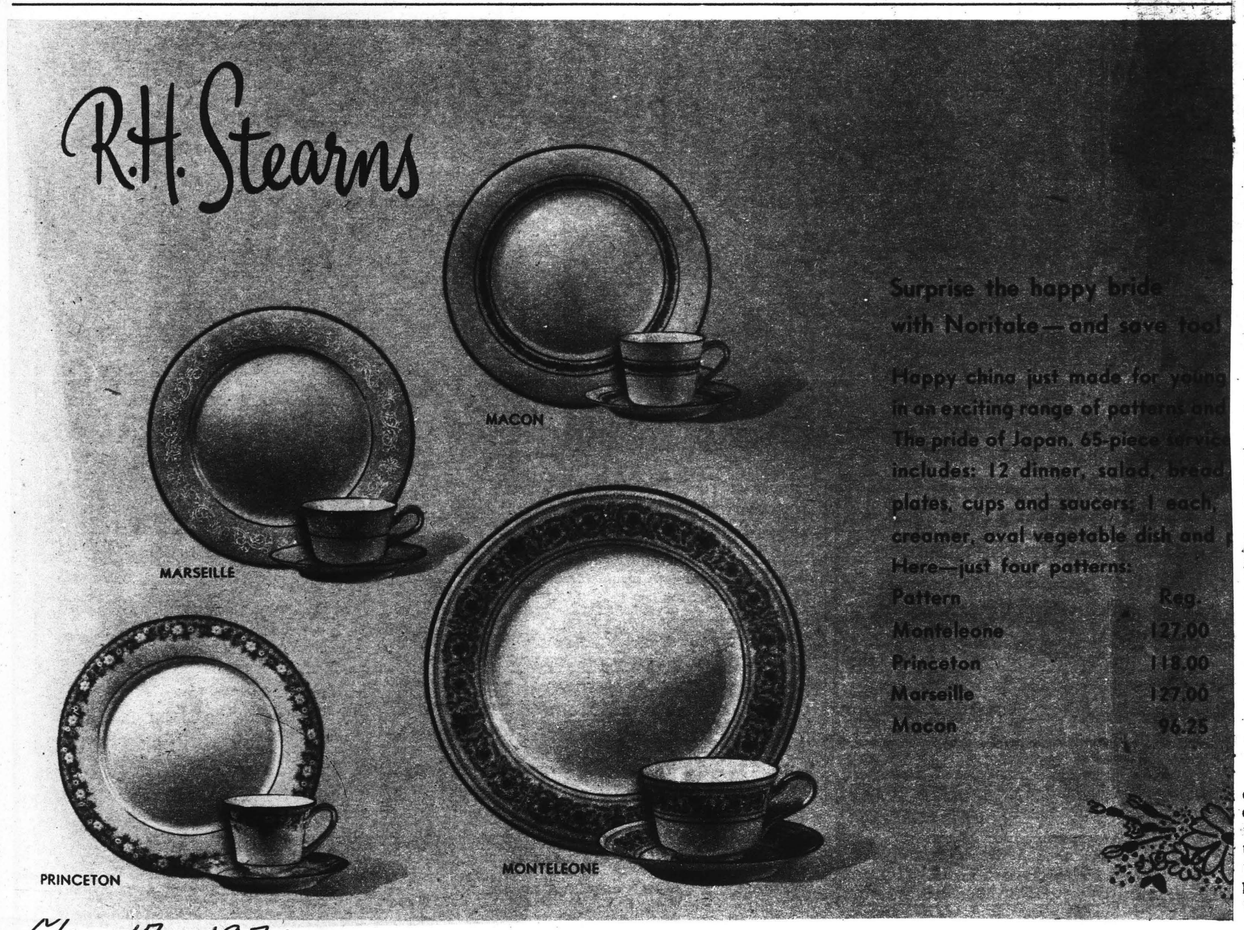

May 17, 1970

The Stand-In Who Made Good

Continued from page 32

than anyone else. A newspaper critic can walk away from the performance and may forget about it, but I can't. I must live with it and think about the next time. As Leonard Bernstein says, we are always revaluating. It's a process of growth. And if there's one thing my teacher, Ingolf Dahl, did for me, it was to impart to me a certain standard. You may not reach it all the time, but you're always aware of it and must work toward it."

"Do you want to be a full-time music director?"

"I really can't say at this time," he replied frankly. "I'm not sure what I want. What I need right now is some time off to do a little of that revaluation of where I am and where I'm going. But not too much time. I'm not a good vacationer. Two or three weeks is as much as I can take, and then I have to be working, rehearsing, performing."

Thomas will conduct two concerts — Sunday afternoon, July 19, and Saturday night, Aug. 8 — at this summer's Berkshire Festival at Tanglewood, plus lead the Chicago Symphony at its Ravinia Festival and fill some guest engagements.

Until then, he said, "I'm going to Europe to edit a recording I made for Deutsche Grammophon, visit one of my teachers in Switzerland and see my parents in Los Angeles."

"I thought you didn't like recordings," I said.

"That's not entirely true," he responded. "The impact of the recording industry has been immensely positive and immensely negative — positive in that it has helped establish a standard for technical accuracy, but negative where it has served to rigidify the esthetics of music. The idea that a piece must always be the same — I don't like that. After you have listened to a particular record 20 times there's a tendency to adopt that performance as the 'correct' one. But that's wrong. It hurts music. Can you imagine, if the same principle were applied to drama, that every Hamlet would have to deliver his soliloquy at exactly the same rate, with exactly the same inflections as the Olivier recording or be rejected? It's ridiculous."

Thomas looked at his watch and moaned. His friends were waiting for him. The orchestra's librarian was ready to close the library and needed the score. He hadn't finished with it. "The days are not long enough," he said with sadness, "to have a pleasant lunch, to talk, to sit in the sun and to study scores properly. Just not enough time."

And with almost desperate concentration the young conductor, already more master than apprentice, went back to the music, his eyes riveted on the notes, singing Bartok phrases in a half whisper and with pencil at the ready.

Thomas on conducting: "The audience must know exactly how I feel . . ."

1906.

Robert C. Marsh

Critic at-large

Discovery

Michael Tilson Thomas: destined to be a big name in classical music.

Michael Tilson Thomas seems, at first glance, to be the sort of nice young man that every doting mother secretly hopes her nubile daughters will meet.

Such mamas should have second thoughts. Few families are equal to the strain of a generalmusikdirektor in the younger generation, and Thomas seems destined to acquire such a role. Soon.

Right now he's associate conductor of the Boston Symphony.

He was in town briefly last week to talk about his local debut with two concerts at Ravinia in July and August.

When Thomas was engaged as assistant conductor of the Boston orchestra for 1969-70, it was assumed that he would lead one week of subscription programs and perform the other varied musical chores that are the accustomed lot of assistant conductors the world over.

NO ONE RECKONED that William Steinberg, newly appointed music director of the Boston Symphony, would be ill for much of the season and that his 25-year-old aide would have 30 or more concerts as his responsibility.

It was one of those do or die opportunities from which careers are made. After all, you can argue, when the 25-year-old Leonard Bernstein took over for the ailing Bruno Walter a quarter century or so ago, it was for one concert. As soon as that crisis was past, the music director of thte orchestra (Artur Rodzinski) and other guests resumed the announced concert schedule. Bernstein, after his moment of glory, could retire gracefully from the week to week pressure of keeping the season going.

Thomas has been both in the spotlight and on the spot. Just before coming to Chicago, he had to hold auditions for vacancies in the ensemble, a job no 25-year-old would normally be doing for an orchestra as important as the Boston Symphony.

NO ONE QUESTIONED his right to the assignment, After all, he had just completed the winter season with an extremely successful performance of the Mahler Ninth Symphony. Normally, that's no assignment for a 25-year-old either.

Like Bernstein and Seiji Ozawa, Thomas has served a notable apprenticeship and, despite his youth, has acquired the seasoning needed for professional success. Born in Hollywood to a family, (Thomashefsky) long associated with the Yiddish theater, he attended Los Angeles city schools and enrolled at the University of Southern California for wide-ranging studies that included conducting (with Ingolf Dahl) and a large helping of liberal arts outside the usual narrow confines of the musical curriculum.

"IF I EVER finish a thesis, which I probably won't now," he observes, "I was close to a PhD in oriental music."

An excellent pianist, Thomas began his conducting with the orchestra of the Los Angeles Young Musicians Foundation five years ago, moved on to the Monday Evening Concerts, a major Los Angeles series, and in 1968 appeared with the Youth Concerts of the Los Angeles Philharmonic and at the Ojai Festival. Summer study at Tanglewood with the Boston Symphony brought the Koussevitzky prize in 1968.

WHAT ABOUT THOSE Ravinia programs?

On July 12, he directs a small orchestra of Chicago Symphony musicians in J. C. Bach's Sinfonia for Double Orchestra, Haydn's Symphony No. 60, "Integrales" by Varese and Stravinsky's "Pulcinella" Suite.

Aug. 1 with the full orchestra he'll play J.S. Bach's Fourth Suite, Mozart's Piano Concerto in A, K. 488 (with John Browning soloist), and for an unexpected second half, Ruggles' "Sun Treader" and extracts from Wagner's "Goetterdaemmerung."

If Thomas conducts as well as he talks, you can expect a couple exciting evenings.

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125

MAY 7 1970

PANORAMA - CHICAGO DAILY NEWS, Saturday-Sunday, May 9-10, 1970

Young master of the baton

Michael Tilson Thomas, an orchestral conductor at 25

There's Michael Tilson Thomas. What, you don't recognize the name? You will soon, for at 25 Thomas is already the celebrated associate conductor of the Boston Symphony Orchestra. And this summer he will be making his local debut at the Ravinia Festival—on July 12, with Bach, Haydn, Varese and Stravinsky on the program, and on Aug. 1 with Bach, Mozart, Ruggles and Wagner—all of them old friends.

We found Thomas this week anchored triumphantly amid a clutch of music critics, ping-ponging musical esoterica back and forth with superb aplomb. Aside from a crisp blue blazer and his crisp, careful speech, Thomas draws support from a theatrical heritage (his grandfather starred on the Yiddish stage) and a refined education, including study at the University of Southern California and concertizing with the likes of Pierre Boulez, Igor Stravinsky and Gregor Piatigorsky.

Thomas got his chance to conduct the BSO last season when William Steinberg became ill in mid-concert. With no rehearsal, he extracted an acclaimed performance, although "I still don't remember a thing that happened [illegible] meetings." He finds that his youth [illegible] audiences "more excited at first—but [illegible] quickly overtook it," and he doesn't [illegible] about "behaving like an experimental conductor."

He enjoys popular music "for its own sake," especially James Brown, Peggy Lee and the Beatles, but feels that "when classical players mix with pop music it's successful when conductors do it it's a disaster. The orchestra simply sustains an F for 32 bars while the rock group is doing its thing. What can the orchestra do that's as tight and altogether as the pop? It's just patronizing to mix the two."

As for classical works, "There is no definitive performance. Why should we have the same 'Hamlet' each time — or the same symphony? I want my 'Eroica' to be one you've never heard before." This ambition, without apparent vanity, vouches for an unusual maturity, one which Thomas impresses upon young musicians with these words: "None of my training was as important — in terms of getting into a piece — as my studies in architecture, in literature and philosophy. You conduct with your whole being."

THE LIVELY ARTS

NOWADAYS you can stay in New York all year and manage to hear virtually all of the world's great symphony orchestras — "live." Making it possible: Carnegie Hall's unmatched International Visiting Orchestras series, certainly the most fantastic series of its kind in any city of the world.

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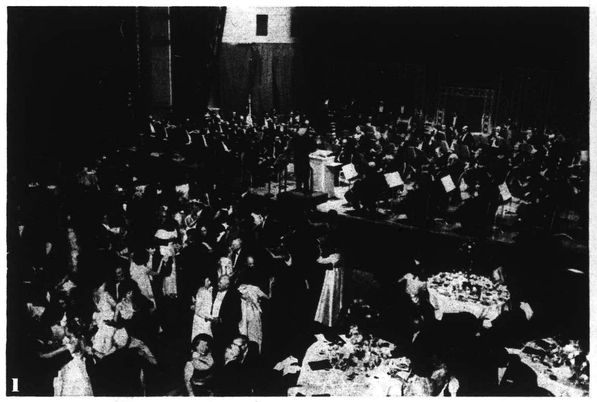
VOGUE
NEW YORK, N. Y.
BI-MONTHLY 442,000

VOGUE'S NOTE BOOK

THE NINETIETH ANNIVERSARY BALL FOR THE BOSTON SYMPHONY



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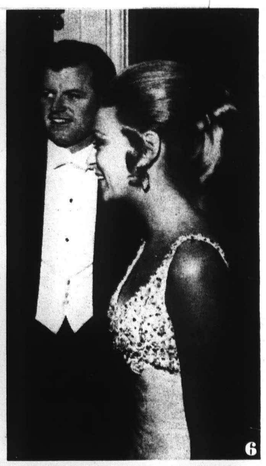

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1906

Robert C. Marsh

Critic at-large

Discovery

Michael Tilson Thomas: destined to be a big name in classical music.

Michael Tilson Thomas seems, at first glance, to be the sort of nice young man that every doting mother secretly hopes her nubile daughters will meet.

Such mamas should have second thoughts. Few families are equal to the strain of a generalmusikdirektor in the younger generation, and Thomas seems destined to acquire such a role. Soon.

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He was in town briefly last week to talk about his local debut with two concerts at Ravinia in July and August.

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CHICAGO SUN-TIMES
MAY 7 1970

PANORAMA - CHICAGO DAILY NEWS, Saturday-Sunday, May 9-10, 1970

Young master of the baton

Michael Tilson Thomas, an orchestral conductor at 25

There's Michael Tilson Thomas. What, you don't recognize the name? You will soon, for at 25 Thomas is already the celebrated associate conductor of the Boston Symphony Orchestra. And this summer he will be making his local debut at the Ravinia Festival—on July 12, with Bach, Haydn, Varese and Stravinsky on the program, and on Aug. 1 with Bach, Mozart, Ruggles and Wagner—all of them old friends.

We found Thomas this week anchored triumphantly amid a clutch of music critics, ping-ponging musical esoterica back and forth with superb aplomb. Aside from a crisp blue blazer and his crisp, careful speech, Thomas draws support from a theatrical heritage (his grandfather starred on the Yiddish stage) and a refined education, including study at the University of Southern California and concertizing with the likes of Pierre Boulez, Igor Stravinsky and Gregor Piatigorsky.

Thomas got his chance to conduct the BSO last season when William Steinberg became ill in mid-concert. With no rehearsal, he extracted an acclaimed performance, although "I still don't remember a thing that happened onstage." He finds that his youth makes audiences "more excited at first—but they quickly overlook it," and he doesn't worry about "behaving like an experienced conductor."

He enjoys popular music "for its own sake," especially James Brown, Peggy Lee and the Beatles, but feels that "When composers mix with pop music it's successful, when conductors do it it's a disaster. The orchestra simply sustains an F for 75 bars while the rock group is doing its thing. What can the orchestra do that's as tight and altogether as the pop? It's just patronizing to mix the two."

As for classical works, "There is no definitive performance. Why should we have the same 'Hamlet' each time — or the same symphony? I want my 'Eroica' to be one you've never heard before." This ambition, without apparent vanity, vouches for an unusual maturity, one which Thomas impresses upon young musicians with these words: "None of my training was as important — in terms of getting into a piece — as my studies in architecture, in literature and philosophy. You conduct with your whole being."

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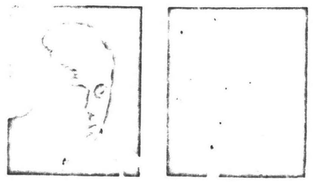

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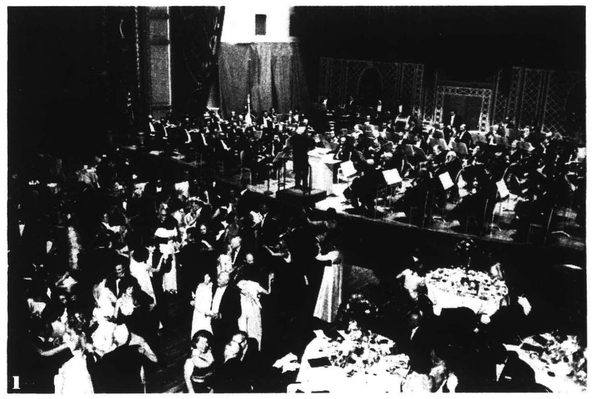

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D. 546,570 SUN. 712,125
MAY 7 1970

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Highlight of the '69-'70 series: the evidence that the London Philharmonic has moved ahead of the London Symphony as that music capital's best orchestra. The reason was also plainly evident: conductor Bernard Haitink (also conductor of the Amsterdam Concertgebouw). His New York concerts were in every way a personal triumph for Haitink, who offered New York some rarely played works — Shostakovich's long-banned (by the Russians) 4th symphony, Bruckner's 2nd, and Holst's space age (even though written in 1914) epic tone poem *The Planets*. Most important, Haitink, 40, gave them performances the likes of which New Yorkers had never heard before. By contrast, the New York concerts of the London Symphony under the popular André Previn could most charitably be called merely routine.

Season's hits: Haitink (l.), Thomas (r.)

Another triumph of the season: 24-year-old Michael Tilson Thomas filling in for the Boston Symphony's ailing music director William Steinberg. Following a last-minute substitution for Steinberg at a Lincoln Center concert in October [*Senior, Nov. 10, 1969*], Thomas led other BSO concerts in Boston and New York to tremendous acclaim — quickly establishing himself as the most exciting young American conductor to emerge since Leonard Bernstein similarly shot to fame as a substitute in the 1940's.

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Other season highlights: the Philadelphia Orchestra's introduction of the controversial Shostakovich 13th symphony (with a Yevtushenko text that makes Soviet officials squirm); the St. Louis Symphony's introduction of neglected Czech composer Suk's 2nd symphony; and the continuing adventurousness of the programs of the American Symphony Orchestra under the nation's youngest 88-year-old, Leopold Stokowski. — ROY HEMMING

VOGUE
NEW YORK, N. Y.
BI-MONTHLY 442,000
SEP 1 1970

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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SAINER

Stan Brakhage, "the courage of perception"

One of the giants of cinema, Stan Brakhage is holed up with his wife Jane and the young Brakhage children in a Colorado "ghost town, in an 1890's cabin at 9,000 feet on the Continental Divide." Using family and immediate surrounding external banalities: Brakhage is concerned with internalizing exterior [illegible] boulders, leaves, teacups, floor-[illegible] child.

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HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAY 10 1970

Green Thumbs Springing Up All Over Boston

Meet Anita Hov A Prime-Mover Garden Club Pa

By MARIAN KARPEN
HT Staff Writer

"For the first time in almost 40 years we're having the Garden Club of America's annual convention here in Boston," says green thumb-er Anita Hovey. "And this time it's sponsored by the Chestnut Hill Garden Club."

More than 500 member delegates from the 177 garden clubs throughout the country and in Hawaii are expected for the tomorrow-through-Thursday series of meetings, lectures, a talk by Chestnut Hill Garden Club-ber Thalassa Cruso, dinners and area garden visits. And Anita is one of the Garden Club's prime movers.

She's co-chairman of tomorrow's Garden Club night at Pops that will be NET-taped for nationwide broadcast in July, but then Anita is a staunch supporter of the Boston Symphony's Council of Friends. She's helped decorate some of their Friday-before-concert luncheons . . . brought in lots of fuschias and big, showy hydrangeas in pink, purple and light blue to help decorate, in keeping with the Maxim's setting, the recent 90th Anniversary BSO Ball.

THE TALL, TRIM BLONDE is carrying on the family gardening tradition. Her mother-in-law was a Gar-

IN THE WEBSTER GREENHOUSES, Mrs. Charles Hovey shows some of the prize-winning cymbidium orchids . . . all of which, plus the 15-acre grounds of that Chestnut Hill Webster estate, are still under the chief supervision and care of Irish-born Michael Coleman.

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GLOBE
BOSTON, MASS.
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MAY 10 1970 New England

RAP-UP

If society dying, blame majority

By Gregory McDonald, Globe Staff

"Society is over."

Fred called me from his club at eleven fifteen last night, and asked that I come over immediately. He sounded desperate.

"I really needed someone," he said when I arrived. "I just realized society is over."

"Is your club about to close, Fred?"

"Next Monday. No one under 67 has applied in five years, except for one, who used too much after-shave to be acceptable.

"But that's not all. My old prep school is closing in June for good. Kids aren't even applying for the scholarships.

"But that's not all. My old prep school is closing in June for good. Kids aren't even applying for the scholarships.

"The little white church on the common I've been going to since a boy has been sold to a bowling alley outfit. The congregation had gotten down to 17 old ladies and one chauffer, whose baritone was going.

"My old fraternity has closed, as the freshman these days won't be rushed. They think frat life is old hat. I tried to tell beer manufacturers years ago they shouldn't make beer cans so easy to open. Now anyone can learn.

"Applications for my college fell from 3500 last year to only seve footballers who suffered sudden weight losses this year. The board, as you know, voted against going co-ed.

"All these foundations upon which society has rested simply are going out of business."

"I get your point, Fred. What's one to think?"

"I'll tell you what," he said, as a man in overalls removed the table from between us." It's not these kids out demonstrating in the street, taking over college buildings and what all, who are knocking the foundations out from under society. People of that age never have been able to support symphonies, museums, churches anyway.

"It's the great, broad mass of people, the Silent Majority.

"It is millions of people making millions of decisions. I shall not write a check to Symphony this year. I'll go to the Museum and pay the door fee, but I will not be a patron. I don't need to belong to that club anymore. Is giving to my college fund really that essential to me. My kid wants to go to State U. anyway. It's sexier.

"People are simply withdrawing their support from all these things that have been the cornerstones of society. They have stopped writing checks to institutions.

"They no longer believe in institutions: educational, religious, cultural, even social.

"Yet these institutions have always been the basis of social order.

"You see, it isn't the 20-year-olds who are causing the change. It would take them decades to destroy these institutions.

"It's the fifty and sixty year olds. They are destroying these institutions faster than any demonstrations or riots could — simply by withdrawing their financial support.

"Believe me, Greg. The Silent Majority is tearing this country apart!"

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382

MAY 19 1970

YOUNG LOS ANGELES CONDUCTOR PRAISED

LONDON (AP) — Young Los Angeles conductor Michael Tilson Thomas has won praise from critics for his surprise debut here with the London Symphony Orchestra at the Festival Hall.

Thomas, 25-year-old assistant conductor of the Boston Symphony Orchestra, was called in as a last minute substitute for Russian conductor Gennadi Rozhdestvensky, who is ill.

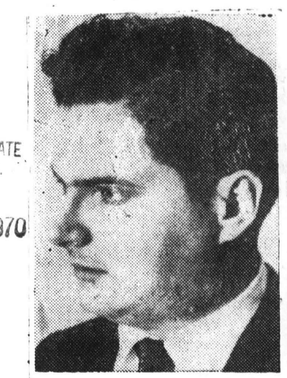
The Guardian newspaper's Hugo Cole praised Thomas's interpretation of Igor Stravinsky's Symphony for Winds and the more complex Aldous Huxley variations.

"In all essentials, these performances were very true to Stravinsky, sorting out detail clearly, avoiding the sort of indulgence in confusing sensual sounds for which Stravinsky has declared his special hatred," Cole said.

"Last of all, the symphony in three movements, for long one of the orchestra's show pieces, was given a vigorous and confident performance."

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAY 21 1970



VIOLIN SOLOIST — Amnon Levy, violinist, Boston Symphony Orchestra, will be soloist at the Hebrew Arts Festival, Sunday, May 24, at Hebrew College auditorium, Brookline. Gaye Bennes will be piano accompanist. Program includes the Ron Singers, with Ran Avni, accordionist and the Daliah Folk Dancers, with Ayala Goren. Festival is sponsored by New England Association for Hebrew Culture and Histadrut Ivrit.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAY 14 1970

Hebrew Arts Festival

Annual Hebrew Arts Festival, sponsored by New England Association for Hebrew Culture and Histadrut Ivrit of Greater Boston, will be held Sunday, May 24, 8 p. m., in the auditorium of Hebrew College.

Featured will be Amnon Levy, violinist of the Boston Symphony Orchestra, the Ron Singers with Ran Avni, accordionist and the Daliah Folk Dancers, with Ayalah Goren. A film of Israel's Independence Day Parade will be shown and Israeli paintings from Yarkon Galleries will be on display.

Rabbi Zev K. Nelson will bring greetings on behalf of the New England Association for Hebrew Culture and Dr. Moses J. Steiner will chair the evening. A social hour will follow. All friends of Hebrew Culture are invited.

SIKESTON, MO.
STANDARD
D. 7,500

MAY 16 1970

Musical Boston

In 1869 Mark Twain wrote: "Tomorrow night I appear for the first time before a Boston audience -- 4,000 critics." Boston is renowned for its demanding audiences. For a select few, the city is also known for its loyalty. One of the objects of its loyalty as well as its criticism is the Boston Symphony Orchestra. Now in its 90th year, the B.S.O. is an established tradition which has charmed the Cabots, the Lodges, hard-pressed students, and penniless immigrants alike.

On Monday, April 27, the orchestra held the first social event of its 90th season -- an anniversary dinner and ball at Symphony Hall. The dinner was prepared by chefs from Maxim's of Paris under the supervision of the restaurant's owner, Louis Vaudable. After the dinner, the Boston Pops Orchestra joined Ruby Newman for an evening of dancing. The affluent Bostonians payed the $300-a- couple "donation" for the honor of attending this gala event. The proceeds, which will be matched by a Rockefeller grant, will go toward meeting current expenses estimated at $5 million a year.

Like all American orchestras, the B.S.O. is having its financial difficulties. The pinch is somewhat less pressing than that faced by many other symphonies because of a strong endowment fund, income from recordings and tapes, foundation grants and, most important, private contributions which have accounted for as much as $350,000 a year. Until 1937, fund-raising was in a few hands. The orchestra's founder, Major Henry Lee Higginson, paid the bills from 1881 until 1918, and a group of wealthy trustees carried the burden for the next sixteen years. After 1934, loyal patrons became the orchestra's prinicpal support.

Since 1881 and particularly since Serge Koussevitzky (1924-1949), its most famous conductor, the B.S.O. has attempted to combine the traditional with the new, and the international with the national. This task has been facilitated by the Boston Pops Orchestra which consists of the Boston Symphony minus its principal players. The existence of the Boston Pops, which caters to lighter and more commercial music, gives the Boston Symphony a kind of artistic freedom enjoyed by few other orchestras. During its 90-year history it has used that freedom well.

* * *

ITEM
CLINTON, MASS.
(E) 3,675

MAY 18 1970

Youth Concerts To Be Held Again At Symphony Hall

Youth Concerts at Symphony Hall, an annual musical event for thousands of Massachusetts students, will return to Boston's famed Symphony Hall next fall for the twelfth season.

Under the musical direction of Harry Ellis Dickson, members of the Boston Symphony Orchestra will be heard in classical and contemporary works selected to appeal to the young people and to stimulate their interest and appreciation for fine music.

Programs for last season explored the musical scene from Mozart to Benjamin Britten's "Young Person's Guide to the Orchestra", and included a highly acclaimed performance by Newton Wayland and the Carl Atkins Jazz Group who joined the Youth Concerts' Orchestra to demonstrate the versatility of musical instruments for playing both symphonic music and jazz. The enthusiastic response of the youthful audiences testifies to the relevance of this popular musical series for today's young people.

The concerts are played in two series of three programs each. Series One will be presented on November 7, 1970; January 30 and March 6, 1971; and Series Two on November 14, 1970; February 6 and March 13, 1971. Tickets are sold for the series only—at $6.00 for three concerts, and may be ordered from local chairmen in cities and towns all over the state, and supervisors of music in the schools.

In Berlin, please contact Mrs. Dean A. Goodwin, 88 Gates Pond Road, Berlin, 562,2428. Berlin attends the second series. This will be the fourth year Berlin young people and adults have participated. Tranportation is provided. Tickets are available to students of Grades 5-12 and to any interested adults.

TIMES
GLOUCESTER, MASS.
(E) 10,850

MAY 18 1970

Youth concert subscriptions coming due

ROCKPORT — Joel M. Salloway, Rockport Schools Music Director and local chairman for Youth Concerts at Symphony Hall, announced today that subscriptions for the 1970-1971 series of concerts must be returned by May 22.

The Youth Concerts, with Harry Ellis Dickson directing members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. Two series of three concerts are presented on Saturdays at Symphony Hall at 11 a.m. with this year's programs scheduled for November 7, January 30 and March 6.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the tradition-filled atmosphere of Symphony Hall. In addition, the Ancient Instruments Room, with its priceless collection of rare and unusual instruments, is open to the young concert-goers before and after the concert.

Tickets are sold by the series only, at $6 for three concerts. Since both series were sold out by October last year, those who wish to subscribe are urged to do so now to avoid disappointment.

192.

TIMES
GLOUCESTER, MASS.
(E) 10,850

MAY 16 1970

evening in paris

francis w. hatch

the night maxim's invaded the land of the bean and the cod

I am quick to confess that I have never had the privilege of dining at Maxim's in Paris. I can recall savoring the good things at La Pereuse and the Tour D'Argent, but not Maxim's.

But hang around, long enough, and the mountain finally comes to Mahomet. They flew Maxim's into Boston — lock, stock and skillet. The occasion was the 90th anniversary ball, one of those glittering and highly complicated undertakings which young ladies put on for sweet charity, in this case the welfare of the Boston Symphony Orchestra.

Having survived the "Golden Trumpet Ball" of 1965 on which occasion it fell to me to escort Jacqueline Kennedy Onassis onto the ballroom floor for her first, challenging waltz to Arthur Fiedler's music, I was drawn in, once more, this time as master of ceremonies.

What went on backstage in the culinary line was more fun to watch than the glitter out front. French chefs were gesticulating and growing more nervous by the moment, in the unpacking and upheating of the "Perdreaux en Cocotte Farcis de Foie Gras" along with the "Celeris Braises au Jus."

Old pros like Sam Chamberlain and Dan Thompson would have recognized every move. So far as I was concerned, it was a fascinating problem of logistics in an operation that suggested the recovery room at the Massachusetts General Hospitals. The problem was to revive this food which had winged its Pan American way from the Rue Royale to Huntington Avenue and serve it with something of its original French savor.

There were moments when I had to appear on stage locked into a boiled shirt above black tails which have languished, overlong, in mothballs. (Dressing for the fray, my wife had actually taken a pair of pliers out of the closet to coax and wrench the collar button into place.)

Via the microphone, I explained to the assembled diners that the orchestra trustees are constantly engaged in research. My latest project has been an examination of the environment and ecology of Symphony Hall and in particular an appraisal of the Friday audiences.

Via the "Lost and Found" in Symphony Hall, I received many valuable clues. Among the left - behinds at Friday concerts I discovered:

One overshoe, size seven, the buckle type;

Three knitting needles;

Two exhausted hearing - aid batteries;

One small tin, Huntley & Palmer's biscuits;

One half - filled bottle of headache tablets;

One security analyst's report on I.B.M.

By checking the programs it is evident that the ladies bring in their survival packets of food and headache pills on days when the new electronic music is being performed.

Feeding all of this into my song computer I came up with a numbe. called "Friday Afternoon at the Symphony" which I gave to the world, then and there:

Verse:

There's Honeywell and I.B.M. and Minnesota Mining.

Stocks which seem to swim upstream while others are declining,

The very best investment, the safest thing of all,

A season ticket for Friday, Friday at Symphony Hall.

Chorus:

There's absolutely nothing on earth
Like Friday at the Symphony,
Underneath the statues on the wall,
Where ladies occupy the seats
Where Grandma used to sit,
And when they are bored with the music
They take out their bags and knit
At intermission there's plenty of time
To share the latest scuttlebutt.

Those juicy stories float from wall to wall,
"I wish they played more Schubert,
"And do you know my dear,
"Alice is going to get a divorce
"In Mexico I hear,
"And this is the sixth conductor
"They have trotted out this year."

Yes, there's absolutely nothing on earth at all

Like Friday afternoon, Friday afternoon,

Friday afternoon at Symphony Hall.

As I left the hall in the early hours I noticed a large red cabbage which had fallen to the floor from the decorations of the hors d'oeuvre table. It seemed a shame to leave it there to be swept up. I picked it up and bore it home. We had "Coleslaw Maxim's" the next night following that old gourmet receipt: "Slice cabbage, stir in dressing of olive oil, vinegar, pepper and salt." Nothing like old reliable French receipt!

Francis W. Hatch, our Parnassian columnist at the podium.

Rose Walsh

Symphony Meeting To Be Extraordinary

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAY 18 1970

Nothing ordinary about the 36th annual meeting of Friends of the Boston Symphony Orchestra Wednesday morning at Symphony Hall.

A special programme is planned for 11:45, with Arthur Fiedler rehearsing the Boston Pops. Following the rehearsal and the business session, Fiedler and the members of the orchestra will be guests of honor at a box luncheon and cocktails.

B. S. O. trustees have invited all Friends of the Orchestra to attend. They will be seated at Pops tables for the meeting and festivity. Co-chairmen Mrs. Louis M. Cabot and Mrs. Norman L. Cahners have asked the area chairman to be hostesses.

The Friends continues to be under the leadership of Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr.

The annual meeting does not end the year as far as becoming a new Friend. already planned is another year of exciting events, luncheons and lectures.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

MAY 19 1970

The 36th annual meeting of the Friends of the Boston Symphony Orchestra will take place on Wednesday in Symphony Hall at 11:45 a.m.

A special program is planned with Arthur Fiedler rehearsing the Boston Pops Orchestra. Orchestra members will be the guests of honor at the luncheon following the concert.

Cochairmen of the annual meeting, Mrs. Louis W. Cabot and Mrs. Norman Cahners, have planned for the Friends to be seated at Pops tables where they will enjoy their box luncheon preceded by a complimentary cocktail.

Mrs. Albert Goodhue of Marblehead and Mrs. John L. Grandin Jr. of Chestnut Hill are cochairmen of the Council of Friends of the Boston Symphony Orchestra, which now has more than 3,800 members.

Social Chatter
by Alison Arnold

90th. Anniversary Ball Nets $132,000 for BSO

THE FINANCIAL RESULTS of the 90th Anniversary Ball in Symphony Hall, April 27, netted the Boston Symphony Orchestra $132,000. This was announced yesterday by Talcott M. Banks, president of the trustees, at the 36th annual meeting of the Friends of the Orchestra, in Symphony Hall. The gross income of the ball was $192,000, and expenses were $60,000, an unusually low ratio for such an elaborate occasion.

Mr. Banks also announced that the Friends will be able to accompany the orchestra on its spring tour to Europe from April 2-25, 1971. Among the cities the orchestra will visit are London, Paris, Vienna, Naples and Barcelona. And he ended his talk by saying: "With the continued help of the Friends, the Boston Symphony Orchestra will outlive us all."

The Friends sat at Pops tables while Arthur Fiedler conducted a rehearsal of the Pops Orchestra with the musicians in their shirtsleeves. His elder daughter, Johanna, narrated "Peter and the Wolf" while members of the Boston Ballet Company leaped about the stage in leotards. Lorraine Ippolito Di Gregorio did her best to sing excerpts from "La Traviata" without being drowned out by the orchestra.

Mrs. Albert Goodhue and Mrs. John M. Grandin Jr., co-chairmen of the Friends, were there, as were Mrs. Lewis Cabot and Mrs. K. Jerome Rosenfeld, co-chairmen of the Anniversary Ball committee. Mrs. Louis Cabot and Mrs. Norman Cahners were in charge of yesterday's meeting. Mrs. Donald Sinclair was stationed at one of the doors to the hall to see that no one tripped on the steps.

Among the 500 enjoying box luncheons after the rehearsal were Mrs. James H. Grew, Mrs. Samuel Levine, Mrs. George Peabody Gardner, Mrs. Morton Prince, Mrs. Albert C. Titcomb, Mrs. Walter Amory, Mrs. Robert Montgomery, Edward A. Taft, Robert Cutler, Mrs. Joseph W. Lund, Mrs. John Knowles, Mrs. S. Abbot Smith, Mrs. John T. G. Nichols and Mr. and Mrs. C. Russell Eddy.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAY 21 1970

Rose Walsh

– Optimism Reigns

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

MAY 22 1970

1127

Genial, distinguished Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra, presiding at Wednesday's 36th annual meeting of the friends of the BSO at Symphony Hall was more optimistic about its future than he was a year ago. In fact he predicted that the BSO "in all its glory will outlive us all."

But being factual, Mr. Banks reported on the existing deficit and mounting expenses which he hopes will be lessened as it has in the past by the work and generosity of The Friends. Highlight news at the meeting — held during a 20-minute break in the special Pops and Ballet program being rehearsed by Arthur Fiedler on the stage — was the financial report on the April 27th glittering 90th Anniversary Ball that netted the Orchestra $132,000.

That happy word brought tremendous applause from the 400 "Friends" enjoying the unique event that offered a preview of the Boston Ballet Co.'s performance of "Peter and the Wolf" and narration by talented Johanna ("Yummy") Fiedler, the maestro's attractive daughter.

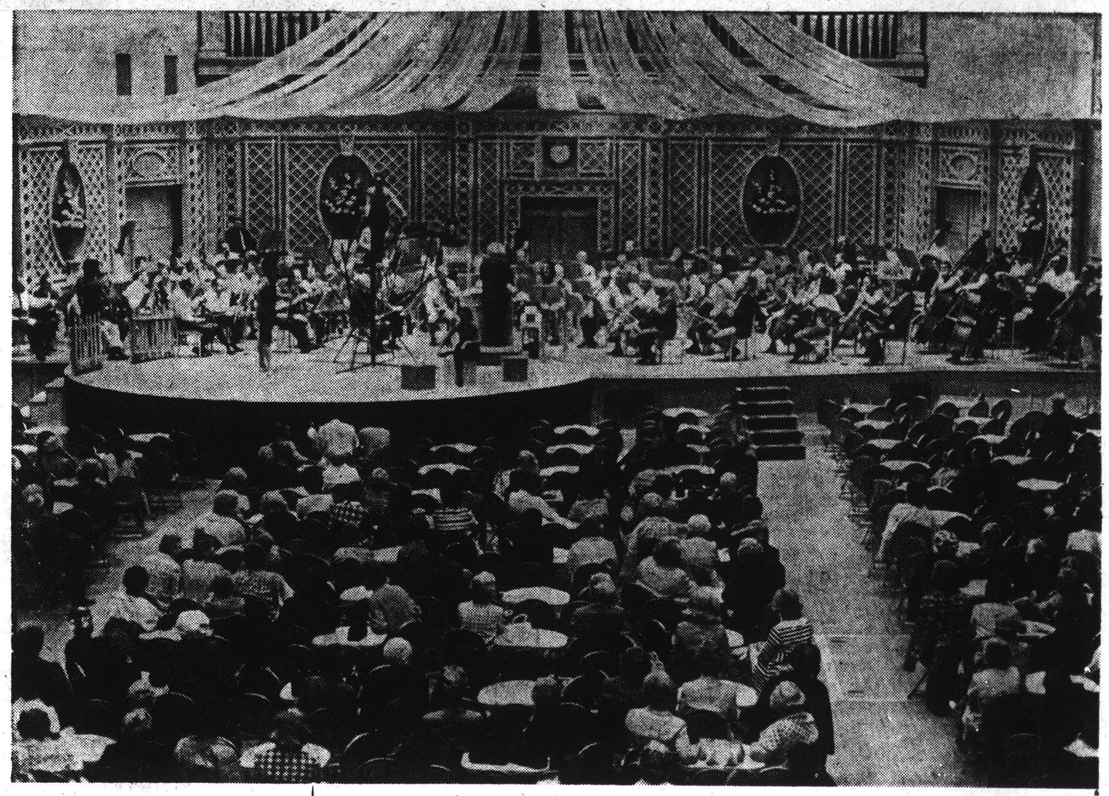
More about the Ball whose joint chairmen, Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld, beamed with joy, was that its expenses were $60,000 and among the larger items of income were ticket sales, $46,700; patrons, $43,000; sponsorship of the pages in the program book, $32,000 and the raffle held in conjunction with the gala evening grossed $34,000.

Area members serving as hostesses of the meeting, followed by cocktails and a box lunch at the Pops tables, were Mrs. Norman L. Cahners, Mrs. Louis W. Cabot, Mrs. Albert Goodhue, Mrs. John L. Grandin, Jr., (dedicated leaders of the Council of Friends); Mrs. James H. Grew, Mrs. Edwin T. Green, Mrs. Howard W. Davis, Mrs. Richard Ely, Mrs. George Draper, Mrs. Walter J. Cahners, Mrs. Allen Joslin, Mrs. C. Russell Eddy, Mrs. Edwin Cole, Mrs. Herbert Abrams, along with others.

193.

(Photos by Laban Whittaker)

(Above) Talcott M. Banks, president of the trustees of the Boston Symphony orchestra, with Mrs. John H. Grandin Jr. (left) and Mrs. Albert Goodhue, co-chairmen of the Council of Friends of the orchestra.



(Above) Arthur Fiedler conducts a Pops rehearsal of "Peter and the Wolf" while his daughter, Johanna, narrates and members of the Boston Ballet Company perform.

(Left) Checking on the box luncheons are Mrs. Jerome Rosenfeld (left) and Mrs. Lewis Cabot, who were co-chairmen of the successful 90th Anniversary Ball.

Time to Order Youth Concert Fall Tickets

BOSTON — Youth Concerts at Symphony Hall, an annual musical event for thousands of Massachusetts students, will return to Boston's famed Symphony Hall next Fall for the 12th season.

Under the musical direction of Harry Ellis Dickson, members of the Boston Symphony Orchestra will be heard in classical and contemporary works selected to appeal to young people and to stimulate their interest and appreciation for fine music.

Programs for last season explored the musical scene from Mozart to Benjamin Britten's "Young Person's Guide to the Orchestra", and included a highly acclaimed performance by Newton Wayland and the Carl Atkins Jazz Group who joined the Youth Concerts' Orchestra to demonstrate the versatility of musical instruments for playing both symphonic music and jazz. The enthusiastic response of the youthful audiences testifies to the relevance of this popular musical series for today's young people.

The concerts are played in two series of three programs each. Series One will be presented on Nov. 7, 1970, Jan. 30 and March 6, 1971; Series Two on Nov. 14, 1970, Feb. 6 and March 13, 1971. Tickets are sold for the series only — at six dollars for three concerts, and may be ordered from local chairmen in cities and towns all over the state, and supervisors of music in the schools.

In Beverly, those interested may contact Lawrence P. Drouin, director of music, Beverly Public schools.

TIMES
BEVERLY, MASS.

MAY 27 1970

Hub Symphony Nets $132,000 From Dance

BOSTON — At the annual meeting of the Friends of the Boston Symphony recently, Talcott M. Banks, president of the trustees, announced that the 90th anniversary ball netted the orchestra $132,000. The Ball was held in April at Symphony Hall.

Banks told the Friends that the gross income of the Ball was $192,000, and expenses were $60,000 (31 per cent), an unusually low ratio for such a gala occasion.

NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAY 28 1970

BOSTON SYMPHONY FRIENDS MEET

The 36th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall, Wednesday. The Friends sat at Pops tables and enjoyed box luncheons and Arthur Fiedler conducted a rehearsal of the Pops Orchestra, with the musicians in their shirtsleeves. His elder daughter, Johanna, narrated "Peter and the Wolf" and members of the Boston Ballet Company leaped about the stage in leotards. Talcott M. Banks, president of the trustees, announced that the 90th Anniversary Ball, April 27, netted the orchestra $132,000. He also said that the Friends will be able to accompany the orchestra on its spring tour to Europe in 1971, and that with the continued help of the Friends, the Boston Symphony Orchestra will outlive us all.

ALISON ARNOLD

Anniversary Ball Sweet Music for Hub Symphony

BOSTON — At the annual meeting of the Friends of the Boston Symphony today, Talcott M. Banks, President of the Trustees, announced that the 90th Anniversary Ball netted the Orchestra $132,000. The Ball was held on Monday, April 27 at Symphony Hall under the joint chairmanship of Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld.

Banks told the Friends that the gross income of the Ball was $192,000, and expenses were $60,000 (31 P.C.), an unusually low ratio for such a gala occasion.

Among the larger items of income were ticket sales, $46,700; Patrons, $43,500; and the sponsorship of pages in the program book, $52,000. The raffle held in conjunction with the Ball grossed $34.000.

UNION
SPRINGFIELD, MASS.
(M) 77,427

TRAVELER
BOSTON, MASS.
(S) 298,557

JUN 1 1970

CLUM and Clarinets

At least three milestones were marked at last Tuesday evening's annual dinner of the Civil Liberties Union of Massachusetts ("CLUM"). Noted were the group's 50th anniversary, 20 year executive director Luther Knight Macnair's retirement and Chairman Gerald A. Berlin's retirement after a three year term.

There is some perverse and inverse principle by which the most worthwhile causes are the most inadequately funded. And so it has been with this watchdog of our liberties during its entire distinguished history. But the times have caught up with the Union, particularly during the tenure of Luther Macnair and Gerald A. Berlin. In the recent past it was considered sufficient to station the tall, stately and unflappable Mr. Macnair at a political demonstration as an observer of police propriety. Now local demonstrations are covered by dozens of CLU attorneys in "square" suits and ties, singled out with armbands. In the past the essential public education function of CLUM in schools and colleges has been manfully served by volunteer member attorneys and Mr. Macnair. But this is no longer adequate if, indeed, it ever was. New funding sources must be found, perhaps by a "troika" to succeed Luther Macnair: full time general counsel, full time public education and information specialist and full-time fund raiser and development person.

As for Mr. Berlin, he substantially guaranteed that his recently concluded tenure as state chairman would be incredibly busy. For he was one of those who brought the national organization from a rather narrow approach to defense of draft resisters to a more appropriate broadly conceived present one, where the defendant chooses the premise of his resistance and defense and the attorney accommodates himself accordingly. From the dread days of that Grand Inquisitor Joseph McCarthy's persecution of Harvard physicist Wendell Furry, to the Pedlosky loyalty oath case at M.I.T., to the Izzo harassment at Salem State College, to the Gideon landmark providing free counsel for indigent defendants in serious criminal cases, to the very recent "Hair" victory in the Court of Appeals, Mr. Berlin's profound Constitutional expertise has been brilliantly applied to the defense of our liberties, so casually profaned and unused by so many of us. And when Mr. Berlin insisted that an employment agency recruiting black domestics had a right to engage him as counsel, and he to so serve, in the face of severe criticism from many colleagues in the law and civil rights groups, he was flinty and unyielding, although there was much to be said on both sides of the matter.

Readers of Mr. Berlin's distinguished music criticism in this newspaper well know how often and how severely he takes the Boston Symphony woodwinds to task for an unfortunate penchant for imprecise intonation. Now that he no longer has to stay in the local jails to arrange bail—as in Cambridge recently—until 2 a.m. and then appear the next morning in the appellate courts, as he did in the "Hair" case, we expect that the BSO winds will respond better to his strictures. He is a gifted man, almost unique in his capacity to defend America's democratic legacy, so badly in need of such defense.

JEWISH ADVOCATE
BOSTON, MASS.
(W) 54,000

MAY 21 1970

Concert Schedule Set for Steinberg

PITTSBURGH (AP) — William Steinberg, 71, fully recovered from an illness for which he was hospitalized in January, returned to conduct the Pittsburgh Symphony in two of its three final programs of the season.

Steinberg, who is music director for both the Pittsburgh and Boston Symphony orchestras, will conduct both during the summer. He will conduct the three opening concerts of the Temple University Music Festival in Ambler, Pa., where the Pittsburgh Symphony will be in residence for six weeks. And at the Berkshire Music Festival in Tanglewood, he will conduct the Boston Symphony in six summer concerts honoring the 200th anniversary of the birth of Beethoven.

GRANT
WORCESTER, COUNTY

MAY 28 1970

PAWTUCKET, R. I.
(S) 37,774

JUN 1 1970

194

BETTER HOMES AND GARDENS
TRAVEL IDEAS 1970
DES MOINES, IOWA
YEARLY CIRC. N. AVAIL.

BOSTON

Patriots, Poets, and Presidents have all loved Boston. So will you. The 300-year-old city is a rich mixture of historic shrines and skyscrapers, crooked alleys and sweeping super highways, posh restaurants and atmospheric waterfront cafes. "Why should I travel when I'm already here?" remarked one proper Bostonian.

But most of all, Boston is the city that sired the American Revolution. Rediscover this heritage on the mile-and-a-half Freedom Trail beginning at the Boston Common (there's underground parking). The trail can be done by sight-seeing bus, but you should walk to get the full flavor of the historic old city.

Take time to stroll the country's oldest public park, where a citizen can still graze his cow or shout soapbox philosophies. Hippies now loll beneath giant trees where pirates and witches once dangled by their necks. At the adjoining Public Garden, ride a swan boat. (25 cents.)

A visitors' booth on the Common provides a guidebook of the Freedom Trail. Most of the buildings are open weekdays, 9 a.m. to 4 p.m. No admission charges except at Old South Meeting House (25 cents over 12) and Paul Revere House. (25 cents.)

Follow the red brick path to the "new" State House, built in 1795 by Charles Bullfinch, who helped design the Capitol in Washington. Beneath the gold-domed seat of government, you can tour the House and Senate Chambers and see such Revolutionary relics as one of the muskets that fired "the shot heard round the world" at nearby Lexington in 1775.

Walk down to Park Street Church, "the most interesting mass of brick and mortar in America" according to Henry James. At the Granary Burying Ground, weathered stones mark the graves of John Hancock, Paul Revere, Samuel Adams, and Mary Goose, the original Mother Goose.

Continue down School Street, past King's Chapel and the site of the first public school in America to the Old Corner Book Store, favorite hangout for such literary lights as Longfellow, Hawthorne, and Emerson. Look into the Old South Meeting House, where angry colonists disguised as Indians and Negroes set out for Boston Harbor to throw the world's most famous tea party.

From the balcony of the Old State House, the Declaration of Independence was first proclaimed. Inside, you'll see mementos of early Boston. Appropriately near where "the child Independence was born" stands Faneuil Hall, "The Cradle of Liberty." Here, where patriots fanned the flames of the Revolution, John F. Kennedy delivered his windup presidential campaign speech. On the top floor of the combination public market and meeting place is a fascinating military museum. Ask the attendant to tell you about the unique grasshopper weathervane on the roof. See the market, original purpose of the building, on the first floor.

If you'd like to stop for lunch or just sit down over a seafood cocktail, the old Union Oyster House is just one block north on Union Street. Diagonally across from Faneuil Hall is another famous eatery, Durgin Park. Arrive before noon to avoid waiting.

You'll step back two centuries when you enter the Paul Revere House, oldest home in Boston. In the kitchen Mrs. Revere's collection of pans and kettles hang just as she left them in 1770.

In sunny weather, children cavort on Paul Revere Mall and old men play checkers under the shade trees.

At the foot of Hull Street is the last stop on the Freedom Trail—Old North Church. From its belfry flashed the lanterns that started Paul Revere on his famous midnight ride. Next door you can buy replicas of the original lanterns along with Boston Harbor tea, Indian pudding; and, of course, delicious Boston baked beans.

The Freedom Trail doesn't exhaust the historic charms of Boston. On Louisburg Square in Beacon Hill, gas streetlights still cast their pale lime-colored glow on mellowed brick sidewalks. Behind arched doorways many of Boston's most proper citizens live in ancestral homes.

Drive across the Charlestown Bridge to Bunker Hill Monument and let the youngsters scramble up the 294 steps for a sweeping panorama of the bustling harbor. Below, on what is actually Breed's Hill, American troops devastated charging British Grenadiers. The orders American soldiers received: "Aim low; pick off the officers; don't fire till you see the whites of their eyes."

Science, where push-button exhibits all but spring to life. Example: the talking transparent woman. For lunch with a view, try the museum's Skyline Room Cafeteria. The whole family can journey to the stars on celestial sight-seeing tours at the adjoining Charles Hayden Planetarium. ($1.50, children, $1; closed Mondays.)

For the youngsters, Boston has a Children's Art Center and a Children's Museum. And for everyone: a new aquarium. Hundreds of fish and marine life from the world's seas look you in the eye from glass-walled tanks. ($1.50, children 75 cents.)

Mark Twain remarked, "if you don't like the weather in Boston, wait a minute." Sightseers will find the most dependable and pleasant climate late spring through fall. Some say the weather is the only thing that changes in the city of Cabots, Lodges, and the late George Apley. It's hard to believe when you see the new Prudential Center with its landscaped plazas, auditorium, restaurants, and winter skating rink. On a clear day you can see Cape Cod from the 52-story observation deck of "Pru Tower." Another Boston landmark of more recent vintage is the modern—and controversial—City Hall, at 41 School Street.

Take time to explore some of the lesser-known delights of Boston—the exotic shops in Chinatown or the galleries and antiques on Charles Street near Beacon Hill. You can also walk on a glass bridge through a giant world globe as part of your guided, free tour of the workings of the *Christian Science Monitor*. And green-thumbers will enjoy the ever-growing beauties at the Arnold Arboretum.

If time is limited, pick your spots and take the subway. But don't stay out too late: the transit system—like Cinderella—shuts down at 1 a.m., you'll find most cabs seem to disappear then, too.

Beat the transportation problem and you'll find that Boston offers a wealth of entertainment the year round. Several theaters present pre-Broadway plays at pre-Broadway prices. In Symphony Hall the world-renowned Boston Symphony performs from fall through spring. On late June nights the Boston Pops gives free concerts at Hatch Memorial Shell.

The sports menu is equally varied. It ranges from professional hockey, basketball, football, and baseball to young Harvards sculling on the Charles.

Side trips out of Boston take you to the historic "witch city" of Salem, to picturesque, quaint Marblehead, Gloucester, and Rockport on the coast, and to inland Lexington and Concord.

Near Concord, visit Nathaniel Hawthorne's Old Manse; the Emerson House; and the Orchard House, where Louisa May Alcott wrote *Little Women*. South of Concord, you can swim at Walden Pond.

FAVORITE VACATION CITIES

At the bottom of the Hill rise the tall masts of the *U.S.S. Constitution*, permanently berthed at the U.S. Naval Yard. You're welcome to walk the decks of "Old Ironsides" and examine her 44 guns that never lost a battle. (Daily 9:30 a.m.-4 p.m.) For a taste of a sailor's life, take an exhilarating three-hour windjammer cruise aboard the *Spray* from the historic India Wharf. ($3.75, children $2.50.)

Another excursion across the Charles River takes you to Cambridge, world center of scholarship. Stroll the ivied campuses of Harvard, M.I.T., and Radcliffe. At the Harvard University Museum you can see the unique Ware collection of glass flowers.

Culturally, Boston has been known as "The Athens of America." A score of museums display priceless treasures, from the Museum of Fine Arts with its Revere silver and Pilgrim furniture to the palace-like Isabella Stewart Gardner Museum, filled with Greek sculpture, Far East Jade, Renaissance masterpieces, and contemporary paintings. You could spend all day at the Museum of

NEW YORKER
NEW YORK, N. Y.
W. 473,000

MAY 30 1970

PROFILES

ORCHESTRA

THE symphony orchestra is the most complex musical instrument in existence. A perfectly coördinated orchestra is the supreme achievement of teamwork; it is an integrated organism that breathes, feels, acts, and reacts like one human being. Orchestra players may differ in their intellectual outlook on the music and their emotional approach to it, just as they may disagree with one another about personal, political, and social matters. They may even envy or hate one another. Not all of them are on the same level musically or technically. Some are idealistic and think first of music; others think primarily of the steady income. But when they sit down to play music together, they become a single heart, a single soul, and a triumph of civilization—an orchestra.

A great orchestra depends on the excellence of its individual members, the matching of qualities within each section, the interrelationship of the sections, and a spirit of professional pride and relentless self-criticism in the players themselves. No orchestra can be better than the sum of its individual players. Today, instrumental skill is taken for granted in the members of any distinguished ensemble, and no important symphony orchestra hires a musician who isn't an accomplished master of his instrument. The technical standards are very high, and many orchestra players could become well known as soloists if they had the right personality, the tenacity, or perhaps a little luck. Technically, there is no longer an abyss between a famous violinist performing as a soloist with a great orchestra and the orchestra's best violinists. Moreover, a symphony that might have been regarded as technically difficult in the days of Beethoven, Schubert, and Schumann is now said to "play itself."

A hundred virtuoso musicians—give or take five or six—don't always make a great orchestra, of course. The old N.B.C. Symphony Orchestra, for example, often seemed to be a collection of fine instrumentalists rather than a perfectly integrated ensemble. The ideal orchestra musician is a good deal like the ideal chamber-music player—a musician capable of playing as a soloist yet always ready to submerge his own personality sensitively in the ensemble. He must be able to listen constantly both to himself and to all the other players. Four gifted and hard-working string players may transform themselves from four individuals into a quartet, and do it within a few years, but a hundred gifted and hard-working musicians must play together under a competent conductor for perhaps a decade before they can be said to form an integrated orchestra. The conductor's job is to build up the various sections and balance them until he has an orchestral organism in which all components are equally strong—the warm, human-sounding strings; the poignantly expressive woodwinds; the noble brasses; the potent percussion instruments. Bit by bit, an orchestra takes on a distinctive sound and a collective personality. It becomes one instrument—a remarkably complicated phenomenon of human coöperation. "Each player, for better or worse, contributes something to the whole," wrote the late Adam Carse, the English musicologist. "Each player has a name and individuality, and it is only the combination of so many individuals that makes possible the existence of a corporate body."

If it is difficult for any one musician to play every note of a complicated part perfectly, it is next to miraculous when a hundred players do it. Intellectual concentration, emotional discipline, and physical skill are needed. The orchestra musician must have great self-control. For brief periods, he may emerge as a soloist, with a musical personality of his own, and, just as suddenly, he will have to resubmerge himself in the orchestra's collective life. Some excellent instrumentalists are unable to make this adjustment, and therefore can never become good orchestra musicians. The players must understand what the conductor wants and be able to supply it, but not everybody can adapt to somebody else's mood at the flip of a baton. The orchestra musician, moreover, must never become a faceless member of a collective but must at all times preserve his artistic individuality.

Emotional differences exist not only between individuals in an orchestra but also between sections. Violinists, for instance, often become resentful at having to play in chorus. Wind and brass players, who nearly always have solo passages in symphonic works, don't have to worry about that kind of anonymity, but because so much depends on their physical condition and the condition of their instruments, they tend to become tense and nervous. Double-bass players, who believe that they provide the foundation of the orchestra's sound, are usually considered to have a placid temperament, and piccolo players to be a little dizzy sometimes from sitting on top of the orchestra's sound. Yet no matter how the players feel, they must subordinate their feelings to the common good. Music is an emotional art, but to perform well an orchestra musician must be able to control his own emotions.

Today, there are more symphony orchestras, and greater ones, in the United States than in any other country. Among the half-dozen leading orchestras of the world now, four or five are American. In 1909, Gustav Mahler, having just been appointed conductor of the New York Philharmonic, wrote to a friend in Vienna, "My or-

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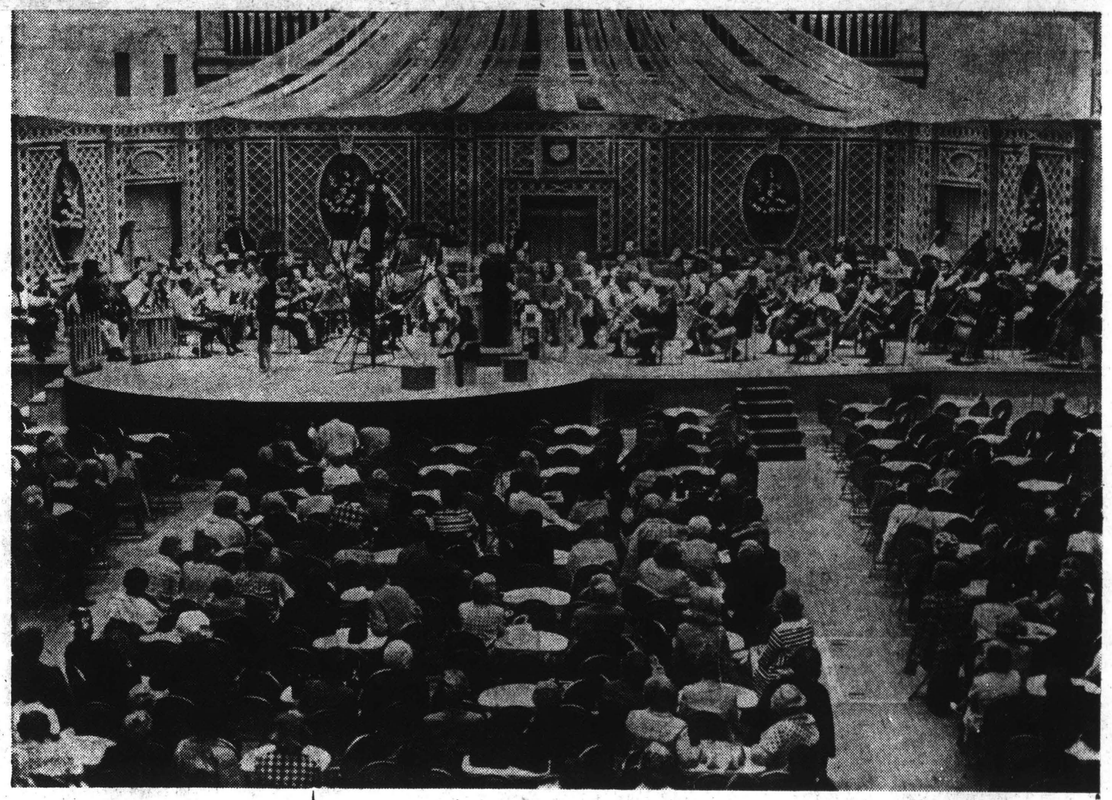
(Photos by Laban Whittaker)

(Above) Talcott M. Banks, president of the trustees of the Boston Symphony orchestra, with Mrs. John H. Grandin Jr. (left) and Mrs. Albert Goodhue, co-chairmen of the Council of Friends of the orchestra.



(Above) Arthur Fiedler conducts a Pops rehearsal of "Peter and the Wolf" while his daughter, Johanna, narrates and members of the Boston Ballet Company perform.

(Left) Checking on the box luncheons are Mrs. Jerome Rosenfeld (left) and Mrs. Lewis Cabot, who were co-chairmen of the successful 90th Anniversary Ball.

BOSTON SYMPHONY FRIENDS MEET

The 36th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall, Wednesday. The Friends sat at Pops tables and enjoyed box luncheons and Arthur Fiedler conducted a rehearsal of the Pops Orchestra, with the musicians in their shirtsleeves. His elder daughter, Johanna, narrated "Peter and the Wolf" and members of the Boston Ballet Company leaped about the stage in leotards. Talcott M. Banks, president of the trustees, announced that the 90th Anniversary Ball, April 27, netted the orchestra $132,000. He also said that the Friends will be able to accompany the orchestra on its spring tour to Europe in 1971, and that with the continued help of the Friends, the Boston Symphony Orchestra will outlive us all.

ALISON ARNOLD

Anniversary Ball Sweet Music for Hub Symphony

BOSTON — At the annual meeting of the Friends of the Boston Symphony today, Talcott M. Banks, President of the Trustees, announced that the 90th Anniversary Ball netted the Orchestra $132,000. The Ball was held on Monday, April 27 at Symphony Hall under the joint chairmanship of Mrs. Lewis Cabot and Mrs. Jerome Rosenfeld.

Banks told the Friends that the gross income of the Ball was $192,000, and expenses were $60,000 (31 P.C.), an unusually low ratio for such a gala occasion.

Among the larger items of income were ticket sales, $46,700; Patrons, $43,500; and the sponsorship of pages in the program book, $52,000. The raffle held in conjunction with the Ball grossed $34.000.

UNION
SPRINGFIELD, MASS.
(M) 77,427

JUN 1 1970

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

MAY 24 1970

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY 24,000

MAY 21 1970

Time to Order Youth Concert Fall Tickets

BOSTON — Youth Concerts at Symphony Hall, an annual musical event for thousands of Massachusetts students, will return to Boston's famed Symphony Hall next Fall for the 12th season.

Under the musical direction of Harry Ellis Dickson, members of the Boston Symphony Orchestra will be heard in classical and contemporary works selected to appeal to young people and to stimulate their interest and appreciation for fine music.

Programs for last season explored the musical scene from Mozart to Benjamin Britten's "Young Person's Guide to the Orchestra", and included a highly acclaimed performance by Newton Wayland and the Carl Atkins Jazz Group who joined the Youth Concerts' Orchestra to demonstrate the versatility of musical instruments for playing both symphonic music and jazz. The enthusiastic response of the youthful audiences testifies to the relevance of this popular musical series for today's young people.

The concerts are played in two series of three programs each. Series One will be presented on Nov. 7, 1970, Jan. 30 and March 6, 1971; Series Two on Nov. 14, 1970, Feb. 6 and March 13, 1971. Tickets are sold for the series only — at six dollars for three concerts, and may be ordered from local chairmen in cities and towns all over the state, and supervisors of music in the schools.

In Beverly, those interested may contact Lawrence P. Drouin, director of music, Beverly Public schools.

TIMES
BEVERLY, MASS.
(E) 9,[illegible]

MAY 27 1970

Hub Symphony Nets $132,000 From Dance

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NEWS
SPRINGFIELD, MASS.
(E) 85,055

MAY 28 1970

CLUM and Clarinets

At least three milestones were marked at last Tuesday evening's annual dinner of the Civil Liberties Union of Massachusetts ("CLUM"). Noted were the group's 50th anniversary, 20 year executive director Luther Knight Macnair's retirement and Chairman Gerald A. Berlin's retirement after a three year term.

There is some perverse and inverse principle by which the most worthwhile causes are the most inadequately funded. And so it has been with this watchdog of our liberties during its entire distinguished history. But the times have caught up with the Union, particularly during the tenure of Luther Macnair and Gerald A. Berlin. In the recent past it was considered sufficient to station the tall, stately and unflappable Mr. Macnair at a political demonstration as an observer of police propriety. Now local demonstrations are covered by dozens of CLU attorneys in "square" suits and ties, singled out with armbands. In the past the essential public education function of CLUM in schools and colleges has been manfully served by volunteer member attorneys and Mr. Macnair. But this is no longer adequate if, indeed, it ever was. New funding sources must be found, perhaps by a "troika" to succeed Luther Macnair: full time general counsel, full time public education and information specialist and full-time fund raiser and development person.

As for Mr. Berlin, he substantially guaranteed that his recently concluded tenure as state chairman would be incredibly busy. For he was one of those who brought the national organization from a rather narrow approach to defense of draft resisters to a more appropriate broadly conceived present one, where the defendant chooses the premise of his resistance and defense and the attorney accommodates himself accordingly. From the dread days of that Grand Inquisitor Joseph McCarthy's persecution of Harvard physicist Wendell Furry, to the Pedlosky loyalty oath case at M.I.T., to the Izzo harassment at Salem State College, to the Gideon landmark providing free counsel for indigent defendants in serious criminal cases, to the very recent "Hair" victory in the Court of Appeals, Mr. Berlin's profound Constitutional expertise has been brilliantly applied to the defense of our liberties, so casually profaned and unused by so many of us. And when Mr. Berlin insisted that an employment agency recruiting black domestics had a right to engage him as counsel, and he to so serve, in the face of severe criticism from many colleagues in the law and civil rights groups, he was flinty and unyielding, although there was much to be said on both sides of the matter.

Readers of Mr. Berlin's distinguished music criticism in this newspaper well know how often and how severely he takes the Boston Symphony woodwinds to task for an unfortunate penchant for imprecise intonation. Now that he no longer has to stay in the local jails to arrange bail—as in Cambridge recently—until 2 a.m. and then appear the next morning in the appellate courts, as he did in the "Hair" case, we expect that the BSO winds will respond better to his strictures. He is a gifted man, almost unique in his capacity to defend America's democratic legacy, so badly in need of such defense.

Concert Schedule Set for Steinberg

PITTSBURGH (AP) — William Steinberg, 71, fully recovered from an illness for which he was hospitalized in January, returned to conduct the Pittsburgh Symphony in two of its three final programs of the season.

Steinberg, who is music director for both the Pittsburgh and Boston Symphony orchestras, will conduct both during the summer. He will conduct the three opening concerts of the Temple University Music Festival in Ambler, Pa., where the Pittsburgh Symphony will be in residence for six weeks. And at the Berkshire Music Festival in Tanglewood, he will conduct the Boston Symphony in six summer concerts honoring the 200th anniversary of the birth of Beethoven.

COURANT
HARTFORD, CONN.
[illegible],525 (M)

MAY 28 1970

CALL
WOONSOCKET, R. I.
(E) 30,774

JUN 1 1970

194

BETTER HOMES AND GARDENS
TRAVEL IDEAS 1970
DES MOINES, IOWA
YEARLY CIRC. N. AVAIL.

BOSTON

Patriots, Poets, and Presidents have all loved Boston. So will you. The 300-year-old city is a rich mixture of historic shrines and skyscrapers, crooked alleys and sweeping super highways, posh restaurants and atmospheric waterfront cafes. "Why should I travel when I'm already here?" remarked one proper Bostonian.

But most of all, Boston is the city that sired the American Revolution. Rediscover this heritage on the mile-and-a-half Freedom Trail beginning at the Boston Common (there's underground parking). The trail can be done by sight-seeing bus, but you should walk to get the full flavor of the historic old city.

Take time to stroll the country's oldest public park, where a citizen can still graze his cow or shout soapbox philosophies. Hippies now loll beneath giant trees where pirates and witches once dangled by their necks. At the adjoining Public Garden, ride a swan boat. (25 cents.)

A visitors' booth on the Common provides a guidebook of the Freedom Trail. Most of the buildings are open weekdays, 9 a.m. to 4 p.m. No admission charges except at Old South Meeting House (25 cents over 12) and Paul Revere House. (25 cents.)

Follow the red brick path to the "new" State House, built in 1795 by Charles Bullfinch, who helped design the Capitol in Washington. Beneath the gold-domed seat of government, you can tour the House and Senate Chambers and see such Revolutionary relics as one of the muskets that fired "the shot heard round the world" at nearby Lexington in 1775.

Walk down to Park Street Church, "the most interesting mass of brick and mortar in America" according to Henry James. At the Granary Burying Ground, weathered stones mark the graves of John Hancock, Paul Revere, Samuel Adams, and Mary Goose, the original Mother Goose.

Continue down School Street, past King's Chapel and the site of the first public school in America to the Old Corner Book Store, favorite hangout for such literary lights as Longfellow, Hawthorne, and Emerson. Look into the Old South Meeting House, where angry colonists disguised as Indians and Negroes set out for Boston Harbor to throw the world's most famous tea party.

From the balcony of the Old State House, the Declaration of Independence was first proclaimed. Inside, you'll see mementos of early Boston. Appropriately near where "the child Independence was born" stands Faneuil Hall, "The Cradle of Liberty." Here, where patriots fanned the flames of the Revolution, John F. Kennedy delivered his windup presidential campaign speech. On the top floor of the combination public market and meeting place is a fascinating military museum. Ask the attendant to tell you about the unique grasshopper weathervane on the roof. See the market, original purpose of the building, on the first floor.

If you'd like to stop for lunch or just sit down over a seafood cocktail, the old Union Oyster House is just one block north on Union Street. Diagonally across from Faneuil Hall is another famous eatery, Durgin Park. Arrive before noon to avoid waiting.

You'll step back two centuries when you enter the Paul Revere House, oldest home in Boston. In the kitchen Mrs. Revere's collection of pans and kettles hang just as she left them in 1770.

In sunny weather, children cavort on Paul Revere Mall and old men play checkers under the shade trees.

At the foot of Hull Street is the last stop on the Freedom Trail—Old North Church. From its belfry flashed the lanterns that started Paul Revere on his famous midnight ride. Next door you can buy replicas of the original lanterns along with Boston Harbor tea, Indian pudding; and, of course, delicious Boston baked beans.

The Freedom Trail doesn't exhaust the historic charms of Boston. On Louisburg Square in Beacon Hill, gas streetlights still cast their pale lime-colored glow on mellowed brick sidewalks. Behind arched doorways many of Boston's most proper citizens live in ancestral homes.

Drive across the Charlestown Bridge to Bunker Hill Monument and let the youngsters scramble up the 294 steps for a sweeping panorama of the bustling harbor. Below, on what is actually Breed's Hill, American troops devastated charging British Grenadiers. The orders American soldiers received: "Aim low; pick off the officers; don't fire till you see the whites of their eyes."

Science, where push-button exhibits all but spring to life. Example: the talking transparent woman. For lunch with a view, try the museum's Skyline Room Cafeteria. The whole family can journey to the stars on celestial sight-seeing tours at the adjoining Charles Hayden Planetarium. ($1.50, children, $1; closed Mondays.)

For the youngsters, Boston has a Children's Art Center and a Children's Museum. And for everyone: a new aquarium. Hundreds of fish and marine life from the world's seas look you in the eye from glass-walled tanks. ($1.50, children 75 cents.)

Mark Twain remarked, "if you don't like the weather in Boston, wait a minute." Sightseers will find the most dependable and pleasant climate late spring through fall. Some say the weather is the only thing that changes in the city of Cabots, Lodges, and the late George Apley. It's hard to believe when you see the new Prudential Center with its landscaped plazas, auditorium, restaurants, and winter skating rink. On a clear day you can see Cape Cod from the 52-story observation deck of "Pru Tower." Another Boston landmark of more recent vintage is the modern—and controversial—City Hall, at 41 School Street.

Take time to explore some of the lesser-known delights of Boston—the exotic shops in Chinatown or the galleries and antiques on Charles Street near Beacon Hill. You can also walk on a glass bridge through a giant world globe as part of your guided, free tour of the workings of the *Christian Science Monitor*. And green-thumbers will enjoy the ever-growing beauties at the Arnold Arboretum.

If time is limited, pick your spots and take the subway. But don't stay out too late: the transit system—like Cinderella—shuts down

FAVORITE VACATION CITIES

At the bottom of the Hill rise the tall masts of the *U.S.S. Constitution*, permanently berthed at the U.S. Naval Yard. You're welcome to walk the decks of "Old Ironsides" and examine her 44 guns that never lost a battle. (Daily 9:30 a.m.-4 p.m.) For a taste of a sailor's life, take an exhilarating three-hour windjammer cruise aboard the *Spray* from the historic India Wharf. ($3.75, children $2.50.)

Another excursion across the Charles River takes you to Cambridge, world center of scholarship. Stroll the ivied campuses of Harvard, M.I.T., and Radcliffe. At the Harvard University Museum you can see the unique Ware collection of glass flowers.

Culturally, Boston has been known as "The Athens of America." A score of museums display priceless treasures, from the Museum of Fine Arts with its Revere silver and Pilgrim furniture to the palace-like Isabella Stewart Gardner Museum, filled with Greek sculpture, Far East Jade, Renaissance masterpieces, and contemporary paintings. You could spend all day at the Museum of

at 1 a.m., you'll find most cabs seem to disappear then, too.

Beat the transportation problem and you'll find that Boston offers a wealth of entertainment the year round. Several theaters present pre-Broadway plays at pre-Broadway prices. In Symphony Hall the world-renowned Boston Symphony performs from fall through spring. On late June nights the Boston Pops gives free concerts at Hatch Memorial Shell.

The sports menu is equally varied. It ranges from professional hockey, basketball, football, and baseball to young Harvards sculling on the Charles.

Side trips out of Boston take you to the historic "witch city" of Salem, to picturesque, quaint Marblehead, Gloucester, and Rockport on the coast, and to inland Lexington and Concord.

Near Concord, visit Nathaniel Hawthorne's Old Manse; the Emerson House; and the Orchard House, where Louisa May Alcott wrote *Little Women*. South of Concord, you can swim at Walden Pond.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

MAY 30 1970

PROFILES

ORCHESTRA

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The Freedom Trail doesn't exhaust the historic charms of Boston. On Louisburg Square in Beacon Hill, gas streetlights still cast their pale lime-colored glow on mellowed brick sidewalks. Behind arched doorways many of Boston's most proper citizens live in ancestral homes.

Drive across the Charlestown Bridge to Bunker Hill Monument and let the youngsters scramble up the 294 steps for a sweeping panorama of the bustling harbor. Below, on what is actually Breed's Hill, American troops devastated charging British Grenadiers. The orders American soldiers received: "Aim low; pick off the officers; don't fire till you see the whites of their eyes."

At the bottom of the Hill rise the tall masts of the *U.S.S. Constitution*, permanently berthed at the U.S. Naval Yard. You're welcome to walk the decks of "Old Ironsides" and examine her 44 guns that never lost a battle. (Daily 9:30 a.m.-4 p.m.) For a taste of a sailor's life, take an exhilarating three-hour windjammer cruise aboard the *Spray* from the historic India Wharf. ($3.75, children $2.50.)

Another excursion across the Charles River takes you to Cambridge, world center of scholarship. Stroll the ivied campuses of Harvard, M.I.T., and Radcliffe. At the Harvard University Museum you can see the unique Ware collection of glass flowers.

Culturally, Boston has been known as "The Athens of America." A score of museums display priceless treasures, from the Museum of Fine Arts with its Revere silver and Pilgrim furniture to the palace-like Isabella Stewart Gardner Museum, filled with Greek sculpture, Far East Jade, Renaissance masterpieces, and contemporary paintings. You could spend all day at the Museum of Science, where push-button exhibits all but spring to life. Example: the talking transparent woman. For lunch with a view, try the museum's Skyline Room Cafeteria. The whole family can journey to the stars on celestial sight-seeing tours at the adjoining Charles Hayden Planetarium. ($1.50, children, $1; closed Mondays.)

For the youngsters, Boston has a Children's Art Center and a Children's Museum. And for everyone: a new aquarium. Hundreds of fish and marine life from the world's seas look you in the eye from glass-walled tanks. ($1.50, children 75 cents.)

Mark Twain remarked, "if you don't like the weather in Boston, wait a minute." Sightseers will find the most dependable and pleasant climate late spring through fall. Some say the weather is the only thing that changes in the city of Cabots, Lodges, and the late George Apley. It's hard to believe when you see the new Prudential Center with its landscaped plazas, auditorium, restaurants, and winter skating rink. On a clear day you can see Cape Cod from the 52-story observation deck of "Pru Tower." Another Boston landmark of more recent vintage is the modern—and controversial—City Hall, at 41 School Street.

Take time to explore some of the lesser-known delights of Boston—the exotic shops in Chinatown or the galleries and antiques on Charles Street near Beacon Hill. You can also walk on a glass bridge through a giant world globe as part of your guided, free tour of the workings of the *Christian Science Monitor*. And green-thumbers will enjoy the ever-growing beauties at the Arnold Arboretum.

If time is limited, pick your spots and take the subway. But don't stay out too late: the transit system—like Cinderella—shuts down at 1 a.m., you'll find most cabs seem to disappear then, too.

Beat the transportation problem and you'll find that Boston offers a wealth of entertainment the year round. Several theaters present pre-Broadway plays at pre-Broadway prices. In Symphony Hall the world-renowned Boston Symphony performs from fall through spring. On late June nights the Boston Pops gives free concerts at Hatch Memorial Shell.

The sports menu is equally varied. It ranges from professional hockey, basketball, football, and baseball to young Harvards sculling on the Charles.

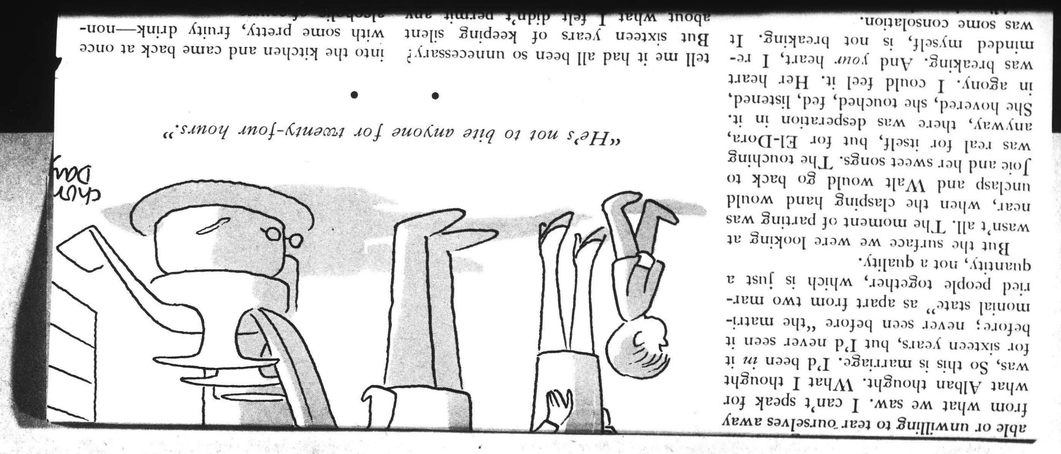
Side trips out of Boston take you to the historic "witch city" of Salem, to picturesque, quaint Marblehead, Gloucester, and Rockport on the coast, and to inland Lexington and Concord.

Near Concord, visit Nathaniel Hawthorne's Old Manse; the Emerson House; and the Orchard House, where Louisa May Alcott wrote *Little Women*. South of Concord, you can swim at Walden Pond.

FAVORITE VACATION CITIES

NEW YORKER
NEW YORK, N. Y.
W. 473,000

MAY 30 1970



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economical baton technique to those who turn conducting into a ballet performance. "The conductor should conduct the orchestra, not the audience."

chestra is the typical American orchestra, phlegmatic and without talent." Since Mahler's time, the balance of orchestral excellence has shifted to this country. (Europe, however, remains the homeland of opera.) At first, better salaries and a higher standard of living tempted some of the best European instrumentalists to emigrate to the United States, and great conductors—Arthur Nikisch, from Hungary; Karl Muck, from Germany; Mahler, from Austria—became builders of orchestras in Boston and New York. They were drawn to New York by what must have seemed the ideal situation—positions that offered them what amounted to musical dictatorship in a milieu of vast financial resources. The trend toward the consolidation of America's orchestral power was accelerated by the twentieth century's succession of economic and political disasters in Europe and by the forced emigration of many talented musicians who had played with European orchestras. As time went on, the great European conductors discovered that the best American orchestras, being unhampered by national "schools," traditions, restrictions, and mannerisms, were outstanding for their freshness and flexibility. They presented a genuine artistic challenge to an artist of imagination and re-creative power. In 1928, Europe's most celebrated refugee musician, Arturo Toscanini, who had just completed a season as conductor of the New York Philharmonic, decided to remain in America. During the next quarter of a century, he changed the whole style of orchestral playing in the United States (as he had done in Europe for three decades before), in part by introducing the high standards of precision that are now associated with the leading American orchestras. In certain European musical circles, it is fashionable to deride the precision of the great American orchestras, but this appears to be because the American orchestras have reached standards of precision—and, consequently, of brilliance—that few, if any, European orchestras can match.

It is generally agreed that the leading symphony orchestras in this country today are the Boston Symphony, the Chicago Symphony Orchestra, the Cleveland Orchestra, the New York Philharmonic, and the Philadelphia Orchestra. Over the past fifteen years, critics and audiences in both America and Europe have tended to agree that the Cleveland Orchestra, which was founded in 1918 and is the youngest of the five, has become the peer of the four older ones and is perhaps in some respects their superior. "There are many first-class orchestras in the United States, and among them the Cleveland Orchestra is phenomenal," said Aram Khatchaturian, the composer. "Among the great orchestras of the world the Cleveland . . . is probably the most efficient symphonic body of them all," the London *Times* wrote in 1965. "The Cleveland Orchestra is at this time unequalled," the music critic of the Boston *Globe* wrote in 1966, and he went on to explain, "It is because of its unanimity as an orchestra even more than for its surpassing virtuosity in other ways that I would call the Cleveland Orchestra uniquely great." After the Cleveland Orchestra's performances at the Edinburgh Festival not long ago, Sir Neville Cardus wrote in the *Guardian*, "No other orchestra so good is to be found in the United States." "Many friends of music consider the orchestra the best in the world, and George Szell the best of all musical directors," wrote the music critic of Hamburg's *Bild Zeitung*.

The question of why a particular orchestra plays the way it does has

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"A registered Democrat, yes. But what kind of registered Democrat are you?"

Michael Charry, who came to Cleve- poser." Then, under Willem Mengel-

194

BETTER HOMES AND GARDENS
TRAVEL IDEAS 1970
DES MOINES, IOWA
YEARLY CIRC. N. AVAIL.

BOSTON

Patriots, Poets, and Presidents have all loved Boston. So will you. The 300-year-old city is a rich mixture of historic shrines and skyscrapers, crooked alleys and sweeping super highways, posh restaurants and atmospheric waterfront cafes. "Why should I travel when I'm already here?" remarked one proper Bostonian.

But most of all, Boston is the city that sired the American Revolution. Rediscover this heritage on the mile-and-a-half Freedom Trail beginning at the Boston Common (there's undergrou trail can be done by sig you should walk to get th historic old city.

Take time to stroll th public park, where a citi his cow or shout soap Hippies now loll beneath pirates and witches once necks. At the adjoining I a swan boat. (25 cents.)

A visitors' booth on the a guidebook of the Free the buildings are open 4 p.m. No admission ch South Meeting House (2 Paul Revere House. (25

Follow the red brick State House, built in 17 finch, who helped des Washington. Beneath t of government, you can Senate Chambers and s ary relics as one of th "the shot heard round t Lexington in 1775.

Walk down to Park most interesting mass in America" accordin At the Granary Buryin stones mark the grave Paul Revere, Samuel Goose, the original Mo

Continue down Scho Chapel and the site of in America to the Old favorite hangout for s Longfellow, Hawtho Look into the Old S where angry colonists and Negroes set out throw the world's m

From the balcony o the Declaration of In proclaimed. Inside, y early Boston. Appropr child Independence Faneuil Hall, "The Here, where patriots the Revolution, John his windup presiden On the top floor of t market and meeting military museum. A

you about the unique grasshopper weathervane on the roof. See the market, original purpose of the building, on the first floor.

If you'd like to stop for lunch or just sit down over a seafood cocktail, the old Union Oyster House is just one block north on Union Street. Diagonally across from Faneuil Hall is another famous eatery, Durgin Park. Arrive before noon to avoid waiting.

You'll step back two centuries when you enter the Paul Revere House, oldest home in Boston. In the kitchen Mrs. Revere's collection of pans and kettles hang just as she left them in 1770.

In sunny weather, children cavort on

Science, where push-button exhibits all but spring to life. Example: the talking transparent woman. For lunch with a view, try the museum's Skyline Room Cafeteria. The whole family can journey to the stars on celestial sight-seeing tours at the adjoining Charles Hayden Planetarium. ($1.50, children, $1; closed Mondays.)

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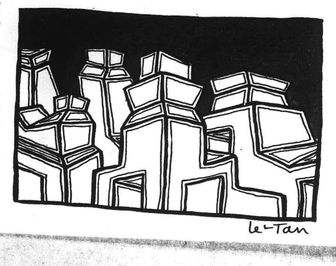
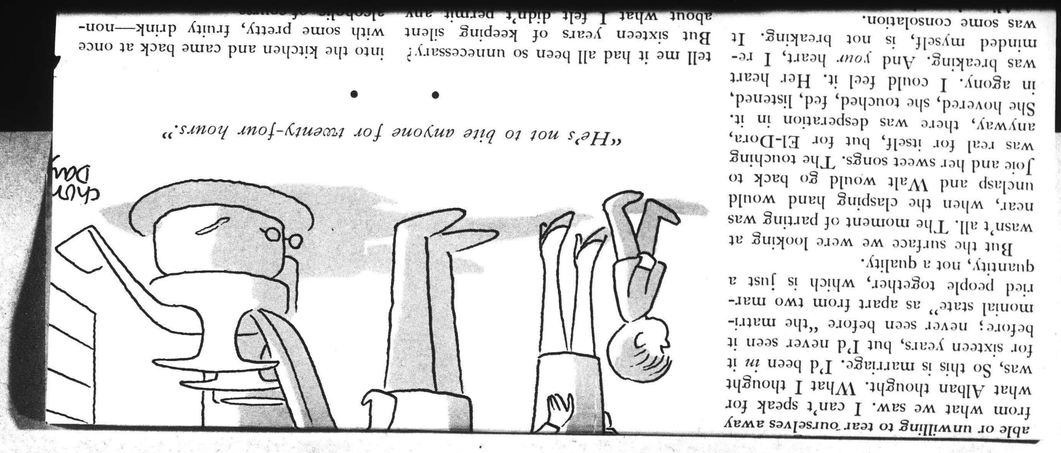
fascinated me since my childhood, when I started to study the violin. Over the years, I have learned that there is no easy answer. Others have reached the same conclusion. In "The Cleveland Orchestra," a book that the music critic Robert C. Marsh published in 1967 as "a birthday present to a remarkable orchestra on its fiftieth anniversary," Marsh wrote that although "little skill is required to discover that the Cleveland Orchestra is a great ensemble . . . it is somewhat more difficult to explain why this orchestra plays the way it does." Obviously, there are things that cannot be entirely explained. An orchestra's collective personality can be sensed and described, but it is ultimately as difficult to analyze as any other personality. Not long ago, in an attempt to find an answer to the somewhat easier question of how an orchestra works, I went out to Cleveland—not because the Cleveland Orchestra is typical but because Szell, who has been the Cleveland's musical director since 1946, and whom I have known for thirty-five years, is said to have molded the ensemble there into "the world's greatest hundred-man string quartet." To me, a lifelong string-quartet player, it thus seemed that the Cleveland Orchestra might afford some clues to the understanding of orchestras in general.

EVERY great orchestra has its own sound, distinguishable from that of any other great orchestra. In terms of physics, sound consists of vibrations varying in frequency and amplitude, and music is the arrangement of such vibrations, within a certain span of time, in a definite rhythm. Musically speaking, matters are more complicated. A great orchestra's sound has been compared to a celebrated singer's timbre, but this is putting the matter too strongly; it is easier to distinguish, say, Caruso from Gigli, Bjoerling, or Corelli than to distinguish the Cleveland from the Philadelphia, the Vienna Philharmonic, or the Berlin Philharmonic. Basically, the so-called Cleveland sound is a homogeneous, chamber-music sound—a classically noble string tone perfectly blended with singing woodwinds and exquisitely clear brasses. Szell has so forcefully emphasized lucid phrasing and clear articulation that these have become second nature for his orchestra. Contributing to them are exact balances within and among the sections, a deeply ingrained sense of rhythm, and concentration upon the long line of the music, which rises through points of tension to a final climax and release. There seems to be a unified approach by the hundred and six members of the orchestra and their conductor to the performance of each particular work of music. Szell himself doesn't particularly like to discuss the Cleveland sound. He maintains that a great orchestra should have no sound of its own, and that the qualities of the ensemble should grow out of the style and the manner in which each work has been written. During a concert, Szell says, the orchestra may switch from a "Mozart sound" to a "Brahms sound" to a "Debussy sound." Szell thinks of Mozart, Brahms, and Debussy as individuals. The re-creation of their music must faithfully represent their ideas. It must be done with style, taste, and a sense of spontaneity and enthusiasm. Szell is pleased when people tell him that no two performances of the same work by the Cleveland Orchestra are alike. They must not be, he says. Great music is a living art, and its performance must never become soulless and mechanical.

The Cleveland sound is quite different from the sound of the Philadelphia Orchestra, which is lush, warm, and rhapsodic—perhaps because Eugene Ormandy, who has been the orchestra's musical director for the past thirty-four years, was once himself a "rhapsodic" violinist. The Berlin sound reflects the dynamic personality of Herbert von Karajan, the musical director of the Berlin Philharmonic—beautiful strings, lean woodwinds, and precise brasses. The Viennese sound is characterized by singing, sweet strings and mellow brasses that convey to nostalgic listeners the magic of the Vienna Woods; warmth and sensuousness are more highly valued on the blue Danube than transparency and precision. In most cases, an orchestra's distinctive sound is probably the reflection of its permanent conductor's personality, as in the cases of Szell, Ormandy, and Karajan, and only rarely of a local tradition, as in Vienna. The Cleveland sound was unquestionably created by Szell, even though he conceives of sound not as an end in itself but as "a means of expression, with the ultimate purpose of communicating *each* composer's special message." The Cleveland players themselves attribute their orchestra's sound to their long association with Szell and their ability to produce the sort of music he demands. They are aware that their sound sometimes seems "clipped." "Maybe our sound is so clear and perfect that something of the soul gets lost," one player said to me. Another disagreed slightly, saying, "Szell's approach to the music is analytical rather than emotional. He teaches us to seek the meaning behind the notes." A third called the Cleveland "rather a sober orchestra, more work than fun." I soon gathered that Szell's severe sense of responsibility toward music and his austere self-discipline don't encourage frivolity.



Some conductors don't try to get close to the mystery of sound, while for others sound becomes a fetish, and may ruin their orchestras' taste and style. A first-rate conductor may evoke good sound from a minor orchestra; a bad conductor can easily ruin the sound of a first-rate orchestra. In Philadelphia, beauty of sound was developed under Leopold Stokowski and Ormandy to the point where it became part of the orchestra's style, but purists feel that the lush Philadelphia sound is inappropriate for the performance of works by such classical composers as Mozart and Beethoven. Great conductors can perform miracles with sound. When Stokowski rehearsed the Cleveland Orchestra a few years ago, Louis Lane, the orchestra's associate conductor, watched the Maestro, and he told me later that it took Stokowski only a few minutes to evoke from the orchestra the rich, unmistakable "Stokowski sound." "I studied him carefully, trying to get to the bottom of the miracle," Lane said. "Stokowski had seated the orchestra differently—the first violins and violas on his left side, the second violins on his right side, the cellos and double basses *behind* the woodwinds, and the brass in the rear." The woodwinds, the brasses, and the percussion instruments almost always remain in the rear, but seating arrangements for the string sections vary. The European arrangement seats the first violins at the left of the conductor and the second violins at his right; the violas face him, and the cellos are to the right, with the double basses behind them. The American arrangement places the first and second violins to the left of the conductor and the violas to his right, with the cellos facing him, or he may have the cellos



"He's not to blie anyone for twenty-four hours."

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"I do ballet, conservation, starvation, cancer research, the needy, a little art, and a smidgen for Farmington."

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on his right and the violas facing him. Many leading European orchestras have now adopted one of the American versions. "Stokowski has a way of shaping sound as a sculptor shapes his material," Lane went on. "With a few strong, almost hypnotic gestures, he created full, warm, sensuous sound. The musicians didn't understand what they were doing. They did it instinctively, producing exactly the sort of sound Stokowski wanted. The *spiccato* disappeared as though by magic and became *détaché*. Suddenly, the orchestra's sound was richer, darker, juicier in its quality. Yet the whole time Stokowski never said a word. It was incredible!"

A great many members of the Cleveland Orchestra have long been as puzzled as Lane about a conductor's ability to produce his own type of sound from an orchestra, and have tried to analyze it. In 1965, when Pierre Boulez, then the conductor of the Südwestfunk Orchestra in Baden-Baden, first went to Cleveland, it took him only five minutes to get the orchestra to play Debussy as Debussy is played in France—in a style that is subtle and suave, transparent and clean. During the Cleveland Orchestra's European tour in the summer of 1967, Herbert von Karajan conducted two performances of Prokofieff's Fifth Symphony. Those players who had previously performed the Prokofieff Fifth under Szell still talk about the amazing transformation that occurred when Karajan started to rehearse the orchestra. Almost instantly, the orchestra switched from a "Szell sound" to a "Karajan sound," with its long, legato lines, its lyrical beauty, its sense of the dramatic, and its feeling for impressionistic effect.

"Karajan spoke very little," one player told me. "His gestures indicated what he wanted—gentle sound and sometimes sensuous sound, different from Szell's lean, sinewy sound. Karajan toned down the cellos. Once, he cautioned the cymbal player against making a clamorous sound. At the beginning of the last movement, he conducted more slowly and tenderly than Szell. He indicated that he wanted us to round off the edges. It wasn't—well, it wasn't such a *struggle* as under Szell. Karajan seemed to look at the music from the outside going in, while Szell seems to be inside the music, looking out. Incidentally, after our return from Europe we played the Prokofieff Fifth under Szell in Cleveland. We adjusted ourselves at once to Szell's subtle detail and played it completely Szell's way." Karajan kept his eyes open during the rehearsals, but he had them closed during the performance, as is his custom, which slightly unnerved some members of the Cleveland Orchestra. They are used to eloquent signals from Szell, who often indicates increased accents or corrects tonal balance with an expressive glance. A wind player said, "I kept telling myself that Karajan knew the music and that he knew where everybody was sitting. Just the same, I wished that he would look at me at certain moments." A first violinist said, "He asked less of us than Szell does—he didn't make us work so hard. He seemed more concerned with beautiful expression and artistic effect than with clarity of texture and the artistic truth."

The Cleveland Orchestra's ability to create the sound demanded by different conductors is, of course, a great tribute to its musicians' flexibility. "They have great respect for good music and good musicians," I was told by Michael Charry, who came to Cleveland in 1961 as an apprentice conductor and is now one of the Cleveland Orchestra's two assistant conductors. "Once, I studied Prokofieff's 'The Love for Three Oranges' with the orchestra. Neither the musicians nor I knew the work, and we studied it together, doing everything from scratch. I was able to impress my own personality upon them. They were extremely flexible, and they carried out my ideas. An orchestra of this calibre knows so many things. I didn't have to tell them how to play Prokofieff—they know his music and the style in which it is to be performed. Afterward, we worked on 'Gianni Schicchi,' and the players immediately shifted from the lean, precise sound of Prokofieff to the luscious Italian sound of Puccini. Such things are taken for granted in this orchestra. When Karajan or Boulez told one section to do a certain thing in a certain way, the other sections automatically picked up the conductor's intentions. The Cleveland players enjoy responding this way to a conductor when they respect him."

ORCHESTRAL conducting has evolved, over the past hundred and fifty years, into an important part of a performance. After the strict, foursquare time-beaters of the post-classical era, Wagner and his fellow-conductors introduced a flamboyant style of conducting. This approach soon degenerated into mannerism and excess; according to Szell, the great conductors toward the end of the nineteenth century "interpreted the composer subjectively to the point of arbitrariness." Mahler and, after him, Toscanini introduced a much needed corrective, each considering himself "the advocate and servant of the composer." Then, under Willem Mengel-

berg, Sir Thomas Beecham, Bruno Walter, and Wilhelm Furtwängler in Europe, and Toscanini, Stokowski, and Serge Koussevitzky in America, the great orchestras became virtuoso symphonic instruments on which the star conductors performed as an eminent violinist performs on his Stradivari. They established high standards of orchestral playing, but their strong personalities did not permit real self-effacement. And this situation prevailed. The great showman conductor, the flamboyant artist whose name appears on the recording album in larger letters than the name of the composer, now dominates orchestral music.

A performance has two main components—interpretation and execution. The conductor's musically correct interpretation of a composition is not always matched by a faultless performance, and the virtuoso execution of a work remains an artistic failure if the conductor is unable to interpret and communicate the spirit of the music. It is no accident that some of the most famous conductors today are more successful when they conduct an extravagant, exciting work by Ravel, Mahler, or Stravinsky than when they present a symphony by Haydn, Mozart, or Schubert, in which everything depends on what Szell calls "the artistic truth." These conductors may bring out every little musical detail with admirable clarity but lose the general line of the music. Orchestra musicians are more concerned with exactness of execution than with the spirit of the musical interpretation. By contrast, Toscanini, during his last years with the N.B.C. Symphony, was sometimes lenient about rhythmical detail and tolerant of the weaknesses of his less distinguished players, but his interpretations were always characterized by clarity and balance, and by integrity, ardor, and power as well.

A great orchestra instinctively forms its collective judgment of an unfamiliar conductor even before he raises his baton. Several members of the Cleveland Orchestra told me that they begin to "feel" a conductor as he walks toward the podium. But there is no mystery about the players' ability to size up a conductor quickly and accurately—his knowledge and competence, his technique and experience. A conductor may fool the audience and the critics, but he can never fool the hundred highly skilled artists facing him. They sense immediately whether the conductor knows the music thoroughly or only superficially. They are not deluded if he stops them at certain trouble spots during rehearsal to point out mistakes; it may be obvious that he prepared these interruptions beforehand and studied his lines. What does impress them is an interruption at a seemingly easy spot which achieves a marked improvement.

"It was nice of you to come back for a visit after your enlightenment."

The Cleveland Orchestra's attitude toward conductors is rather unusual. Orchestra players know a hundred ways of sabotaging or betraying a conductor they dislike or scorn. Very often, musicians get a morbid pleasure out of seeing a bad conductor expose himself to their collective derision. But every member of the Cleveland Orchestra subscribes to Szell's dogma "We are all in the service of music." One player says, "We are always interested in the music and ready to give a competent conductor what he wants if he can hold the attention of the whole orchestra all the way to the rear." Brass players, who sit in the rear, have their difficulties with a conductor who speaks poor English or talks softly. "One tries to catch his words, but after a while one loses interest and gives up," a trumpeter says. "Of course, he may hold our attention without saying anything." The best conductors speak with their eyes and their hands.

Good orchestra players prefer conductors with a clear,

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You'll step back two centuries when you enter the Paul Revere House, oldest home in Boston. In the kitchen Mrs. Revere's collection of pans and kettles hang just as she left them in 1770.

In sunny weather, children cavort on

Science, where push-button exhibits all but spring to life. Example: the talking transparent woman. For lunch with a view, try the museum's Skyline Room Cafeteria. The whole family can journey to the stars on celestial sight-seeing tours at the adjoining Charles Hayden Planetarium. ($1.50, children, $1; closed Mondays.)

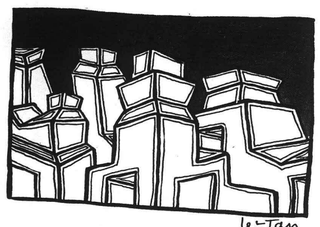
For the youngsters, Boston has a Children's Art Center and a Children's Museum. And for everyone: a new aquarium. Hundreds of fish and marine life from the world's seas look you in the eye from glass-walled tanks. ($1.50, children 75 cents.)

Mark Twain remarked, "if you don't like the weather in Boston, wait a minute."

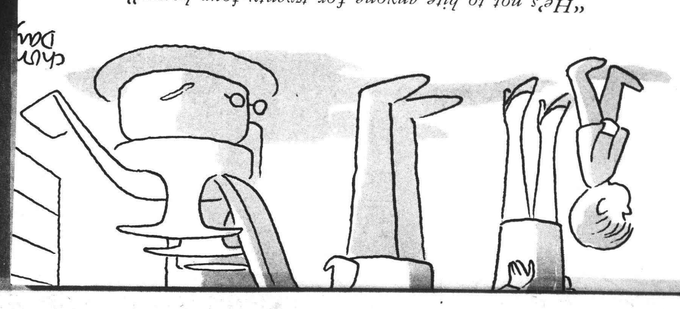
fascinated me since my childhood, when I started to study the violin. Over the years, I have learned that there is no easy answer. Others have reached the same conclusion. In "The Cleveland Orchestra," a book that the music critic Robert C. Marsh published in 1967 as "a birthday present to a remarkable orchestra on its fiftieth anniversary," Marsh wrote that although "little skill is required to discover that the Cleveland Orchestra is a great ensemble . . . it is somewhat more difficult to explain why this orchestra plays the way it does." Obviously, there are things that cannot be entirely explained. An orchestra's collective personality can be sensed and described, but it is ultimately as difficult to analyze as any other personality. Not long ago, in an attempt to find an answer to the somewhat easier question of how an orchestra works, I went out to Cleveland—not because the Cleveland Orchestra is typical but because Szell, who has been the Cleveland's musical director since 1946, and whom I have known for thirty-five years, is said to have molded the ensemble there into "the world's greatest hundred-man string quartet." To me, a lifelong string-quartet player, it thus seemed that the Cleveland Orchestra might afford some clues to the understanding of orchestras in general.

EVERY great orchestra has its own sound, distinguishable from that of any other great orchestra. In terms of physics, sound consists of vibrations varying in frequency and amplitude, and music is the arrangement of such vibrations, within a certain span of time, in a definite rhythm. Musically speaking, matters are more complicated. A great orchestra's sound has been compared to a celebrated singer's timbre, but this is putting the matter too strongly; it is easier to distinguish, say, Caruso from Gigli, Bjoerling, or Corelli than to distinguish the Cleveland from the Philadelphia, the Vienna Philharmonic, or the Berlin Philharmonic. Basically, the so-called Cleveland sound is a homogeneous, chamber-music sound—a classically noble string tone perfectly blended with singing woodwinds and exquisitely clear brasses. Szell has so forcefully emphasized lucid phrasing and clear articulation that these have become second nature for his orchestra. Contributing to them are exact balances within and among the sections, a deeply ingrained sense of rhythm, and concentration upon the long line of the music, which rises through points of tension to a final climax and release. There seems to be a unified approach by the hundred and six members of the orchestra and their conductor to the performance of each particular work of music. Szell himself doesn't particularly like to discuss the Cleveland sound. He maintains that a great orchestra should have no sound of its own, and that the qualities of the ensemble should grow out of the style and the manner in which each work has been written. During a concert, Szell says, the orchestra may switch from a "Mozart sound" to a "Brahms sound" to a "Debussy sound." Szell thinks of Mozart, Brahms, and Debussy as individuals. The re-creation of their music must faithfully represent their ideas. It must be done with style, taste, and a sense of spontaneity and enthusiasm. Szell is pleased when people tell him that no two performances of the same work by the Cleveland Orchestra are alike. They must not be, he says. Great music is a living art, and its performance must never become soulless and mechanical.

The Cleveland sound is quite different from the sound of the Philadelphia Orchestra, which is lush, warm, and rhapsodic—perhaps because Eugene Ormandy, who has been the orchestra's musical director for the past thirty-four years, was once himself a "rhapsodic" violinist. The Berlin sound reflects the dynamic personality of Herbert von Karajan, the musical director of the Berlin Philharmonic—beautiful strings, lean woodwinds, and precise brasses. The Viennese sound is characterized by singing, sweet strings and mellow brasses that convey to nostalgic listeners the magic of the Vienna Woods; warmth and sensuousness are more highly valued on the blue Danube than transparency and precision. In most cases, an orchestra's distinctive sound is probably the reflection of its permanent conductor's personality, as in the cases of Szell, Ormandy, and Karajan, and only rarely of a local tradition, as in Vienna. The Cleveland sound was unquestionably created by Szell, even though he conceives of sound not as an end in itself but as "a means of expression, with the ultimate purpose of communicating *each* composer's special message." The Cleveland players themselves attribute their orchestra's sound to their long association with Szell and their ability to produce the sort of music he demands. They are aware that their sound sometimes seems "clipped." "Maybe our sound is so clear and perfect that something of the soul gets lost," one player said to me. Another disagreed slightly, saying, "Szell's approach to the music is analytical rather than emotional. He teaches us to seek the meaning behind the notes." A third called the Cleveland "rather a sober orchestra, more work than fun." I soon gathered that Szell's severe sense of responsibility toward music and his austere self-discipline don't encourage frivolity.



Some conductors don't try to get close to the mystery of sound, while for others sound becomes a fetish, and may ruin their orchestras' taste and style. A first-rate conductor may evoke good sound from a minor orchestra; a bad conductor can easily ruin the sound of a first-rate orchestra. In Philadelphia, beauty of sound was developed under Leopold Stokowski and Ormandy to the point where it became part of the orchestra's style, but purists feel that the lush Philadelphia sound is inappropriate for the performance of works by such classical composers as Mozart and Beethoven. Great conductors can perform miracles with sound. When Stokowski rehearsed the Cleveland Orchestra a few years ago, Louis Lane, the orchestra's associate conductor, watched the Maestro, and he told me later that it took Stokowski only a few minutes to evoke from the orchestra the rich, unmistakable "Stokowski sound." "I studied him carefully, trying to get to the bottom of the miracle," Lane said. "Stokowski had seated the orchestra differently—the first violins and violas on his left side, the second violins on his right side, the cellos and double basses *behind* the woodwinds, and the brass in the rear." The woodwinds, the brasses, and the percussion instruments almost always remain in the rear, but seating arrangements for the string sections vary. The European arrangement seats the first violins at the left of the conductor and the second violins at his right; the violas face him, and the cellos are to the right, with the double basses behind them. The American arrangement places the first and second violins to the left of the conductor and the violas to his right, with the cellos facing him, or he may have the cell



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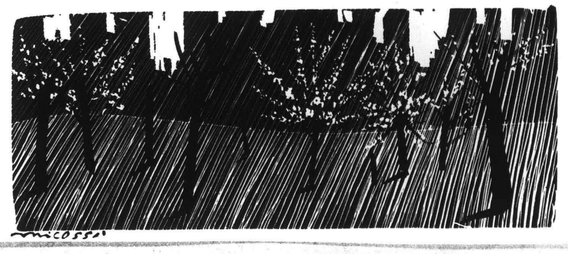
economical baton technique to those who turn conducting into a ballet performance. "The conductor should conduct the orchestra, not the audience," they say. A player cares less about the conductor's personality than about good leadership. What he expects from the conductor is not only musical erudition but a clear beat. "They want a maximum of explanation with a minimum of words," Szell says. Garrulous conductors who lecture on the music are much disliked, but Szell does explain his reasons for doing something in a particular way. One player says, "In many orchestras, the musicians are resigned to doing certain things a certain way—don't ask, just do it. Not here. We are always told *why* we should do it a certain way—there is always a musical reason. Musicians elsewhere have heard horror stories about our rehearsals, and about Szell, so when they join us they are often surprised and thrilled."

RECENTLY, I arranged to attend some rehearsals of the Cleveland Orchestra. Szell had suggested that I plan to arrive at Severance Hall in Cleveland in time for a Tuesday rehearsal, at 10 A.M., and added, "Why don't you come an hour early?" In Cleveland, the regular weekly concerts are played on Thursday and Saturday nights, and rehearsals generally take place on Monday and Tuesday mornings, Wednesday morning and afternoon, and Thursday morning. (Experienced conductors plan every minute of their allotted rehearsal time. The Cleveland Orchestra's rehearsal schedule is worked out four months in advance so that the musicians will know exactly which pieces of music are going to be rehearsed and how much time will be given to each.) As I walked in through the rear entrance shortly after nine that Tuesday morning, I heard horn and trumpet players practicing; the members of the brass and woodwind sections were warming up in the locker room. Upstairs, the beautiful hall was dim and deserted. Two bulbs spread a pale light over the empty chairs and music stands on the stage. At the rear of the stage one player, a woman, was tuning her harp.



I joined Szell in his private office, where he was comfortably surrounded by framed pictures of famous artists with affectionate or respectful dedications, framed decorations from various governments, and glass-encased photostats of musical manuscripts. There was a couch in the room, but no piano; he has one in a larger room upstairs, which is officially known as the conductor's studio. On his desk when I went in were the scores of the works on that week's program: two of Mozart's Marches for Orchestra, in D major (K. 335) and C major (K. 408); Frank Martin's Concerto for Cello and Orchestra; and Richard Strauss's "Don Quixote." Szell, who was wearing casual shoes, dark trousers, a long-sleeved dark-gray wool polo shirt, and a black sweater, was sitting behind the desk giving some instructions to Mrs. Margaret Gloves, his longtime special assistant. Among other things, he asked her to have a platform for the cello soloist placed on the stage, because he was going to start the rehearsal with "Don Quixote." Mrs. Gloves nodded, laid the morning mail on his desk, and went out.

"We had a rough runthrough yesterday, without Pierre Fournier, the soloist," Szell said after we greeted each other. "He arrived from Geneva only last night. He did 'Don Quixote' with us in 1951, '52, '56, and '57, and again in 1960, when we recorded the work, and I'm happy to have him doing it with us again. I love 'Don Quixote.' There is more human warmth and compassion in it than in any of Strauss's other symphonic works. And besides that, it displays the whole range of his musical imagination and his virtuoso orchestra technique. There was nothing Strauss could not do."

From the guest soloist's room, next door, came the sound of a cello being played beautifully; Fournier was getting ready. I left Szell and walked to the concert hall and sat down in the middle of the tenth row. Half a dozen people were there, and most of them had orchestra scores. On the stage, the oboist was warming up and adjusting his pitch, and in the rear the timpanist was tuning his kettledrums. Gradually, the other musicians, most of them in shirtsleeves or pullovers, drifted in and took their chairs. A few minutes be ten, everybody was seated, and Ra Druian, the concertmaster (he is with the School of Music at the C fornia Institute of the Arts), came stage and raised his arm. The n ceased, the oboe player sounded an and the musicians began to tune th instruments. The string sections their tuning first, and after them t woodwinds and the brass players. At one minute before ten, the sounds di down, and Fournier came in, escorted by Szell. Fournier shook hands with Druian and some other players nearby, sat down on the soloist's platform, and tuned his cello. Szell waited patiently, and then, when Fournier had finished tuning, rapped the stand with his baton and told the musicians they were going to play the whole piece. He looked at Fournier, who nodded assent. Szell lifted both arms in a commanding gesture and gave the upbeat to the flutes and oboes, and the orchestra began to play the Introduction of "Don Quixote."

I was lucky to be in Cleveland when "Don Quixote" was on the program. The Strauss tone poem is a demanding work that provides a real test for an orchestra and conductor. A noted Viennese musicologist named Richard Specht, who was a friend of Strauss, wrote that "Don Quixote" is "one of the least understood works of the Master . . . owing to the fact that a finished performance is extremely difficult to accomplish, and any other must be misleading with regard to the spirit and fullness of the musical fantasy of this work." Strauss indicated his intention when he subtitled the work "Fantastic Variations on a Theme of Knightly Character." Specht considered the variations "the most comprehensive form which a tone-poet could give when painting the picture of Don Quixote." Using Wagner's leitmotiv method, Strauss created associations with musical phrases and figures and used these with incomparable mastery throughout the work's theme and ten variations framed by the Introduction and the Finale. Over the past three and a half centuries, more than fifty composers have been attracted t Cervantes's "Don Quixote de la Mancha, but it remained fo Strauss, in 1897, t give the work what is generally regarded as its ultimate musical interpretation. "For wit humor, pathos and hu manism, there is notl ing like it in the who

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library of music," the late English critic Ernest Newman wrote in the London *Times*. "Certainly, to anyone who knows Strauss's music to 'Don Quixote,' Cervantes is henceforth inconceivable without it; the story itself, indeed, has not half the humor and the profound sadness which is infused into it by Strauss." In forty minutes of music, Strauss brings the noble and tragic figure of the knight vividly to life. The various instruments, artfully contrasted and blended, speak almost like singers; in fact, "Don Quixote" has been called "an opera without voices." It is an extremely difficult work, demanding virtuoso technique from the individual players and the complete integration of the whole orchestra. Only a great conductor is able to blend the small, colorful pieces into the large tonal mosaic and to bring alive the character of the idealistic eccentric who fights and dies for his lost causes.

After a few bars, I forgot that this was a rehearsal. To me, the term "orchestra rehearsal" had always conjured up a scene of slack playing and casual attitudes, of musicians going reluctantly through the motions, looking bored, chatting, and making life hard for the conductor. But there was nothing casual about this rehearsal. No one looked bored, and there was none of the kidding and horseplay that musicians often inject into a dull rehearsal. The players sat on the edges of their chairs, and they played with a happy intensity that reminded me of a successful performance by a string quartet. Everybody played as though this were an important concert, and the players obviously *enjoyed* making the music. Later, Szell said to me, "The Cleveland Orchestra plays seven concerts a week and admits the public to the final two. We do some of our best playing during rehearsals."

The first rehearsal I heard in Cleveland must have been one of the great ones, being more finished than some concert performances of "Don Quixote" I have heard. During a few solo passages, Fournier smiled at the men around him, who were supporting him beautifully. At the end of the third variation, after a particularly difficult passage that is played by the solo cello and the concertmaster, Fournier and Druian exchanged a happy glance, and Szell, too, smiled. After the Finale, a moving part that Fournier played with great simplicity, Szell conducted the final bars and held up both hands for several seconds after the last *pianissimo* chord had died away. Then he put down his baton, applauded, and bowed to Fournier in a gesture of old-fashioned grace. The entire orchestra joined Szell in an ovation for Fournier, who was obviously touched by this tribute from his fellow-artists.

Szell then said that, after an intermission, the players were going to work on certain passages, and asked them "to take the cue from the music." The players nodded. One of them later explained to me, "Taking the cue from the music means that you don't play the phrase mechanically but concentrate on its particular quality and its relation to the musical line, considering the phrase as a part of the musical statement. It means in practice that you play the phrase with special feeling, and that the last note will possibly be a hairbreadth later than anticipated. If the man playing the next phrase didn't listen and take his cue from the music, he might be too early."

A few players had questions for Szell, and three of them came up to him with their parts. Szell explained the problems in a few words; he seemed to know more about each part, and the instrument it was written for, than the player himself. Throughout the rehearsal, there was little discussion of technical matters, because the members of the Cleveland Orchestra are expected to work these out for themselves. Moreover, Szell relies on his section leaders to help all the musicians develop clarity of intonation and homogeneity in phrasing. Yet in rehearsal he listens to every instrumental part and instantly judges whether a man must be reminded of an error or will later correct it for himself. Before a rehearsal, the basic elements of the interpretation have been prepared. The music has been annotated with Szell's interpretive markings. The musicians know the style of the composer and how to re-create it, and they have practiced their parts at home. Thus, the quality of rehearsals in Cleveland is extremely high.

During intermission, I saw Szell in the corridor. He seemed to be in a benevolent mood, and not at all the tyrant he is often made out to be.

"Now you've heard how we make music in Cleveland," he said. " 'Don Quixote' is a challenge. Many orchestra soloists are required to play little snatches and small bits of music, and the whole thing must be put together carefully to get real meaning and continuity. It's not yet what it must be, but this is only Tuesday."

I observed that I had been surprised by the musicians' coöperation during the rehearsal.

"They are fine musicians, and they love to play good music," Szell said. "During our last European tour, the orchestra was split by a serious labor dispute. There were two factions, and there was the possibility of a strike. But when they were playing, all these things were forgotten, and they were happy. That is one secret of this orchestra. The other, as you may have noticed, is that there are no weak spots. All the sections are perfectly balanced."

AFTER the rehearsal, I went to see Druian, the concertmaster. A graduate of the Curtis Institute of Music, in Philadelphia, Druian is a noted soloist. From 1949 to 1960, he was concertmaster of the Minneapolis Symphony, and in 1960, when he was in his late thirties, he was hired by Szell. At Severance Hall, the concertmaster enjoys the privilege of a small private study, down the corridor from the conductor's room, and it was there that I found Druian. He was practicing the difficult solo-violin passage in the Introduction of "Don Quixote." He motioned to me to come in, and when he had finished the passage he showed me his violin—the Nightingale Stradivari, which owes its name to its tonal character. Alfred Hill, the great London violin-maker, called it "an admirable specimen." Stradivari made it in 1717, when he was seventy-three—during his Golden Period, from 1711 to 1720. The back of Druian's violin is maple cut on the slab, and the varnish has a lovely reddish color. Druian put the violin in its case, and I asked him about his work as concertmaster.

"In England, the concertmaster is called the leader," he said. "Some of us visibly lead our section, but a concertmaster can never assert leadership without having the support of the men. You must make them do what you want them to do. Also, you must lead them and remain with them at the same time. In some orchestras, the concertmaster visibly and audibly leads the attack, and the section players follow him, but Szell hates that—considers it in poor taste. Unlike the soloist, who is always ahead of the ensemble and may do what he wants—within the limits of taste and style, of course—the concertmaster is bound by the ensemble. If I played my part independently,

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competent conductor what he wants if he can hold the attention of the whole orchestra all the way to the rear." Brass players, who sit in the rear, have their difficulties with a conductor who speaks poor English or talks softly. "One tries to catch his words, but after a while one loses interest and gives up," a trumpeter says. "Of course, he may hold our attention without saying anything." The best conductors speak with their eyes and their hands.

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ness of response, and the ability to pass easily from low to high notes. The higher up you go, the better your reed must be. And the oboe presents other problems. Because the bore of the oboe is only a little more than an eighth of an inch at the top, the instrument responds to changes of altitude. The air at higher altitudes, being less dense, vibrates faster, and it makes the reed heavier. On our last European tour, we played in Salzburg and in Lucerne, both of which are fourteen hundred feet, and then we went to Edinburgh, which is near sea level, and there I broke three reeds in succession. You've heard the saying 'You don't have to be crazy to play the oboe, but it helps.' Actually, there is something to it. Originally, the oboe was an outdoor instrument, and it was important to play it loud, and playing it so loud caused the oboist to go mad."

in an orchestra a sort of substitute profession. This attitude doesn't exist among the wind players. All of us are here because this is what we want to do more than anything else. I could make more money teaching at a conservatory, and perhaps I would have more security. But I wouldn't be happy. This orchestra takes great pride in its achievements. We are respected by our peers, the members of other great orchestras; in fact, some of those peers have called the Cleveland the orchestras' orchestra. That's more important to us than applause. And our pride gives us an *esprit de corps*. I do sympathize with our string players, though. It isn't rewarding to have to play in a section all one's life. During my military service, I played for three years in the Air Force Band, in Washington, D.C., in a section of five clarinets, all playing iden-

slightly ahead of the first-violin section, I would break up the ensemble. The concertmaster's job is to provide the necessary courage for what the men have to do, but he should never push them. The job is a matter of instinct—almost a sixth sense.

"Some concertmasters act as a buffer between the orchestra and the conductor. I won't do it. Our men are highly skilled professionals. They need no buffer, and they can work out their problems on their own. During a rehearsal—but never during a performance—I may give them some signs. Holding up the bow means 'Play softer.' Or I may turn around and tell them not to rush. The men know they have to play differently, depending on whether the orchestra plays alone or accompanies a soloist during a concerto. While the orchestra plays alone—in the beginning of the Beethoven or Brahms Violin Concerto, for instance—the orchestra performs with its collective musical personality. But the moment the soloist comes in we instinctively get out of his way. A great soloist, in turn, engages in a kind of give-and-take with an accompanying orchestra. He always listens to the orchestra while he is playing his solo part. He knows the passages where the orchestra may have trouble following him, and he is ready to make subtle adjustments. When we play the syncopations in the last movement of the Tchaikovsky Violin Concerto, say, an expert soloist will play with us, not on his own."

The concertmaster's job, Druian went on, differs under different conductors. As a rule, after studying his part carefully, the concertmaster organizes things both for himself and for the conductor; after discussing fingering and bowing problems with the conductor, he marks a master part for the other section leaders and the orchestra's librarian. (For the Cleveland, Szell himself carefully annotated the scores for many years, indicating not only subtle degrees of dynamics and phrasing but also the exact bowings for the strings, and he sometimes delegated the bowings to Druian.) The concertmaster also copes with periodic outbreaks of "malignant anonymitis," a sickness well known in the string sections of most major orchestras. It never affects the woodwinds, the brass, or the percussion players, all of whom play individual parts instead of playing in sections. Every oboist or horn player has an occasional solo passage in a symphony, and such passages give him artistic satisfaction of a kind that a second-violin player on the fourth or fifth stand never experiences. A section player is almost never called upon to play a solo passage; instead, he plays a second-violin passage with fifteen other second-violin players. In the early Haydn and Mozart symphonies, he may have to play whole pages of repeated eighth notes. Anonymitis, a state of despair caused by a permanent lack of professional recognition, is in part the result of ignorance on the part of the audience. Many listeners believe that the players in the rear do not play as well as the ones in front. The contrary is often true. Able conductors like well-balanced string sections, and often put exceptional players in the rear, to support less experienced players. But to be sitting at a front stand gives a player status inside the orchestra, and even in the community. Another name for the violinists' affliction, Druian said, is Heifetz disease. Parents, uncles, and teachers may tell the budding violinist, "Someday you're going to be another Heifetz." Teachers are the worst offenders in this respect, turning a gifted pupil's ambitions to their own ends; the next-best thing to being another Heifetz, after all, is to be the teacher of a Heifetz. A good teacher knows that the number of potential Heifetzes is extremely small, and that many would-be Heifetzes wind up eventually in the second-violin section of a symphony orchestra.

Another problem that Druian had to cope with involved a more specific recognition of status, in the form of a player merit system introduced by Szell. (Some orchestras work on a seniority system.) Under Szell's merit system, everybody has a chance of becoming a first-chair man. A young section player may work hard and audition for the first chair in the second-violin section, say, but if a man from outside also auditions, and plays better, the outsider will get the first chair. Druian then had to console the disappointed player. "Success under such conditions can be a matter of lucky timing, but it is more often a matter of ability," Druian told me. "The man now sitting next to me in the orchestra started a few years ago at the end of the first-violin section. He wanted to move ahead, and he built his career constructively. In a great orchestra, there is always room at the top."

I asked Druian how he felt about playing under different conductors.

"An orchestra musician must have his own artistic convictions," he said. "But his job is to translate the conductor's ideas into sound. It's easy as long as one's own artistic convictions don't clash with those of the conductor. It's no problem to play for Szell, whom all the members of the orchestra admire—even those who may not like him. It's also relatively easy when we play under somebody whose musical ideas we respect, though they may be quite different from Szell's. The conductor must know what he's doing and be forceful enough to tell us how to do it, and then we'll do it. These things are fundamental. We'll do what an able conductor wants us to do. Individually, each of us may disagree with him, but as an ensemble we'll play beautifully under him."

When the orchestra has to play under an indifferent conductor or a bad one, it's a different story, Druian went on. "We play for ourselves then, and unless the conductor is stupid, he doesn't interfere," he said. "Then I become the leader, and the men follow me, even though not all of them can see me. Under those circumstances, an experienced orchestra musician 'feels' me, because he plays more with his ears than with his eyes. In an orchestra, it is always more important to listen than to watch. Ideally, each man in the orchestra should know the entire score—all the parts. I instinctively listen to the others while I listen to myself, and I do this constantly. When I was a student in Philadelphia, we used to play string quartets sitting back to back, so we couldn't see each other. We had to listen to each other very carefully in order to carry on the flow of the music."

Druian shrugged. "Unfortunately, once in a while we get a conductor who is stupid but thinks he is great. For a while, we try our best, but when he does nothing to help us to maintain our artistic standards we have to admit defeat. Then the malcontents who are in every orchestra take over—at last they have their chance to get even with 'the enemy.' Years ago, we half killed ourselves trying to please a conductor whose beat we couldn't understand; maybe he couldn't understand it himself. In-

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Bloom, a native of Cleveland, studied at the Eastman and the Juilliard Schools of Music, and is considered one of the great horn players in the country. But he still cannot explain what went wrong that night. "In my younger years, I would break out in a cold sweat when the horn wouldn't play," he told me. "Now I'm more adjusted to it. To play the horn, one must be in perfect physical and mental condition. It's not merely a matter of lip control or strength of breath. The instrument is so complicated that it takes perfect coördination to master it. A sleepless night, a fight with your wife, slight indigestion, some bad news—any little thing may cause a momentary lack of coördination, and then it happens. To remain in top condition, daily practice is absolutely necessary. On tours, I always worry when I can't practice every day. Physical exercise is important, too. In Cleveland,

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A viola player said, "There is often a lingering discontent in our section, but then there will come an evening in New York when the viola section wins the respect of the audience and of players from other orchestras, and that soothes our hurt egos. In another important orchestra I've played in, there was a lot of professionalism. Here we have a lot of idealism. In New York, our men rush out to buy the reviews

ices, staff wages, the cost of the hall's upkeep, and so on. "Before the orchestra plays a note, we are thirty thousand dollars a week in the red," says A. Beverly Barksdale, its general manager. "The whole business is of necessity a deficit operation."

DURING my visit to Cleveland, several orchestra members suggested that I sit on the stage among the players during the final rehearsal of "Don Quixote," on Thursday morning. "It might give you the musicians' frog's-eye view of the conductor," a cello player said. "And on Thursday night, from the auditorium, you'll have the bird's-eye view of the whole orchestra." A trumpeter said I would do well to stay close to the brass and percussion, in the rear, where the orchestral balance is upside down. "It will be inter-

a cathedral out of pebbles."

—JOSEPH WECHSBERG

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Unlike string instruments, which stead of trying to coöperate with us, he became furious. 'What's the matter with you?' he said. 'My beat is perfect.' Everyone roared with laughter. He was done for. There was chaos. Under Szell, integrity and integration have become a musical way of life with us. Many of us were able musicians when we came here but have become finished artists under his guidance. Last season, he asked me whether I wanted to record four Mozart sonatas for violin and piano with him. I told him I would be delighted. Szell is a great pianist, and many of us regret that he doesn't play the piano more often. Nothing more was said about the recording plan, but I heard that during his summer vacation, in Switzerland, Szell had a piano sent up from Zurich to his hotel room in Crans-sur-Sierre, and practiced there. Then, just before we left for the European tour, Szell and I met one morning at the Columbia recording studios. We hardly rehearsed. We just played the four sonatas, one after another, from beginning to end, and that was the recording. Szell listened to the playback and O.K.'d it. He plays Mozart perfectly—with clarity and style and a kind of transparent beauty, and never a wrong idea."

Druian said that although Szell plays none of the instruments in the orchestra, he is thoroughly familiar with the technical problems of each one, and knows what every player can and cannot do. Druian would rather discuss intricate problems of violin playing with Szell than with another violinist. "If I were to discuss the same problem with Szell and with Isaac Stern, I would get different answers," he told me. "To Szell, the violin means one thing, and to Stern another. Although Szell is not a string player, he has an intimate knowledge of bowing technique, and he is more detached and less hidebound than any violinist could be."

"OBOISTS, clarinettists, and bassoonists are entirely dependent upon a short-lived vegetable matter of merciless capriciousness, with which, however, when it behaves, are wrought perhaps the most tender and expressive sounds in all wind music," the British musicologist Anthony Baines wrote in the book "Woodwind Instruments and Their History." Two forms of the "short-lived vegetable matter," better known as reed, are used. Clarinettists and saxophonists play with a single reed; oboists and bassoonists use a double reed. Most symphonic players make in an orchestra a sort of substitute profession. This attitude doesn't exist among the wind players. All of us are here because this is what we want to do more than anything else. I could make more money teaching at a conservatory, and perhaps I would have more security. But I wouldn't be happy. This orchestra takes great pride in its achievements. We are respected by our peers, the members of other great orchestras; in fact, some of those peers have called the Cleveland the orchestras' orchestra. That's more important to us than applause. And our pride gives us an *esprit de corps*. I do sympathize with our string players, though. It isn't rewarding to have to play in a section all one's life. During my military service, I played for three years in the Air Force Band, in Washington, D.C., in a section of five clarinets, all playing identical parts. It was terrible. Here, their own reeds. "I *have* to make my reeds myself," John Mack, the Cleveland Orchestra's principal oboe, told me. "No one else can make a reed to suit me. Only a reed I make gives me correct pitch and intonation."

The orchestra depends on Mack and his reed for its correct pitch. Through long trial and error, it has been established that the oboe is the most reliable instrument in the orchestra from which to take the pitch, because it is influenced less by climate and temperature than any of the others. Nevertheless, it is the most delicate and complicated of the woodwinds, and oboe players have more trouble with their reeds than other woodwind players have. Reeds are made from a special kind of cane, which grows near the town of Fréjus, in the South of France. The cane is harvested between December and February. Formerly, it used to be stripped and put in storage for about two years, but nowadays it is sometimes sold soon after the harvest, and oboists complain bitterly. Oboists are obsessed by reeds, and spend much of their nights sitting up and making new ones. The oboist first selects a strip of cane, then doubles it over and ties it tightly to a small conical brass tube called the staple. Finally, the fold is cut and the two remaining ends are scraped to the thinness of paper, to provide the vibrating tip. When the tip of the reed is pressed between the player's lips, the edges touch, closing the air passage. Changing lip tension alters the curvature and shape of the reed, and of the puffs of air that the lips generate, to produce varied vibrations. The reed transfers the vibrations to the air inside the instrument. Only a minute stream of air is needed, so the player's lungs must be capable of a constant restraint. Moreover, even a trace of moisture may choke the tiny orifice. The life and the quality of the tone, though, depend on the fineness and elasticity of the reed. A very fine reed gives the oboist flexibility in pitch and the plaintive, bittersweet sound for which the oboe is admired. When Mack plays a lot, a reed may last only two or three days. Reeds are an unending source of anxiety to him, and he always carries a few of them around in a small case.

"A bassoon player needs more time than other reed players to make a reed, but after it's broken in he may be able to use it for weeks and weeks," Mack told me. "I've never used a reed for more than two weeks. The reed gives you not only pitch and intonation but also the quality of your tone and quick-

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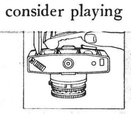
ness of response, and the ability to pass easily from low to high notes. The higher up you go, the better your reed must be. And the oboe presents other problems. Because the bore of the oboe is only a little more than an eighth of an inch at the top, the instrument responds to changes of altitude. The air at higher altitudes, being less dense, vibrates faster, and it makes the reed heavier. On our last European tour, we played in Salzburg and in Lucerne, both of which are fourteen hundred feet, and then we went to Edinburgh, which is near sea level, and there I broke three reeds in succession. You've heard the saying 'You don't have to be crazy to play the oboe, but it helps.' Actually, there is something to it. Originally, the oboe was an outdoor instrument, and it was important to play it loud, and playing it so loud caused the oboist to go mad."

Unlike string instruments, which are just about the same all over the world, different models of most of the woodwinds and the brass instruments exist, creating different nuances of sound. American wind players have the chance to listen to all sorts of wind instruments, and can select the ones most responsive to their way of playing. Many of the Cleveland's woodwind players use French instruments, but they play them in a different manner from the French, who produce a slighter and more nasal tone. The Cleveland woodwinds have a mellow, round tone by comparison.

Mack practices a great deal. "I don't practice just the notes I have to play," he said. "The notes are relatively easy. I give a lot of thought to what I want to do with those notes. All of us in this orchestra do. This is the most difficult part of the craft. Years ago, a member of our section joined another famous orchestra in the East. The next time I saw him, he said he was living the life of Riley, because all that mattered was that he should play well during the concerts. It's not that way here. In our section, everybody is constantly trying to do better."

ROBERT MARCELLUS, the Cleveland Orchestra's principal clarinet, is convinced that an orchestra musician can be successful only if he really loves to play in a symphonic ensemble. "Playing in an orchestra is my life," Marcellus told me during my visit to Cleveland. "I suppose there are some people in the string section who failed to become soloists and consider playing in an orchestra a sort of substitute profession. This attitude doesn't exist among the wind players. All of us are here because this is what we want to do more than anything else. I could make more money teaching at a conservatory, and perhaps I would have more security. But I wouldn't be happy. This orchestra takes great pride in its achievements. We are respected by our peers, the members of other great orchestras; in fact, some of those peers have called the Cleveland the orchestras' orchestra. That's more important to us than applause. And our pride gives us an *esprit de corps*. I do sympathize with our string players, though. It isn't rewarding to have to play in a section all one's life. During my military service, I played for three years in the Air Force Band, in Washington, D.C., in a section of five clarinets, all playing identical parts. It was terrible. Here, each of the clarinettists plays a different, solo part. Naturally, we are not true soloists, in the sense that a great violinist or a pianist is. Instead, we have the satisfaction that comes from being part of a fine orchestra and playing the magnificent repertory of symphonic music."

Marcellus, a native of Omaha, began his musical studies on the piano, and took up the clarinet when he was eleven. He joined the Cleveland Orchestra in 1953, when he was twenty-five. "I came to Cleveland with more talent and skill than style or experience," he told me. Szell's habit of holding four or five rehearsals for a concert pleased him from the start, he said, and he went on, "Szell taught me to re-create and sustain a musical line. The orchestra player needs the conductor's impulse. Even when we are happy and well integrated, the impulse from the podium makes all the difference between merely playing the notes and recreating the very spirit of the music. With a superior impulse, we can give a superior performance. All of a sudden, the orchestra doesn't sound just good—it sounds great. Part of it is our own skill, no doubt. Part is the inspiration of the moment, which we're getting from the great conductor. He knows what we can do, he uses our skill, he enables us to sound great. It's often said that orchestra musicians become cold-blooded, cynical, blasé. Not the musicians in this orchestra. Most of us have a total commitment to the music. I remember an evening in Carnegie Hall, during a performance of Mozart's 'Jupiter' Symphony. There



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are no clarinets in the score, and I went up to the balcony to listen. I sensed the rapport from the stage, and suddenly I had a moment of overpowering exhilaration. I belonged to this group, I was part of it. I was happy."

Marcellus is proud of his work, but because he is a first-rate orchestra musician he willingly surrenders part of his artistic personality to a conductor he admires. "If I respect a conductor, I'll go all the way to do what he wants from me," he said. "Szell has a consummate knowledge of the music he conducts. I know that I am just one of a hundred and six. Sitting in the orchestra, I could never get the entire picture, even if I were the world's most gifted player and knew the score note by note. And since I can never hear the integrated whole, the sum of the efforts of the hundred and six players, it is my job to play my part as well as I can. Only the conductor can hear the whole. He must be able to hear six or sixty-six or a hundred and six voices and blend them into music. I've seen good instrumentalists improve considerably after coming here. They learned to sustain a melodic line, and showed greater maturity. Everybody knows that Szell is a terrifying authoritarian of the old school, but they also know that he is an artist of terrific ability. Years ago, some of our first-chair men rehearsed the Beethoven septet for violin, viola, cello, double bass, clarinet, bassoon, and horn. All of us were fine instrumentalists and accomplished musicians, but after two rehearsals we had a sense of impending disaster. Each of us played his own part correctly, but what we played together wasn't Beethoven's music. Szell must have heard about it, because he asked us whether we'd mind if he attended our next rehearsal. He listened quietly, never said a word. Afterward, he told us a few things—some specific orientations that conveyed a sense of structure. I remember that Szell and the seven of us talked together for a while, and then we played the music once more. Suddenly we were no longer seven individuals but a septet. All the parts fell into place, and there was the line of music that we had been unable to re-create."

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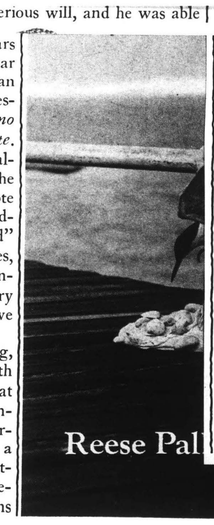

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men, playing various drums, the cym-
bals, the triangle, the glockenspiel, the
castanets, and other instruments. In
"Don Quixote," one man plays the
tambourine. In the seventh variation,
when the knight and Sancho Panza
believe themselves to be flying through
the air, another plays the wind ma-
chine—a cloth-covered cylinder turned
by a handle. The cloth is in contact
with wooden slats, and as the handle
is turned faster the pitch of the wind-
like noise rises and the volume in-
creases. Gershwin's "An
American in Paris" calls for
two automobile horns, and
Erik Satie's "Parade" for a
typewriter.

It may seem that life is
never dull for the percussion
players, but, because compos-
ers use them sparingly, they
must listen and count silently for long-
er stretches of time than the other
members of the orchestra. Duff han-
dles three kettledrums of different sizes,
he largest of which gives the lowest
notes. He tunes his kettledrums when-
ever the whole orchestra is playing
fortissimo, and at the same time he
keeps counting. Counting has become
second nature to him, he told me.
He counts subconsciously. He counts
ven when he is listening to an orches-
ra on the radio or on records at home.
When he is playing, he does not rely on
e conductor's cue but uses it merely
a double check. Even in a symphony
hat gives him little to do, he does not
lax and just listen to the other sec-
tions. Instead, he counts relentlessly.
"Nothing must distract my alertness,"
he said. "As long as I let my reflexes do
the counting, I feel safe."

The timpani—which produce notes,
whereas many other percussion instru-
ments produce sounds of indefinite
pitch—are said to have originated in
Arabia; in any event, they have been
standard orchestra instruments since
the beginning of the eighteenth cen-
tury. Bach and Handel and their suc-
cessors used two timpani, tuned to the
tonic and the dominant. Octave tuning
for the timpani was probably invented
by Beethoven in his last two sympho-
nies; in the Ninth Symphony, the tim-
pani player becomes a soloist.

Duff told me he had always wanted
to play the timpani. He took up the
drum at the age of six, and has never
stopped playing it. "You have to be
an extrovert and a man of some cour-
age to play the timpani," he said. "You
also need perfect pitch, a strong sense
of rhythm, and good muscular co-
ordination." Duff sits on a small plat-
form in the rear of the orchestra, from
which he can see everybody around
him. He always sits on the edge of his
chair, even if he doesn't have to play for
the next hundred bars.

"When you think you know the
music so well that you can afford to
sit back and relax and wait for your
cue, you are in trouble," he said. "Un-
der Szell, I've learned to think of a rest
as a special kind of silent sound. Our
orchestra is trained to react very fast
and with great precision. We are not
given as much leeway as oth-
er orchestras. We don't go in
for long, sweeping notes.
The Cleveland Orchestra is
known for clarity, precision,
and inner voicing, because
that's the way Szell wants
the music performed. Few
conductors take such trouble
today. Many are satisfied to perform
the score and miss the deeper mean-
ing behind the notes. I'm sure that
if we were to play without a con-
ductor, we would play in the style in
which Szell trained us for over twen-
ty years. Here, everybody instincti-
ely seeks out the music behind the notes.
This way of playing is ingrained in
our orchestra."

In the Cleveland Orchestra, the
musicians often rehearse the standard
works of the repertory—works they
have played for many years and could
almost play by heart. "When we re-
hearse Beethoven's Fifth Symphony, my
initial reaction is 'Oh gosh, again!'"
Duff told me. "But after the first few
wind player nodded and made a note
on his part. Szell then asked the wood-
winds "to get a little more involved"
before No. 19. To the three trombones,
in the rear, he said, "Make that en-
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dition, daily practice is absolutely nec-
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I can't practice every day. Physical ex-
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—JOSEPH WECHSBERG

195

ness of response, and the ability to pass easily from low to high notes. The higher up you go, the better your reed must be. And the oboe presents other problems. Because the bore of the oboe is only a little more than an eighth of an inch at the top, the instrument responds to changes of altitude. The air at higher altitudes, being less dense, vibrates faster, and it makes the reed heavier. On our last European tour, we played in Salzburg and in Lucerne, both of which are fourteen hundred feet, and then we went to Edinburgh, which is near sea level, and there I broke three reeds in succession. You've heard the saying 'You don't have to be crazy to play the oboe, but it helps.' Actually, there is something to it. Originally, the oboe was an outdoor instrument, and it was important to play it loud, and playing it so loud caused the oboist to go mad."

Unlike string instruments, which

in an orchestra a sort of substitute profession. This attitude doesn't exist among the wind players. All of us are here because this is what we want to do more than anything else. I could make more money teaching at a conservatory, and perhaps I would have more security. But I wouldn't be happy. This orchestra takes great pride in its achievements. We are respected by our peers, the members of other great orchestras; in fact, some of those peers have called the Cleveland the orchestras' orchestra. That's more important to us than applause. And our pride gives us an *esprit de corps*. I do sympathize with our string players, though. It isn't rewarding to have to play in a section all one's life. During my military service, I played for three years in the Air Force Band, in Washington, D.C., in a section of five clarinets, all playing identical parts. It was terrible. Here

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slightly ahead of the first-violin section, I would break up the ensemble. The concertmaster's job is to provide the necessary courage for what the men have to do, but he should never push them. The job is a matter of instinct—almost a sixth sense.

"Some concertmasters act as a buffer between the orchestra and the conductor. I won't do it. Our men are highly skilled professionals. They need no buffer, and they can work out their problems on their own. During a rehearsal—but never during a performance—I may give them some signs. Holding up the bow means 'Play softer.' Or I may turn around and tell them not to rush. The men know they have to play differently, depending on whether the orchestra plays alone or accompanies a soloist during a concerto. While the orchestra plays alone—in the beginning of the Beethoven or Brahms Violin Concerto, for instance—the orchestra performs with its collective musical personality. But the moment the soloist comes in we instinctively get out of his way. A great soloist, in turn, engages in a kind of give-and-take with an accompanying orchestra. He always listens to the orchestra while he is playing his solo part. He knows the passages where the orchestra may have trouble following him, and he is ready to make subtle adjustments. When we play the syncopations in the last movement of the Tchaikovsky Violin Concerto, say, an expert soloist will play with us, not on his own."

The concertmaster's job, Druian went on, differs under different conductors. As a rule, after studying his part carefully, the concertmaster organizes things both for himself and for the conductor; after discussing fingering and bowing problems with the conductor, he marks a master part for the other section leaders and the orchestra's librarian. (For the Cleveland, Szell himself carefully annotated the scores for many years, indicating not only subtle degrees of dynamics and phrasing but also the exact bowings for the strings, and he sometimes delegated the bowings to Druian.) The concertmaster also copes with periodic outbreaks of "malignant anonymitis," a sickness well known in the string sections of most major orchestras. It never affects the woodwinds, the brass, or the percussion players, all of whom play individual parts instead of playing in sections. Every oboist or horn player has an occasional solo passage in a symphony, and such passages give him artistic satisfaction of a kind that a second-violin player on the fourth or fifth stand never experiences. A section player is almost never called upon to play a solo passage; instead, he plays a second-violin passage with fifteen other second-violin players. In the early Haydn and Mozart symphonies, he may have to play whole pages of repeated eighth notes. Anonymitis, a state of despair caused by a permanent lack of professional recognition, is in part the result of ignorance on the part of the audience. Many listeners believe that the players in the rear do not play as well as the ones in front. The contrary is often true. Able conductors like well-balanced string sections, and often put exceptional players in the rear, to support less experienced players. But to be sitting at a front stand gives a player status inside the orchestra, and even in the community. Another name for the violinists' affliction, Druian said, is Heifetz disease. Parents, uncles, and teachers may tell the budding violinist, "Someday you're going to be another Heifetz." Teachers are the worst offenders in this respect, turning a gifted pupil's ambitions to their own ends; the next-best thing to being another Heifetz, after all, is to be the teacher of a Heifetz. A good teacher knows that the number of potential Heifetzes is extremely small, and that many would-be Heifetzes wind up eventually in the second-violin section of a symphony orchestra.

Another problem that Druian had to cope with involved a more specific recognition of status, in the form of a player merit system introduced by Szell. (Some orchestras work on a seniority system.) Under Szell's merit system, everybody has a chance of becoming a first-chair man. A young section player may work hard and audition for the first chair in the second-violin section, say, but if a man from outside also auditions, and plays better, the outsider will get the first chair. Druian then had to console the disappointed player. "Success under such conditions can be a matter of lucky timing, but it is more often a matter of ability," Druian told me. "The man now sitting next to me in the orchestra started a few years ago at the end of the first-violin section. He wanted to move ahead, and he built his career constructively. In a great orchestra, there is always room at the top."

I asked Druian how he felt about playing under different conductors.

"An orchestra musician must have his own artistic convictions," he said. "But his job is to translate the conductor's ideas into sound. It's easy as long as one's own artistic convictions don't clash with those of the conductor. It's no problem to play for Szell, whom all the members of the orchestra admire—even those who may not like him. It's also relatively easy when we play under somebody whose musical ideas we respect, though they may be quite different from Szell's. The conductor must know what he's doing and be forceful enough to tell us how to do it, and then we'll do it. These things are fundamental. We'll do what an able conductor wants us to do. Individually, each of us may disagree with him, but as an ensemble we'll play beautifully under him."

When the orchestra has to play under an indifferent conductor or a bad one, it's a different story, Druian went on. "We play for ourselves then, and unless the conductor is stupid, he doesn't interfere," he said. "Then I become the leader, and the men follow me, even though not all of them can see me. Under those circumstances, an experienced orchestra musician 'feels' me, because he plays more with his ears than with his eyes. In an orchestra, it is always more important to listen than to watch. Ideally, each man in the orchestra should know the entire score—all the parts. I instinctively listen to the others while I listen to myself, and I do this constantly. When I was a student in Philadelphia, we used to play string quartets sitting back to back, so we couldn't see each other. We had to listen to each other very carefully in order to carry on the flow of the music."

Druian shrugged. "Unfortunately, once in a while we get a conductor who is stupid but thinks he is great. For a while, we try our best, but when he does nothing to help us to maintain our artistic standards we have to admit defeat. Then the malcontents who are in every orchestra take over—at last they have their chance to get even with 'the enemy.' Years ago, we half killed ourselves trying to please a conductor whose beat we couldn't understand; maybe he couldn't understand it himself. In-

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to the first violins, sang a few bars of a phrase, and said, "Start near the middle of the bow, so it can bounce." A wind player asked a question, and Szell said, "*Mezzo piano* would be better than *mezzo forte*. When one sees the '*f*' sign, one is always tempted to play louder." The wind player nodded and made a note on his part. Szell then asked the woodwinds "to get a little more involved" before No. 19. To the three trombones, in the rear, he said, "Make that entrance we talked about yesterday very soft. It should be a completely impassive *piano*."

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Even a kettledrum player, I learned, modifies his sound to the conductor's wishes. Under Karajan, Duff told me, he found himself unaccountably playing "with less sharpness and with longer lines" than under Szell. There was clarity, but it was "external rather than internal clarity." He explained, "You don't change the level of your exactness, but you do mold yourself in a different way. You adjust yourself to the conductor's spoken or indicated demands, like a painter changing the subtle nuances of a certain color."

ARTHUR H. BENADE, a nuclear physicist and professor of physics at Case Western Reserve University, in Cleveland, writes in "Horns, Strings and Harmony," "I know of one major orchestra in which the French-horn section once had a standing agreement: they would go out and drink champagne after any public performance in which none of them burbled or otherwise missed a note. Sad to say, these men never got their fill of champagne!" The French horn is an incredibly difficult instrument. A slightly conical tube curled around itself and opening into a wide bell, it would be twelve feet long if it were uncoiled. The player, blowing through compressed lips, makes the air inside the tube vibrate, and the vibrations must travel a long way. The speed of vibration of the lips affects the speed of vibration of the air column, thus determining the pitch of the note.

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There was some last-minute tuning, and then there was a silence filled with concentration. Everybody looked up at Szell, who raised his arms. The communication between him and the orchestra was almost palpable. After a couple of tense moments, Szell indicated the tempo. The flutes and oboes began the D-major motif, and the violins comes in, by what seems a miracle of simultaneity, with its ta-ta-ta-*tah*? Exactly *when* does it come in? Under the late Wilhelm Furtwängler, a great musician with an erratic beat, members of the Berlin Philharmonic used to say, "We come in when the conductor's downbeat reaches the second button of his white vest." Whatever the truth of that, the players all came in beautifully, at the same instant. The conductor must indicate the exact tempo with his preliminary upbeat. "It is a general rule that the conductor gives one extra beat, strictly in tempo, before the music actually begins. . . . It is equivalent to lifting the bow in the string instruments and to taking a breath in the winds," the conductor Max Rudolf writes in his book "The Grammar of Conducting."

Not all orchestras react to the conductor in the same way. In fact, each orchestra has its own method of attack. Some orchestras play during the downbeat or near its end. The Cleveland Orchestra comes in "a tiny little bit after the beat," Szell says. The Berlin Philharmonic is rather late, coming in only after the downbeat. The Boston Symphony under Koussevitzky was known for its late attack. Koussevitzky would shake his arm at them, and nobody would play. Some people claimed that at a mysterious moment Richard Bourgin, the concertmaster, would give an almost imperceptible nod and they would all come in at the same moment. But one must not underestimate Koussevitzky's contribution. Lane, the Cleveland Orchestra's associate conductor, remembers attending the rehearsal of a student orchestra in Tanglewood under a poor conductor which Koussevitzky also attended. The conductor tried to get the players started on the first movement of Beethoven's Second Symphony, which begins with a thirty-second note followed by a longer note that is sustained at the discretion of the conductor—a situation in which it is impossible to indicate the tempo by an upbeat. The conductor made a half-hearted sign with his baton, and no one understood it. The players came in at different times, and there was confusion. The conductor, flushing, tried again, and the confusion only grew worse. He just couldn't get the orchestra started. Then Koussevitzky said, shaking his head, "What's the matter with you? It's so simple." He stepped up in front of the orchestra, lifted his arms, and let them fall in a powerful gesture, and the players all came in with absolute precision. "He had an imperious will, and he was able

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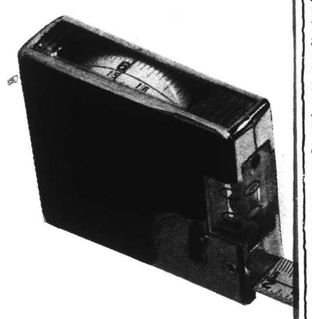

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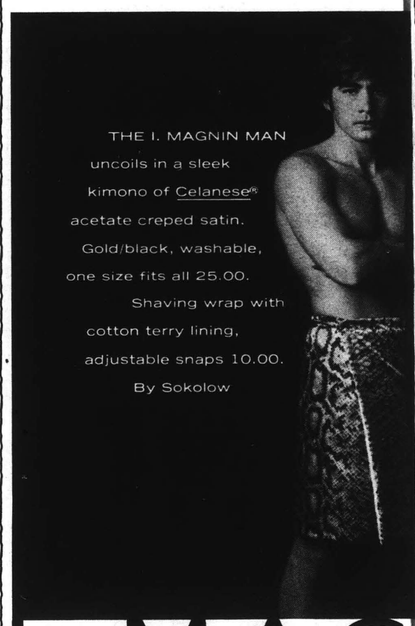

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I go to the Y.M.C.A. four times a week for a workout."

"The brass in general, by nature laggard, come in with as much precision as the woodwinds," Paul Henry Láng, the noted musicologist, wrote about the Cleveland Orchestra. Szell has molded the brass section into a miracle of homogeneity. "When I joined the orchestra, I didn't think that fourteen members of the brass section could be trained to breathe collectively, but I've since learned that with discipline it can be done," says Martin Morris, one of the orchestra's five French-horn players.

Szell calls his brass section's skill "the result of relentless admonition and intolerance of any imprecision." The French-horn players play American instruments of the same type, they use the same type of mouthpiece, and they have had similar training. By playing with each other and listening to each other, they have come to have the chamber-music approach of the strings and the woodwinds. They know instinctively how to lift a note and attack the next phrase.

Unlike the trombone and the trumpet, which are quite alike in tone color, the French horn at its best has an "unbrassy" sound, and therefore sometimes joins the woodwinds in quintets. The modern French horn, with valves, was introduced only around the middle of the nineteenth century; before that the horn could produce only the notes of the harmonic series. The horn player uses a mouthpiece that is narrow and deep. Unlike a trumpet player, whose instrument has a wide, shallow mouthpiece that produces an incisive tone and makes the player feel reasonably sure of hitting the desired harmonic, the horn player can never be sure. But if his professional life is always tense, he has the satisfaction of playing the instrument with the most expressive solo voice in the orchestra and the most romantic of all brass instruments. "A horn player's professional life is shorter than a violinist's," I was told by Morris, who played the violin before he took up the French horn. "With some luck, a string player may work beyond the retirement age of sixty, but a brass player suffers from nervous tension, high blood pressure, overexertion, lack of breath control, and trouble with his lips and teeth. If I lose my teeth, I could go back to playing the violin in a section, but I would certainly miss the chance of playing on my own."

The Cleveland's brass players are sometimes astonished by their own performance. "During a concert, you are often preoccupied with details and have no time to notice how the whole thing sounds," Morris said. "But afterward, when you hear the recording or the playback of a broadcast, you wonder how it was possible to do it together so well, and you're filled with a tremendous sense of satisfaction. At such moments, you don't mind the ordeals ahead of you. I believe that that satisfaction is the main reason we love to play together. Many of us would very likely play together even if we got almost no money for it. There is an exhilaration that comes when you sit in a fine concert hall, anywhere on earth, and fill it with magnificent music. That's the bonus of playing with a great orchestra."

ALL orchestral markings are merely indications, and give the players a great deal of leeway. ("Composers write intentions and sometimes pious hopes rather than executions," Szell says.) Exactly how loud is *forte*, how soft is *piano*, and what is the difference between *mezzo forte* and *mezzo piano*? When a composer indicates *rubato*, which allows the player additional freedom of expression, where does freedom degenerate into distortion? In the eighteenth and the early nineteenth centuries, composers didn't write elaborate directions in their scores, because they were close to the musicians and could always tell them how they wanted their music played. A musician playing under Haydn, Mozart, or Beethoven and not sure how a certain nuance was expected to sound had only to ask the composer. Wagner started a new trend when he wrote in his scores not the desired effect but the manner of playing required from the player, and Mahler and Strauss put exact markings in their scores. Yet Strauss also wrote in the score of "Don Quixote" such instructions as "Even faster" and "With knightly gallantry" and "Slowing down toward the end," thereby creating problems of taste and musicality that weigh heavily on the conductor's artistic conscience. Every musician knows that metronomic markings are of limited use. The free flow of the musical line cannot be controlled by a mechanical device. It's up to the conductor to secure the all-important nuances.

Exactly what happens at the beginning of Beethoven's Fifth Symphony, when the conductor gives his preparatory beat and the entire orchestra

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esting not so much for what you hear as for what you can't hear," he said. "It will help you understand a few of the practical problems players face." When I told Szell about the suggestion that I sit at the rear of the stage for the final rehearsal, he said he thought it was a good idea. Accordingly, a few minutes before ten on Thursday, I took a chair between Duff, the timpanist, and Emil Sholle, who is recognized as a master of the cymbals. A third member of the percussion section, Richard Weiner, was shaking the tambourine and trying out the wind machine. No one paid any attention to me. The atmosphere was tense and businesslike. Three trumpeters in front of me were practicing the difficult staccato passage in the Introduction, which they play together. Duff was tuning his kettledrums, bending down and putting his left ear close to the drumskins, and he didn't seem to be bothered by the trumpets' *fortissimo*.

Druian walked to his place and signalled the oboist for an A. A few seconds later, Trogdon escorted Fournier and Szell to the front of the stage, and then went to the far side and took his place among the double-bass players. Szell greeted the orchestra, opened the score of "Don Quixote" (though he knows the work by heart, he uses the score in rehearsal to provide reference points), and quietly explained a few matters. The orchestra listened in silence, and a few men made pencil markings in their parts as he asked for "long, sustained notes" at No. 13; reminded the horns "to play as *pianissimo* as possible" at No. 17; and turned to the first violins, sang a few bars of a phrase, and said, "Start near the middle of the bow, so it can bounce." A wind player asked a question, and Szell said, "*Mezzo piano* would be better than *mezzo forte*. When one sees the '*f*' sign, one is always tempted to play louder." The wind player nodded and made a note on his part. Szell then asked the woodwinds "to get a little more involved" before No. 19. To the three trombones, in the rear, he said, "Make that entrance we talked about yesterday very soft. It should be a completely impassive *piano*."

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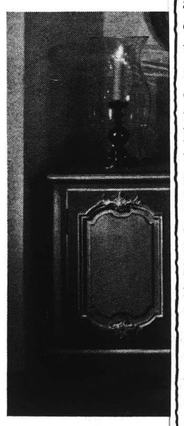

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chestra has such status problems. But a player's status is determined, ultimately, by the orchestra's musical director, who is more concerned with the balance of its sections and the excellence of the orchestra as a whole than he is with the emotions of the players. The role that Trogdon plays is that of the orchestra's father confessor. He advises the players about their personal problems, their financial troubles, and their vocational illnesses. Violin players suffer from cramps in their arms, double-bass players from rheumatism in their shoulders, wind and brass players from troubles with their lips and teeth. Some people come to him because it helps them just to talk about their problems. Others, too shy to talk about what really bothers them, come in to talk about practically anything else; Trogdon understands what they are doing, and often manages to help them. His position is delicate: he needs to have the confidence of both the players and the management, for he must help the men relax so they can play the music well. "There are men who have few friends in the orchestra," he told me. "Others have friends in their section—especially the string players, who experience common disappointments. On tours, the brass players seem to stick together, and there is a fraternity of wind players who worry about their reeds. Common pressures and a common outlook often work to form friendships. But there are friendships across all sections, too. Every society has small groups, but I try to prevent the formation of cliques, which so often make life difficult in other orchestras. When a player gets angry, I talk to him, so he won't stay angry. As long as one can talk to people, one can prevent chaos."

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to communicate his command," says Lane.

"At the beginning of Beethoven's Fifth, Szell gives his downbeat and *somehow* we all come in at the same time," says Hyman Schandler, a member of the second-violin section, who has played in the Cleveland Orchestra for forty-three years. Schandler is able to judge the conductor's problem from both the player's and the conductor's viewpoint, since he is the conductor of the Cleveland Women's Orchestra.

I asked Schandler what he meant by that "somehow."

"I never tried to analyze how it is that we begin in unison," he said, looking uncomfortable. "It's partly that we've worked together so many years and are so well integrated, and that we listen to each other until we *feel* one another. That still doesn't explain how Szell slowly turns his right hand down for a slow, soft entrance and we all come in together a certain fraction of a second later. When two people have been married for many years, they begin to think alike. Maybe the orchestra is a sort of super-marriage. Some conductors give us a *furtive* downbeat, as if it were a secret between the conductor and the orchestra. Szell doesn't do that, but neither does he try to give us a physically unmistakable downbeat—he isn't conducting for the audience. When we are supposed to come in on a *sforzando*, he signals the accent with his eyes one beat earlier, and then we come in all together, since we are prepared. When you think of a hundred and six players doing it, with absolute precision, it staggers the imagination. Yet I don't think it's a matter of intuition; in fact, I don't think there's any mystery about it. It is a sudden occurrence, but it is the result of hard work and playing together for years. When we violins play a *pizzicato* with the woodwinds, which happens frequently in Brahms, it wouldn't do for us to come in with the conductor's beat; we would be too early. We've got to listen to the wind sound and *then* we come in. The acoustics of Severance Hall were changed in 1958, and we couldn't hear one another for a while after that—we had to learn to listen all over again. We second violins couldn't hear the violas at all until we found a new way of listening. You've got to learn to listen in different acoustical situations, just as you've got to learn how to follow different conductors. Stokowski, for instance, insists that we play *on* the beat. Young players who join the orchestra have a lot to learn. This year, we have several new ones, and we older men watch their integration carefully. It may take them four weeks to get integrated, or it may take them a whole season. If a man hasn't integrated by his second season, he'll probably leave. But in most cases the new player's reflexes get faster, and he acquires the exact timing that our orchestra is known for. He learns to play phrases rather than single notes. He learns to watch the conductor instinctively before approaching a change of tempo, a *ritardando* or *accelerando*. He watches the conductor's beat *and* his eyes. And he learns to read the material. The well-printed parts of older symphonies present no problem, but some modern works are played from imperfectly copied manuscripts. The parts contain accidentals and sudden changes in metre, and there may be outlandish intervals—and those are only some of the problems. But there are joys, too. In a Bruckner symphony, the full orchestra plays a divine *pianissimo* after a *fortissimo*—a beautiful, soft sound made by a hundred and six people. It sends a chill down my back. Or when we second violins come in during the overture to 'The Bartered Bride,' all of us playing like one player. After we played that overture in Carnegie Hall, a friend of mine from the New York Philharmonic said, 'I've never heard a second-violin section like it.'"

SINCE the artistic temperament presents a great many problems, it is not surprising that a famous symphony orchestra should employ someone to avert temperamental chaos. In the Cleveland, the man concerned with the players' emotional and vocational problems is Olin Trogdon, a double-bass player, who was appointed the orchestra's personnel manager a few years ago and has now given up playing in the orchestra. Trogdon, a tall, outgoing man, sits in the personnel manager's office backstage, trying to repair hurt feelings and calm jealousies. Who should sit next to the first cellist—the second-best section player or the weakest? Which violinist enjoys higher status in the orchestra—the one at the second stand of the second-violin section or the one at the last stand of the first-violin section? When only sixty members of the orchestra are assigned to make a recording, quite a few of the remaining forty-six want to know why *they* weren't chosen. Every large or-

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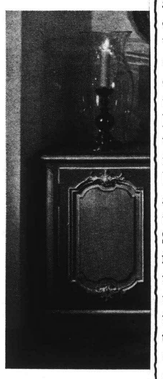

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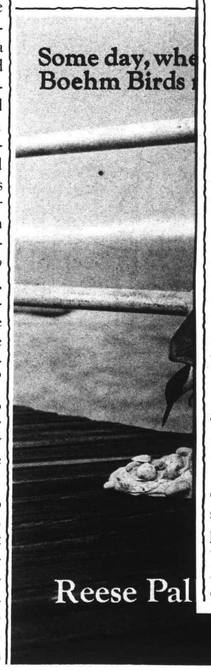

chestra has such status problems. But a player's status is determined, ultimately, by the orchestra's musical director, who is more concerned with the balance of its sections and the excellence of the orchestra as a whole than he is with the emotions of the players. The role that Trogdon plays is that of the orchestra's father confessor. He advises the players about their personal problems, their financial troubles, and their vocational illnesses. Violin players suffer from cramps in their arms, double-bass players from rheumatism in their shoulders, wind and brass players from troubles with their lips and teeth. Some people come to him because it helps them just to talk about their problems. Others, too shy to talk about what really bothers them, come in to talk about practically anything else; Trogdon understands what they are doing, and often manages to help them. His position is delicate: he needs to have the confidence of both the players and the management, for he must help the men relax so they can play the music well. "There are men who have few friends in the orchestra," he told me. "Others have friends in their section—especially the string players, who experience common disappointments. On tours, the brass players seem to stick together, and there is a fraternity of wind players who worry about their reeds. Common pressures and a common outlook often work to form friendships. But there are friendships across all sections, too. Every society has small groups, but I try to prevent the formation of cliques, which so often make life difficult in other orchestras. When a player gets angry, I talk to him, so he won't stay angry. As long as one can talk to people, one can prevent chaos."

The attitude of the players toward the orchestra suggests that Trogdon does his job well. "Even when we have disputes and are not happy, we play well for Szell," a member of the second-violin section told me. "We do it out of respect for him, and perhaps out of fear."

A viola player said, "There is often a lingering discontent in our section, but then there will come an evening in New York when the viola section wins the respect of the audience and of players from other orchestras, and that soothes our hurt egos. In another important orchestra I've played in, there was a lot of professionalism. Here we have a lot of idealism. In New York, our men rush out to buy the reviews after a concert, and they talk about it for hours."

They also talk about money. When the Cleveland Orchestra returned from its first great international success, the European tour in the spring of 1957, the players' annual wages were below the average paid by the four other major American orchestras. Since then, the Cleveland has come to be called one of the world's greatest orchestras, and, perhaps not unreasonably, its players feel that they ought to be paid accordingly. Last year, the minimum weekly salary, which most section players got, was two hundred and forty dollars. It is now two hundred and fifty-five, and a contract for September is still under negotiation. Some wind players may get as much as four hundred dollars, and the string players tend to complain that the discrepancy is too large. It's simply a question of supply and demand, however; there are more violinists than oboists available.

A big symphony orchestra is an economic monstrosity. Fund-raisers for the Cleveland Orchestra are often asked why it needs so much money "when Severance Hall is often sold out." In an average week, there are two concerts, which means a total of forty-one hundred and eight tickets sold, at an average of five dollars a ticket. The orchestra thus takes in twenty thousand dollars, but there are a hundred and six players, and the average weekly salary is three hundred and ten dollars—a weekly payroll of thirty-three thousand dollars. The payroll alone, then, is thirteen thousand dollars more than the box-office receipts, and there are conductors' and soloists' fees, staff wages, the cost of the hall's upkeep, and so on. "Before the orchestra plays a note, we are thirty thousand dollars a week in the red," says A. Beverly Barksdale, its general manager. "The whole business is of necessity a deficit operation."

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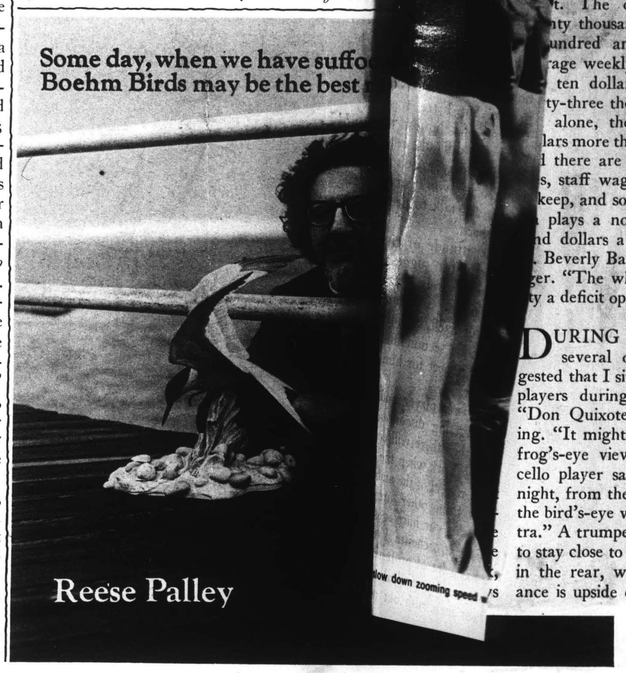

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down from his small platform. "Such lovely sound! Such wonderful music!" he said, shaking his head in wonderment, as though he had played "Don Quixote" for the first time. "What a genius Strauss was!"

Lane joined us as we walked off the stage. "What Szell does so beautifully with 'Don Quixote' is something that can't be marked in the score," he said. "He gives each phrase the character that suits it exactly, and at the same time he keeps the flow of the music as a whole. If you were to beat time with him, you would soon be lost. He makes small *ritardandi* and *accelerandi* that you don't even notice. And Fournier plays his part superbly—with no trace of sentimentality."

Backstage, we met William Hebert, who plays the piccolo, and Lane complimented him on "that passage." I asked what passage it was, and Lane explained, "After the Introduction, in the exposition of the Sancho Panza themes, the piccolo and the solo viola play a fast, difficult phrase together. Abraham Skernick, who plays the solo viola, hears the piccolo but cannot see Hebert. And Hebert neither sees nor hears Skernick. During all the rehearsals, the phrase has come off precisely in unison. No one talks about it. This is one of the many mysteries of orchestra playing that are taken for granted, and noticed only when they don't come off."

Hebert showed me the phrase in his part—very delicate, with figurations in sixteenth and thirty-second notes. "Usually, we play it a few times together in the locker room before we come up here," he said. "Practicing it makes us feel safer. Then we both watch the conductor carefully. The viola can hear me, so he makes the adjustment. It's tricky, because if it's not done right everybody will notice it. It's hard to be discreet on the piccolo, the highest instrument in the orchestra. 'Don Quixote' is especially difficult for me, because it's not only high but soft. The piccolo has a tendency to become flat when you play soft, and I play several times with the clarinet, which has a tendency to get sharp when one is playing soft." Hebert shrugged, and added, "You've got to balance your intonation. If you know what the other man is doing, you adjust yourself to him, and he, in turn, adjusts himself to you. It's give-and-take—a matter of listening, skill, and flexibility, and of carefully studying not only your part but the parts of those who are playing with you."

Hebert excused himself, and Lane came in with the theme of the gallant, errant knight. From where I sat, I could hardly hear the *grazioso* violin passages. Even the virtuoso figurations of the solo violin were almost inaudible. The balance of the orchestra sound seemed completely reversed, and sometimes the sound seemed to bounce off the rear wall of the stage. But the trumpets played their staccato passage with virtuosity, and the pieces of the musical mosaic were apparently falling into the right places. Although the music sounded unfamiliar from where I sat, I could tell that Szell was shaping the continuity and the line of the work, using his baton and his eyes. Sometimes he seemed to lengthen the value of a tone almost imperceptibly by making a soothing gesture with his left hand, and, again, his eyes gave a particular section advance notice for a sudden *sforzando*. His gestures and commands were unmistakable—clear and powerful, almost hypnotic. One *had* to follow them.

The subtle colors of Strauss's great tone painting began to emerge, but I was still confused by the imbalance of the sound. At one point, the first trombone player, who sat in front of me, came in exactly with the solo violin, and I wondered how he could do it. In the second variation, the woodwinds and muted brasses, playing a succession of minor seconds in flutter-tonguing, produced a startlingly realistic imitation of the army of sheep bleating, and I recalled that Strauss's biographer Norman Del Mar wrote of this effect, "[His] onomatopoeic representation . . . is one of the best-known features of the tone poem."

I began to notice little things. The trombone players had small bottles of oil under their chairs. In the percussion section, Weiner stepped behind the triangle and stood there, counting rests by beating time with his foot. In the third variation, during the Don's description of the fairyland that he and Sancho Panza must conquer, Weiner played a few notes on the triangle and then put down again. The three trumpet players in front of me seemed less tense now. After bringing off another difficult passage in virtuoso style, they nodded to each other happily. The trombones came in with short, staccato thrusts—too early, I thought, but Szell went on, so they must have been right. Several times, too, when the orchestra played sustained notes, some sections came in earlier than others. To be exact, some sections *seemed*, from where I sat, to come in earlier. I hadn't learned to listen as a player listens to an orchestra. It was fascinating to hear the continuing thread of the musical line woven by groups of instruments. Szell's beat has been called precise and angular, but there was nothing angular about the music; it was beautiful and smooth and round. Szell's movements seemed caressing, delicate, almost baroque.

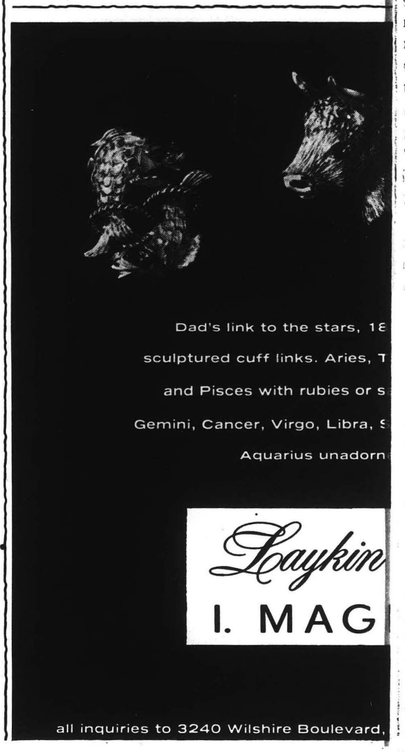
In the sixth variation, Weiner handled the tambourine, and in the seventh he turned the handle of the wind machine to produce an eerie, windlike noise. During that variation, when Don Quixote and Sancho Panza imagine they are flying through the air, their themes are raised four octaves, but a low D sustained by the timpanist and contrabassoonist reminds the listener that they have never left solid ground. In "Don Quixote," the orchestra always tells the truth.

Duff had been busy producing a constant drum roll during the flying episode. Now he was again tuning his kettledrums. He touched a drumskin lightly with the fourth finger of his right hand and then changed its pitch. At No. 75, Szell stopped the orchestra and asked the woodwinds to be "a little less heavy." They tried twice. He shook his head. The third time, he was evidently satisfied, for he called out "That was nice now!" without stopping again.

When Fournier began to play the Finale, Szell at one point put his left forefinger warningly to his lips, and then stretched his left hand, palm down, above the orchestra, as though reminding the players not to interfere during the immensely moving solo melody, the beautiful resolution in calm harmony, and the Don's melancholy transfiguration in death. Fournier played with great simplicity toward the end, making the death of Don Quixote a deeply emotional experience. "The composer bids him a fond farewell," as Klaus G. Roy says in his program notes, "in six grateful and touching measures."

After the last bar, Szell held his left hand up, to prevent any talk, and said, "Could you try for more *pianissimo* in the last two bars? This is full orchestra but still *pianissimo*." The full orchestra played the last two bars once more, with a beautiful, warm sound, and very *pianissimo*. Szell nodded to indicate his satisfaction and gave the sign for the intermission.

Everybody relaxed. Duff stepped



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realized how much he and the orchestra had achieved in the past few days. Perhaps the performance lacked some of the happy spontaneity that I had admired on Tuesday, but it was close to perfection. I could hear all the voices in Szell's translucent reading, and once again I admired the virtuosity of the players in all the sections and, at the same time, the magnificent integration of the orchestra into one instrument. Although the attack of the trombones had seemed puzzling to me this morning, it now seemed perfect; their entrance was not delayed, not early, but just right. And the many solo phrases never broke the flow of the musical line; the melodic thread went on and on. The climax of the performance was the Finale, which Fournier played beautifully. It made me think of the death of the noble knight, never of the cello part's technical difficulties.

When Szell lowered his arms after the two final *pianissimo* bars, there was a long moment of silence. It was a far greater tribute to the composer, and to the performers, than a sudden burst of applause would have been. Clearly, many people were deeply moved. I was moved, and I was also surprised that I had been able to enjoy the performance so much—that the rehearsals had not taken the bloom off the music. I mentioned this to Mrs. Szell, and she said, "Yes, but this music is very beautiful, and very close to George's heart."

Downstairs, people began to file out.

In the corridor that leads from the stage to the rooms of the conductor, the soloist, and the concertmaster, Fournier stood talking with a violinist. The two men looked both exhausted and elated.

Fournier said, "I'm so glad we'll do it once more, on Saturday. We'll do it exactly as we did it tonight. Nothing must be different."

We were joined by Szell and Lane. "This is a real red-letter evening," Mrs. Szell whispered to me. "George looks almost pleased tonight."

"*C'était très, très beau,*" Fournier said, touching Szell's arm. "*Merci.*"

Szell smiled and put his arms around Fournier. "Yes," he said. "We've built a cathedral out of pebbles."

—Joseph Wechsberg

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1st to August 22nd

ARTHUR H. BENADE, a nuclear physicist and professor of physics

orchestra, he coordinates [illegible]
and criticizes it. This attitude creates self-discipline and a sense of spontaneity, and it puts you in the right frame of mind to rehearse Beethoven's Fifth Symphony for the hundredth time. A musician who didn't accept group discipline, and who didn't believe in the virtues of clarity and exactness, would be of no use here. I may be as casual as I like offstage, but I must always be alert when I play. On the other hand, I must never become tense and stiff, because that would ruin my tone quality."

Even a kettledrum player, I learned, modifies his sound to the conductor's wishes. Under Karajan, Duff told me, he found himself unaccountably playing "with less sharpness and with longer lines" than under Szell. There was clarity, but it was "external rather than internal clarity." He explained, "You don't change the level of your exactness, but you do mold yourself in a different way. You adjust yourself to the conductor's spoken or indicated demands, like a painter changing the subtle nuances of a certain color."

looked after him as he walked away. "There are not many orchestras in which the players get involved so painstakingly and carry their sense of responsibility to such lengths," he said.

In the corridor, we met Fournier. He looked happy. "I love this piece," he said. "Every time I play it, the music seems to get better. Years ago, when Szell and I happened to be at the Suvretta House, in St. Moritz, we worked together on the Finale. I've recorded it both under him and under Karajan, and in both cases it was a memorable experience. I wish, though, that I could play it every year with this great orchestra and under Szell, who makes the music so warm and full of compassion."

BACKSTAGE that night, the musicians—the men in tailcoats and white ties, and the women in long black dresses—were a somewhat unfamiliar sight, since I had become used to seeing them dressed for rehearsals. Several men stood by the door leading to the stage and looked out into the auditorium. It was almost eight-thirty, but quite a few seats in the front rows were empty, and a viola player said that they would probably remain empty, even though the entire Thursday-night subscription series was sold out and there were always a few people at the box office before a concert hoping to buy a ticket that was returned. "These subscribers won't come, but they won't call Severance Hall and let other people use their tickets," he said, looking disgusted.

In the program, I knew, there is always a notice reading, "Subscribers who are unable to use their tickets for any concert are urged to telephone the locations to the box office so that the seats may be resold for the benefit of the Orchestra Maintenance Fund. With both the Thursday and Saturday concerts sold out, demand for any available tickets is greater than ever. . . . The value of the turned-in tickets is income-tax deductible as a contribution."

A woodwind player complained about the lukewarm attitude of the listeners on Thursday nights. I gathered that Thursday was *the* night in Cleveland, when the orchestra performed for a socially prominent but rather uninterested audience. He said that the same program usually got a much warmer reception on Saturday night.

A violinist agreed. "We love to perform on tour, either in Europe or in New York and along the Eastern seaboard, because we're appreciated and cheered," he said. "And then we come home and nobody seems to care."

"People's enthusiasm seems to taper off from east to west in this country," the viola player said. "The best audiences are in New York and the worst in the Middle West. In the Middle West, the people applaud after the concert, and the orchestra and the conductor take a bow. Then everybody gets up and applauds again, and the orchestra takes a second bow. And that's it—everybody files out. The second applause was a substitute for prolonged applause."

A bell rang, and the players filed onstage, took their seats, and began to tune their instruments. I walked upstairs and joined Mrs. Szell in her box, from which I was going to hear the concert. The rear rows below and the boxes and balconies were crowded, but in the front rows there were still some gaping holes.

"Only in Cleveland will you see empty seats when the Cleveland Orchestra performs," Mrs. Szell said. "Naturally, some people who live far away have trouble getting to the hall in bad weather, but why not let other people have their tickets? Too many Clevelanders take their orchestra and George for granted. When we played in Tiflis, people crowded all the aisles and sat on the floor in front of the orchestra, and in some seats there were *two* people."

The tuning subsided, and Szell came onstage. He was greeted by much less applause than he had received in New York, Salzburg, or Vienna when I heard him conduct the orchestra there.

The rarely performed Mozart Marches for Orchestra, from K. 335 and K. 408, showed Szell and the orchestra at their best. The music was as clear and fresh as spring water, with just the right tempos, dynamic nuances, and tonal shadings. Then came Frank Martin's Cello Concerto, which I thought showed musical taste and erudition but had rather weak thematic material, making the music seem dry and academic. This was the American première of the work, and Fournier and the orchestra played it beautifully.

I wondered how "Don Quixote" would sound to me now, from the box. I had enjoyed it at the first rehearsal I attended, on Tuesday morning, and since I had heard it several more times, I felt that I almost knew the complicated music by heart. Now, as Szell unfolded the great tone painting, I

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Music

Pierre Boulez—The Success Story of a Noncampaigner

BY PAUL HUME

Pierre Boulez returns to Southern California this month to conduct the final program of the Los Angeles Philharonic's Contempo '70 series (May 31) and oversee the Ojai Festival (June 5-7). Hume, music critic of the Washington Post, wrote these impressions of Boulez after observing the maestro at work with the Cleveland Orchestra.

• Watching Pierre Boulez conduct a great orchestra and talking to Pierre Boulez about the world of music provide more than enough clues about the wisdom and imagination of the New York Philharmonic's board of directors in naming the 44-year-old Frenchman to succeed Leonard Bernstein as music director.

Like Bernstein and Gustav Mahler, among his predecessors on the New York podium, Boulez is a composer. He is also a pianist whose gifts are at least as impressive as Bernstein's considerable gifts.

His named is pronounced "boo-lez" to rhyme with "says," but if you ask him why, he smiles and says, "I don't know."

When Bernstein announced that he would retire from the juicy New York spot at the end of the 1968-69 season, ambitious conductors began to mount campaigns to get one of the music world's most prestigious assignments.

Boulez did not campaign at all. He was not even accorded the dubious distinction of being included among those Life magazine called "a portfolio of young comers," one of whom was said to be a sure thing for the Philharmonic post. These included Claudio Abbado, Colin Davis, Lorin Maazel, Zubin Mehta, Seiji Ozawa, Istvan Kertesz and Thomas Schippers.

After the Philharmonic board considered several possibilities, Boulez simply proved to be "the first man to whom the post was actually offered," according to board chairman David M. Keiser.

Boulez took two months to think about the job before he finally agreed to take on what some people who should know think is the most demanding conducting post in the world.

Search for Solutions

In the formal statement he issued when he said "yes" to the Philharmonic's proposal, Boulez also explained his view of the role of the symphony orchestra today.

"To work in a city as important as New York and with an orchestra of such stature will make it possible for me to approach from a new angle the problems which the development of today's musical life poses.

"I hope that this collaboration will give us the opportunity to bring creators and interpreters together in a joint search for solutions," he added.

Pierre Boulez does not seem like a man who contains elements of an enfant terrible composer, yet he is not only the foremost French composer of his generation, but one whom Henry Pleasants recently thought dangerous enough to use in the title of an unconvincing magazine article called "Who's Afraid of Pierre Boulez?"

Born on March 26, 1925, in the Loire Valley city of Montorison, Boulez studied mathematics and engineering in the schools of Saint-Etienne and Lyons before he made it to the famous Paris conservatoire where he worked with Olivier Messiaen.

I visited with Boulez while he was working as guest conductor of the Cleveland Orchestra. At that time, Boulez expanded on his views of the role of the modern orchestra.

"A symphony orchestra is not a delicatessen where you can get some of this and some of that," he said. "There should be a planned program."

Boulez speaks English with complete facility. His slight accent is a charming touch that can only compound the social havoc this attractive bachelor is bound to create when he arrives on the New York scene. Not since the days of Dimitri Mitropoulos has the Philharmonic had an unmarried music director.

Boulez at 44 is completely oriented toward young people. "I am going to conduct both the pops concerts in New York and at the Proms in London. These are important concerts and they have younger audiences."

The day we talked about music was one that would have floored many conductors, few of whom would have taken its changing demands with the unruffled cool that stems from Boulez's calm temperament. It was a Saturday that began when the renowned leader of major orchestras on two continents drove his rented car 25 miles through the rural towns that dot northern Ohio to a 9 a.m. assignment on the campus of Kent State.

Here, as part of his work as guest conductor of the Cleveland Orchestra, Boulez spent three solid hours working with five student players on Karlheinz Stockhausen's "Zeitmasse." Scored for oboe, flute, English horn, clarinet and bassoon, the music is a fiendishly complicated essay in tempos. Its slow passages go at a rate determined purely by the breath capacity of the player, who has to perform a particular series of notes on a single breath.

Stockhausen is hard enough for the best of pros. For college players, it can be a devastating experience to learn and prepare.

And Stockhausen was far from all. The day before, the students had spent the same amount of time in rehearsing, with Boulez, the Berg chamber concerto for piano, violin, and chamber orchestra.

But the lithe, friendly conductor showed such patience and, when it was precisely right, such fine humor that he drew results from his young students that would amaze many.

At noon it was back in the American car, about which Boulez was less than enthusiastic, except for its air-conditioning which he called "very relaxing." At lunch, one of the many differences between Boulez and, for example, Herbert von Karajan occurred to me. Whereas Karajan had said, when we first met, "I hope to heaven we are not talking about music," Boulez's conversation was all about music.

"It is the music director of an orchestra wh · is vital today," he pointed out. "He must have a program. And then he must have, as his guest conductors, great conductors who will have something of the same view of programs.

"When I am conductor of the New York Philharmonic and the BBC in London" (the two assignments begin at the same time, fall 1971) "then I will do absolutely no guest conducting. Then the work will not be too much. Seven hours to fly from London to New York is the same time it takes on the train from Baden-Baden to Hamburg."

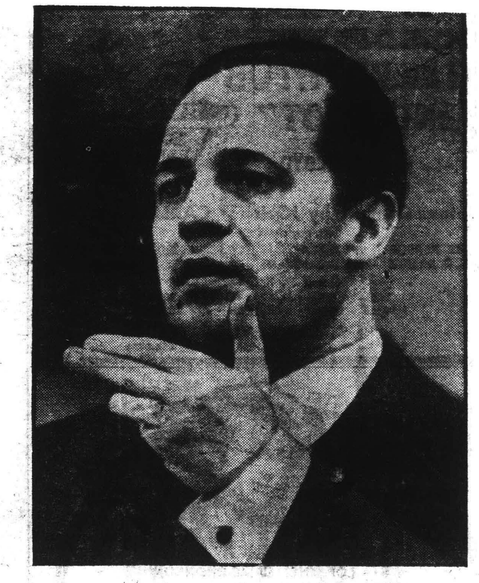
What about recordings, which are so vital a part of the lives of both orchestras, and music lovers as well?

"While I never believe that records take the place of live music, I am, of course, very interested in them. Since both of these orchestras record for the same company, CBS, what I record with each one will depend on programs and costs."

Boulez is also a composer and I asked about his own music as well as that of other men.

"As conductor of the Philharmonic and the BBC, I will have four months a year to work on my own music. Even this summer, when I am finished here, I will do one guest appearance with the Boston Symphony at Tanglewood. I am going to work on my "Improvisation Sur Mallarmé," to expand it for an orchestra of 70 pieces."

The improvisation is a work Boulez wrote a little over a decade ago, scoring it for chamber orchestra. Like all of his music, it is composed according to the 12-tone system about which Boulez has written, "It is not devilry but only the most ordinary common sense which makes me say that, since the discoveries made by the Viennese, all composition other than 12-tone is useless. The 12-tone system has been assimilated. Now it must be expanded."



PIERRE BOULEZ: A NEW ANGLE

Among his other notable compositions are three piano sonatas, a flute sonatine, "Pli Selon Pli," and, perhaps the best known of all, "Marteau Sans Maitre," or "The Hammer Without a Master," which is recorded on Odyssey 32160154. His cantata, "Le Soleil Des Eaux," for soprano and chamber orchestra, is also recorded on Angel 36295.

In style, Boulez's music, built on Schoenberg's serial system, is in the manner of Webern in intensive exploration into exquisitely minute gradations of timbre. The vocal lines move in wide leaps, but not without a strong sense of melodic curve. In his staggering second piano sonata, he has achieved a significant milestone in post-Schoenbergian writing for the keyboard. But in his orchestral programs, Boulez must seem very reassuring to those who do not yet want to listen to quantities of music of too recent vintage.

His manner with the expert Cleveland Orchestra was low-keyed, though no detail escaped his acute perception. He and pianist Grant Johannesen spent no more than 10 minutes in a discussion of the concerto, yet they sailed through it without a single hitch.

Again showing his complete lack of temperamental display, Boulez at first ignored and then merely smiled at some offstage noises that became increasingly intrusive during the final quiet pages of the Beethoven slow movement. While a musician rushed backstage to locate and silence an offending tuba player who was warming up for Debussy, Boulez continued to direct the music to its proper, serene closing. Many of his more famous colleagues would have blown their stacks, left the stage in a huff and demanded all kinds of apologies.

Boulez is, according to the testimony of many who have made music with him, a musicians' musician. The newly appointed concertmaster of the Cleveland Orchestra, Daniel Majeske, who has played for Boulez in the several seasons he has guested in Cleveland, raves about him. So do soloists he has accompanied, both instrumentalists and singers.

His undemonstrative manner on the platform is going to be a vast change for New York. Gone is the pelvic twist that went with Bernstein's Stravinsky. No more will the Philharmonic's music director fling his arms wide to the heavens at the emotional heights of a Mahler symphony, though Stravinsky and Mahler will both be on Boulez's programs.

Without a baton, but happy to have the score in front of him, quiet in his gestures, but with every note and nuance in place, Boulez looks like a man who will maintain the New York Philharmonic—one of the world's toughest aggregations of orchestral players—at its own best. There is no higher.

Esplanade Concerts Take to 'Road'

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 3 1970

The Boston Symphony people will announce Wednesday ~~that, in cooperation~~ with Summerthing, four of the Esplanade concerts conducted by Harry Ellis Dickson will be performed away from the Hatch shell for the first time — Hyde Park, Brighton, City Hall Plaza and Bunker Hill Monument.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

JUN 4 1970

BSO Esplanade plans Summerthing role

The Boston Symphony's Esplanade Concerts, which again will be played in the Hatch Memorial Shell on the Charles River, will take briefly to wheels for four Summerthing concerts.

Summerthing's Showmobile will be the stage for the orchestra July 14 at the Bunker Hill Monument, Charlestown; July 15 at Smith Field, Hyde Park, both at 8 p.m.; July 16 at 11:45 a.m. in City Hall Plaza of the Government Center, and that evening at 8, in Rodgers Park, Brighton. Harry Ellis Dickson will conduct.

Admission is free and there are no rain dates for the Esplanade and Summerthing concerts.

The Esplanade series itself will open on July 13, when founder Arthur Fiedler will conduct. Dickson will lead the remaining concerts, July 17-18 and 20-25, all at 8:30 and a children's concert on July 22 at 10:15 a.m. Programs for the Esplanade and Summerthing concerts will be announced later.

Rose Walsh

Music to Their Ears

Music to the ears of the dedicated women who form the ingenious Council of Friends of the Boston Symphony Orchestra was Talcott M. Banks, chairman of the Trustees of the BSO accolade. "We could not exist without you," he told them at their annual meeting Tuesday noon at Symphony Hall, and added, speaking of the world-famous orchestra, "We have a priceless treasure here to preserve with your help."

All the reports read showed heart-warming financial returns from the various activities of the Council of Friends, numbering 3897 members. Abram T. Collier, chairman of the Board of Overseers of the Orchestra, expressed his admiration of the organization's fine work. He quoted Serge Koussevitsky's definition of the board of overseers. "They oversee everything and overlook nothing."

Mrs. Albert Goodhue and Mrs. John L. Grandin, Jr., co-chairmen of the Council of Friends, presented their special reports as did Mrs. Josiah A. Spaulding, secretary of the steering committee; Mrs. Walter Amory, Mrs. Jerome Rosenfeld (chairman of the brilliant Boston Symphony's 90th Anniversary Ball which brought in almost $140,000 to the Orchestra) and Mrs. James H. Perkins, a trustee of the orchestra.

Harry J. Kraut, associate manager of public affairs, announced plans for the orchestra's 1971 European trip scheduled from April 2 to the 24th. This will be the first time the BSO 106 members has played in Europe since 1958 (it made a visit there in 1960) and will play 17 concerts in 13 different cities and 6 different countries.

Daisy Weichel, Boston public relations director who is going to make her home in Washington, D. C., is wished well by her brother-in-law and sister, Mr. and Mrs. O. Kelley Anderson at a party given in her honor. —Record American Photo, Leo Renehan

Chatting about the Anniversary Ball, Mrs. Amory told us the names of the Grand Prix Raffle Winners. Louis McMillen of Concord won the trip to Paris; Mrs. J. Maxwell Chamberlain of Beverly Farms, the Draper portrait; John Abbot of Andover, the Porsche Audi; Maurice Ravich of Lawrence, the trip to Sardinia.

Miss Dorothy A. Brown of Boston was the winner of a concert by the BSO Chamber Players; Mrs. James Whitemore of Marblehead, a Ski Lodge holiday; Mrs. Thomas Cooch of Weston, Miss Eleanor Jones of Boston, and Mr. and Mrs. David Cheever, each 3 cases of wine.

Friday night's Eire Society's Annual Evening at Boston Pops in Symphony Hall has the distinction of launching the Boston Public Library's campaign for an endowment fund in the area of Irish culture and history.

Michael E. Hager, president of the Society, and Mrs. Hager, head the list of sponsors for the evening of music.

Others are Hon. Frank J. Donahue, Hon. Philip J. Philbin, Msgr. George W. Casey, Philip J. McNiff, Joseph Gannon, John T. Galvin, Lenahan O'Connell, Mr. and Mrs. Henry Gomperts, Dean Thomas J. O'Toole, Dr. Anna Reinauer, Mr. and Mrs. Peter F. McLaughlin, Mr. and Mrs. Walter L. Landergan, Jr., the Francis J. Thompsons, Robert J. Kelley and the Michael F. Donlans. Mrs. Kenneth G. Lyons is chairman of reservations.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

JUN 4 1970

Touring Europe with the BSO

GLOBE
BOSTON, MASS.
(M) 237,967 (S) 566,377 (E) 194,700
JUN 3 1970

By Marjorie Sherman
Globe Staff

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Castles and embassies and the great concert halls of Paris and Barcelona, Naples, Frankfurt, Stuttgart and Bonn.

The BBC will film you, the red carpets will be rolled out wherever you go and you'll be the first "amateurs" ever to tour with the BSO.

There's only one hurdle — you have to be a Friend of the Boston Symphony and, though take-off isn't until next Apr. 2, the seats on the two planes that must contain the tour are already at a premium. (And you'll have to be able to play belotte, the only accepted BSO card game.

Three conductors will be sharing the baton — William Steinberg, associate director Michael Tilson Thomas and Arthur Fiedler. Seeing that you meet everyone you'd like to meet will be Fran (Mrs. Harris) Fahnestock and the Stephen Van Cortland Morrises of Washington and Tanglewood.

Morris is a member of the Overseers of the BSO and joined Chairman Abram Collier at yesterday's annual meeting of the Friends at Symphony Hall. Betsy (Mrs. Albert) Goodhue picked the coolest of the marble halls for this party on a hot day and the table was a delight with a long U of white geraniums and petunias to frost the pale pink cloth.

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MONTHLY 245,100
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There will be one special children's concert on the Esplanade on July 22 at 10:15 a.m. Evening concerts, at 8:30 p.m., will continue in Hatch Shell July 20 through 25 with Mr. Dickson conducting.

Locations chosen for this first BSO-"Summerthing" collaboration are the result of a 200-mile tour of sites in the greater Boston area by Mrs. Kane and David Rockefeller, the orchestra's coordinator for this project, to find those most generally accessible to "Summerthing s" wide audiences.

Pops pianist

Patricia Michaelian will be soloist in Schumann's A minor Piano Concerto, with the Boston Pops under Arthur Fiedler's direction, on June 12 and 13 at Symphony Hall.

MONITOR
BOSTON, MASS.
(M) 210,850
JUN 5 1970

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Raymond Morin

Social Chatter
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* * *

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JUN 3 1970
TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,376
AUG 2 1970

MUSIC NOTES:

By HARRY NEVILLE
HT Music Critc

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Schuller Book Wins Award

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BOSTON, MASS.
(M) 216,305 (S) 298,557
JUN 6 1970

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
JUN 25 1970

Dear Mrs. Edward Mullaney of Quincy:

This superb Cheddar Cheese Fondue appeared at a recent Wine and Cheese Tasting Party given by the Marriott Motor Hotel in Newton for Friends of the Boston Symphony Orchestra. It was so good that I called the Marriott and asked their executive chef if Swap Shop could have the recipe. He agreed and here it is. Don't save the recipe till the winter snow sets in. Fondue is just as marvelous for summertime entertaining. It's especially tasty served as part of a light dinner with a crunchy green salad and dessert course of fresh, seasonal fruit.

Cheddar Cheese Fondue

1 split clove of garlic
1 cup of dry white wine
1 lb. sharp cheddar cheese, grated
2 tsps. of cornstarch
4 tbsps. of Kirsch
Freshly ground black pepper
French bread cut in 1-inch cubes

Rub pot with garlic. Add wine and heat on stove until bubbles begin to rise. Do not boil. Toss grated cheese with cornstarch and add to hot wine, a handful at a time, cooking over low heat on stove until cheese is melted and smooth, stirring constantly with wooden spoon. Stir in Kirsch and sprinkle with pepper. Light burner. Set pot on fondue unit. Spear bread with fondue fork and dip away! Enough for 4.

Barbara B. Kay
Editor — Swap Shop

Touring Europe with the BSO

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BOSTON, MASS.
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(S) 566,377
JUN 3 1970

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The Boston Symphony and the city's burgeoning three-year-old "Summerthing" are joining forces for four off-the-Esplanade concerts in July by the orchestra, according to a joint announcement made Wednesday by BSO officials and Katherine D. Kane, director of the Mayor's Office of Cultural Affairs.

On July 13 at 8:30 p.m., Arthur Fiedler will inaugurate the 42nd season of free concerts, which he founded in 1929, in Hatch Memorial Shell on the Charles River Esplanade. The three following evenings, the orchestra under the direction of Harry Ellis Dickson, will be the big "Summerthing" attraction at Bunker Hill, Charlestown (July 14); Smith Field, Hyde Park (July 15) and Rodgers Park, Brighton (July 16). These concerts, with the musicians playing on the Wenger Showmobile, will all be at 8 p.m. At 11:45 a.m. on July 16, the orchestra will perform in City Hall Plaza at Government Center. Programs and soloists will be announced shortly.

There will be one special children's concert on the Esplanade on July 22 at 10:15 a.m. Evening concerts, at 8:30 p.m., will continue in Hatch Shell July 20 through 25 with Mr. Dickson conducting.

Locations chosen for this first BSO-"Summerthing" collaboration are the result of a 200-mile tour of sites in the greater Boston area by Mrs. Kane and David Rockefeller, the orchestra's coordinator for this project, to find those most generally accessible to "Summerthing s" wide audiences.

Pops pianist

Patricia Michaelian will be soloist in Schumann's A minor Piano Concerto, with the Boston Pops under Arthur Fiedler's direction, on June 12 and 13 at Symphony Hall.

MONITOR
BOSTON, MASS.
(M) 210,850
JUN 5 1970

Schuller Book Wins Award

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
JUN 6 1970

RECORD-AMERICAN
BOSTON, MASS.
(M) 433,300
JUN 5 1970

Dear Mrs. Edward Mullaney of Quincy:

This superb Cheddar Cheese Fondue appeared at a recent Wine and Cheese Tasting Party given by the Marriott Motor Hotel in Newton for Friends of the Boston Symphony Orchestra. It was so good that I called the Marriott and asked their executive chef if Swap Shop could have the recipe. He agreed and here it is. Don't save the recipe till the winter snow sets in. Fondue is just as marvelous for summertime entertaining. It's especially tasty served as part of a light dinner with a crunchy green salad and dessert course of fresh, seasonal fruit.

Cheddar Cheese Fondue

1 split clove of garlic
1 cup of dry white wine
1 lb sharp cheddar cheese, grated
2 tsps. of cornstarch
4 tbsps. of Kirsch
Freshly ground black pepper
French bread cut in 1-inch cubes

Rub pot with garlic. Add wine and heat on stove until bubbles begin to rise. Do not boil. Toss grated cheese with cornstarch and add to hot wine, a handful at a time, cooking over low heat on stove until cheese is melted and smooth, stirring constantly with wooden spoon. Stir in Kirsch and sprinkle with pepper. Light burner. Set pot on fondue unit. Spear bread with fondue fork and dip away! Enough for 4.

Barbara B. Kay
Editor — Swap Shop

-198.

GENERAL ARTICLES PRINTED IN THE PROGRAMS FOR THE FRIDAY-SATURDAY SERIES

		Page
JOHN N. BURK	Composer from Connecticut	172
	Bruckner – the lone symphonist	619
	The old family piece	696
	Liszt and the 'eternal feminine'	825
	Dvořák and the West	875
	The early versions of Schumann's D minor symphony	955
PHILIP HALE	The youth of Brahms	235
	Schubert, the man and the composer	299
	Brahms the man	365
M. A. DeWOLFE HOWE	Henry Lee Higginson	437
TAMARA KARSAVINA	A recollection of Stravinsky	508
SIR MICHAEL TIPPETT	'The composer is . . . a poet of tones'	1132
IAN WOODWARD	Tippett on his music – and on the Beatles'	1130

A new recording contract for the Boston Symphony and Boston Pops Orchestras	44
New members of the Orchestra	176
The Cabot-Cahners Room	178
G. Wallace Woodworth – an obituary	214
Members of the Orchestra	239, 303, 889
An exchange member of the Orchestra	239
A new book about the Orchestra	370
Arthur Fiedler's 75th Birthday	892
Four channel stereo	1090
Orchestra chairs named in honor of Charles Munch and Walter Piston	1215
Symphony tickets by auction	1275
Norman S. Shirk – an obituary	1433
The Orchestra's new recording of Schubert's Symphony no. 9	1466
Reviews of the Orchestra's final tour of the season	1529

ARTICLE PRINTED IN THE BEETHOVEN FESTIVAL PROGRAM

VICTOR FORD — On first hearing Beethoven in Boston

EXHIBITIONS AT SYMPHONY HALL

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

Cambridge Art Association (September 26 – October 18)
Mrs Virginia Precourt (October 28 – December 5)
Copley Society (December 16 – January 9)
Gallery of World Art (January 13 – January 31)
Subscribers' exhibition (February 10 – February 21)
New England Artists Group (March 3 – March 21)
Boston Watercolor Society (March 27 – April 25)

A portrait of Beethoven by Ferdinand Schimon, owned by Mr and Mrs F. Michael Bosch, was on view in the Gallery during the Beethoven Festival and until the end of the Symphony season.

ARTHUR FIEDLER'S 75TH BIRTHDAY

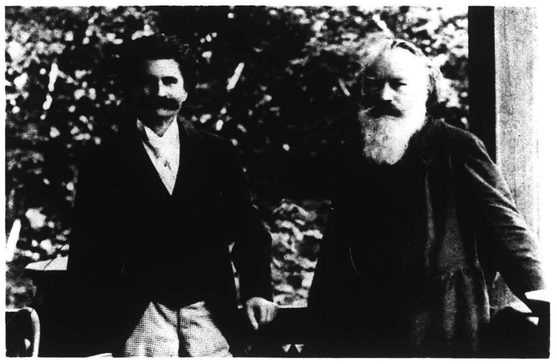
Mr and Mrs Fiedler and the cake

RETIRING MEMBERS, NEW MEMBERS AND AN EXCHANGE

Four members of the Orchestra will retire at the end of the 1969-70 season. They are Phillip Kaplan, flute, who joined the Orchestra in 1939; Buell Neidlinger, double bass, who has played with the Orchestra since 1967; Josef Orosz, trombone, who has played with the Boston Symphony since 1943; and Karl Zeise, cello, who joined the Orchestra in 1939.

Two players joined the Boston Symphony Orchestra at the start of the 1969-1970 season: Ann Hobson, harp, and Ikuko Mizuno, violin.

Hidenobu Tsuchida, principal cello of the Japan Philharmonic Orchestra, has played with the Boston Symphony Orchestra during the 1969-1970 season in a one season exchange with Carol Procter.



"...happy summer days," wrote Brahms
"...friendly memories," wrote Johann Strauss

It was 1894. Brahms was 61, Johann Strauss was 69 when they met at Jschl and had their picture taken, silver-haired Brahms in his sober frock coat and dark-haired Strauss in his natty checked trousers. On August 6, the picture was cordially inscribed to Otto Roth, a violinist in the Boston Symphony from 1881 until 1920. He treasured it.

Years later, Otto Roth gave the photograph to Mrs. Lytle Hull, long a guiding force in the musical life of New York, asking that she leave the picture to the Boston Symphony. This fall she presented it to the Orchestra.

It's within the power of only a few to leave an Orchestra the legacy of Brahms or Strauss. Nor can we all leave some marvelous memento, as Otto Roth did, to show our affection.

But each of us who loves the music of the Boston Symphony can surely leave something. Gifts are needed. A bequest or deferred gift need not be large to be meaningful. Information may be obtained from Mr. Harold D. Hodgkinson, chairman of Symphony's Deferred Giving program, or any member of the Board of Trustees.

And the picture of Brahms and Strauss? It can be seen at this concert, in the second floor Gallery of Symphony Hall.

LUDWIG VAN BEETHOVEN
December 1770 — March 1827

BEETHOVEN'S PORTRAIT

The portrait by Ferdinand Schimon is reproduced by kind permission of Mr and Mrs F. Michael Bosch, the owners. Schimon, who was born in 1797 and died in 1852, was both an artist and a singer. He painted a portrait of Beethoven in 1818 and 1819, at the time the *Missa solemnis* was being written; this picture hangs in the Beethoven-Haus in Bonn. Later Schimon made a copy of his original and gave it to Mr Bosch's ancestors. The painter made his sketches while Beethoven was at work; he painted the eyes while he conversed with the composer over coffee. Some critics consider the later copy a better painting than the original.

Mr and Mrs Bosch have kindly loaned their painting to the Orchestra during the Festival and until the end of the 1969-1970 season. It is on view in the Gallery.

SYMPHONY TICKETS BY AUCTION

At a time when ticket sale by computer is already a fact, and will no doubt become standard practice for theatres, concerts and sports events within a year or two, it is pleasant to remind oneself of more leisurely days. During the summer of 1969 a letter arrived addressed to Thomas D. Perry from Mr Edward S. Bentley of New York City, who wrote of his recollections of the sale by auction of season tickets to the concerts of the Boston Symphony Orchestra some fifty-five years ago. The following excerpts are from Mr Bentley's letter and are printed by his kind permission.

It was in the late spring of 1915, after the regular Boston Symphony season had ended and before the Pops had started, that my Harvard Law School roommate and I went to the auction at Symphony Hall in order to obtain seats for the 1915-1916 season. One day, or possibly two days, were devoted to the sale of the orchestra seats, and another day to the balcony and gallery. We were interested in the balcony.

A huge diagram showing all of the seats in Symphony Hall was set up on the stage, where the auctioneer had his desk. The bidders sat in the orchestra. It was not necessary for previous season subscribers to bid over again in order to retain their seats for another year. Their seats were blocked out on the diagram and were not included in the sale.

Using the diagram, the auctioneer started at one end of the front row, while an assistant indicated, with a pointer, the seat being offered for sale. There was a starting price, which I have forgotten, and the bidders called out their bids above that price in half dollars (or perhaps in quarters). The high bidder for one seat had the right to buy the next seat, without bidding, at the same price. I don't remember what happened if somebody wanted more than two seats. When the auctioneer was through with one row, he would continue with the next one.

There were a few quirks in the bidding. A bidder who wanted two seats had to be careful that he didn't find that the ones he succeeded in getting were separated by an aisle. Also, somebody who wished to have two seats on the aisle had to make sure that he was the successful bidder for the inside seat (which would give him an option on the aisle seat), unless the auctioneer happened to offer the aisle seat first. Pugnacious bidders had to remember that, regardless of who won, they would probably find themselves sitting next to each other throughout the following Symphony season.

There were assistants who took down the names and addresses of the successful bidders. Eventually bills were issued and, when paid for, tickets were sent out. In case of default, the tickets were sold at the box office.

It was all very polite and sociable. People drifted in and out until the auctioneer reached the area in which they were interested. Many of them knew each other, and were trying to get seats that they preferred to the ones that they already held.

Prices usually increased in the center of the rows and declined with the less desirable seats at the ends. Prices in the first and second rows of the balcony ran higher than the third row where we bought our seats. They moved up later in the rear rows when it looked as if there would not be enough balcony seats to go around. Occasionally a less desirable seat might, through some freak, bring a higher bid than a better located one. As a rule, however, the prices were pretty consistent, and followed the desirability of the seats.

It seemed to me to be a very good way of handling things. Attending the Boston Symphony concerts was a privilege, well worth the inconvenience of going to the auction. If a person couldn't get there himself, it was always possible to arrange for somebody else to do the bidding for him. The Management was virtually assured of receiving a known minimum amount from the sale, plus the bonus that the auction would provide.

I do not know when or why the auction was given up. Perhaps it became impracticable. At the time, it was a pleasant, interesting and important event in the Boston musical scene.

Mr Bentley was in fact present at the last occasion on which seats to Symphony were sold by auction. Instituted originally to facilitate the purchase of tickets and to prevent scalpers, the system had by 1915 become time-consuming and unpopular. As H. Earle Johnson wrote in his *Symphony Hall, Boston* (Little, Brown and Company, 1950), 'Holders of seats at the final auction were given the privilege of continuing them by subscription; seats according to location would henceforth be sixty dollars and twenty-four dollars for Friday concerts, and sixty to fifteen for Saturday evenings. Rush seats would remain at twenty-five cents.'

Program Editor ANDREW RAEBURN

BEETHOVEN FESTIV
Wednesday evening April 8 at 8.30

MAX RUDOLF conductor

Overture 'Leonore no. 2'*

Piano concerto no.
Allegro con b
Largo
Rondo

THE FUTURE O

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STEINBERG Music D ORCHES

PENSION FUND

Sunday January 11 1970

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WILLIAM

DAVID O

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Priority ordering of tickets is offered to the C
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opens on December 22 at the box office.

Ticket prices are $5, $6, $7, $8 and $10.

Box Office, Symphony Hall
Boston, Massachusetts 02115

Please send me _____ tickets at _____ for the
Boston Symphony Orchestra Pension Fund Concert on Sunday
evening, January 11 at 8.30 pm

My check for _____ is enclosed.

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ADDRESS _____

I enclose a stamped, self-addressed envelope.

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1	September 26 & 27	WILLIAM STEINBERG
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23	April 17 & 18	MICHAEL TILSON THOMAS* / JOSEPH SILVERSTEIN†
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Overture to Goethe's 'Egmont' op. 84	19	1191
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WILLIAM STEINBERG *Music Director*

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ETIETH ANNIVERSARY SEASON 1970-1971

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BOSTON POPS

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON

OPENING TUESDAY NIGHT APRIL 28

BOSTON POPS
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Conductor

April 2
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concerts

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JULY 3/AUGUST 23
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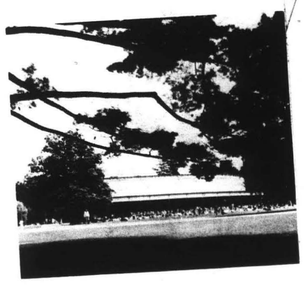
Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists

Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece,

TANGLEWOOD-ON-PARADE

is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This

To: Friends of the Boston Symphony Orchestra
Symphony Hall
Boston, Mass 02115

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An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra

BY HARRY ELLIS DICKSON

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Allentown, Pa.	WFMZ
Ames, Iowa	WOI-AM-FM
Amherst, Mass.	WFCR
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Appleton, Wisc.	WLF
Archbold, Ohio	
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East L.	
Ellswor	
Fairbanks	
Fargo, N. Da	
Fort Lauderdal	
Fort Wayne, Ind.	
Gainesville, Fla.	
Grand Island, Neb.	
Grand Rapids, Mich.	WOOD
Greensboro, N. C.	WQMG
Greenville, S. C.	WMUU
Hanover, N. H.	WDCR
Honolulu, Hawaii	KFOA
Indianapolis, Ind.	
Kalamaz	

BOSTON POPS

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
OPENING TUESDAY NIGHT APRIL 28

BOSTON POPS
ARTHUR FIED
Conductor

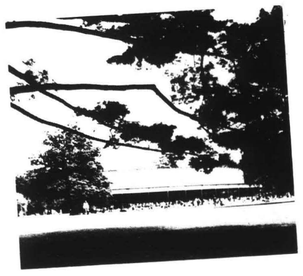
April 2
SYMPHO
concerts

1970 Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists

Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece,

TANGLEWOOD-ON-PARADE
is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This

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An Irreverent Memoir of Thirty Years in the Boston Symphony Orchestra

BY HARRY ELLIS DICKSON

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